

Towards A Strategy for Culture in the Mediterranean Region

EC Preparatory document

Needs and opportunities assessment report in the field of cultural policy and dialogue in the Mediterranean Region

A study¹ prepared for the European Commission
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1. Introduction

The Ministers of Culture of the Euromediterranean Partnership decided in their meeting on 29-30 May 2008 in Athens to launch a process leading to the development of a Euro-Mediterranean Strategy on Culture. For the first time, the need for a coherent strategic vision was expressed and a mandate was given at the political level for the preparation of a regional Strategy on Culture that will have to be adopted by consensus by all partners of the Union for the Mediterranean.

With the objective to draft a demand driven strategy responding to the needs of the cultural field in partner countries, the EC has commissioned a report to identify strategic areas for both the public authorities and the civil society. A team of two experts worked on the current document to provide data analyzing the needs of the cultural sector and suggesting priorities and orientations for the elaboration of this strategy, taking into account the already existing initiatives/tools in this field².

The design of this strategy takes place in a specific political context at a Euro-Mediterranean level, and is part of the overall positive developments concerning the role of culture in external relations: both the political and the cultural framework experienced major shifts over the past two years.

The first phase of the Euromediterranean political and cultural framework

The Barcelona Declaration³, signed in 1995 by all the member countries of the Euro-Mediterranean region, marked the very first milestone of the Euro-Mediterranean Partnership. It defined the main axes of the political, economic and socio-cultural framework of the Euro-Mediterranean partnership, underlining the role of the cultural sector as the core of its 3rd pillar.

Following to the Barcelona Declaration recommendations, the Euromed Heritage and Euromed Audiovisual programmes, specifically dealing with cultural issues, were launched in the 2000 decade and are still continuing today. The establishment of the Anna Lindh Foundation for the Dialogue between Cultures in the Mediterranean in 2005 was another step towards fostering networking and offering support to various projects proposed by cultural operators from the civil society⁴. Besides these frameworks, several other programmes, though not especially dedicated to culture, were used to fund cultural projects in Southern Mediterranean countries, such as Euromed Youth, Partnership for Peace or European Initiative for Democracy and Human Rights.

Other programmes focussing on research (FP6), education (tempus Mundus), social cohesion (Interreg MEDOCC), benefitting from structural funds and other budget lines,

² The experts' team worked in close cooperation, comparing findings and challenges throughout the process. It has been decided to divide countries between experts: Mrs Basma El Husseiny worked on Morocco, Algeria, Lebanon, Egypt, Syria, Occupied Palestinian Territory and Jordan. Mrs Fanny Bouquerel dealt with Algeria, Tunisia, Morocco, Syria, Israel, and Occupied Palestinian Territory.

³ http://ec.europa.eu/external_relations/euromed/docs/bd_en.pdf

⁴ www.euromedalex.org/sites/default/files/ALF.pdf

have been opened up to a certain extent to partners from the South Mediterranean countries in the past decade.

In other words, a certain number of cultural projects were funded through EU instruments in the Mediterranean area, but there has not been so far any coordination or strategy to foster synergies between these actions or to ensure that the cultural field was covered in an articulated way.

The European Neighbourhood Policy and the shift of the cultural framework

Initiated in 2004, the European Neighbourhood Policy defines the new political framework developed between the European Union, and its Eastern and Southern neighbours. In this framework, a number of countries have agreed on Action Plans elaborated at a bilateral level, most of them containing a section on cultural cooperation. From 2007 onwards, as part of the reform of EC assistance instruments, the MEDA and various other programmes have been replaced by a single instrument, the ENPI (European Neighbourhood and Partnership Instrument), a much more flexible, policy-driven instrument. The first budgetary period is 2007-2013.

In 2008, replacing the Euro-Mediterranean partnership, that did not fully meet the original expectations⁵, the Union for the Mediterranean⁶ was launched on the initiative of the French government. On top of the twenty-seven EU member states, the nine Southern Mediterranean and Middle East countries, the partnership includes Albania, Croatia, Bosnia-Herzegovina, Mauritania, Monaco, Montenegro and Turkey. The *Déclaration finale de Marseille 3-4 nov 2008*⁷, one of the key documents of the UfM, identifies the promotion of dialogue between culture and of cultural diversity in the “social, human and cultural cooperation” axis field of cooperation for the year 2009. The definition of the functioning of this new framework is still in progress, in particular regarding its decision making process and the design of its priorities.

In parallel, major conventions and papers were adopted in the field of culture at the international and European level. The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)⁸ - which is an integral element of the *acquis communautaire* - has already been ratified by a number of Southern Mediterranean countries, however there is still a large margin for progress. This Convention offered a new text of reference to foster in particular the promotion of the diversity of cultural expressions; create the conditions for cultures to flourish and freely interact in a mutually beneficiary manner; encourage dialogue among cultures; and to strengthen international cooperation and solidarity in a spirit of partnership with a view, in particular, to enhancing the capacities of developing countries to protect and promote the diversity of cultural expression.

⁵ Euromesco, E.news dec 05, www.euromesco.net

⁶ ec.europa.eu/external_relations/euromed/index_en.htm

⁷ http://ue2008.fr/webdav/site/PFUE/shared/import/1103_ministerielle_Euromed/Declaration_finale_Union_mediterranee_FR.pdf

⁸ <http://unesdoc.unesco.org/images/0014/001429/142919e.pdf>

In 2006, the communication on the Thematic Programme for Human and Social Development of the European Commission identified culture as being part of the European Community human development policy framework and its programme “Investing in People”⁹.

In 2007, showing the increasing interest from the EU in culture and its inclusion as a key issue in its strategies and programmes, the European Commission published the first agenda for culture¹⁰ positioning it at the core of EU policy and identifying three objectives: the promotion of diversity and cultural dialogue, the promotion of culture as a catalyst for creativity in the framework of the Lisbon strategy for growth and jobs, the promotion of culture as a vital element in the Union’s international relations. This Agenda was endorsed by the Council in its Resolution of November 2007 and then, a first, by the European Council in its conclusions of December 2007. Throughout 2008 the Slovenian and French Presidencies have placed particular emphasis on its third objective, the promotion of culture in external relations. In this context Council Conclusions were adopted in November 2008¹¹, providing a strategic framework for future work.

Towards a Strategy for Culture in the Mediterranean Region

Since the Barcelona Declaration in 1995, the socio-political environment has changed in the Mediterranean, and challenges such as fundamentalism and racism have emerged in the region¹². Also in the intervening period there has not been an improvement in the Peace Process. However, the Meeting of the Euro-Mediterranean Ministries of Culture in 2008 and its conclusions offer an opportunity to add another stone to the development of the cultural dimension of the EU and paves the way for the creation of a new tool for the cultural stakeholders in the Euro-Mediterranean area to develop their work.

Taking stock of the political and social context as well as the EU cultural agenda and the European Neighbourhood Policy, this meeting marked the starting point of a Euro-Mediterranean Strategy for culture that should enhance the cultural dimension of the Euro-Mediterranean partnership in an innovative and concrete way, following two main dimensions: dialogue between cultures and cultural policy¹³.

To design a regional framework for culture in the Mediterranean area following these two main orientations is a challenging task and raises a number of questions:

⁹<http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2006:0018:FIN:EN:PDF>, not published in the official journal

¹⁰http://eur-lex.europa.eu/smartapi/cgi/sga_doc?smartapi!celexapi!prod!DocNumber&lg=en&type_doc=CO Mfinal&an_doc=2007&nu_doc=0242&model=guicheti

¹¹ http://ec.europa.eu/culture/our-policy-development/doc/ICD_external_relations_en.doc.pdf

¹² Agreed Conclusions of the third Euro-Mediterranean Conference of Ministers of Culture Athens, 29 – 30 May 2008,

http://ec.europa.eu/external_relations/euromed/docs/culture_concl_0508_en.pdf

¹³ idem

- What Mediterranean are we talking about and how to take into account its specificities and its diversity?¹⁴
- Understanding cultural policy as the political vision for culture as well as a set of public measures to implement it, how to elaborate a regional strategy that can meet the needs of the cultural field in each country and be complementary to the national public policies, considering the great diversity of the political systems and the cultural environment? How to combine at best interventions at the regional and bilateral levels and ensure a European added value?
- How to address the public, civil and the private sectors in a common strategy and how to define the different levels of intervention when in some cases the distinctions between all these sectors tend to blur and are subject to various interpretations?
- How to promote inclusive partnership in a region where the field is particularly fragmented? How to enhance balanced partnership when there is a strong discrepancy in terms of capacity between the players based around the Mediterranean rim? How to promote intercultural dialogue and regional collaboration in an area where political constraints do not allow the possibility for some citizens to meet and travel freely?
- How to take into consideration the “acquis” and enhance possible synergies among various programmes implemented through various instruments, following different priorities, and addressing different beneficiaries?
- Acknowledging the difficulty to have a deep understanding of the field due to the lack of information documentation and research about cultural policy and cultural practices, how to design a sensitive and efficient overall strategy that can meet the needs of the sector?

Methodology: a Consultative Process

The work for this study was organised in four phases:

- 1- Launched in May 2009, the first phase consisted in home-based research on reference documents and the identification of some main stakeholders.
- 2- In a second phase, both experts went on field missions in the nine countries of the South Mediterranean region. An executive summary was drafted through the first compilation of the data provided by the interviews.
- 3- A consultation seminar was then organised on the 12th October at the European Commission in Brussels, inviting two representatives from each non-EU partner country of the Union for the Mediterranean (Southern Mediterranean partners, Croatia, Montenegro, Albania, Bosnia and Herzegovina and Turkey). The participants were asked to react to the executive summary provided by the experts and express suggestions about a Strategy for Culture in the Mediterranean area. See annex II.
- 4- Finally, integrating the remarks expressed during the seminar, both experts finalised the report in November 2009. It is to be noted that time constraints did not allow for in-depth research on a large scale.

¹⁴ About the unity and the diversity of the Mediterranean and its unique model as an alternative to the Atlantic model, see *L'alternativa Mediterranea*, Franco Cassano and Danilo Zolo Feltrinelli, Milano, 2007

To guarantee that the strategy is driven by actual demand on the ground, a large number of interviews of cultural stakeholders were conducted. The identification of the interviewees aimed at offering a sample as representative as possible of the cultural environment in the region, including cultural players from the public, private and civil sectors. The questionnaires submitted to the cultural players focussed on issues that were considered particularly relevant for the cultural field in this region.

Through field missions and interviews, as well as review of key documents and literature of cultural projects, this report provides elements of analysis regarding current cultural policies as well as activities of public organisations and of some of the most active stakeholders in all disciplines, including non-profit NGOs, donors or private organisations and their strategies. It lists the major needs of the cultural sector at national, regional and local levels as well as the priorities in each country as identified by mature and younger players leading large or small-scale initiatives.

Terminology

The terminology used to describe the organisations and other players in the cultural field may vary according to the country where they are established or the people contacted by the researchers. Words like “public”, “private sector”, “for-profit societies”, “independent”, “NGO” or “institutions” may be understood in different ways and cover totally different realities in the different countries. Some NGOs actually develop activities recognised as Public Interest and the interviewees considered them as part of the public sector. It is important to emphasise that when *Independent* in Europe may refer to a company receiving public money, allowing it to be independent from commercial pressures, in other countries an artist may not be considered independent as soon as he receives public money. And what is valid today may be different tomorrow, or vary in another context.

In this report, “private sector” refers to the for-profit sector, and “civil sector” refers to independent, non-governmental, and/or not-for-profit sector. “Public” refers to governmental organisations or other levels of public authorities.

Also, it is necessary to define other concepts that were used in the report: “culture”, has no unique definition for instance. Anne-Marie Autissier suggests “a refuge value for people in periods of spiritual crisis, an economic resource, a vector for development; it would constitute today an ideal synthesis of several contradictory aspirations: a source of beauty, a tool of knowledge but also of pleasure, creating dialogue as well as employment¹⁵”. This definition, as it is understood in this report, underlines the economic and social value of culture, but also its role in building dialogue and collaboration. Finally, the term ‘regional’ is used in this report to describe the South Mediterranean region, while ‘sub-regional’ is used to describe certain configurations inside this region such as the Mashreq and Maghreb sub-regions.

¹⁵ *L'Europe de la culture, Histoires et enjeux*, Anne-Marie Autissier, Internationale de l'imaginaire, Maison des cultures du monde, 2005

Structure of the report

This report aims at giving food for thought to the European Commission, including practical information and recommendations that would contribute to designing the Euro-Mediterranean strategy in a thoughtful and efficient way. To reach this aim, the main body of this report is structured around three main interrelated areas of reflection and action.

- 1- The first part presents an analysis of the cultural field, addressing cultural policy as well as the capacity of the cultural field in the Mediterranean. It tackles first the political, legislative and financial framework of the cultural environment. Then it reviews the administrative and management capacities of the cultural players, the arts education offer for artists, and the cultural infrastructure available to enable artists to produce and present work.
- 2- The second part deals with the impact and the contribution of the cultural field on the society, both at the economic and social levels. It deals with the cultural and creative industries such as cinema, publishing, music, and addresses the potential of heritage and cultural tourism. It analyses the role of culture as an access point to development and social cohesion and underlines the importance of culture in education and youth programmes.
- 3- The third part aims at giving an account of the situation in terms of regional collaboration and international dialogue and identifying some obstacles and opportunities to develop balanced partnership. The lack of information and documentation, the impact of the political agenda on regional cooperation and the role of the international donors and stakeholders, all play a major role. Building inclusive partnership and exploring new network modalities and ways to collaborate, within and beyond the Mediterranean, to present examples and offer new directions for further development in order to envisage how to foster fruitful partnerships in the region.

While the overall objective of the study consisted in identifying common challenges and opportunities which can feed a regional strategy, the short Country Profiles section gives a deeper insight into the specificities of each country in terms of cultural policy and the challenges of the cultural field. A non-exhaustive list of major organisations and events are included to give a better taste of the cultural scene, chosen for their representativity and variety.

Annex I includes a resource section with a selection of foundations, research centres and useful organisations as well as a bibliography listing various publications, documents and online documentation resources. It also lists a number of EU programmes through which cultural programmes have been developed in the Mediterranean area, giving some basic indications about each of them, showing the variety of possible frameworks but also a lack of opportunities in other fields. Annex II includes a summary of the deliberations of the consultation seminar that was held in Brussels on 12 October 2009. Annexes III and IV include the questionnaires that were used in this research and a list of interviewees in the nine countries.

2. Executive Summary

Context

Over the past few decades, the relationship between the EU and the Mediterranean partner countries has witnessed a positive shift towards closer collaboration and understanding, especially at the **cultural** and economic levels.

The Political Framework

The political framework of the Mediterranean region has evolved over the past years due to a number of different factors. The **Barcelona Declaration**¹⁶, signed in 1995 by all the member countries of the Euro-Mediterranean region, marked the very first milestone of the Euro-Mediterranean Partnership. It defined the main axes of the political, economic and socio-cultural framework of the Euro-Mediterranean partnership, underlining the **role of the cultural sector as the core of its 3rd pillar**. The 10th anniversary celebration of this declaration was another occasion to reactivate its process.

Recently, the Euro-Mediterranean Partnership was re-launched in 2008 as the **Union for the Mediterranean**¹⁷, with the new network of relations endorsed at the Marseille Meeting of the Ministers of Foreign Affairs in November. The Partnership now includes all twenty-seven member states of the European Union, along with sixteen partners across the Southern Mediterranean the Middle East and the Western Balkans.

Nowadays, the partnership between the EU and the Mediterranean countries is developing in the political framework of the **European Neighbourhood Policy**, defining the relationship between the European Union, and its Eastern and Southern neighbours, and new programmes are being developed and implemented¹⁸.

Culture in the Euro-Mediterranean Context

The first programmes addressing specifically cultural issues have been developed following the recommendations of the Barcelona process, and different Ministerial meetings and debates, which led to the launch of **Euromed Heritage and Euromed Audiovisual programmes**. Reaching today their 3rd or 4th generation, these programmes have matured an expertise in identifying key issues to be addressed and methodologies to be used. Two **strategy papers** have been developed on the basis of the past activities of these two programmes, through a consultative process involving players from the field, with the intention that these strategy papers become reference documents for future cooperation in the region¹⁹.

The establishment of the **Anna Lindh Foundation for the Dialogue between Cultures in the Mediterranean** in 2005, following a mandate by the High Level Advisory Group established by the President of the Commission in 2003, gave another

¹⁶ http://trade.ec.europa.eu/doclib/docs/2005/july/tradoc_124236.pdf

¹⁷ ec.europa.eu/external_relations/euromed/index_en.htm

¹⁸ New programmes elaborated in this framework, such as the Cross Border Cooperation/Mediterranean Sea Basin Programme, include the cultural dimension www.enpicbmed.eu/documenti/29_38_20090108120940.pdf

¹⁹ The Strategy for the Development of Euro-Mediterranean Audiovisual Cooperation (2008), The Strategy for the development of Euro-Mediterranean cultural heritage (2007)

momentum to the cultural dynamics in the region, fostering networking and offering support to various projects proposed by cultural operators from civil society²⁰.

In the same year the introduction of the **UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions** (2005)²¹ and its implementation, offered another framework to increase awareness and foster cultural activities worldwide, including in the Mediterranean area.

In addition to these initiatives that addressed culture specifically, a number of EU programmes that are dedicated to **civil society in the Mediterranean region**, were used to implement cultural projects²². Other programmes dealing with **research, citizenship, education, culture, cinema, or social cohesion**, designed originally for EU member states, have been **opened up** to a certain extent **to partners from South Mediterranean** countries involved in various cultural fields²³.

In parallel, there has been an **increasing interest from the EU in culture**, which has become a key issue in EU strategies and programmes referring to sustainable development, social cohesion and citizenship, cooperation dynamics and political relationships with EU neighbours and beyond.

A series of **policy papers** and **official meetings** at a European level have been dedicated to cultural issues recently - among which the **first agenda for culture** published in 2007²⁴ - recognizing the importance of culture and positioning it at the core of the EU policy.

There is also a growing recognition of the importance of the **cultural dimension for external relations and policy development** among both the donors and the countries from the Mediterranean, leading to a broader consensus at the international level to foster cultural programmes.

Towards a Strategy for Culture in the Mediterranean Region

Taking stock of the results and the potentials to be developed in the cultural field in the Mediterranean, the **Ministers of Culture of the Euro-Mediterranean Partnership** gathered in May 2008 in Athens, marking a new step for a process aiming at the elaboration of a **Euromed strategy on culture**, encompassing cooperation in the fields of **intercultural dialogue and cultural policy**. This was the first time that a need for a coherent and strategic vision was expressed and a political mandate was given to design a regional strategy on culture.

To design a regional framework for culture in the Mediterranean is a challenging task, due among other reasons to the **great diversity** and **heterogeneity** of this region, and the **general lack of documentation** and information in the cultural and artistic field. However, building on the positive results achieved and existing activities, this strategy should enhance the cultural dimension of the Euro-Mediterranean partnership in an

²⁰ www.euromedalex.org/sites/default/files/ALF.pdf

²¹ <http://unesdoc.unesco.org/images/0014/001429/142919e.pdf>

²² tackling human rights or development issues, www.cecod.net/Eu_funding_opportunities_civil%20society.pdf

²³ such as FP7, Interreg IIIB MEDOCC

²⁴ <http://eur->

lex.europa.eu/smartapi/cgi/sga_doc?smartapi!celexapi!prod!DocNumber&lg=en&type_doc=CO_Mfinal&an_doc=2007&nu_doc=0242&model=guicheti

innovative and concrete way²⁵. On the other hand, the strategy needs to be designed **according to the realities of the changing and challenging Mediterranean environment**.

This report aims at giving useful information and recommendations that would contribute to designing the strategy in a sensitive and efficient way. To reach this aim, the main body of this report is structured around **three main interrelated areas** of reflection and action:

- **Cultural policy and the Capacity of the cultural sector at the local and national levels:**
 - Legislative framework
 - Funding policies
 - Human resources and technical capacities
 - The physical infrastructure

- **Access to culture and the social and economic dimension of culture:**
 - The economic dimension of culture: creative industries, heritage and cultural tourism
 - Culture and development
 - Arts and culture in education and youth programmes

- **Regional collaboration and Intercultural Dialogue**
 - Capacity for collaboration
 - Political contexts
 - Stimulating partnerships in the arts

²⁵ Agreed Conclusions of the third Euro-Mediterranean Conference of Ministers of Culture Athens, 29 – 30 May 2008, http://ec.europa.eu/external_relations/euromed/docs/culture_concl_0508_en.pdf

A Consultative Process

To guarantee that the strategy is driven by the **actual demand on the ground**, a **large number of interviews of cultural stakeholders has been conducted** during the period mid-May to mid-August 2009 in the **nine partner countries** of the Mediterranean region: Morocco, Tunisia, Algeria, Lebanon, Egypt, Jordan, Syria, Israel, and the Occupied Palestinian Territory to identify the main needs of the cultural sector in these countries.

The identification of the interviewees aimed at offering a **sample as representative as possible** of the cultural environment in the region, taking in consideration the limited time available to develop the report, which did not allow for in-depth research. The selection of interviewees tried to take account of **diverse elements** such as **field** (theatre, music, literature, visual arts, etc.) **history and size of organisations**, with attention to the **balance between public organisations and civil** (non-governmental) players, and finally, attempting to include players from **outside capital cities**²⁶.

The **terminology** used to describe the organisations and other players of the cultural field **may vary according to the country** where they are established or the people contacted by the researchers: words like “public”, “private sector”, “for-profit societies”, “independent”, “NGO” or “institutions” may be understood in different ways and cover totally different realities in the different countries. In this report, “private sector” refers to the for-profit sector, and “civil sector” refers to independent, non-governmental, and/or not-for-profit sector. “Public” refers to governmental organisations or public authorities.

Through field missions and interviews, as well as review of key documents and literature of cultural projects, this report provides an analysis of:

- The public sector: current cultural policies as well as activities and focus of public organisations at the national, regional and local levels
- The civil sector: most active stakeholders in all fields, including non-profit NGOS, donors or private organisations and their strategies
- The needs of the cultural sector and the priorities in each country as identified by mature and younger players leading large or small-scale initiatives

It should be noted that the interviewees were usually available and glad to share their experience and their views. They welcomed the direct consultation methodology promoted by the European Commission for the elaboration of the report.

The **questionnaires** used to elicit the views of cultural players focussed on issues that were considered particularly relevant for the cultural field in this region: **cultural policy, capacity building, sustainable development, art education, access to culture, culture and development, mobility, exchanges and networking, and intercultural dialogue**.

As the fields of **Heritage and Audiovisual have been tackled thoroughly through the programmes Euromed Heritage and Euromed Audiovisual** over the past years, defining Strategy Papers, the questionnaires **focussed more particularly on other fields** and were submitted especially to stakeholders involved in publishing, music, performing arts, visual arts, or multidisciplinary activities.

²⁶ see Annex IV for a full list of interviewees

1. Cultural Policy and Capacity of the Cultural Sector in the South Med Region

1.1 Cultural Policies

The initial research and examination of the cultural environment in the South Mediterranean region shows **a great deal of diversity**. For example, despite the strong historical and cultural linkages among Arab countries, there are some cultural specifics that distinguish between the Maghreb and Mashrek sub-regions. Also, the history and the political background specific to each country of these two sub-regions, not to mention the particular position of Israel and the Occupied Palestinian Territory makes each national professional environment unique, and highlights the need for **strategies that can be customized according to circumstances at the national level**.

However, in spite of these disparities, there is a **common need** for a process of reflection, consultation and dialogue around the policies that guide and regulate the professional field, in order to draft more efficient and effective cultural policies at the national, regional and local levels, thus **defining the different roles and responsibilities of all stakeholders: public agencies and authorities, civil sector players and the private sector**. There is also a need to globally **improve the governance** of the public cultural sector. This is not an easy task considering the lack of documentation, information or research that can be found on these issues to enrich the debate and evaluate what has been done so far.

In some countries such as Jordan, the Occupied Palestinian Territory, Lebanon and Tunisia, there is already an **on-going process of consultation on cultural policy**, usually at one level of the public administration (local or regional or national), with some interesting results.

1.1.1 The Legislative Framework

In several countries, **there is a long established legislative framework for culture**. Almost all the countries have laws and regulations that organize cultural production and distribution, and some have laws and regulations that provide a framework for artistic professions, benefiting largely from similar European laws.

However, there is a **need for introducing reforms that would cater for global cultural changes** such as the introduction of **new art forms and new cultural specializations**²⁷, growth in the national cultural sector and other variants in this field. For instance, there is a need for introducing more efficient regulations for film production and distribution that would reflect the technological changes and the evolution of the market of this industry²⁸. Also, there should be a better consideration of the specificities of the cultural field regarding trade or work legislation.

The **major difficulty**, common to most countries, **is to apply in an efficient way some of the existing laws**. In many cases complicated bureaucratic procedures, or the absence of effective law application mechanisms, hamper the development of

²⁷ some reforms have been made in this direction in certain European countries; providing up-to-date supporting frameworks for the most innovative artistic forms is always a challenging task for public authorities

²⁸ See "Strategy for the Development of Euro-Mediterranean Audiovisual Cooperation"

some sectors. For example, some countries such as Algeria have highly sophisticated laws and regulations for protecting intellectual property rights, but applying these laws to the local music industry falls short of supporting local producers²⁹.

1.1.2 Public Funding Policies

All nine countries have ministries of culture with central budgets allocated to national cultural initiatives³⁰. In some countries, such as Algeria, **the budget of the Ministries of Culture is substantial and sometimes has increased significantly** especially for governmental initiatives or organisations. In other countries, **city, local, or regional authorities** have budgets for cultural work, in some cases at a meaningful level such as in the case of Amman Municipality or several municipalities in Israel.

However, **resources for the governmental sector in general and the non-governmental sector in particular are usually limited** and are highly concentrated in capital cities, leaving out remote places that suffer from weak or almost inexistent cultural dynamics and opportunities.

On another level, although there is a **new tendency by the public sector to give attention to the civil sector, this interest is rarely backed up with financial or structural support**. Contemporary creation initiatives, though they may be more difficult to insert in public authorities schemes, need to be supported as well as more traditional forms of expressions. Generally speaking, there is a **need for clear and transparent rules regarding public funding** for the cultural civil sector.

Another challenge lies in the fact that **cultural organisations, especially from the civil sector, rarely obtain secured funding** for core costs³¹ or for long-term programming. **Precarious support** given on project basis obliges them to devote a lot of energy to fundraising and short term initiatives **instead of dedicating their energy to develop structured activities and sustainable plans**.

The proposed strategy should seek to address some of the above needs through some of the following actions:

- *Encourage the establishment of cultural policy observatories, research centres and debates at national and regional (Mediterranean) levels with the involvement of the professionals from the field. Such centres would provide the information that is necessary for reviewing cultural policies and developing them.*
- *Support for cultural policy and legislation review and evaluation processes aimed at assessing the impact of these policies on cultural development at the national level and on regional cultural cooperation.*
- *Support long-term funding policies allowing sustainable initiatives.*

²⁹ In Morocco and Syria, operators underlined, during the interviews, that music and video piracy impeded the development of music/video production labels

³⁰ with variations such as “Ministry of Culture and heritage protection”, or “Ministry of education, sport and culture”, etc.

³¹ for the public sector, the cultural budget is the first to be cut in the case of unplanned events or budget updates, especially those relating to security. For the civil sector, almost all the interviewees deplored their lack of core cost funding and/or the risk to suffer from cuts in budgets originally promised in Morocco, Tunisia, Algeria, Israel, Occupied Palestinian Territory, Syria, ...

1.2 Capacity of the Cultural Sector

Although the past few years saw some improvement in the capacity of the cultural sector in the South Med region, for example the introduction of some short term training initiatives in cultural management, and the establishment of a few new academic institutions in the arts, there is still of a wide range of important needs that are not met, shared by both public and civil sectors, in management and administrative development, human resource development and knowledge building, as well as in the physical infrastructure that delivers cultural work.

1.2.1 Administrative and Management Capacities

Generally speaking, most of the public authorities are **burdened with organisational structures that struggle to cope with the fast evolution of the cultural scene**. There is a need for modernising the administrative system and for technical assistance in several domains. In some countries there are plans to introduce new technologies into public cultural administration and some governments have asked the EU for **technical assistance** towards improving the performance of public cultural agencies, which would contribute to **improving public standards and facilitating communication** between the governmental sector and the other sectors³².

On the other hand, there is a **limited but fast growing, dynamic and internationally connected independent cultural sector in the South Mediterranean**, including countries where the limits of freedom of expression and association can be challenging. This sector is in many cases led by **highly motivated and skilled professionals**, many of whom are women or from the younger generation. It presents and supports a wide range of cultural initiatives, with a focus on **excellence and contemporary expression**. Also, this sector is increasingly attracting the attention of national, regional and international media, and making a serious effort to penetrate outside the elite circles of society. Some of these independent organizations are positioning themselves as specialized centres at a regional or cross-national level. In many cases, **they attempt to provide services that are in other countries seen as part of the mandate of public institutions** such as specialized education in the arts, documentation centres³³, etc.

However, these independent organizations, even more than public organizations, suffer from insufficient resources, including administrative and management capacities. **There is a need for empowerment and building the capacity of the cultural sector**, especially the independent civil sector, and to allow the stakeholders to fully develop their initiatives and have better access to funding and training.

For instance, there are still serious difficulties for **small scale organisations to gain access to funding from European Cultural centres, foundations, or from EU funded programs**, including the local calls for proposals published by the Delegations of the European Commission based in Southern Mediterranean Countries. Southern cultural operators are not usually familiar with European rules and in many cases the administrative conditions placed on these funding opportunities or language barriers stand between them and such opportunities.

³² in Morocco or in Syria

³³ L'Boulevard in Morocco publishing a guide of Moroccan music; the theatre El Hamra organises workshops in cultural management, acting and training for theatre technicians

Another challenge is presented by the very **limited opportunities this sector has in terms of specialised education, professional meetings, vocational training**, courses in **cultural management** in art colleges, universities and academies, as well as in the **technical professions** that support the arts, such as theatre lighting, sound design, etc.

There are many ways this proposed strategy could address some of these challenges and needs, in collaboration with public authorities and agencies. Some of the following approaches could be adopted in this regard:

- *Provide technical assistance for reform and re-structuring of public agencies.*
- *Provide technical assistance for introducing new technologies to public and civil cultural organizations.*
- *Explore ways to simplify funding procedures of EU programmes to make them more accessible to Southern Mediterranean partners³⁴. Compared with other donors who are active in the South Mediterranean region, the EU application regulations are more extensive and complicated.*
- *Provide clearer information on the availability and conditions of funding support provided by European centres and foundations.*
- *Support for administrative development and financial sustainability programmes as well as capacity building programmes that target the civil cultural sector, including small initiatives and groups.*
- *Foster Introductory and Advanced Learning in Cultural Management, as well as research, translation and publication in cultural management.*

1.2.2 Arts Education and Vocational Training for Artists

There is a strong awareness among academics and practitioners, as well as public education specialists of the **need to improve arts education**. There is a general agreement that without improving the arts education in the South Med countries, there is very little chance of improving the artistic and technical standards of cultural products in this region, and therefore the ability to exchange with other countries.

Almost all the countries in the South Mediterranean region have arts education institutions at university or college level, although **not in all art fields**. While there is a number of music and theatre academic institutions in the region, film and dance seem to be omitted and students who want to pursue high level studies in these two fields sometimes have to go outside their country.

Generally, most of these academic institutions suffer from a **shortage in qualified academic staff**, a **lack of up-to-date knowledge resources** such as **libraries and audio-visual resources**, and their **curricula** are in need of development and modernization. In Egypt, for example, there is an academy of arts that includes eight artistic institutes but very few lecture halls and one library that is in dire need of refurbishment and upgrading.

³⁴ The consultation process launched by the EU at the end of 2009 for the review of the Financial Regulation aiming at simplifying the financial rules and procedures applicable to the EU Budget, inviting all citizens and organisations and in particular beneficiaries of EU funds, NGOs and private entities & public authorities at local, regional, national and/or European level to contribute to this consultation, is an interesting step in this regard
http://ec.europa.eu/budget/consultations/index_en.htm

Also, there is a **lack of vocational training** and exchange of best practices for professional artists allowing them to develop their career without being obliged to emigrate for work.

The strategy could build on this awareness and propose some of the following actions:

- *Support for libraries and resource centres in arts institutes, universities and academies.*
- *Support for artistic curriculum review, updating and development in arts colleges and universities.*
- *Encourage student and faculty exchange programmes and internship programmes.*
- *Support lifelong learning opportunities for artists.*

1.2.3 Cultural Infrastructure

Another major concern of the cultural operators and artists in the South Mediterranean countries is the **shortage in the number of venues available and suitably equipped to practise art, produce work and present it to audiences** across their country³⁵.

Almost all countries in the South Med region **have a network of cultural venues across the country**, but in most cases **only a few** of these venues are in use and the others are in **dire need of refurbishment and good programming**. In addition to local small-scale facilities, there is also a **need for modern and well-equipped venues** to allow large scale initiatives, especially for theatre, music and museums. There should be also appropriate conceptualization and planning on the best way to run adequate programmes in these venues and secure funding without reducing funds for other cultural projects.

Generally speaking, there is a **serious unbalanced distribution of cultural resources and activities between capital cities and the periphery**. Though there are new cultural initiatives such as festivals in certain peripheral locations, there is a **feeling of isolation, and exclusion** from cultural services among certain remoter rural communities³⁶. This leads to **difficulties in dissemination of cultural products**, a **decrease in numbers of audiences** and to **marginalization of artists**. In some countries, this unfavourable environment has directly led to the emigration of artists abroad, and has subsequently resulted in weakening national cultural production and citizenship awareness and culture.

The strategy should explore ways of improving the physical infrastructure for cultural work, especially at the local level. Some of the following recommendations could be adopted:

- *Support for refurbishment and technical upgrading of existing cultural venues.*
- *Support for the creation of new cultural venues, utilizing deserted or unused spaces and buildings, especially outside capital cities.*
- *Support for national and regional touring programmes that aim at activating cultural venues across the countries.*
- *Foster synergies between the different public authorities levels that could contribute to the structuring of these venues.*

³⁵ Though it was not possible to get numbers of venues, many interviewees underlined this issue in Algeria, Tunisia, Egypt, Morocco and Syria

³⁶ for instance in Tunisia, Morocco, Algeria, Syria, ..

2. Access to Culture and the Economic and Social Dimension of Culture

There is general agreement among all active governmental and civil society actors in the South Med region on the importance of the social and economic dimensions of culture, and the role culture can play in sustainable development. This is manifested in the importance that is given in some countries to cultural heritage and cultural tourism projects, and in the rising interest in developing cultural and creative industries. However, some other areas, especially those that are connected with social development, mainstreaming culture in social policies and improving access to cultural services are not at the focus of attention of policy makers and public authorities. There is a need to develop better awareness of the role culture can play in fostering citizenship and social cohesion.

2.1 Cultural and Creative Industries

In the Mediterranean, the creative industry sector has a **very good potential** in terms of its ability to contribute to **economic growth**, as well as to the **diversity of cultural expressions**.

Cinema and video initiatives are developing throughout the region, taking advantage in some cases of the liberalisation of the audiovisual sector at the national level,³⁷ which gave many filmmakers the opportunity to use low cost, easy to produce, distribute and broadcast video technology, and benefiting from the **support of European programmes, in particular Euromed Audiovisual**. It is important and urgent to address in particular the needs of the cinema field so as not to allow a bigger technological gap to grow between the southern Mediterranean region and Europe, and to offer new possibilities to the younger generation of filmmakers in the Mediterranean, who are usually more interested in using these technologies³⁸.

Although the quality may not always reach high standards, **there is a flourishing TV industry** that is often funded at a large scale by enterprises from Gulf countries. Even if these TV productions can hardly be considered as cultural products, **they have an impact on the technical knowledge and work opportunities** for some professionals who earn a salary working in this field and thus can afford to dedicate some of their energies to their own non-profit projects. Though a very promising market is emerging, **the audio visual field is still fragile and there is a need for the rationalisation and the reinforcement** of this cultural industry, including financial and technical support for production and distribution, maintaining a balance between the economic and the cultural dimension³⁹.

There is also a visible **growth in publishing and book distribution**. The book industry in the South Med region has witnessed a major shift in the past few years; many new small publishing houses have emerged, with an evident focus on two areas: new writing and translation. This is supported by higher readership rates, although still

³⁷ in Morocco for instance, this liberalisation induced a need for technical assistance expressed by the national authorities to the EU on programming and dealing with this new situation

³⁸ "Strategy for the development of Euro-Mediterranean Audiovisual Cooperation 2008"

³⁹ for this paragraph, see "Strategy for the development of Euro-Mediterranean Audiovisual Cooperation 2008"

far below international rates. Electronic publishing is also flourishing, with some attempts to commercialize it. There is an increasing number of literary bloggers in the larger countries such as Egypt, Morocco and Syria⁴⁰.

In certain countries such as Morocco and Syria, **the music field is also developing substantially**. There are numerous festivals over the region offering local music concerts or featuring big international stars. However, such festivals often suffer from a shortage in suitable venues, **professional technical equipment and sustainable administrative structures**.

For all cultural and creative industries, marketing is a major concern, especially at the regional level. Existing **customs regulations** between South Mediterranean countries and between these countries and Europe **are hardly conducive to circulation** of cultural products, but there is also **insufficient knowledge** and experience of these regulations among cultural producers and distributors.

Creative and cultural industries in the South Mediterranean region could be substantially developed through some of the following recommendations:

- *Build on the outcomes of the Euromed Audiovisual Programme, especially by supporting the networks among partners and associates that resulted from this program.*
- *Encourage efforts aiming at raising the artistic and technical standards of creative industries and products and increasing their marketability.*
- *Encourage financial investment in cultural industries at the national and regional levels.*
- *Support for vocational training centres in cultural industries at the local and national levels.*
- *Support initiatives to facilitate the marketing and distribution of cultural products nationally and regionally.*
- *As a crosscutting issue with policy development, support efforts aiming at implementing IPR regulation, particularly in the music and audiovisual production sectors.*

2.2 Heritage and Cultural Tourism

*As the “cradle” of our civilisation, the Mediterranean has an exceptional heritage in architecture, cultural traditions and crafts. However, globally speaking, there is a **lack of interest on the part of local societies regarding the importance of their own heritage**, in spite of the existence of appropriate laws and regulations for protecting cultural heritage, including intangible heritage. The laws are often applied mechanically and with little effort to promote the values they safeguard to the public, especially the younger generation. With a few exceptions, there is **poor archiving and documentation of cultural traditions**. There is also very **little attention given to preserving and developing traditional crafts**.*

In response to this situation the Euromed Heritage programmes addressed many of these issues over the past years. Considering that no objective can be reached for the promotion of cultural heritage without a true commitment of the societies, **the last**

⁴⁰ see also *Research on Cross borders artistic internet communities & bloggers in the Arab world*, paper commissioned at the occasion of the 1st informal Meeting of independent spaces and operators in the Arab World in Alexandria, 2007
www.yatfund.org/yatftypo3/httpdocs/index.php?id=112

generation of this programme is dedicated to raising awareness about the complexity, the richness but also the fragility of the cultural environment in the Mediterranean⁴¹. The program underlines the **potential** and the **need** to develop projects focusing on heritage involving the whole of society, including non-urban communities and minorities, offering them the opportunity to enrich their identity through a re-elaboration of their traditions while looking towards the future.

Raising awareness about heritage also involves “**encouraging the economic social local repercussions of cultural heritage**”⁴². For instance, Mediterranean heritage potentially forms a strong basis for the **cultural tourism industry**, on the condition that adequate modalities for each territory are developed without destroying the fragile tangible and intangible signs of the Mediterranean unique culture.

The following recommendations outline some key approaches in this field:

- *Build on the outcome of the Euromed Heritage programmes and Strategy.*
- *Develop programmes aiming at raising the awareness of local communities of the material and moral value of cultural heritage.*
- *Support programmes to preserve the tangible cultural heritage and promote its functionality where possible, especially those programmes that adopt a community-participation approach, including innovative combinations with contemporary creation*
- *Support for the documentation and preservation of the intangible cultural heritage.*
- *Support programmes to encourage cultural tourism that is considerate and supportive of cultural heritage preservation.*

2.3 Culture as an Access Point to Development

Over the past few years, there were **some successful experiments in using culture as an access point to development**⁴³. Promoted among others by **UNESCO**, this approach, although still relatively new in most of the region, is supported by a number of international donors and development agencies, and is gradually attracting artists, writers and cultural operators from all circles. In some cases these experiments are also linked to promoting cities and/or cultural tourism.

It is vital to support this direction, not only among social and economic development players, but also more **importantly among cultural organizations and initiatives, especially those emerging at the local level and supported by public local authorities**⁴⁴, especially in remote areas. Such experiments would primarily support

⁴¹ for this chapter see also “The Strategy for the development of Euro-Mediterranean cultural heritage (2007)”,

<http://www.euromedheritage.net/doc/Culture%20strategy%202007%20-%202013.pdf>

⁴² The Strategy for the development of Euro-Mediterranean cultural heritage (2007)

⁴³ The authors of the report, sharing the opinion of several interviewees, underline the sensitivity of this issue: culture can definitely be an access point for development but developmental projects or cultural and artistic projects do not necessarily share the same objectives, see Main Findings, 2.3.1

⁴⁴ The European Investment Bank, and in particular the *Facility for Euro-Mediterranean Investment and Partnership (FEMIP)* offering some support to the public and private sector to foster development and investment in the Mediterranean, could be a valuable tool but is still very little involved in the cultural field

<http://www.eib.org/projects/documents/boosting-business-in-the-mediterranean.htm>

economic development at the local level, but would also contribute meaningfully to widening cultural audiences and challenging intolerance and conservatism.

The following are some recommendations for support:

- *Support intermediary organizations delivering or facilitating cultural programmes in rural and remote areas.*
- *Stimulate projects and programmes developed jointly by social development and cultural non-governmental organizations, in collaboration with local authorities; especially those projects and programmes that integrate cultural services in social and economic development programmes.*
- *Support high standard artistic work to be produced and toured outside the established cultural centres and large cities.*

2.4 Culture in Education and Youth Programmes

Many countries in the South Mediterranean region include **art subjects such as music and visual arts in basic education programmes up to high school level**. However, in reality, these subjects are **rarely taught in schools** and are often **marginalized** by the other study subjects. Teachers of these topics are usually not qualified for teaching them and most schools do not have studios, tools or instruments⁴⁵.

Some **private schools** give attention to art subjects and provide some resources to enable the teaching of them, but this serves only a **small part of the society**. The **majority of students leave high school with no or little experience or knowledge of art forms and art history**. This leads to creating large young publics that have no affinity or sympathy with cultural expression and generally regard it as a dispensable activity.

The strategy should give attention to promoting art in education programmes in Mediterranean schools, especially at the basic education level. Some of the recommendations in this direction are:

- *Support for cultural programmes carried out inside educational institutions.*
- *Fostering exchanges on best practices regarding models of cultural curricula for basic education that can be adapted for use by the different countries.*
- *Support for teacher training programmes on delivery of artistic and cultural education.*
- *Encourage cultural programmes that clearly target young audiences.*
- *Initiate competitions in artistic fields for students at the Mediterranean level.*

⁴⁵ for other programmes dealing with education and youth see Main Findings, 3.3.3

3. Regional Collaboration and Intercultural Dialogue

Culture can definitely play a role in defining and raising awareness of one's identity as well as fostering understanding and collaboration across national boundaries, provided that cultural initiatives acknowledge the **complex environments** where they are developed and presented, and venture **outside elite circles**.

Broad and specialised knowledge, easy mobility, and networking dynamics between all cultural players are indispensable features to guarantee a more fluid and vibrant cultural scene in the Euro-Mediterranean region.

A growing number of independent cultural organisations and networks operating in the Mediterranean have been tackling these issues through projects and debates over the last twenty years.

3.1 Sharing of information, experience and knowledge in the Mediterranean region

By and large, there is a **widespread lack of information and documentation about the cultural scene in the Southern Mediterranean region**. It is easier to meet southern Mediterranean professionals who are knowledgeable about the cultural scene in Europe than those who are aware of each other's work. There is also a need among European cultural centres and development agencies and NGOs to better understand the environment in the South Mediterranean, and the differences among countries and sectors.

A serious difficulty for mutual knowledge throughout the Euro-Mediterranean region lies in **language obstacles**: the amount of translated documentation is small and there is an **urgent need for large-scale and coordinated translation programmes over the region**. Translation into Arabic has recently been given some priority, but the gap is too wide to be covered quickly. **Translation from Arabic into European languages**, particularly of information and documentation about cultural work in the South Med region, is scarce and sporadic. This deficiency seriously hinders **mutual understanding** and fosters indifference or even fear towards the other in the region. This lack of updated documentation available for cultural operators also leads to serious difficulties in terms of **informal lifelong learning**.

However, there are some publications documenting the cultural field in the Mediterranean⁴⁶, and a few cultural operators developed communication tools through which they circulate information about their activities, but there is still very little documentation about the Mediterranean cultural field, especially regarding contemporary art forms. In terms of **cultural journalism**, there are some interesting initiatives, usually on line,⁴⁷ but the offer is still limited.

In the Southern Mediterranean countries, there are very few centres that provide information to professionals and access to such centres is often restricted. There are hardly **any reference desks where one can get information about legislative**

⁴⁶ See Annex I, I Documentation

⁴⁷ www.babelmed.net, and some newsletters such as Ashkal Alwan, etc., see Main Findings 3.1.2

questions, or updates about professional expertise⁴⁸. Even in academic institutions there is great difficulty in accessing research tools and resources⁴⁹. Knowledge of and research in contemporary cultural and artistic activities is limited, and in some countries non-existent.

These challenges **hinder the building of balanced and structured partnerships** in the Mediterranean, where all the parties of an initiative should be able to share in an equal way in terms of methodology, content, investments and benefits.

This area of work is vital, not only for cultural operators and artists, but also for the success of the strategy on culture in the Mediterranean. Therefore, it is recommended that some of the following recommendations are adopted:

- *Support regional archives and documentation centres and initiatives and connect them with national and local archives and documentation centres, including those in universities.*
- *Support and coordinate small and large-scale translation and publishing programmes across both sides of the Mediterranean, particularly from Arabic into European languages.*
- *Support small and independent publishers in South Mediterranean countries through training, administrative development and marketing initiatives. Support collaboration among publishers across the Mediterranean.*
- *Support cultural media initiatives and the channelling of cultural services through popular media.*
- *Help improve the standards of cultural journalism and encourage networking among cultural journalists in the region.*

3.2 Cultural Cooperation and the International Political Context

As mentioned before, one should be aware that the **current political situation in the Mediterranean is very sensitive**, especially in the Middle East, and that it has a **direct impact on the cultural scene**. It influences the **content of artistic work and programmes**, leading sometimes to tensions and censorship clashes, and also the smooth **running of cultural activities**, especially with the many mobility obstacles and risks of cancellation of activities.

Mobility in most cases is becoming **increasingly difficult**, caused by stricter conditions imposed by **European and Southern Mediterranean countries** for obtaining a **visa**, insufficient infrastructures and high travelling costs between some countries, or volatile political situations.

As a first step, **national authorities should be invited to take their responsibility** in fostering cultural mobility. Following that, more support should be given to mobility programmes that are promoted by the civil cultural sector, since in most cases they apply high standards and give more attention to qualitative criteria.

⁴⁸ The legislative database implemented in the framework of Euromed Audiovisual as well as the publication “The Mediterranean Audiovisual landscape” <http://www.euromedaudiovisuel.net/general.aspx?menu=1&treeID=9020&lang=en&documentID=10290> offer good and interesting examples of what is needed and should be developed. Euromed Audiovisual (www.euromedaudiovisuel.net) and Euromed Heritage (<http://www.euromedheritage.net/intern.cfm?menuID=8>) on cultural heritage institutional and legislative frameworks web sites also provide valuable information.

⁴⁹ See Annex I, III.11, EU Research Funding Programme

In general, **cooperation should be based on true professional interest** – sometimes there is the risk that cultural cooperation is utilized for the sake of promoting a sensitive political agenda. **Opportunistic joint projects** that are motivated by external political aims **can lead only to counter-productive effects**, generating cultural initiatives that are not based on genuine needs and are designed primarily to get funding, and undermining operators who are genuinely engaged in meaningful projects.

In this challenging environment, **international organisations play a major role and should be aware of their responsibility in defining their agendas**. In all countries there are a considerable number of European centres, international donors, and regional organizations that encourage and support regional collaboration, including south/south, as well as collaboration with Europe.

In some countries there is a degree of coordination among these players⁵⁰. Many of these organizations and delegations **have good human, financial and technical resources**, (for example: Goethe Institute, British Council, CCF, Ford Foundation, etc.). For the younger independent generation, these organisations are the primary partners they approach to support their projects. These international organisations are in contact with both the public authorities and the independent sector, and **facilitate connections in the cultural field in a triangle scheme**.

At the Euro-Mediterranean level, the recently established **Anna Lindh Foundation** fosters dialogue among a region wide network composed of civil society organisations based in the Euro-Mediterranean region, through the implementation of appropriate programmes and resources offered to the cultural stakeholders to develop their projects. However, its governance has been criticized over the last years in spite of some success.

Generally speaking, **most of the region shows a considerable interest in the EU**⁵¹, from both the public and civil sector. And though the current European regulations and administrative requirements are challenging, there is a **global consensus about the potential of the EU action in the region** in terms of cooperation and support on several levels.

The following are a few recommendations to support regional cooperation:

- *Support a Mediterranean Arts Seminar that functions as a platform to discuss current cultural trends and showcase best cultural practices in the region.*
- *Promote artistic joint productions and cultural cooperation projects based on artistic or professional interest.*
- *Support existing mobility programmes and organizations*⁵²

3.3 Inclusive Partnerships in Culture (public/civil/private)

⁵⁰ In the Occupied Palestinian Territory, the boards of some local foundations/donors gather to exchange views and try to coordinate their action to avoid that all donors decide at the same time to fund one organisation or one artist. At the national level, the Paris Declaration on Aid Effectiveness (2005), proved the growing awareness on this issue

www.adb.org/media/articles/2005/7033_international_community_aid/paris_declaration.pdf

⁵¹ See Main Findings, 3.3.3

⁵² Roberto Cimetta Fund, Safar Fund, Art Moves Africa, .. see Annex I, II

In general, there is a **crucial need for improved networking dynamics and inclusive partnerships between all players of the cultural field**⁵³. With the exception of a few dynamic initiatives and networks⁵⁴ in the region, there is **very little coordination**, or even conversation **among potential partners** whether they are **governmental agencies, independent cultural organizations, or non-governmental organizations** working in other fields such as education or social and economic development. This lack of understanding among potential partners leads to **stagnation and slow development of cultural activities**. There is a crucial need for dialogue among these sectors, with a vision to extend this dialogue across the Mediterranean⁵⁵.

There has been some **successful cooperation** at the local and regional level, and governmental and non-governmental sectors have begun to engage in a dialogue in some places. There are examples of cooperation on a program or a single activity between cultural NGOs and NGOs from other sectors, and some success in collaboration between government agencies (e.g. municipalities) and cultural NGOs. It is worth noting that **this type of cooperation is often facilitated, or endorsed, by a European partner**. In Syria and Jordan, there are non-governmental organizations led by the First Ladies that assume an evolving role in the cultural field. These organizations are funded by governments and by the private sector, and in some cases are open to the activities of the independent civil sector.

To encourage further partnership building involving more stakeholders in the cultural field, here are a few recommendations:

- *Support for social responsibility awareness programmes in the private sector with a focus on culture, creativity and contemporary creation.*
- *Encourage initiatives offering platforms for discussions and exchanges between all the cultural stakeholders.*
- *Encourage initiatives and programmes allowing synergies at a local, national and regional level.*

3.4 Networking Within and Beyond the Mediterranean Region

There are **new regional cultural events and festivals that bring together artists from different Mediterranean and worldwide countries** in the South Med region and beyond⁵⁶. Although most of these events are organized by government agencies, they increasingly feature independent groups and creators⁵⁷.

A number of **regional programmes and events organized by independent groups** has emerged recently and has succeeded in achieving **high artistic and organizational standards**⁵⁸. Such events provide opportunities for dialogue across the region and with Europe, as well as with other regions such as the Western Balkans, Turkey and Eastern Asia, Africa and the Gulf countries.

⁵³ see also the “Strategy for the development of Euro-Mediterranean Audiovisual Cooperation 2008”

⁵⁴ see Main Findings 3.4.2 and 3.5.1

⁵⁵ for the Euromed Civil Platform, see 3.3.2

⁵⁶ See the festivals and events in the Country Profiles section

⁵⁷ such as the Panafrican festival in Algiers

⁵⁸ the Meeting Points programme reference?

A few interesting projects have been developed at a regional level with the support of donors, especially in the Middle East – cooperation is still scarcely developed within the Maghreb region, though there is a new interest in it⁵⁹. For instance, a festival of contemporary dance has been organised and implemented in Syria, Lebanon, occupied Palestinian Territory and Jordan, with an optimal collaboration of the organisers from the four countries. It also raised the interest of many European programmers who took advantage of this rather rare opportunity to see a large programme of contemporary dance from Arab countries.

Last but not least, there is **an emergence of formal and informal cultural networks**. Some of these networks are thematic and others are based around an activity or an event. A number of them came into being **as a result of involvement by a local organization in a regional or an international event**. Most of these networks are still in a formative stage and are therefore **flexible and dynamic**.

Networking dynamics are thus developing within some sectors, but there is still a long way to go to foster and reinforce this trend. *Adopting the following recommendations would contribute to it:*

- *Encourage initiatives involving partners from different countries, including Eastern European and Balkan countries and those beyond the Union for the Mediterranean, especially from the Gulf countries and sub-Saharan Africa.*
- *The Mediterranean festival programme: support the inclusion of a special Mediterranean section in the programmes of existing festivals in the Mediterranean region.*
- *Identify successful projects and programmes that can have regional relevance and support extending their reach at the regional level. This could be coined as promoting “Mediterranean Artistic Centres of Excellence”.*

⁵⁹ for instance, l’Boulevard from Casablanca would like to develop this trend

General Recommendations

- **Adopting a Long-term Phased Approach:**

The vision and structure of the strategy should reflect both the large and diverse geographic and thematic scope it seeks to cover, and the realities it will attempt to impact. It is recommended that a long-term sustained approach is adopted, with a lifespan of ten years. It is also recommended, for review and evaluation purposes, that this period is divided into two phases. The strategy should cover the regional, sub-regional and national levels and identify their respective roles.
- **Inclusivity and Versatility:**

The strategy should target all active players: ministries and public authorities at national and local levels, non-governmental organizations, private sector entities, international organizations and donor agencies. The Strategy should in particular seek to stimulate and encourage collaboration and partnership among public authorities, independent organizations and the private sector.

The Strategy, and related programmes, should primarily target the following groups within the Med societies:

 - a. Policy makers at all levels
 - b. Artists, intellectuals and cultural operators
 - c. Decision makers and major active players in crosscutting fields such as education and social development
 - d. Youth
 - e. Women
 - f. Media
- **Openness and Flexibility:**

The Strategy should provide opportunities for experimentation of new ideas and innovative programme modalities. Some of the modalities should allow room for new voices to be heard, especially those coming from outside central and elite groups.
- **Monitoring, Evaluation and Review:**

The Strategy should include practical and effective tools to monitor the implementation of programmes and evaluate their progress and outcomes. This should be an ongoing process throughout the lifespan of the strategy. Specific indicators and tools should be defined for this.
- **Mobilizing the media:**

The reach and impact of the strategy could be further extended through mobilizing and strengthening national and regional media. The media will enable the strategy to reach out beyond its direct beneficiaries.

3. Main findings

1. Cultural Policy and Capacity of the Cultural Sector in the South Med Region

1.1 Cultural Policies

1.1.1. A strategic issue

Cultural policy is an ambivalent concept. According to Philippe Urfalino⁶⁰, the concept of *cultural policy* was invented by Malraux and is an “intellectual and ideological project”, implying a political vision, and the idea that the state can have an influence on the society through the arts. He makes a distinction between cultural policy and public policies for culture, considered as measures dedicated to cultural institutions in a close way, without particular political concern. In our document, we will envisage cultural policy both as a vision, a political project for culture as well as the tools and measures to implement this project, supporting and promoting culture and the arts. Following this meaning, cultural policy results from a political vision and defines the political, legal and financial framework in which operators work. This way, it has a crucial impact on the environment in which professionals lead their projects and/or venues.

Therefore, one understands the interest and the necessity to address this field when considering a Euro-Mediterranean cultural strategy, in order to comprehend the context in which one intends to intervene as well as the political dynamics driving its evolution, and thus react accordingly. In fact, cultural policy is one of the two main axes to be addressed chosen by the Ministers of Culture for the definition of a strategy for culture for the Mediterranean region⁶¹, and as such it implicitly underlines the awareness by the nation states of the necessity to tackle this field. To engage in the drafting of new cultural policies could have a decisive impact, at both national and regional levels, on planning interventions concerning bilateral and regional programmes.

A common need for reviewing and upgrading cultural policies

The history as well as the cultural and political background, specific to each country of the Southern Mediterranean region, makes each national professional environment unique, as can be seen above in the country profile section. Cultural policies reveal the influence of French, socialist or liberal governmental models⁶², and differ significantly from one country to another: it is necessary that this diversity is carefully taken into account when tailoring the programmes.

In spite of this characteristic, there is a common concern globally shared by most of the interviewees we met: of the necessity to review and upgrade the cultural policies across the region, through the organisation of debates and open platforms involving all

⁶⁰ *L'invention de la politique culturelle*, Philippe Urfalino, Hachette, Paris, 2004

⁶¹ See Athens Meeting conclusions

⁶² To put it in extreme synthesis, the French model gives a strong public support for the cultural field, with some attention to independent organisations, in countries following the socialist model there is a large public cultural field, leaving little margin to independent initiatives, and the liberal model is characterized by an almost inexistent support from public governmental authorities

the stakeholders dealing with cultural affairs. The governance issue, addressing the level of inclusiveness of civil society in this initiative, clarity of the objectives, the transparency of the negotiations process, and finally the definition of innovative tools to guarantee the effective application of these policies, is a key priority.

For this purpose, considering the lack of statistical data and updated information about the cultural field in the region, any initiative that will bring more knowledge on specific areas, theoretical material and documentation on arts and cultural practices, is a major requirement in order to conduct an analysis of the actual situation prior to the elaboration of new suggestions. In this regard, the ambitious cultural mapping plan launched by the Trust Foundation⁶³ in Damascus, listing the cultural activities and initiatives across Syria, seems an interesting path to follow.

However, it is to be noted that some operators claimed to cope very well without any strong cultural policy from their government, arguing that the definition of too precise strategic lines by the policy makers would automatically exclude some interesting initiatives that wouldn't fit the frames. Instead of Cultural Policies, it was suggested that *Social Cultural Policies* be addressed to make clear that they should not be restricted only to the culture departments but also involve youth, education, gender, etc, ensuring that they could be funded also by these departments.

The need for consultation processes

This process of reviewing cultural policies should include the national, regional and municipal public authorities as well as the civil and the private sectors in order to assess the current cultural policy; elaborate suggestions responding to the specific situations and needs of the various stakeholders involved; and put the monitoring of cultural policies on the agenda.

A series of initiatives and consultation processes are already under way in certain countries in the region, which could offer some examples of best practice to share with their colleagues.

- In Tunisia for instance, the Ministry of Culture is currently promoting a large consultation of the civil cultural sector and the private sector in the various fields. In the framework of this initiative, representatives from performing arts, cinema, publishing and cultural centres, are invited in turn to express their needs and share their concern to their public interlocutors, offering an interesting and rather new opportunity for dialogue between the civil society and the public sector at the national level.
- In Jordan, the Ministry of Culture is reviewing the national cultural policy, which is currently in the form of a cultural development plan. However, this process is not conducted in coordination with active cultural organisations and individuals.
- In Lebanon, there has been a recent restructuring of the Ministry of Culture but it is waiting for a more stable political situation to be implemented.

⁶³ www.syriatrust.org

- In the Occupied Palestinian Territory, the only country that has a published national cultural policy, the Ministry has called on a number of active cultural organisations to start a process to review this policy.
- Culture Resource (Al Mawred Al Thaqafy), a regional cultural organisation launched a survey of cultural policies in Morocco, Tunisia, Algeria, Egypt, Jordan, Palestine, Lebanon and Syria in May 2009 that is in progress.

The involvement of all public authority levels

Some municipalities in southern countries are increasingly becoming involved in cultural affairs and show a true commitment in visible and less visible projects following clear strategies that position them as major players in forming cultural policies⁶⁴.

- In Israel for instance, some municipalities support large and high standard mainstream museums but also avant-garde cultural centres showing a deep commitment towards the community as well as popular and experimental events. In the field of theatre (Acco Festival, Herzliya Theatre Ensemble) as well as in contemporary visual arts (Tel Aviv, Holon, Herzliya, Haifa or Batyam museums of contemporary arts or digital arts), they play a significant role in terms of cultural offer and arts education for youth, revealing the municipalities' engagement to promote access to culture by demanding artistic quality programmes. Some of the last kibbutzim, managed according to specific administrative rules similar to those of the municipalities and following the tradition of their founders of the 40s, still host major cultural venues. The main example is the Ein Harod Museum, in a remote area close to the Jordan border, which asserts as a priority the will to create a dialogue between communities and offer an original view of history.
- The Municipality of Amman, the capital city of Jordan, has played a very important role in cultural life in the city over the past decade. It supports a number of festivals and cultural initiatives and subsidizes some independent groups through giving them access to spaces such as theatres and galleries.
- In the Occupied Palestine Territory, the municipality of Ramallah recently established a new cultural department that supports cultural activity in the city and organizes a major street festival in the summer.
- The public libraries project led by Assabil Association in Lebanon is another example of collaboration between a non-governmental group and local authorities. The project involves establishing public libraries in buildings offered by municipalities.
- There are also various examples in Morocco, where almost all the local authorities in the cities and towns subsidize cultural activities and organize local festivals.

⁶⁴ The major involvement of local authorities is a general tendency in Europe. In France for instance, the influence of the local authorities in cultural life overshadows the national contribution in terms of cultural investment: in 2006 the budget of the Ministry of Culture reached 2,9 billions euro and the local authorities spent 7 billions euro on culture

1.1.2 The Legislative Framework

Generally speaking, practically all the countries have a long established full legislative framework including measures for the various cultural sectors, which at first sight show positive features. However, when artists and operators engage in the launching and development of projects, they deplore the many distortions in the application of these laws and the insufficiencies found in some fields deeply challenged by the global environment.

General reference data

Both the Euromed Heritage and Euromed Audiovisual programme have tackled the legislative framework issue, making some useful data available. In the field of heritage, The “Repertory of publications, reports and international regulations useful for the comparative studies on the institutional and legal framework of heritage conservation⁶⁵” a document including information concerning institutions, legislation and management practices published by the Regional Monitoring and Support Unit for the Euromed Heritage programme, cites many references allowing in-depth research on the subject, including on-line documents.

Precise and complete references about audiovisual legislation and copyright in the Southern Mediterranean countries can be found on the Euromed Audiovisual web site⁶⁶, offering useful tools especially for those who wish to work internationally and underlining the various issues which should be seriously tackled by the State to upgrade their system in accordance with the new global trends.

Cultural organisations statute

Officially, according to the principle of Freedom of Association and the Universal Declaration of Human Rights signed by all the countries from the Southern Mediterranean region, cultural associations and cultural NGOs can be established in all the countries. However, there is a substantial discrepancy between the law and reality: it is almost impossible to establish a not-for-profit association in a large number of countries in the region today, as the report of the Euro-Mediterranean Human Right Networks confirms⁶⁷.

- To date, only Morocco, Lebanon, the Occupied Palestinian Territory and Israel seem to allow independent operators to register as a cultural association with an autonomous board in a straightforward way.
- In the other countries, either the application for registration is refused at the governmental desks, or it gets lost between two offices, or it is not given the arrival date stamp by the civil servant at its reception. It means that an interdiction to establish an association, which has been sent to the association's president within thirty or forty-five days according to the country, can be

⁶⁵ www.euromedheritage.net/intern.cfm?menuID=8&submenuID=27&subsubmenuID=9

⁶⁶ www.euromedaudiovisuel.net/general.aspx?treeID=11&lang=en

⁶⁷ http://en.euromedrights.org/index.php/publications/emhrn_publications/emhrn_publications_2008/3806.html

enforced at any time, including the very first day of an event promoted by this association. Cultural actors may therefore choose to register as an NGO, this, in some countries such as Egypt and Jordan, means relative control by the government of their activities and funding. Others may register as a company, preferring to pay the taxes that go with that and be more autonomous in the development of their activities. Another solution, or a complementary solution adopted by several cultural organisations in the region is to found an association or a foundation in Europe (in Belgium, France, Switzerland or Sweden for instance) as the mirror organisation of their own, choosing the best legislation according to their purpose or their needs. It also allows them to access European donors, who usually cannot fund for-profit organisations.

Censorship

Official censorship, established to guarantee the morality of the works presented to a public audience, is a way to control the cultural scene and forbid controversial work. It is an all the more sensitive issue in Tunisia, Egypt or Syria as the criteria for authorising a concert or a performance of a play may be ambiguous, are only communicated orally and can be left to the last moment. However, taking it as part of their professional constraints, cultural operators from the region have learnt to deal with censorship and devised strategies to avoid it: they learn to measure the risks and challenge the limits, and rather than addressing certain sensitive topics head-on they may prefer to change their approach and tackle them indirectly, though without failing to address the issues and making sure that their audience will understand them. It is also important to note that civil society may play an ever stricter role than the government in these dynamics: in Syria it has been known that the government has first given authorisation for a cultural event, and then receives some complaints from an influential individual or a representative group asking for the cancellation of the event.

Authors' Rights

Authors' rights in the field of writing, music or theatre are guaranteed by the law in all the countries – only choreographers are not recognised as authors, as it is the case in most European countries. However, the application of the law is far from being efficient, and everywhere operators complained about the inefficiency of the office in charge of collecting the author's rights and redistributing them to the artists in their country – be it the BMDA in Morocco or the "office national des droits d'auteurs" in Tunisia, or the same office in Syria, they all fall short of fulfilling their role. Not only do they fail to make the radio stations, hotels or concerts pay author's rights, but they also "forget" themselves to pay the authors. This causes a vicious circle: even if some radio stations in Morocco, for instance, would be ready to pay for authors' rights, they don't, as they know that the authors will never receive the money. Also, there is a large margin for improvement in the governance of these organisations, where artists are not always well represented, and where the collecting societies have become more or less integrated in a ministry. The Tunisian Unions of Musicians, Visual Arts, and Theatre gathered recently in Tunis to tackle this issue, which had just been put on the Parliament's agenda.

Another consequence of a deficient management of copyright is the massive level of piracy in the Southern Mediterranean countries. As control is very limited, all films and newly released CD's are copied before they are officially launched. This is a serious problem especially for the production of music and films in the region. Consequently, no independent music "label" can be established until this problem is solved.

Statute of the Artist

Considering the recommendations that were established at the Belgrade UNESCO meeting in October 1980, there is still a long way to go⁶⁸. Again, there are notorious differences between the countries in terms of specific recognition for the statute of artists.

- Tunisia and Morocco are further advanced in this regard. In both countries, there is a special card for artists recognizing their professional status and giving them some rights in terms of social security for instance. This is valid only for performing arts and music – visual artists are not covered under this scheme. The access to this card in Tunisia is linked to different criteria: a higher education institute diploma in arts studies, and/or valid professional experience. Candidates also have to pass an exam before a theatre or a dance/music commission – some contemporary dancers underlined that the content of the exam should be updated, as they are asked to perform a folkloric dance, far from their contemporary aesthetic research. In Morocco, the use and the visibility of the artist card is still limited: many artists don't know there is such a possibility to get their professional status officially recognised and have access to social protection.
- In Syria, graduates from academic art studies automatically receive the recognition of professional artists and are registered with the union. Without any diploma one needs to prove 5 years of professional activities to be recognised as a professional artist. Considering that taxes are much higher working as an artist without being a member of a union, most of them usually do register. To obtain the legal status of an artists' group, one needs to have a licence from the artist union, which will be given only if all the artists in the group are fully registered with the union. This does not prevent the group from asking for a license to work: permission has to be granted to present public activities if you are not part of the government system.
- In Egypt, there is also legislation that covers artists but it is highly criticised by many of the most famous professionals from the field, as it is directly linked to the good will of unions whose legitimacy is not unanimously recognised. The artistic unions are theoretically independent but they are in fact affiliated to the Ministry of Culture and are often accused of favouritism and corruption by

⁶⁸http://portal.unesco.org/en/ev.php-URL_ID=13138&URL_DO=DO_TOPIC&URL_SECTION=201.html

independent artists, even though most of the latter are registered in these unions. It is illegal to register alternative or parallel unions of artists.

Lack of consideration for the specificities of the field (trade)

As well as these large themes specifically dealing with artists' and cultural operators concerns, other issues that have some relevance for certain activities of the cultural sector also need to be upgraded, taking into consideration the specificities of the field.

The concept of "cultural exception"⁶⁹ still plays an important role today, excluding cultural goods and in particular cinema from the WTO liberalisation rules. However, national restrictions make the sale of books or the circulation of visual art works in some countries in the Maghreb and Mashrek difficult. The norms relating to the import/export for books in Algeria, or the level of complexity and the difficult negotiations that have to be endured when dealing with the Customs in Morocco or Israel for instance reveal the absence of specific legal tools to address trade and mobility of artistic works and cultural goods, not to mention the impossibility to negotiate proper insurance cover with an insurance company taking into account the specificity of the art work.

1.1.3 Public Funding Policies

Public budgets and public institutions

As mentioned in the section above, the central budgets of the ministries of culture are quite substantial in one or two countries, reaching 1% of the government's budget. This does not apply to countries based on more liberal models such as Lebanon or Israel, where there is less funding available, and where there are precise criteria to obtain them. For instance, in Israel, museums must first receive the National Acknowledgement according to the Museum Act, awarded only when museums respect strict sets of rules of in terms of management, quality of curatorship, conservation of works, etc.

These public funds are mostly allocated to a large variety of national institutions, such as national museums, libraries, conservatories, concert halls and opera houses, all mainly located in the capital cities. A large number of civil servants, mostly lacking specific professional skills in the cultural field, are employed in these institutions, which sometimes fall short of guaranteeing demanding artistic standards, in spite of rich collections in the heritage field. Other levels of public authorities complete the picture with significant investments in city museums, festivals, biennales, etc.

The independent sector

With a few exceptions, such as Tunisia, where a well established cultural scene from the civil sector receives a large part of their global budget from the state, the

⁶⁹ *L'exception culturelle*, Serge Regourd, PUF, Paris 2002

independent sector has very limited access to public funds allocated by public authorities, in particular at the national level. Where the environment is more favourable, such as in Morocco, younger independent groups may receive encouragement and even be able to use unutilized venues.

- A recent example of this is “les Abattoirs” in Casablanca, the historical slaughterhouses of the city. This is part of the modern heritage that the association “Casa Mémoires”⁷⁰ saved, together with others, from being destroyed, in order to convert it into a venue for the local community, dedicated to cultural activities promoted by various arts organisations, a project endorsed by the Mayor of Casablanca. However, a venue is not enough, and there is a dire need for funding to develop cultural programmes.
- In Syria, the public authorities considered the new impulse for independent initiatives, born along with the initiative of the Capital of Culture Damascus 2008, favourably, but no funding is available at the present time.
- In Jordan, a new cultural fund has been established, and is funded by a small percentage deducted from commercial advertising. The law to establish the fund was passed by the Parliament after strong resistance by Islamist MPs. The Ministry of Culture will manage the fund, but the application process and selection criteria have been not announced yet.
- In Egypt, the Cultural Development Fund, one of the departments of the Ministry of Culture, manages a number of venues and supports government projects, but very rarely supports independent projects, and there is no announced budget or application process.

Furthermore, most of the States impose very strict restrictions for not-for-profit organisations to receive foreign money and transfer it from abroad – sometimes they forbid it completely, forcing the operators to find alternative strategies.

Last but not least, the major complaints from the independent sector about public money are linked to the modalities in which they may or may not receive these funds: there is a true lack of criteria and scarce transparency about the whole process.

Long- term funding vs. project based funding

Apart from the financial aspect, the main concern of operators regards the priorities according to which subventions will be attributed. If the criteria for the attribution of public funding remain vague when it is not clearly dealing with individual specific interests, international donors and foundations usually adopt project based funding while cultural operators request long term and sustainable modalities of subventions.

- The theatre and cinema venue Al Kassaba in Ramallah for instance, which as well as showing films has a full calendar of theatre performances plus a couple of festivals, desperately needs to secure its core cost to dedicate its energy to programming and designing its new project of building an Academy for Theatre in Palestine instead of filling in forms to ask for short term initiatives.
- For the team of “La source du lion” in Casablanca, a gallery developing an articulated outreach programme as well as for the festival “Les échos sonores”

⁷⁰ www.casamemoire.org

in Tunis dealing with digital arts, sustainability and long term working is a sine qua non condition to guarantee an in-depth work on the territory. It is also the only way to enlarge the audience and involve the communities or younger people whose interest for cultural activities globally has decreased in the region, sometimes dramatically.

International donors, including the EU, do have a responsibility towards this situation. Giving access to funding only through punctual calls for projects, they do not allow cultural operators in dire need of structuring their activities the possibility to have some horizon and plan in the mid and long term to elaborate challenging strategies and sustainable programmes.

That said, donors should also take into account the volatile political situation and be flexible enough, if need be, to update a project when a programme has to be postponed or to allow changes in a team, due to unexpected political events or mobility problems.

1.2 Capacity of the Cultural Sector

1.2.1 Administrative and Management Capacities

Public authorities

On the one hand, most of the public authorities are burdened with organisational structures that struggle to cope with the rapid evolution of the cultural scene. Not all of them are equipped with new technologies, or their staffs do not necessarily use them. They may not even have an international telephone line though they are supposed to deal with international projects and so on. Ministries of Culture don't always have a clear organizational chart with different departments responsible for specific fields (creative industries, performing arts, museums, or cultural events) nor civil servants sufficiently skilled to take on the management of fast evolving fields, making it difficult to identify the right interlocutors, as it is the case in Algeria.

- Aware of this problem, some governments have asked some technical assistance from the EU: in spring 2008, the Moroccan Ministry of Culture showed an interest in assistance programmes for their staff, but a change of minister suspended this project.
- A technical assistance programme provided by the EU with 4 million euro for the period 2000-2007 in Jordan for the Ministry of Tourism and Antiquities, to support among others the implementation of the National Tourism Policy and technical assistance to the Jordan Tourism Board⁷¹.
- At the municipal level, there is a large programme in Syria, the Municipal Administration Modernisation (MAM)⁷². Funded by the EU, it focuses on technical assistance, capacity building and other measures to improve the quality of services of city administration, the modernisation of law, etc.

⁷¹ http://ec.europa.eu/delegations/deljor/en/eu_and_jordan/eu_funded_projects_in_jordan.htm

⁷² www.mam-sy.org/index.php?p_id=11&lang=en

Implemented in 7 cities all over Syria, one of the 17 Action Plans is completely dedicated to Old Damascus, working with others to safeguard its World Heritage status and to re-establish its image, including the organisation of cultural activities.

The independent and private sector

On the other hand, there is a limited but fast growing, dynamic and internationally connected independent cultural sector in the South Mediterranean. This sector is in many cases led by highly motivated and skilled professionals, many of whom are women and/or are of the young generation. A few have had the opportunity to study cultural management abroad in London, New York or Paris (the directors of Makan in Jordan, Studio Emadeddine in Cairo and of Zico House in Lebanon). Others graduated from higher education arts institutes in Germany (directors of dance companies in Syria and Lebanon), or obtained a 3rd cycle diploma in Political studies, Theatre Studies or Architecture in France (the directors of Casa Mémoires from Morocco, or Editions Barzakh from Algeria), giving a solid intellectual preparation for their careers.

Supporting and managing artists at the highest levels, the independent sector plays an all the more important role as they provide services of public interest at the small or medium scale, such as documentation centres (promoted by the International Academy of Arts in Ramallah), documentation initiatives (L'Boulevard in Casablanca) or specialised education initiatives (El Mawred in Cairo).

Formal and informal training opportunities in cultural management

However, not everyone has the opportunity to study abroad, and there is generally speaking a serious lack of education opportunities at a high level for initial education, as well as for lifelong learning in cultural issues and cultural management⁷³. There are interesting academic cultural management courses in Morocco, with some options for heritage or cultural tourism, but this is the only country in the whole region offering specialised diplomas in these fields.

In terms of vocational training, a number of initiatives have been developed or are in progress, but considering the need, the offer is extremely limited and broadly insufficient for the region. The main ones are:

- The Cultural Management Training Program in the Arab World organised by Culture Resource (Al Mawred Al Thaqafy) with the collaboration of the European Cultural Foundation.
- The Melopee initiative, developed by Amuni in partnership with other organizations, targets each year fifteen cultural operators from the Euro-Mediterranean area to gather for cultural management training workshops.

⁷³ see "Review on current initiatives and new proposals regarding cultural management training in the Mediterranean", Fanny Bouquerel, 2005

- The new British Council's innovative Cultural Leadership International⁷⁴ gives a group of young international cultural operators the possibility to develop their skills.
- Some ad hoc training designed by the Regional and Support Monitoring Units in the framework of their mission, offering valuable and innovative training initiatives, but they are restricted to project leaders and partners of Euromed Heritage projects.

Professional international meetings or informal opportunities for exchange of best practices are rather rare, making it difficult for operators to keep up to date with the latest evolutions in their sectors and to learn from their peers. The profession of cultural operator is fairly new and not widely recognised as such except between colleagues. A great deal of cultural management in the region is dealt with either by artists who cannot afford the necessary staff to support their work, or by volunteers who also have paid work in NGOs or commercial businesses.

Recruiting specialised staff

According to the directors of these organizations, be they not-for-profit or business organizations, one of their main needs is to find skilled and operational people for communication, PR, administration, financial management or project design positions.

The situation is particularly serious because professional technicians (sound and lighting) are not found locally: all the festivals in Morocco, Tunisia and Algeria contact their partners in France to request hundreds of professionals during the summer. Addressing this problem, some courses have been organised such as Neila Tazi from the "A3 Agence conseil en communication événementielle et presse" in Morocco, with little success, managing however to raise awareness regarding this need and paving the way for other organizations to take the initiative.

Fundraising capacities

Another consequence of the lack of management and administrative capacities of the independent sector is their difficulty to access international funding, in particular to complete the demanding EU application forms of calls for offer. Most of the organizations that meet the administrative requirements in terms of statutes and want to apply, lack the skilled staff that can fit their projects into the EU format. Even when they have managed to follow all the administrative procedures, there is the final problem of justifying all the costs within the planned calendar. Everybody is aware of the problem, including the EU operators, but it does not seem that much is done to improve the situation. Many operators regret this situation, deploring that in the framework of calls for proposals, the method of documentation is largely valued over the content and that empty shells succeed in receiving funding only for the merit of their administrative qualities.

⁷⁴ www.britishcouncil.org/arts-cultural-leadership-international-home

1.2.2 Arts Education and Vocational Training for Artists:

The necessity to improve art education

There is a strong awareness among academics and practitioners, as well as public education specialists of the need to improve art education. As we mentioned in the country profiles, there are higher art institutes but the offer in some art fields especially contemporary dance, cinema and digital arts, is limited⁷⁵. Israel and Lebanon offer higher standard education programmes in most of the fields, and Syria has two very good theatre and music institutes, but the others do not manage to answer needs in terms of up-to date curricula, well-prepared teachers, libraries and resource centres and the necessary technological equipment.

Private education initiatives

Similarly to the situation in cultural management, some interesting initial or vocational arts education initiatives emerged from the civil sector, with interesting results, though they cannot replace a full academic programme.

- Targeting artists and technicians, The Arab Theatre Training Centre has organised around 60 training workshops together with around twenty partners, since 2000⁷⁶.
- In the field of contemporary dance, the Anania Company of Contemporary Dance⁷⁷ developed an articulated programme for training young dancers in Marrakech, and many other dancers in the region organise modules of training. The most developed project in this regard is the Centre Méditerranéen de la danse⁷⁸ established by Syhem Belkhodja in Tunis in 2007, fully dedicated to dancers from Africa and the Middle East.
- In theatre, the school programme designed by El Teatro⁷⁹ from Tunis has 220 students and Al Qassaba is working on the implementation of a theatre degree fully recognised and elaborated in partnership with the University of Bochum in Germany.
- For visual arts, the International Academy of Arts⁸⁰, a private initiative established in 2006, whose curricula was developed with the Oslo National Academy of Arts, and developed thanks to the funding of the Norwegian Ministry of Foreign Affairs, offers the possibility to 25 students to obtain a BA in contemporary visual arts.

These initiatives are encouraging, but certainly not sufficient for the region.

⁷⁵ The ENCATC directory elaborated together with UNESCO has some information relating to higher art institutes in the Maghreb <http://www.encatc.org/pages/index.php?id=63>

⁷⁶ www.arabtcc.org

⁷⁷ www.dansemarakech.com

⁷⁸ <http://cmdc.nesselfen.org/index1.htm>

⁷⁹ www.elteatro.net

⁸⁰ www.artacademy.ps

1.2.3 Cultural Infrastructure

Another major concern of the cultural operators and artists in the South Mediterranean countries is the shortage of venues available and suitably equipped to practise art, produce work and present it to audiences across their country.

Shortage and poor conditions of cultural venues

As paradoxical as it may seem, most of the Southern Mediterranean countries have a dense network of cultural houses and cultural centres including libraries and spaces to host performances, dating back from the time of decentralisation. However, the presence of these cultural venues across the country is only a trompe-l'oeil, as most of them are closed or not suitably equipped to host professional art events or even amateur works. Last but not least they are deprived of a budget and artistic and management teams. There are many anecdotes told by theatre companies of going on tour in Tunisia or Morocco and finding the venues where they are supposed to perform in very poor conditions, without any technical equipment, or with obsolete equipment, and having to find alternatives in the neighbourhood or other cities – resulting in the technical teams having to travel fully equipped, with the extra costs that this involves.

Some operators and artists in Algeria insisted on this issue as a key to the development of cultural activities: for some of them, the absence of investment from public authorities in cultural venues, or the prohibitions to use the existing ones, even for rehearsals, reveals the political will to hamper cultural and artistic expression, for fear they may be potential dissident voices.

Opportunities and missed opportunities

A few attempts were made to address this problem in some places in the region, with mixed results.

- For Hanan Kassab Hassan, the commissioner of Damascus, Cultural Capital in 2008, the restructuring of the cultural infrastructures was one of the top priorities of her programme and remains one of her main concerns today – she managed to open and reopen in a year, a national museum, an exhibition space, a cultural centre and a new youth library. The question is now whether these venues will still continue to be active in the long term.
- In Morocco, a project including the building and equipping of six houses for culture has been achieved recently thanks to the support of the EU, but they are inappropriate for the small rural cities where they were established and funds are missing to make them functional. Also in Morocco the growth of festivals takes advantage of the possibility to organise very large outdoor concerts without the obligation to have infrastructures or invest in modern venues. Considering the important financial aspects linked to this phenomenon, one could take it as an opportunity to establish high level infrastructures and auditoriums that are necessary for certain types of music and events, and also to offer year-long programmes. However, it seems that no-one is really interested in the necessary investment, one exception being in Casablanca

where a project to build a large theatre with an auditorium of 1600 seats and a black box, was launched a few years ago.

- In Tunis, the construction of the “Cite de la Musique”, another new and large building dedicated to culture, is almost completed, and so Tunisia will soon have a well-equipped complex to host opera performances and a whole series of cultural events. Again, fundraising will be a crucial issue: some Tunisian operators already fear that this new project will absorb a large part of the cultural budget, depleting their own funding.

Periphery

Generally speaking, there is a serious disparity in the distribution of cultural resources and activities between capital cities and the periphery, leaving inhabitants outside of the big centres with a very poor cultural offer, often emphasizing their feeling of isolation and exclusion.

- In Palestine, the opposite is true for obvious political reasons, including the prohibition of non-Jerusalem residents to travel to that city: though the National Palestinian Theatre is based in Jerusalem, artistic and cultural life is much more vibrant in Ramallah than in the capital.
- In spite of their centralistic organization, some countries such as Algeria have made some efforts recently to provide larger budgets in the Wilayas, but there is a long way to go. In a city of one million inhabitants such as Oran, there is only one cinema, the cinémathèque, one theatre, the Maison de la Culture and the French Cultural Centre.

This means that there are very limited distribution opportunities and that artists have difficulties finding a suitable environment to develop their work: only in Morocco are some groups able to survive in their home cities, thanks also to the relative short distances and good public transport between the main cities such as Casablanca, Rabat, Marrakech or even Fes, allowing the circulation of the artistic and cultural community.

2. Access to Culture and the Economic and Social Dimension of Culture

Following a widespread trend, there is a general agreement among all active governmental and civil society actors in the South Med region on the importance of the social and economic dimensions of culture, and the role culture can play in sustainable development especially in the field of cultural and creative industries, cultural tourism and environment.

The economy of culture is a rather new field, and there is a lack of statistic tools allowing the contribution of the cultural sector to the economy at the national and regional levels to be measured, keeping in mind that culture has a large indirect and non-quantifiable impact. However, recent research has started to show how culture drives economic and social development, as well as innovation and cohesion⁸¹.

To allow a positive impact of culture on social cohesion, much has still to be done to raise policy makers and public authorities' awareness in terms of providing better access to culture, mainly through education programmes and service offers, made available across the country, including remote areas. Mainstreaming culture at governmental level in youth, research, education, environmental, or even industrial policies would contribute to dedicating more attention and resources to cultural projects and strategies, but this dimension is only at its beginning.

2.1 Cultural and Creative Industries

2.1.1 Cinema and audiovisual

Cinema is characterised in the "Strategy for Euromediterranean Audiovisual Development and Cooperation"⁸² as a "still fragile industry" for a "young and fragmented but very promising market" of several hundreds of million inhabitants, 45% of which are under 25 years old. On top of the potential of an increasing audience, there are other positive assets for the development of cinema in the region, namely:

- the presence of world-renowned filmmakers and many young promising talents whose works are emerging in the international market.
- historical and archaeological sites which have served as settings for many famous films.
- a history of film production, although the global volume of production remains low.

However, the film sector receives very little support from public authorities, forcing professionals to call on foreign partnerships, especially from Europe, to achieve their projects. The Euromed Audiovisual Programme, which just reached its 3rd generation, made an in-depth analysis of the needs and opportunities of the sector and tailored its

⁸¹ The Economy of culture, KEA European Affairs, <http://ec.europa.eu/culture>

⁸² www.euromedaudiovisuel.net/Files/2008/04/15/1208270784458.pdf

interventions accordingly, identifying three main lines of action: training, production and distribution. Extensive information including legal advice and a panorama of the field in the partner countries⁸³ can be found on the web site⁸⁴.

Apart from the Euromed Audiovisual Programme, essentially addressing large organizations⁸⁵, smaller and independent groups are developing their work in the region, with a focus on improving the quality of their professional environment, mainly through training, the supply of services and the screening of alternative films. This reflects the ambivalence of the field, being both a for-profit industry and a cultural sector.

- SEMAT Cairo⁸⁶, a group of independent filmmakers, for example, deals with the production of quality films, education programmes, supply of equipment, and promoting young talents in film festivals around the world.
- Beirut DC and the Metropolis cinema in Lebanon are two connected groups who work to provide opportunities for young filmmakers for film training and production and to connect with independent film groups across the region. They also organize film screenings and festivals.
- The Cinema Africart in Tunis, which opened in 2007 and employs nine people, hosts a large number of alternative rather than commercial movies. It nevertheless attracts 47,000 spectators a year instead of the average audience level of 10,000 per year of the other thirteen cinemas in Tunisia.
- Based in Tunis as well, Dora Bouchoucha, with the limited company Nomadis Images and the association Sud Ecriture, mainly deal with production, but is also involved in the promotion of screenwriting and participated in the Meda Film Development programme, focussing on screenwriting and production.
- As we mentioned in the above section, there is a favourable overall situation in Israel at the moment for cinema, which has led to a growth of Israeli movies on the local but also international market. However, the sustainability of this field is still challenging.⁸⁷

The role TV is playing in this trend is not to be neglected: definitely a positive factor considering the increasing need of technology, of work offer and general and technical skills required for its development, it also implies some risks such as the standardisation of work and the drain of talents caused by the appeal of good financial awards compared to the relatively low salaries in the cinema industry.

2.1.2 Publishing

The book industry increased notably in the Mediterranean over the last decade, especially through the development of small publishing houses producing interesting and original work, focussing on literature, essays and translations; or publishing for the youth market as in Israel. Surviving in the Maghreb with the support of the Ministry of

⁸³ Mediterranean Audiovisual Landscape

⁸⁴ www.euromedaudiovisuel.net

⁸⁵ Gathering with colleagues, Semat and Beyrouth DC did manage to have access to Euromed Audiovisual programmes and led successful projects

⁸⁶ www.sematcairo.com

⁸⁷ *Nouvelle Vague à Tel Aviv*, Le Monde, 02/11/2009

Culture and/or Education, they have developed different strategies of co-publishing and multiplied international partnerships to be able to offer the best possible products at a reasonable price, such as Barzakh, Socrate or El Ikhtilef publishers in Algeria or Ceres publishers in Tunisia. Challenged by the evolution of cultural products, the development of the digital field, the complexity in reaching wide and young markets, and distribution difficulties – due to the prohibitive costs of transport, but also to censorship or marketing issues – many publishers are turning to digital publishing for certain texts, which is at a more or less advanced stage.

The presence of bookshops is another key to distribution: generally speaking they are not very popular in the region, and they tend to be used only by highly educated and mainly middle age people. Some alternative strategies are being experimented with, such as selling via the Internet or cyber cafes. “Espace Noun”, in Algeria, is a bookshop that organises readings, shows exhibitions and aims to become one of the rare meeting points of the city where people can gather.

Sofiane Hadjij from editions Barzakh has no doubt that distribution is the core question to guarantee the sustainability of book publishers. Again the cultural and commercial dimensions of this activity must be carefully balanced and the State needs to be involved: in liberal States such as Israel, there is a debate on a set price for books that could encourage the diversification of bookshops, and in other countries there are continuing negotiations concerning the VAT level.

Lebanon, which has been traditionally the centre of the publishing industry in the Arab region, has recently witnessed the emergence of a number of small independent publishers such as Dar Komboz, which specializes in high quality books for children. UNESCO declared Beirut as the 2009 World Book Capital, triggering an ambitious programme, led by the Ministry of Culture, of book subsidies, conferences and festivals throughout the year.

However, though readership rates are increasing, there is still much to achieve in developing reading in the region, especially for the younger generation who are very distant from books in general. And though public libraries can be found almost everywhere in the region, they suffer from a lack of up-to-date books and skilled staff, failing to be lively cultural centres. There are a few interesting exceptions, such as the private library established by the writer Maïssa Bey, together with other women, in Sidi Bel Abbes, Algeria. The Mediatheque created in the small city of Holon, in Israel, in partnership with France, with a special focus on children’s books and youth programmes is another example.

2.1.3 Music

In certain countries, the music field is expanding substantially, acquiring a solid national and international reputation. Promoted initially by organizations from the private and civil sector, such as communication agencies or volunteer associations, and then backed some years later by mainstream public initiatives, such as the Mawazine festival, created in 2001 in Rabat and which attracted more than 2 million people in 2009, the number of festivals and their frequency rapidly increased in Morocco.

This phenomenon encouraged promoters to develop new strategies, in particular in terms of partnership with the private and public sector.

- The organization L'Boulevard, founded in 1999 in Casablanca, describes itself as a “movement” based on volunteer work. By extending into other cities and promoting the image of creative and contemporary young Moroccans it undoubtedly played a decisive role as a “breeding ground” for young groups. Through its “tremplin” programme, it gave the opportunity to a whole generation of musicians to play in front of a large audience, reaching an average of 160,000 spectators, and for the most talented ones, to become successful professional musicians. Experienced in sponsorships, L'Boulevard has enough independence to obtain public and private funding but not to yield to any preconditions. They recently moved to an 850m² space, on the ground floor of Technopark, a building dedicated to business organizations involved in media and creation, reinforcing their network of private and public supporters.
- A3 follows a more general business-like approach, but is now shifting perspective: its unexpected success with the Essaouira festival, initiated twelve years ago, also meant an increased financial outlay, which the sponsors could not cover alone. Due to their for-profit structure, the city of Essaouira could not fund them, though it highly benefitted from the festival audiences. With the establishment of a new association, the festival directors will have the possibility to apply for private, local and international public funding.

In spite of their success, these organizations are still fragile.

- In Jordan, Orange Red, a company organising concerts, promoting alternative music and supporting emerging musicians, is fully aware of the difficulties of maintaining their activities. For instance, they had to reinvent their marketing strategies for the distribution of their products, exploring possibilities other than conventional shops to ensure better access to their CDs.
- In Lebanon, Irab (an association that promotes high quality contemporary Arab music through concerts and music tours) and Forward Music, a music production company that promotes independent composers and groups, both work to build audiences and carve a share in the commercial market through collaborating with independent musicians across the region, and are facing the usual mobility and trade regulation challenges associated with regional marketing.

2.2 Heritage and Cultural Tourism

Though there has been a growing recognition of the value of the exceptional tangible and intangible heritage in the Mediterranean among policy makers, their involvement in fostering its protection and promotion is still insufficient given the considerable amount of work needed to avoid its damage or even disappearance.

In spite of the existence of an adequate legislative framework recognising tangible and intangible heritage in the South Mediterranean region, the governments cannot always cope with the large number of archaeological sites to take care of, or with the preservation and promotion of age-old traditions and crafts. In Algeria for instance, the

government is still completing the documentation of the sites to protect. Also, not all the Southern Mediterranean countries have ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions⁸⁸,

Another sensitive issue is that in the general population there is a lack of awareness and appreciation of their own heritage, failing to recognise it as a means to establish their identity.

Furthermore, the lack of archives and poor documentation, especially regarding intangible heritage, results in its importance not being recognised and increases its fragility.

2.2.1 Euromed Heritage Programme

The Euromed Heritage was the first programme to be launched in the framework of the Barcelona process: considering cultural heritage as public wealth, it developed a series of calls and activities to promote it as a means for development and a way to facilitate mutual understanding in the region.

In 2007, a Strategy paper⁸⁹ was elaborated following the lessons learnt during the three previous generations of the programme, defining three strategic orientations, namely increasing cultural heritage awareness and education; cultural heritage as means of local development; good governance in the field of cultural heritage.

- For instance, the Eilach project (Educational Linkage Approach in Cultural Heritage), led by Technion, the Israel Institute of Technology in Haifa, aims at developing teaching methodology for the conservation of heritage for the general public. It deals with a large number of students who after attending a short innovative course that includes traditional material, modern e-learning applications and "intelligent" in-situ practical work, produce a document on a chosen site that can then be used by conservators. Its objective is to foster public, and above all, youth awareness and encourage visits to cultural sites and participation in activities promoting tangible and non-tangible heritage, and thereby appropriating their own heritage.
- The conservation projects undertaken by Riwaq in Palestine detailed in the Palestine country profile, as well as the work of the Aga Khan Foundation in Syria and Egypt are other examples of a new awareness to protect and promote heritage, with active participation by local communities.

Over the last years, special effort has been dedicated to increase the significance of the institutions, and to build public and private partnerships, with mixed results: institutions are showing more concern but sponsorship is still not widely used for heritage preservation. A series of interesting and innovative projects has been developed over the last ten years, including cultural tourism, but the programme is far from being able to answer the large numbers of requests it receives.

⁸⁸ <http://portal.unesco.org/la/convention.asp?KO=31038&language=E&order=alpha>

⁸⁹ www.euromedheritage.net/doc/Culture%20strategy%202007%20-%202013.pdf

2.2.2 Bilateral cultural cooperation with some European countries

As well as multilateral programmes, there are also numerous cultural cooperation programmes being developed in the field of heritage on a bilateral basis with European partners, aiming at promoting sustainable development. In countries such as Syria, embassies and development agencies are investing in various projects at different scales, such as the Istituto di Cultura, which involved no less than 7,9% of its total cooperation budget, that is around 7 million euro, for the renewal and the reorganization of the national museum of Damascus and the rehabilitation of the Damascus Citadel⁹⁰, working in close partnership with Syrian Institutions.

2.2.3 Cultural tourism

Cultural tourism is developing everywhere – the exception being Algeria where it is in its infancy. Along with its positive impact in terms of activity, it implies also some threats linked to the literal “invasion” of certain sites and cities by tourists, leading to unreasonable price increases for the local population and their forced emigration. Also, the large amounts of money generated by tourism often go to a very limited number of people, actually not benefiting the community, and greater attention should be paid at the private and public level to promote sustainable tourism.

2.3 Culture as an Access Point to Development and Social Cohesion

2.3.1 A strategic and sensitive issue

UNESCO has been striving for years to make it known that development strategies deprived of a cultural dimension were useless, and that implementing them without the close involvement of communities did not work. The Stockholm Meeting Action Plan of 1998⁹¹ recognised the bridge between culture and development, and resulted in the World Trade Bank funding cultural projects. This assessment opened new doors and allowed the promotion of demanding cultural projects, however, one should not forget that this strategic area of culture as an access point to development requires a sensitive approach to avoid negative consequences. Creating a theatre piece with an AIDS theme may not necessarily be considered as a cultural initiative when it prioritizes practical education without any attempt to reference an artistic imaginative vision. In certain cases there is a risk of confusion and many artists and cultural operators have refused to develop social driven projects that were presented as artistic projects: it is important to acknowledge that development strategies differ from artistic concepts.

⁹⁰ www.cooperazioneallosviluppo.esteri.it/pdgc/italiano/iniziativa/Paese.asp?id=102

⁹¹ www.unesco.org/bpi/eng/unescopress/98-64e.htm

2.3.2 Sustainable development

Following the UNESCO recommendations, Morocco is probably the country focussing the most on culture in terms of general development strategy. There are 8 million tourists visiting Morocco every year, attracted by its landscape and particularly by the quality of its exceptional heritage, including a lively crafts tradition. According to an assessment made in the framework of the United Nations programme, 20% of the working population is employed in the cultural sector (culture defined in a broad manner). Much could be done to improve sustainable development through cultural projects, and to support high quality crafts. According to the UNESCO office based in Rabat, working in the whole Maghreb region, there is an immense need in terms of expertise to find the best possible synergy between culture and development, be it on the legislative, economic or strategic level.

The ONG2 “Projet d’appui aux associations algériennes de développement” implemented in Algeria by the Agency for the Social Development appointed by the Ministry for National Solidarity and monitored by the European Delegation offers a large budget to numerous associations to develop hundreds of projects, aiming at promoting the role of the associative movement in the process of economic development. 18% of the 6 million euro dedicated to this project have been engaged for cultural and sports projects, such as the promotion of a centre of cultural expression for children, the setting up of music and languages workshops for a pluralistic local culture, the protection of cultural sites and intangible heritage, and various classes and documentation centres for theatre, music and crafts across the country.

2.3.3 Involving communities

Cultural events are also a means to involve local communities in projects developed in partnership with private players and public authorities, promoting communities’ skills, and fostering local development.

- The festival “Nuits Médis”⁹², developed in partnership between an Algerian and a French association and taking place in Miramas, France and in a very small city in the heart of the Sahara desert, is a classical example of how a high quality cultural event managed by far sighted teams can bring about a sense of purposeful activity to the benefit of the whole community. In parallel to the festival in Algeria, a group of young people coming from Marseille worked together with local young people to renovate a large house and to convert it into a residency venue, and an association is organising a touristic package according to sustainable tourism principles.
- Many other original projects have been developed: recognising the talent of the story tellers from the Place Jemaa El Fna in Marrakesh to adapt their story to their audience, they have been invited to share these skills in the framework of an informal training session for writing and giving speeches. There are endless opportunities to develop stimulating projects based on true local culture.

⁹² www.nuits-metis.org/saoura/saoura.html

2.3.4 Social cohesion

Culture can also play a structural role in strengthening social cohesion through educational and artistic activities in disadvantaged areas, such as poor districts and refugee camps.

- The Ecole du Cirque Shems'y based in Salé is an element of AMESIP (Association Marocaine d'Aide aux Enfants en Situation Précaire), a Moroccan NGO recognized as being a public service and supported by the UNESCO. Developed in collaboration with the Anna Fratellini Circus School, it takes in children who are living on the streets and suffering from poverty, illiteracy and unemployment, giving them the chance of training at the circus school. The most talented ones have the opportunity to become professional artists, and for the others to receive some education and gain self-confidence allowing them to reintegrate into society.
- Jana, a Lebanese association that has been working for many years with children from Palestinian refugee camps, offers a very wide range of artistic training opportunities for children and young adults. Their centre in the refugee camp of Borj Al Barajna includes a library, a film editing suite and a computer-training centre.
- Al Kamanjati Association in Ramallah offers music-training programmes for children from refugee camps in the West Bank. Al Kamanjati was established by Ramzi Abou Redwan, a young musician who grew up in Al Ama'ary refugee camp.
- In Jordan, the Amman Filmmakers Cooperative offers film training to young people from Palestinian refugee camps.

2.4 Culture in Education and Youth Programmes

2.4.1 Arts programmes in schools

Education was a major concern in most of the interviews that were made, and in particular the education of young people is definitely a significant issue when assessing the needs in terms of access to culture. Following years of serious neglect in teaching art subjects in schools in spite of their official inclusion in education programmes, there is a generation of young people today totally unaware of cultural or artistic activities. This phenomenon is all the more serious in Algeria where, during the civil war, people tended to stay at home and didn't have any contact with live cultural programmes or exhibitions. The absence of familiarity and a taste for cultural activities in the younger generation makes it easier for religious extremists to attract large young audiences to their rallies.

2.4.2 Cultural initiatives targeting young audiences

There are some exceptions to the situation mentioned above and in some countries several projects targeting young people and children have lately been promoted:

- In Syria, where the quality of teaching is fairly good, there is a growing awareness of the necessity to get young people interested in culture. Several initiatives have been promoted by the Swiss organization Drosos or the Swedish Development Agency SIDA and others to involve youth in cultural and artistic activities, including the filming of a TV series for children produced by Al Jazeera. A programme promoting “your first work”, be it a book, a film, or a theatre piece, was successful in stimulating young people’s interest in cultural events.
- In Israel, as we mentioned before, some attention is given to children and youth in publishing, theatre and also the visual arts. A competition, promoted by the Jerusalem Cinematheque, for films made by schools was launched seventeen years ago, and today seventy schools participate in it. In 250 high schools spread throughout the country, young people can do a course in communication and cinema, benefitting from an equipped small studio and qualified teachers – there is now the possibility to get a full B.A in film and TV. Other private schools across the Mediterranean region offer valuable courses, but only a small group of student benefit from them.

Another priority axis is to provide programmes especially for young audiences and to deliver them to where they reside.

- Damascus Capital of Arab Culture designed specific activities for young people who were not familiar with artistic events, presenting them outside the usual venues, presenting performances in parks and in suburban settings. One of the most popular cultural programmes in Damascus in 2009 is “Music on the Road”, a series of street music concerts organized by Sada (Echo) music association, in collaboration with the municipality of Damascus. The “Bibliobus” project in Damascus involves buses travelling across the country to remote areas with books specifically for the younger generation is representative of these programmes.
- The association “Le petit lecteur d’Oran” had also just bought and equipped a “bibliobus” which travels into the remote parts of Algeria, a project designed and implemented in partnership with the cultural services of the small cities in the region of Oran. The association has been promoting reading for young people for more than fifteen years, it has initiated various didactic activities for children in disadvantaged areas, published books especially targeting children, has set up a library dedicated to young people and is preparing the fourth edition of the Festival National du Conte (Tale National Festival).

Children are also a focus of attention in Palestine, where their condition is particularly dramatic, especially in the refugee camps. Sabreen⁹³, active since the 80s as a music group as well as recording and producing CDs and performing concerts, has designed and implemented a comprehensive and articulated programme dedicated to society as a whole, enabling better access to music (the “music for all” programme), and has developed many initiatives for children and youth across Palestine. Other players, such as the contemporary art gallery Al Hoash⁹⁴ contribute by giving hundreds of children

⁹³ www.sabreen.org/

⁹⁴ www.alhoashgallery.org

the chance to be in contact with art and art events through the organization of outreach programmes.

2.4.3 Teacher training

Another key element is teacher training. In Palestine, the Qattan⁹⁵ Centre for Educational Research and Development, an independent Palestinian research institution has the mission to assist teachers in acquiring new skills and improving their knowledge base. The Centre perceives its mission as one that is complementary to the work of official and unofficial institutions such as the Ministry of Education and non-governmental organizations and universities that are actively involved in planning and providing educational services. Among the various courses addressed to Palestinian and regional teachers working in public, private and UNWAR basic educational schools, it has delivered specific and successful modules to teachers aimed at helping them to integrate drama, music or visual arts into their didactic programme. Interesting information about this innovative curriculum can be found on their web site⁹⁶.

⁹⁵ www.qattanfoundation.org

⁹⁶ www.qattanfoundation.org/qcerd/subpage/en/index.asp?SectionID=57&Section2ID=187

3. Regional Collaboration and Intercultural Dialogue

Once at the crossroads of civilisations, and characterised by an intense circulation of diverse populations exchanging goods, ideas, and knowledge, the Mediterranean region today has the appearance of being fragmented with impassable physical and virtual borders, suffering from isolation and withdrawing into itself, making it difficult to develop fruitful collaborations locally and internationally.

Culture can definitely play a role in defining and raising awareness of one's identity as well as fostering understanding and collaboration across national boundaries, provided that cultural initiatives acknowledge the complex environments where they are developed and presented, and venture outside elite circles. Intercultural dialogue, the EU topic for the 2008 European Year as well as for the 2008 Euro-Mediterranean Year, and promoted in various EU programmes, raised a series of questions regarding the conditions for this dialogue to take place, challenging both the capacity of the parties involved and the political context in which it should take place⁹⁷.

Broad and specialised knowledge, ease of mobility and networking dynamics between all cultural players are indispensable features to guarantee a more fluid and vibrant cultural scene in the Euro-Mediterranean region.

3.1 Sharing of information, experience and knowledge in the Mediterranean region

3.1.1 Serious lack of information

Knowledge and mutual understanding offer the only basis to engage in a true dialogue with one's neighbour: as long as ignorance prevails, that the perception of the other is exotic or overwhelmed by fear, it will not be possible to exchange and confront each other's view in a constructive way, not to mention envisioning any collaboration. In the cultural field, the serious lack of information and documentation in general, and the very limited or non-existent research on contemporary artistic and cultural life in the Southern Mediterranean area, on a local, national or regional level, makes it particularly difficult to engage in partnerships.

⁹⁷ About intercultural dialogue, see *Dialogue(s) interculturel(s) en Europe*, Anne-Marie Autissier dir, Culture Europe International Saint Denis, 2008 and *The Mediterranean: cultural Identity and Intercultural Dialogue*, Biserka Cvjeticanin ed, Culturelink, Institute for International Relations, Zagreb, 1999

3.1.2 Production of documentation and research

In the public sphere, there are no resource centres or research institutes producing information and useful material on cultural issues to allow a sensitive approach to this complex and multifaceted field.

However, the civil sector has carried out, and is still developing, a number of interesting initiatives related to the production of documentation and research, mainly through the implementation of various programmes and projects.

- On a regional perspective, and as we mentioned earlier, the Euromed Heritage website, maintained by the Regional Support and Monitoring Unit, as well as Euromed Audiovisual⁹⁸, have made available a great deal of information concerning the professional environment in which these programmes are being developed. They also offer good insights into the projects promoted within this framework plus important useful legal information on their respective fields.
- Promoted by El Mawred⁹⁹ from Cairo, there is an original research initiative in progress, dealing with cultural policy from various Arab Countries following the compendium model developed by the Council of Europe but adapted to fit these countries' environment.

In terms of cultural journalism, though there is a growing awareness regarding the necessity to promote cultural journalism, it is still very difficult to obtain support in this field. Some initiatives have been developed over the last years¹⁰⁰:

- Announcing cultural events in the Mediterranean region, interviewing art personalities and documenting cultural initiatives, the pioneer Babelmed website¹⁰¹ offers an interesting platform that is continuously updated by a network of local professional correspondents.
- The on-line review Maarav¹⁰² on contemporary arts published by the Israeli Digital Art Centre receives 800 hits a day, attracting professionals and art lovers. This centre has launched a web radio service recently and is gaining new exposure and collaboration.
- The Appartement 22¹⁰³ in Morocco also releases original programmes on web radio, reaching a growing audience.

⁹⁸ The legislative database implemented in the framework of Euromed Audiovisual as well as the publication "The Mediterranean Audiovisual landscape", <http://www.euromedaudiovisuel.net/general.aspx?menu=1&treeID=9020&lang=en&documentID=10290>, offer good and interesting examples of what is needed and should be developed. Euromed Audiovisual, www.euromedaudiovisuel.net, and Euromed Heritage, www.euromedheritage.net, web sites also provide valuable information.

⁹⁹ www.mawred.org

¹⁰⁰ Mawred organizes an annual workshop on cultural journalism. As for the Euromed Journalist Award, this is an interesting project, but is still a modest initiative and it does not deal specifically with cultural journalism, www.euromedalex.org/journalist-award/about.

¹⁰¹ www.babelmed.net

¹⁰² www.maarav.org.il

¹⁰³ www.appartement22.com

3.1.3 Access to information and knowledge: on-line material, libraries and translation

Cultural operators have made some efforts recently to make their activity known through the web: almost all major cultural players from the region have set up their own website and more or less regularly have newsletters to promote their activities, be it a gallery, a theatre venue, a cinema, or a festival. On-line newsletters such as those posted by Ashkal Alwan¹⁰⁴ provide useful information about events, opportunities for workshops, grants and festivals, in the Mediterranean and beyond.

Even now there are still difficulties having access to exhaustive information. There are no specialised libraries dedicated to arts and culture in the region and access to academic libraries containing cultural documentation or material addressing cultural issues is restricted.

- A few independent initiatives were started to meet this lack of essential cultural facilities, for instance the library of the International Arts Academy in Ramallah is not only available to its own students but also to those of other local universities.
- In addition the director of the Art School Palestine is planning to open soon, with access for all, a small library specialising in visual arts.

Another obstacle to the access and sharing of knowledge lies in the scarcity of translated material available in the region. Despite that they can be used for propaganda purposes, books are precious tools and are efficient vectors for culture, but the small number of books available both in Arabic and European languages hampers the access of European and Mediterranean populations to a common traditional and contemporary corpus of knowledge.

Apart from the UNESCO Translatonium¹⁰⁵, suffering from recurrent updating problems, no other updated database exists on books that have been translated into or from Arabic and there is a dire need of promoting and coordinating translating programmes at a national and regional level. In spite of a slightly positive trend regarding the quantity of translated books, the fact that in France only fifty books out of the 50,000 books translated into French each year are translated from the Arabic language gives an idea of the amount of progress to be made¹⁰⁶. The Transeuropéennes review, engaged in the “traduire entre les cultures en Méditerranée” programme at the beginning of the 2000, and advocates the development of translation in the region¹⁰⁷.

¹⁰⁴ www.ashkalalwan.org

¹⁰⁵ http://portal.unesco.org/culture/en/ev.php-URL_ID=7810&URL_DO=DO_TOPIC&URL_SECTION=201.html

¹⁰⁶ in the 1970s, only two books of Arabic contemporary literature were translated into French per year, from 1985 onward the average of translated books was twelve to thirteen, and reached twenty-five in 2000, *Itinéraires esthétiques et scènes culturelles au Proche Orient*, Nicolas Puig et Franck Mermier (dir), Institut français du Proche Orient, Beyrouth, 2007

¹⁰⁷ Note introductive Traduction, écrits bibliothèques, Etats généraux de la culture méditerranéens, 2008

Tending to be sophisticated and with limited commercial potential, translated texts need special attention regarding their distribution. Some European cultural centres include a programme for translating books etc. into their national language, but without finding a way of publishing them thus failing to make them accessible to a large audience.

3.1.4 The challenge to build balanced partnerships

These obstacles to being able to access updated expertise and other material needed to sustain a professional career diminish informal life-long learning for cultural professionals in the south. They also bring serious difficulties for them to know about their own cultural scene and to have a dialogue with their peers: it is much easier for them to access information about what is happening in Europe or the West. The same goes for northern cultural organizations that would like to develop cooperation programmes with their southern colleagues but who have insufficient information to find partners sharing the same priorities. This also hampers northern agencies to develop an in-depth understanding of southern trends and priorities, and to distinguish the specificities and differences at the structural and political levels among the various countries or sub-regions and tailor their support programmes accordingly.

To put it another way, this shortage of information and documentation is a true obstacle to the building of balanced and fruitful partnerships at a local and especially at a regional level, where the parties will have the possibility to identify the best possible organizations to involve according to the needs of their project, share their responsibilities on an equal basis, and design the main priorities in terms of content and implementation modalities to make this project possible and effective. The much higher number of European leaders answering calls for proposals published in the Euro-Mediterranean framework is only one consequence of this situation.

3.2 Cultural Cooperation and the International Political Context

As mentioned above, it is essential to acknowledge the specificity and the complexity of the environment in which one operates, all the more so when the context is as sensitive as it is in the Mediterranean and pervades in one way or another the dynamics and the content of cultural cooperation.

3.2.1 The impact of the political context nationally

The current social, and particularly, political situation does affect artistic and cultural life directly, either on the content of the work or on the management of cultural programmes. Many artists tackle conflict themes in their work, such as the war in Lebanon, the occupation, or terrorism in the region, or allude to their corrupted regimes, showing scant respect for them and challenging censorship as was referred to above.

- The play “Fifty” by Fadhil Jahibi in Tunis presented a deeply critical analysis of Tunisian social and political conditions fifty years after independence.

- In other cases a turbulent political situation may force an organiser of an event to postpone it, as happened in Lebanon for the “Home Work” event promoted by Ashkal Alwan and for the festival of contemporary dance a few years ago.
- In the Occupied Palestinian Territory, changing the date, time and even the location of a cultural event is almost the norm.

This very unstable political context constrains cultural operators from designing specific strategies and makes it necessary for them to include a great deal of flexibility in their plans, preventing them sometimes from elaborating long term programmes.

3.2.2 Euro-Mediterranean regional cooperation and UN International Agreements

Needless to say, the political context cannot be ignored when operators elaborate international projects and identify their partners in the Mediterranean region. As several operators emphasized, it will not be possible to develop true and open regional collaboration in the whole Euro-Mediterranean area as long as the United Nations International Agreements keep being violated and no peace agreement is signed.

European organizations cannot engage in cultural cooperation in the area without being well informed beforehand, to avoid any offence to their collaborators or even putting them at risk. Apart from general lack of will on the part of Arabs to meet Israelis, one should not forget that some states such as Lebanon and Syria forbid their citizens to associate with Israeli citizens. It is all the more difficult for Arab organizations to join projects involving Israeli organizations. The inclusion of an Israeli partner or even an Israeli participant to a project will thus determine up to a certain extent the exclusion of players from other Arab countries, even if the activities take place in Europe, and especially if they are well publicised. This will also have an impact on the publication of the material documenting the event: if professionals from Syria, Lebanon, Palestine and Israel gathered at some point in a specific context, probably outside the Middle East, it is unlikely that any printed or audiovisual material will refer to it.

3.2.3 Mobility

Mobility regulations depend closely on the political situation, and may vary according to events or the internal political affairs of each of the countries in the Euro-Mediterranean area. As well as the Middle East conflict preventing ease of travel across some borders, the visa policy of European countries towards the southern countries is getting harsher and circulation becomes still more challenging between the north and the south. This is also true between countries from the southern shore of the Mediterranean, where some States do not give permits allowing their citizens to travel, stopping de facto possible collaborations in the region. Another obstacle to mobility in the region is linked to the cost of travelling and the discrepancy between the economic resources available and those needed to travel internationally, including a south-south axis.

A few private mobility funds and programmes such as the Fond Roberto Cimetta¹⁰⁸, targeting Euro-Mediterranean mobility, the Safar Fund¹⁰⁹, promoting mobility of young people between Arab countries, or Art Moves Africa¹¹⁰, supporting travels across the African/Arab countries, contribute useful assistance to cultural operators and artists, especially from the independent sector. They are also engaged in an in-depth reflection regarding the social, professional and legal conditions influencing mobility in the South, broadening their vision and elaborating long-term strategies.

3.2.4 Fostering genuine collaboration in the Mediterranean

There is a tendency by international donors to focus on political priorities, and especially those addressing the Israeli-Palestinian conflict, something that is widely criticised by the cultural operators who have to face this issue. According to them, it is quite common among operators with a poor professional code of ethics to design projects including Palestinians and Israelis, solely in order to obtain the funds that go with them. These meaningless partnerships damage those who are genuinely engaged in cooperation projects based on true professional interest, obtaining true results in terms of networking, but who are unable to publicize them.

- The Um El Fahem Gallery¹¹¹, the only contemporary art gallery led by a Palestinian director in Israel close to the Green Line, offers an example of an ambitious project developed in a venue where Palestinian and Israeli can meet in a fruitful way. The commitment of its director, who convinced the local authorities of Um El Fahem to engage in a project for the building of a new museum, as well as the participation of European donors and the support of Israeli institutions, made this gallery become a true reference point for the Palestinian community in this town, welcoming Israelis as well.
- The “Liminal Spaces”¹¹² project promoted by the Israeli Digital Art Centre went further: challenging limits and borders, it included a series of audiovisual actions along the Green Line and at various check points, succeeding to answer basic needs, such as communication, and initiated a network of individuals that is still active today.

The concern regarding the imposition of meaningless joint projects on cultural operators and artists should also be applied, to a certain extent, to peace programmes, NGO empowerment or democratisation actions: donors should pay particular attention to the definition of their objectives and selection criteria to be able to effectively reach their aims and to keep in mind that genuine cultural projects may be as important as democratisation projects to foster societies’ awareness, as the Palestinian theatre director Georges Ibrahim put it.

¹⁰⁸ www.cimettafund.org

¹⁰⁹ www.safarfund.org

¹¹⁰ www.artmovesafrica.org

¹¹¹ www.umelfahemgallery.org/galleryen/

¹¹² www.digitalartlab.org.il/ExhibitionPage.asp?id=264&path=level_1

3.3 The Role of the International donors and stakeholders

3.3.1 Public and private international foundations and agencies

Among the few private foundations working in the South Med region, the Ford Foundation and the Open Society Institute are the ones who play a visible role in supporting the cultural sector. The Ford Foundation allocates around \$2.5 million for its work in arts and culture with a focus on supporting independent spaces and networks in Egypt and the Arab region and on supporting creative narratives in Palestine. The Open Society Institute funds key organizations in the region, including the Arab Fund for Arts and Culture that is also funded by a number of individual Arab donors.

A key role in terms of regional collaboration is played by governmental and private international organizations, such as the European national cultural centres or the numerous NGOs and foundations based in all these countries. Provided with substantial financial and technical resources, mostly led by experienced staff and planning articulated programmes, the French Cultural Institute, British Council, Goethe Institute, Pro Helvetia, Cervantes Institute and others are precious interlocutors for young independent artists as well as public institutions asking for support or advice. They also, in certain places such as Algeria or Egypt, have some of the only properly equipped facilities for cinema or theatre and offer well appreciated venues to meet and present work. Of course, their main aim is to promote their own national culture and language, but generally their mandate includes the support of the local scene, and they sometimes managed to have a true impact on the structuring of the local cultural field, such as the French Cultural Institute and the British Council in Syria.

European Delegations offer another reference point. However, they are based in political representative offices which do not supply any physical meeting point, they do not have staff exclusively dealing with culture and their financial means are less than the most active national cultural centres. They usually organise a number of visible art events, usually involving other European States, which uses a great deal of their culture budget. As well as these initiatives, the Delegations publish each year, in most countries, a call for participation in cultural projects that allows a number of the most skilled cultural organizations to get some initiatives funded. Their lack of staff prevent them from publishing and monitoring more calls with smaller budgets, which would make them available to the newest and most innovative organizations which cannot at present afford to pay for the co-financing of the projects and don't have the skills to complete the paperwork. In most cases, these limited financial and human resources prevent the Delegations from having the possibility to play a structural role for culture as much as they could.

Development agencies from Sweden, Norway and Spain have a decisive impact in some places, particularly in the Occupied Palestinian Territory, Algeria and Morocco, intervening on a local and national level as well as on a regional level for long-term and structuring initiatives.

In some places, European cultural centres, development agencies, foundations and the European delegations collaborate at the occasion of special events or exchange information informally. In fact, considering their decisive role, especially in the Middle

East and in particular Palestine, donors became aware of the necessity to guarantee a minimum of coordination between them, and some of them have started to meet in Ramallah, to enhance a more balanced action and prevent a sudden concentration of the funds on one organization or one area.

3.3.2 The Anna Lindh Foundation and the Euromed Civil Platform

Fostering regional collaboration in the cultural field, the Anna Lindh Foundation for Dialogue between Cultures became involved with international cultural cooperation in 2005. This relatively new player was established according to a mandate issued by the High Level Advisory Group established by Romano Prodi, the President of the European Commission in 2003. Its priorities were designed according to the 3rd pillar of the Barcelona Declaration, namely “Partnership in social, cultural and human affairs: developing human resources, promoting understanding between cultures and exchanges between civil societies”¹¹³. With the will of the Euro-Mediterranean States to foster cultural cooperation at a regional level, the foundation functions following the “network of networks” system, including in each country a director animating a national network composed of organizations from civil society.

The ALF programmes and the calls for proposals that have been issued so far showed a true commitment to achieve these purposes, and some projects were successful in bringing young people together and fostering intercultural dialogue in this sensitive environment. Capacity building programmes and seminars in the field of culture, cultural events and artistic productions as well as joint research and documentation projects have been designed and implemented by civil society organizations across the region thanks to ALF funding¹¹⁴. Also, the ALF succeeded in responding to the regional environment and to a lobbying campaign and changed some administrative rules regarding its calls for proposals that were not adapted to the Mediterranean context, to make them more suitable for the organizations in the field¹¹⁵.

However, some operators had strong doubts about the paradoxical situation in which their government nominated the director of the national network. Some independent operators underlined that being dedicated to civil society; civil players should manage the national networks autonomously. Also, certain lines or programmes such as “restore trust, rebuild bridges”, issued following the Gaza conflict, emphasized the political aspect of the ALF, and according to professionals in the field, made the cultural dimension less credible.

Another initiative promoted by the EU on the basis of the third pillar of the Barcelona Agenda, the Euromed Civil Platform was legally established in 2005, following several years of negotiations and activities, in particular, involving the organisation of the Civil Forum whose first edition dates from 1997. Gathering regional networks from the

¹¹³ ec.europa.eu/external_relations/euromed/docs/bd_en.pdf

¹¹⁴ www.euromedalex.org

¹¹⁵ Originally, only the not-for-profit organisations could be partners for these calls, as it is in other countries. A couple of years later, taking into account that numerous cultural organisations cannot register as not-for-profit due to the political and legal context in the region, the rule was changed: the whole project has to be not-for profit, allowing societies to be full partners.

Mediterranean area, supported financially by the EU, it aims at promoting civil society initiatives in the framework of the Euro-Mediterranean partnership, and in particular exchanges and debates among civil players in the region. Though the platform has achieved a remarkable success considering the number and diversity of the participants of the Civil Forum, it has played only a very marginal role in the cultural debate of the region¹¹⁶ as so far, cultural issues have not attracted a great deal of interest.

3.3.3 The current action of the EU in the region and the potential for future programmes

In addition to programmes targeting cultural initiatives, there are several other programmes elaborated and implemented by the EU, some in close collaboration with regional public authorities, which did and/or still offer the possibility to fund cultural initiatives in the Mediterranean, or at least to include a cultural dimension to projects focussing on other issues like youth, education, development, etc, even if they are not dedicated to the Mediterranean, or not fully focused on culture.

The EuropeAid Cooperation office published “EU funding opportunities in the Mediterranean region¹¹⁷, listing the following programmes open to Mediterranean organizations: Tempus¹¹⁸ (modernisation of higher education systems) and the complementary programme Erasmus Mundus¹¹⁹ (higher education student and teaching staff mobility), Euromed Youth¹²⁰ (mobility of young people and the understanding between peoples), EU Partnership for Peace¹²¹ (to strengthen the capacity for conflict resolution and to empower marginalised parties), NGO co-financing (to support local NGOs), European Initiative for Democracy and Human Rights¹²² (to provide support for the promotion of democracy and human rights in non-EU countries), or the EU’s Research Framework Programme¹²³ (EU’s main instrument for funding research in Europe). Most of them have the possibility to include a cultural dimension.

Other programmes such as the Culture 2000 programme promoted by the Directorate General for Education and Culture¹²⁴ listed Egypt, Jordan, Occupied Palestinian Territory and Tunisia as possible partners from the Third Countries for the 2009 call for proposal. INTERREG III, a Community initiative funded by structural funds, included the Maghreb countries in its transnational scheme Interreg III MEDOCC¹²⁵.

Last summer (2009), the call for projects published in the framework of the 2007-2013

¹¹⁶ <http://90plan.ovh.net/~euromedp/spip/spip.php?rubrique158>

¹¹⁷ www.cecocod.net/Eu_funding_opportunities_civil%20society.pdf

¹¹⁸ http://ec.europa.eu/education/external-relation-programmes/doc70_en.htm

¹¹⁹ <http://eacea.ec.europa.eu/extcoop/call/index.htm>

¹²⁰ www.euromedyouth.net

¹²¹ www.enpi-info.eu/mainmed.php?id=11&id_type=10

¹²² http://ec.europa.eu/europeaid/how/finance/eidhr_en.htm

¹²³ http://cordis.europa.eu/home_en.html

¹²⁴ http://ec.europa.eu/culture/calls-for-proposals/call98_en.htm

¹²⁵ http://ec.europa.eu/regional_policy/interreg3/abc/voletb_en.htm

ENPI cross border Mediterranean Sea Basin Programme at a regional level¹²⁶ offered new opportunities to fund, with a substantial budget, projects dealing with the promotion of cultural dialogue and local governance. The programme supports mobility, the promotion of exchanges, professionalism of young people, and even artistic creativity¹²⁷. At the bilateral level, the cross border cooperation programme *Italy Tunisia*¹²⁸ supports cultural and scientific cooperation through the reinforcement of associations' cooperation, as well as training and exchanges for young people and students.

The objectives, beneficiaries, and financial rules differ considerably from one programme to another. These programmes are implemented and funded by different instruments, and not all of them allow Southern Mediterranean partners to be leaders or even receive funding. For instance, costs spent in Third Countries for projects that are not implemented through the former MEDA or current ENPI instrument are ineligible, unless they are directly paid or refunded by the coordinator and/or the co-organisers based in the EU. This does not prevent Southern operators to benefit directly from these programmes, but does reduce their margin of action in the building of regional and Euro-Mediterranean partnerships.

Without exhaustive information, it is difficult to assess the impact of such opportunities in the framework of this report. A transversal database of all projects funded by the EU, which at the moment is non-existent, would be useful to allow a more complementary relationship between them¹²⁹. Some examples of projects developed in these frameworks can be found in the annexe.

Apart from the reservations mentioned above, cultural players from the public, private and civil sector generally show a considerable interest in the EU, being aware of the potential it offers in terms of cooperation. On the public level, the EU is recognised as having the knowledge and expertise that is needed to improve the capacity of the cultural departments and agencies. Other EU regional programmes and actions offer the opportunity to the States to tackle issues that would not have been a top priority such as legislation for heritage and audiovisual, or culture and development as we mentioned earlier. In the same way, some civil and private organizations are convinced that the action of the EU could give a decisive contribution to obtain some of the aims they fight for at a national level, such as reviewing cultural policy or respecting International Human Rights and the application of legislation in relation to the latter. Mobility is another essential issue in which the EU could play a role, as well as the fostering of exchanges and international collaborations, which were specifically mentioned as one of the most significant needs by cultural operators.

A strategy for culture and the potential financial resources that should be made available for it raised a great deal of attention. Cultural players deplore the very large amounts spent on some projects with little resulting impact and have considerable expectations regarding focussed and accessible funds that would be beneficial for all.

¹²⁶ www.enpicbcmcd.eu

¹²⁷ http://www.enpicbcmcd.eu/documenti/29_38_20090928122950.pdf

¹²⁸ www.euroinfocilia.it/Default.aspx?tabid=353

¹²⁹ For the time being, there is only the CRIS database, offering few information and accessible only to the staff of the European Commission.

3.4 Inclusive Partnerships in Culture (public/civil/private)

3.4.1 A fragmented field

Another characteristic of the fragmented cultural field in the region is the significant lack of coordination and network dynamics between all the various players: there is hardly any communication between the public sector/governmental agencies and the civil players, as well as with the private organizations involved in cultural industries. Often, the latter do not show any concern whatsoever in respect of contributing to the improvement of the cultural and artistic field or working in partnership with the public players, considering their activity as totally autonomous. As well as all the obstacles we mentioned in terms of lack of information about cultural players, mobility impediments or political events, there is an insufficient wish to engage in dialogue with colleagues who are not part of a restricted circle of collaboration.

Instead, a diffident attitude towards the other prevails, preventing potential partnership to be developed, hampering synergies between all the stakeholders involved in cultural development. This is all the more true with transversal organizations involved in other complementary fields such as education, development, social inclusion, youth, research or environment, etc. which tend not to take culture into consideration at all in the development of their programmes and activities.

3.4.2 Partnerships between municipalities, NGOs, national and international institutions

However, successful contacts have been developed which produced very positive results in bringing civil NGOs and public agencies together.

- The association Assabil¹³⁰ founded in 1997 to establish and promote public libraries in Lebanon, based on the UNESCO public libraries manifesto, established and manages Beirut's Municipal Public Libraries, coordinates and supports a network of public libraries throughout Lebanon, manages a Resources and Training Centre, organises activities for people of all ages, and provides consultancy services to those working in libraries. Founding members included librarians, teachers and artists all working in the field of culture and has since enlarged to include architects and human right activists. It has managed to create a major shift in the public libraries landscape in Lebanon, working in close collaboration with the municipalities across the country.
- In Casablanca, the process is underway for the establishment of a new theatre dedicated to performing arts offers another example of a fruitful collaboration between the municipality and a civil player, the Fondation des Arts Vivants¹³¹, aimed at establishing a fully equipped modern building complex that should act as a catalyst for the social, touristic and economic development of the city. Commissioned by the Mayor, the *Fondation* began to develop an ambitious work programme, including the organization of an international architectural competition, seminars and working groups involving civil players and Foreign

¹³⁰ www.assabil.com

¹³¹ www.fondationdesartsvivants.ma

Service agencies to consider the development of the future programme. Audience building, a crucial issue in a city where people usually don't go to the theatre, as well as fundraising, the latter being essential for the building and then the programming of this new scene, are also part of the *Fondation's* mission.

Other partnerships are being developed together with municipalities, international organizations and NGOs. For instance, the city of Aleppo launched the process of a Master-plan/Matrix for culture, establishing a long-term strategy for culture. This open process involves municipality employees together with politicians from the directorate of culture and of tourism. It is open to international agencies such as the GTZ from Germany, which is playing a major role, the British Council, other institutions, the new NGOs developing in the region, businessmen and doctors etc. to debate and elaborate a plan for culture for the future in a fruitful way.

3.4.3 A new typology of NGOs

A new type of organization, such as the Syria Trust for Development¹³² in Damascus or the King Hussein Foundation in Amman, chaired respectively by the Syrian and the Jordan First Ladies, offer examples of NGOs closely linked to the State, and involving an impressive list of partners¹³³ (no less than fifty-two for the Syrian Trust) belonging to governmental organizations, international organizations and the private sector, facilitating the collaboration between all these stakeholders. These organizations are dedicated to fostering society capacity building and development with special attention given to women and youth, and both include a cultural dimension in their activities.

The King Hussein Foundation, launched in 1996, includes five different institutions dedicated to education, arts education and presentation as well as research. One of them, the Foundation's Information and Research Centre (IRC)¹³⁴ is involved in research activities in the cultural field such as the restructuring of the Cultural Program of the Greater Amman Municipality. Commissioned by the Ford Foundation and the civil player the YATF¹³⁵, it also carries out research in Jordan, Syria, Lebanon, Palestine, Morocco, Egypt, Algeria and Tunisia to assess the structuring, management and sustainability of cultural spaces in the region. The ALF also commissioned a survey to examine book distribution and access to literature for four to twelve year-olds in Egypt, Jordan, Lebanon, Palestine and Syria. The study is also examining the ways in which the media targets and reaches children.

Identified as one of the three focus areas of the Syria Trust, set up in 2007, 'Culture and Heritage interventions focus on empowering creative individuals in various cultural fields through facilitating opportunities for exposure, professional development and self-development'¹³⁶. In term of research, the Trust is carrying out a study on the typology of registered artists in Syria as well as possible sources of funding for Syrian

¹³² www.syriatrust.org

¹³³ www.syriatrust.org/site/index.php?pname=&mtree_id=Ng==

¹³⁴ www.irckhf.org.jo

¹³⁵ www.yatfund.org

¹³⁶ www.syriatrust.org/site/index.php?pname=&mtree_id=MTE=

artists, an interesting step towards legislation upgrading. The exhaustive mapping of the cultural scene we mentioned earlier, involving independent researchers, is another sign of a fruitful partnership with the civil sector. The Trust also plans to organise cultural events such as music festivals, calling on the collaboration of independent and experienced cultural players, but it seems that the collaboration modalities are not always simple to define and to agree on.

3.5 Networking Within and Beyond the Mediterranean Region

In spite of the poor practise to develop collaborations in the southern Mediterranean area locally and internationally compared to what can be found in other regions, there is a new tendency over the last years to exchange ideas, expertise and grievances with peers and other organizations at all levels.

3.5.1 National Networking Dynamics

On the national level,

- One example is the museums from small municipalities in Israel that have set up an informal network through which they exchange information, and try to create synergies, presenting some common work or activities. Meetings offer the opportunity to share difficulties and listen to the advice of peers.
- In Syria, it seems that there are excellent relationships between artists and operators in their late twenties/thirties. Though they remain completely informal, networking dynamics are contributing to the forming of a more favourable environment.
- In Egypt, the blossoming of galleries and visual art centres in downtown Cairo, and various meetings involving new players to tackle issues such as structuring or fundraising together show some new solidarity between colleagues.

Participating in this trend, some organizations proclaim their wish and capacity to become reference points and meeting venues in cities and regions.

- The Palestinian music group Sabreen, an association for artistic development based in Jerusalem, describes itself as a “strong hub for individuals and organizations from all artistic backgrounds and disciplines”.
- The pioneer art gallery Townhouse in Cairo, aimed at promoting contemporary art in Egypt and the region, is another example of an essential artistic venue that became a unique place for artists and cultural operators to meet. Programming, on top of visual art exhibitions, performing art presentations, screening and lectures, making available studios and a library, involving the community and especially children from the area in various workshops and activities, fosters collaboration within and beyond the art field.

3.5.2 Regional Meeting Points, Artistic Events and Showcases

There are also new artistic initiatives and showcases providing new opportunities for artists, programmers and professionals to meet, confront their practice and discover

their neighbours' work. From a regional perspective, the *Biennale des jeunes artistes d'Europe et de la Méditerranée* is one of the veteran artistic initiatives in the region. Originally conceived in 1984 in Italy, it was founded in 2001 as the BJCEM in Sarajevo and has today seventy-one members from twenty countries¹³⁷. It has hosted hundreds of young artists from the whole Euro-Mediterranean area selected by a jury and inviting them to present their work in a large exhibition organised each time in a different country. Focussing on visual arts, it also features architecture, graphic design, comics, cinema, performing arts, etc, leaving a great deal of freedom to the artists in their method of working. Even if political constraints influence the choice of the hosting city and the very large amount of money spent for this event sounds excessive for some cultural operators, especially compared to the fragile economic reality of artistic life in the region and acknowledging that the format for the biennale should be updated to better take into consideration the new needs of artists, this is a opportunity for young participants to be involved in a major artistic event, meet their colleagues from the region and be given better access to the international circuit.

Other collaborations are forthcoming, such as the art gallery Al Hoash that aims at connecting the art movement from Jerusalem with further Palestinian cities, the other Arab countries and internationally. Closer partnerships involving contemporary art galleries and cultural centres such as Al Balad¹³⁸ and Darat El Funun in Amman, or Shams¹³⁹ in Beirut is another sign of fruitful visual arts collaborations continuing in the Middle East.

The same applies to the contemporary dance field in the Mashrek: this year the BIPOD, the Beirut International Platform of dance, reaching its fifth edition, featured an Arab dance platform¹⁴⁰ which was presented successively in Damascus¹⁴¹, Ramallah and Amman in the framework of four distinct festivals. Some months before, each artistic director of the four events met and decided on a shared list of artists with a margin for specific choices according to each programmer's wishes. This strategy allowed significant economies of scale for everybody, giving in turn the possibility to invite more artists, who were eager to perform in more than one city. For the groups coming from the Maghreb, it was often an occasion to discover the region for the first time and meet new colleagues. This initiative has been very successful also in terms of gaining the attention of numerous European programmers, allowing them the chance to see Arab contemporary dance.

A Belgian association based in Brussels, the YATF, Young Arab Theatre Fund, became in a few years a major player in the contemporary arts field in the southern Mediterranean countries. After restructuring some theatre venues in the region, it is now involved in production, distribution and mobility grants among other activities. It has also organised two editions of the "informal meetings of independent cultural spaces" of the Arab world giving a completely unique opportunity for the 70-100 independent art venues and operators that have been identified in the region, to meet,

¹³⁷ www.bjcem.org

¹³⁸ www.al-balad.org

¹³⁹ www.assshams.org

¹⁴⁰ www.fluidoffline.com/maqamat/about.html

¹⁴¹ www.tanween.net

often for the first time, exchange views and practices, and stimulate their wish to continue networking. The YATF has another ambitious project to its credit, the artistic “meeting point” initiative that presented, together with local partners, an original nomadic artistic programme in various cities of the Southern Mediterranean area, as well as in Brussels and Berlin. It also had a didactic dimension consisting of training young curators in different cities of the region. In spite of logistic difficulties and the need to put extra efforts into audience building, this large event received great attention by the media, giving a good visibility to the artists involved.

Culture Resource (Al Mawred Al Thaqafy) is a regional cultural organization that was created in 2004 to support a new generation of Arab artists and writers and to stimulate cultural exchange within the Arab region and internationally. Al Mawred provides a wide range of services to artists and small cultural groups across the Arab region, including training opportunities, production and travel grants. It delivers its activities and services through partnering with a number of cultural organizations that are active on the national level such as Shams in Beirut, Al Hamra in Tunisia, and Makan in Jordan. It organizes Spring Festival, a bi-annual celebration of contemporary creativity from the South and the East in Cairo and Beirut, in collaboration with Shams. Its cultural management training and cultural policy research programmes are gaining a lot of interest and momentum.

3.5.3 Formal Euro- Mediterranean Networks

In spite of these new collaborative practices, networking dynamics and partnerships that have become familiar to the cultural Mediterranean landscape, there are still very few formalised networks in the region – especially with coordination offices based in the South. To our knowledge, the FEMEC (Forum Euro-Méditerranéen des Cultures), gathering scientists, artists and cultural operators from across the Mediterranean, has been the only cultural network from the Mediterranean to participate in the Euromed Civil Platform Meetings, and it barely survives today.

Another pioneer network in the region, the DBM (Danse Bassin Méditerranée) stimulated collaboration processes and enhanced mobility in a field and a region where artists and operators were extremely isolated. Winner of a Culture 2000 project, it gave a new impulse to the dance sector, awarding production grants, initiating research and documentation, and organising meetings and platforms. However, it encountered some difficulties in transforming itself from managing a relatively large project at the beginning of the decade into a proper network coordination organization, being deprived of core funding. Recently, energetic members have joined the board, and a new scheme and plan of activities until 2015 has been announced on its web site.

3.5.4 Developing partnerships beyond the Mediterranean

Last but not least, there is a new interest and opportunities to foster collaborations and networking within and beyond the Mediterranean boundaries, in all fields.

Institutional initiatives involving artists and operators from the Mediterranean and beyond are slowly growing in the region. The PANAF festival, organised in Algiers in

the summer of 2009, is a perfect example of this tendency implemented through the mobilisation of considerable budgets: this unique pan-African festival cost no less than 100 million euro.

In the field of performing arts, taking into account the so-called “independent” sector, the “Centre arabo-africain de formations et de recherches théâtrales” promoted by the theatre El Hamra in Tunis initiated at the beginning of 2000 a series of training modules in art subjects, technical matters, and even management training. Its objectives were twofold: to give the opportunity to update skills but also to foster relationships between the Arab and African world. Developing the connections with the Maghreb region and extending them to the whole of Africa is also a concern expressed by L’Boulevard from Casablanca. Contrary to their colleagues from the Middle East who are used to working together and travelling quickly from one place to another, with a few exceptions, artists and operators based in the Maghreb have had very few opportunities to get to know their peers in the sub-region and to work with them. Larger distances between the capital cities and political reluctances to develop collaborations at the State level do not contribute to foster exchanges in these countries, even if paradoxically the government seems to allow their citizens to circulate more freely than in other regions.

Organizations dealing with music based in Israel or Morocco and other operators involved in publishing in Algeria, expressed interest and curiosity to engage in dialogue with countries such as Greece, Turkey or the other Balkan countries. Only the right opportunity is missing at the moment.

As regards cinema, several major producers and theatres gathered recently to implement an informal network of Arab cinema: the Cinematheque de Tanger, ArtEast Cinema in New York, the Metropolis art cinema in Beirut, and Africart in Tunis. Other cinemas in Palestine, Jordan and Alexandria joined the group to create synergies and enhance the promotion and screening of Arab films in the Mediterranean region and beyond.

One of the most in-depth evolutions is taking place in the visual art sector. Recently the Gulf countries have been showing a growing interest in the arts, and thanks to their tremendous economic power, they have considerable amounts of money to spend on building new cities, offering social and cultural services and large art events along with speculating on the art market. Being Arab, they have developed particular relationships with their colleagues based in Jordan, Syria, Palestine, Lebanon, etc. The Sharja Biennale is emblematic of this phenomenon: the directors of the biennale have invited over the last sessions Jack Persekian, from the Al Ma’mal gallery base in Jerusalem and Tarek Abou El Fetouh, from the YATF, to be curators for some events and sections. In spite of the very limited public attendance to these cultural events and the aim of giving visibility and vitality to the newly built cities, there is a true potential in developing new collaborations with this region, where there is a need for expertise, money is not an issue and there is less political interference in the work of cultural operators.

4. Country Profiles

1. Algeria

Algeria's cultural scene is slowly recovering after years of stagnation that resulted from the civil war and the security challenges that followed and led to the forced migration of many artists and intellectuals. Some of these artists and intellectuals have managed to return to Algeria over the past few years and to resume their activities, but many settled in Europe, especially France, and managed to integrate their work in the European cultural scene.

Before the civil war, Algeria's socialist regime gave political and financial support to cultural activities, not just at the national level, but also regionally. For almost two decades Algeria developed a cultural policy that focused on decentralization, building a suitable infrastructure for cultural work, and connecting with cultural initiatives in the region. The vibrant cultural scene in the seventies and eighties was characterized by an emphasis on "Arabising" Algerian culture. This coincided with educational reforms that gave priority to Arabic over French in basic education programs. One of the results of this transition today is the gap between an older, internationally connected, Francophone generation of artists and a younger generation of artists that grew up during the civil war and suffers from isolation and marginalization. There is also a growing trend of giving French culture less emphasis, and instead looking towards other European players, such as Spain and Italy. Another element in the picture is the growing awareness of Berber culture and the desire among many cultural activists to have a clearer representation of this culture in the public sphere¹⁴².

The Ministry of Culture was founded in 1963 under the name of Ministry of Information, and underwent many subsequent changes in name and formation (Ministry of National Orientation, Ministry of Information and Culture, Ministry of Communication and Culture) until it settled on the present designation in 2005. The Ministry's mission is identified to be "Preservation and documentation of tangible and intangible cultural heritage, promotion of artistic production and cultural research." The Ministry oversees a number of major agencies such as the Bibliothèque Nationale, Agence Algérienne pour le Rayonnement Culturel, Office National de la Culture et de l'Information, Office National des Droits d'Auteurs and Agence nationale de gestion et de réalisation des grands projets culturels. It also includes a number of museums, cultural centres, medium and university level arts education institutes. The Ministry is seen as the sole producer and distributor of cultural activities. Information on the Ministry's budget was not available but there is a feeling among cultural operators in Algeria that the Ministry is one of the highest funded in the region. The budget of the recent Panaf (Pan African) festival in 2009 was estimated at 80 million euro, an amount that surpasses the annual budget of most cultural ministries in the region. In 2007, as part of the Algeria Cultural Capital of the Arab World program, which had a budget of 150 million euro, the Ministry launched an ambitious programme to support publishing¹⁴³. This

¹⁴² In particular, the Bibliothèque Nationale launched an award, Apuleius, awarded for a writer's first novel, in three languages: Arabic, French and Amazigh.

¹⁴³ According to some operators: 1,227 titles were printed, 70% of which were reprints. No new scientific titles, even in translation. All publications were in history, humanities, pedagogy,

programme continued in the following years and has succeeded in supporting a number of small independent publishers and in promoting reading across the country. Another important achievement is the establishment of a dedicated agency for the protection of intellectual property rights, with extensive legislative framework for its mandate. The National Library (Bibliothèque Nationale) is a major player in the cultural scene and has a legislative role as well. In addition to collecting the national cultural heritage in the form of books, manuscripts, postcards, posters, postage stamps, and the documentation thereof in digital format¹⁴⁴, it oversees the assignment of ISBN to publications.

The Ministry of Culture has identified three main areas of work they would like to develop in the near future. These are to start a **national cultural heritage register** in order to identify and adopt **a system to manage the country's cultural heritage**, and to **promote cultural tourism** nationally, within the Arab world and internationally. The EU delegation has been approached to contribute to the development of these priorities. The bilateral dimension of EU action in terms of culture is not achieved through calls for proposals for culture, as usually happens in the other countries of the region, but through the inclusion of cultural issues into the large ONGI and ONGII calls for projects, focusing on development priorities (twenty-four projects out of the 131 projects that were shortlisted in the ONGII call were cultural projects). Collaborations with Europe are sometimes criticized with some operators wanting more reciprocity and, in particular, more emphasis put on popularizing Algerian culture in Europe, instead of only promoting European culture in Algeria.

The non-governmental cultural sector in Algeria is small and fragile, but nevertheless effective. There are a small number of cultural NGOs that are legally registered and allowed to conduct activities and apply for funding support from the Ministry of Culture. This **support is 7000 euro annually per NGO**, regardless of its size or role, and takes about two years to be actually administered. **Bureaucratic and political restrictions make it extremely difficult to register new cultural organizations in Algeria**. Thus, many organizations and groups work without registration or register as commercial entities, although their activities are not-for-profit. Receiving funding from international donors is somewhat restricted and mostly limited to funding from the EU commission in Algeria, or from official French agencies allowed to operate in the country.

The current **cultural policy** of Algeria seems to give attention to **promoting Algerian culture internationally** and emphasizing Algeria's cultural position in Africa, while at the same time maintaining the older focus on decentralization of cultural activities across the country. However, the **policy falls short of recognizing non-governmental players and providing strategies to support them**. Some independent cultural operators feel that the legal and political environment is even worse than it was ten years ago. Another focal point that is absent is the **relationship with Diaspora artists and cultural groups**. It is hoped however that the newly established Agence Algérienne pour le Rayonnement Culturel will address this issue. Some sectors are much better off than others. In particular, the book and music sector

novels and poetry. fifty publishing houses were created, and many were dissolved after the celebration was over.

¹⁴⁴There was an Arab e-library project that Egypt's Bibliotheca Alexandrina executed.

receive more attention and funding, while the cinema sector is almost completely managed by NGOs and private entities.¹⁴⁵ Two other major needs became apparent from the interviews with cultural operators in Algeria as the most important: the **need to engage with regional and international networks** and break through a feeling of isolation, and the **need for developing human resources**, particularly in cultural management and cultural technical professions. Finally, there is a growing **need for cultural venues** and for access to existing venues that are managed by the Ministry of Culture or by municipalities.

Some Cultural Organisations

- Association Chrysalide - Collectif Noir sur Blanc
- Association Le petit lecteur, Oran
- Association Al Jahetheya
- Association El-Ikhtilef
- Association Machahou
- Etablissement des Arts et Culture
- Editions Barzakh, Alger, www.editionsbarzakh.dz
- Espace Noun, Alger
- Maison de la Culture d'Oran
- Théâtre National d'Alger, Alger
- Théâtre Régional d'Oran, Oran

Major Cultural Events and Festivals:

- Bejaia Doc - Les rencontres du film documentaire
- 2ème Festival Panafricain, www.panafalger2009.com
- FELIV, www.feliv.net, International Festival for Literature and Youth Books
- Salon international du livre, www.sila.dz, Alger
- Rai Festival, Oran
- International Festival of Andalusian Music, Alger
- International Festival of Folkloric Dance, Sidi Belbass
- Algeria International Film Festival, Alger

¹⁴⁵ At ONDA, there are 7200 registered authors, 70% of whom are composers. The emphasis on the book sector is mainly due to the importance of the National Library. As for cinema, there are about twenty cinemas in all of Algeria, eight of which are owned by the same private investor.

2. Egypt

Egypt's cultural heritage is one of the most valuable in the world, enjoying much international attention and support. The country also has a central position in the region in terms of its modern cultural production. Its cultural products and trends represented the strongest cultural influence in the region until the 1970s. However this position has in subsequent years been challenged by many political and economic factors. Egyptian culture today still claims the reputation of being the most popular, but not necessarily the most creative, in the region.

Egyptian society is generally supportive of culture, especially music and film. However, conservative religious trends in recent years had a negative impact on the society's perceptions of cultural creativity, something that was for many cultural operators, official and independent, a matter of concern. **Informal censorship** is often applied by individuals and social groups to books, films, and even songs, to make sure they conform to religious beliefs and traditions¹⁴⁶. In addition to that, there is **official censorship** by the Censorship Board and Al-Azhar's Islamic Research Complex.¹⁴⁷ Although the country has a large Coptic Christian minority, and a smaller Nubian minority, this diversity is seldom reflected in cultural structures, or even in cultural productions. National unity is a slogan that is widely used, officially and non-officially, to suppress creative voices coming from outside the mainstream.

The Ministry of Culture and National Orientation was created in 1958, during the brief union with Syria. A stand-alone Ministry of Culture was first introduced in 1965, but later combined with other ministries, such as the Ministry of Mass Media, or that of Education and Research. In 1980 the Supreme Council for Culture was established in an attempt to involve independent intellectuals and artists in public cultural policies.

The Ministry is today one of the biggest in the region and includes nine major national agencies¹⁴⁸ employing more than 90,000 full time employees and an unknown number of consultants and short-term employees. The Ministry's mandate includes conservation and management of antiquities and archaeological sites, artistic production and distribution, management of cultural venues across the country, organization of festivals, arts education, translation and publishing and international cultural exchanges. Information on the Ministry's budget is not available but there is evidently substantial government support for the Ministry's projects.

¹⁴⁶ Workers in the Ministry of Culture's printing plant often censor books they consider immoral or blasphemous

¹⁴⁷ The Censorship Board practices before-the-fact censorship on music, audiovisual material, and plays. The Islamic Research Complex practices post-publication censorship on these as well as print media. President Anwar Al Sadat officially outlawed censorship of newspapers in 1974.

¹⁴⁸ The Supreme Council for Culture, The Supreme Council for Antiquities, The General Egyptian Book Organization, The General Organization for Cultural Palaces, The General Organization for the National Library, The Cairo Opera House, the General Organization for Urban Beautification, The Academy of Arts and the Cultural Development Fund.

Since the early 1990s Egypt saw the emergence of a growing number of **independent cultural initiatives** that attempt to present and promote contemporary arts. These initiatives are largely funded by international donors such as the Ford Foundation, SIDA, the Open Society Institute, the EU Commission and European embassies and cultural centres in Egypt. However, they **receive very little support and recognition from the public sector** and face serious **legislative obstacles** that limit their ability to register non-profit cultural organizations¹⁴⁹, or to operate in the public sphere. In fact, most of them are registered as commercial entities, despite relying primarily on funding from international donors. Although most of these initiatives are in Cairo and Alexandria, and rarely extend activities to other cities and towns, they are generally well connected on the international level and have good experience of working with partners from other countries in the Mediterranean region and beyond. There are also a larger number of young theatre companies and music groups that exists in the main cities but without legal status, access to venues or financial resources. **Tedious bureaucracy and tight security measures** make it very difficult to organize simple cultural events such as music concerts or theatre performances.

Most independent cultural initiatives started out to provide artists with a place to rehearse, exhibit or perform, and are now moving towards educating or training artists and cultural operators. Those initiatives often link art and culture to education, social integration and social change, and are rarely specialized in one art form, but instead cater to two or more genres. In Cairo, they tend to cooperate with each other and ignore, and be ignored by, official entities. In Alexandria, most independent entities work in cooperation with the Bibliotheca Alexandrina's Arts Centre. There is also a large amount of cooperation with other independent initiatives in the Arab world.

There is wide agreement among cultural practitioners in Egypt, including those in the public sector, that **the absence of a national cultural policy**, agreed by all active players, is a major challenge. There were some attempts in the Supreme Council for Culture to draft such a policy but it never materialized, perhaps because of the lack of expertise in this field in the country. As Egypt appears to be waiting for a political transition, many reform plans are put on hold. However, other immediate needs might be considered in the short term. **Improvement of arts education**, especially at university level, was high on the list of priorities of many cultural operators. The Academy of Arts, which has seven artistic institutes and two under construction, suffers from shortage of qualified staff and inadequate libraries and training facilities. Two other needs were highlighted: the **need for qualified and well trained cultural managers** to work in both the public and the independent sectors and the **need for extending cultural services and activities to communities outside the privileged circles in Cairo and Alexandria**.

¹⁴⁹ Cultural non-profit organizations in Egypt can only be registered as social NGOs under the Ministry of Social Solidarity

Some Independent Cultural Organizations:

- Townhouse Gallery, www.thetownhousegallery.com
- El Sawy Culture Wheel, www.culturewheel.com
- Semat, www.sematcairo.com
- Contemporary Image Center, www.ciccairo.com
- Makan (Egyptian Center for Culture and Art), www.egyptmusic.org
- Studio Emad Eddine, www.seefoundation.org
- El Mastaba Center, www.elmastaba.org
- Alexandria Contemporary Arts Forum, www.acafspace.org
- Culture Resource (Al Mawred Al Thaqafy), www.mawred.org
- International Association for Creation and Training - I act, Alexandria, www.iact-eg.org
- Mashrabia Gallery of Contemporary Art, Cairo, www.mashrabiagallery.com
- El Warsha Theatre group, Cairo

Major Cultural Events and Festivals:

- Cairo International Book Fair, www.cairobf.org
- Cairo International Film Festival, www.cairofilmfest.com
- Cairo Children's Film Festival, www.ciffc.org
- Cairo Biennale
- Alexandria Biennale
- International Photography Festival
- Cairo Experimental Theatre Festival
- Ismailia International Film Festival, www.egyptianfilmcenter.org
- Cairo Refugee Film Festival, www.cairorefugeefilmfestival.blogspot.com
- Spring Festival

3. Israel

There is a **vibrant cultural and artistic scene in Israel**, whose reputation goes beyond its borders. The diverse origins of its society, the presence of art institutes with high standards and a new awareness of the role that culture can play for the promotion of the State or of a city, contributes to a large cultural and artistic offer, especially in the field of contemporary arts. Another characteristic is **the influence of politics and religion in this field**: heritage is highly political, and the urban atmosphere and artistic offer vary dramatically from one city to another, depending also on its religious composition and political orientation. The example of Jerusalem is particularly symbolic of the very tense situation in the country and the region.

The department of Cultural Competence was, at first, part of the Ministry of Education and Culture established in 1949, and moved several times between the Ministry of Education and the Ministry of Science and Sport, to which it belongs today, as the 'Ministry of Science, Culture and Sport'. **The budget for culture** at the national level is today 500 million ISL, **a relatively modest figure**, and far from the level of 1% of Israel's GDP. Part of it may easily be cut for security reasons: this is one of the first budget lines to be cancelled in an emergency situation. To avoid this problem, there is an on-going process to establish new legislation for culture to establish funding security, inspired by the successful model of legislation for cinema. The other current priorities of the ministry are the promotion of cultural activities with a focus on peripheries, the development of Israeli creativity and the support for art education.

Theatre absorbs one third of the Ministry of Culture's budget, and **dance enjoys a high level of attention**, being supported through initiatives such as the Choreographers Association, an NGO funded partly by the State and operating as a not-for-profit service agency for thirty-three choreographers. More recently, the independent theatre field set up the same type of organisation, benefiting from governmental funding and facilitating marketing and distribution of fringe works. The **dynamism of the cinema industry** is partly linked to the commitment of a small group of producers who lobbied successfully to obtain national support. The **Israel Film Fund** was first established in 1975¹⁵⁰. In 2001, a new cinema statute was adopted, creating a major shift through the possibilities it offered, guaranteeing funds for five years. Renewed recently, this allocates 67 million ISL a year, of which 85% is earmarked to support local production.

Several organisations, even if their name, history or influence may seem to indicate otherwise, are actually private-profit or not-for-profit organisations, not depending directly on the State or municipalities¹⁵¹. Established in 1965, the **Israeli Museum** welcomes up to one million visitors a year and is restructuring its complex with a budget of \$100 million. Identified as the largest cultural institution in Israel and being de

¹⁵⁰ At first it was funded exclusively by the Ministry of Culture, and it secured the involvement of the Ministry of Industry, which subsequently cancelled its participation.

¹⁵¹ These large cultural institutions based in Israel may obtain massive financial support from abroad, especially from private funds and from foundations, which can contribute up to 90% of their total budget.

facto the national museum of the country, it is largely funded by international donors. The **Jerusalem Cinematheque** - Israel Film Archive is an NGO (funded by foundations), whose aim is to collect and preserve Jewish film material throughout the world; it also offers a large programme of cinema screenings, develop film educational activities in close collaboration with schools and organises a film festival providing an opportunity to show local films and invite international film makers and producers.

The **higher institutes of art** play a major role in Israeli cultural life. Bezalel University for instance offers a large spectrum of courses ranging from traditional art history to digital arts and art activism. There is a plethora of cinema schools across the country. The School of Visual Theatre, a private educational initiative, offers a high standard of education in performing arts, contributing to the overall high quality of artistic offer.

The **role of municipalities** in the field of culture increases steadily, supporting a large range of activities and cultural centres across the country.

Besides the public agencies, the **Jerusalem Foundation and the Van Leer Foundation** are two of the main players and funders for cultural activities in Israel.

The EU delegation allocates subsidies to cultural events, such as the Oud festival in Jerusalem, and publishes a call for offer for cultural projects. They occasionally team up with cultural institutions to implement cultural initiatives, though the modalities consisting in “offering” a project without negotiating its programming with the directors of the venues gives rise to ambivalent feelings.

The independent and the private sector in the field of cinema, music, performing arts and visual arts are significantly **well organised and lively**. Though **fundraising is generally difficult** and truly independent artists cannot make a living from their work, many private initiatives continue to flourish. The Suzanne Dellal Centre, one of the most popular touristic and artistic venues in Israel, features no less than seven hundred dance performances a year. Experienced at operating at an international level, there is a handful of music societies sharing the management of some of the most popular Israeli bands or representing the interests and organising concerts of foreign musicians in Israel. Powerful private agencies representing the interests of major Israeli artists in theatre, literature, cinema or television, have established a privileged relationship with Europe and the USA. And though independent visual artists are resigned to not receiving remuneration, even when working for public clients, new opportunities are emerging, such as biennales and galleries that have multiplied lately. Israeli literature has blossomed in recent years and has gained world renown. Writing requires little outlay and there is no official censorship, however, the publishing field in terms of production and distribution was completely monopolistic until a recent liberalization. Though the number of works in Hebrew is still limited, especially academic books, new publishing houses are now promoting non-mainstream books.

Though they do not have the same problems obtaining visas as their neighbours, **Israeli operators and artists are rather isolated** for obvious geo-political reasons. Their mobility is limited locally, and one of the main issues and needs raised by Israeli operators is **the development of exchanges with their immediate neighbours and beyond**. Collaborating with their Arab neighbours is impossible nowadays, except with a handful of Palestinian organisations or individuals with whom some Israeli cultural

centres and operators have succeeded in establishing a trustworthy relationship based on mutual professional interest. There is also true interest in developing relationships with countries such as Turkey, Greece or other countries in the Balkans, their close neighbours with whom collaboration is possible.

Closely linked to this issue, **knowledge of their Arab neighbours' activities and of the overall art scene is a major requirement** among cultural operators. Generally speaking, hardly any books written in Arabic are translated into Hebrew – and from Hebrew into Arabic - which increases the gap and lack of understanding between Israelis and their regional neighbours, facilitating the development of fanaticism, one of the main threats for society and culture in the region.

Major Cultural Organizations:

- Avisar Savir, Tel Aviv, www.avisarsavir.com
- ARTTLV – Art Tel Aviv Biennale, Tel Aviv, www.arttlv.com
- Bat Yam Museum of Contemporary Art MOBY, Bat Yam
- Batsheva Compagny, Tel Aviv, www.batsheva.co.il
- Cameri Theatre, Tel Aviv, www.cameri.co.il
- Centre for Contemporary Art (CCA), Tel Aviv, www.cca.org.il
- Choreographers association, Tel Aviv
- Contemporary Art Gallery, Um El Fahem, www.umelfahemgallery.org/galleryen
- Ein Harod Museum, Ein Harod, www.museumeinharod.org.il
- Habima, National Theatre of Israel, www.habima.co.il
- Haifa Museum of Art, Haifa, www.hma.org.il
- Herzliya Ensemble, Herzliya, www.hte.co.il
- Herzliya museum, Herzliya, www.herzliyamuseum.co.il
- Israeli Centre for Digital Art, Holon, www.digitalartlab.org.il
- The Israel Film Fund, Tel Aviv, www.filmfund.org.il
- The Israel Museum, Jerusalem, www.imj.org.il
- Jerusalem Cinematheque, Jerusalem, www.jer-cin.org.il
- Maabada Jerusalem, www.maabada.org.il
- Mamuta – Salamanca, Jerusalem, <http://mamuta.org>
- Museum on the Seam, Jerusalem, www.coexistence.art.museum
- Eve - Association of independent theatre creators in Israel, Tel Aviv, www.eve.org.il
- Suzanne Dellal Centre for Dance and Theatre, Tel Aviv, www.suzannedellal.org.il
- Tel Aviv Museum of Art and Helena Rubinstein Pavilion for Contemporary Arts, Tel Aviv, www.tamuseum.com

Major Cultural Events and Festivals:

- The Acco Festival of Alternative Israeli Theatre, www.accofestival.co.il
- Israel festival www.israel-festival.org.il founded in 1961, since 1982 the majority of performances are held in Jerusalem, featuring a large international programme

4. Jordan

In 1966 a department of culture was created as part of the Ministry of Culture, Information, Tourism and Heritage which itself was established in 1964. Though a Ministry of Culture and Youth followed in 1977 and finally a Ministry of Culture was formed in 1988, cultural activities in Jordan remained closely connected to tourism, and mostly consist of festivals in historical sites and some arts education and training programs. Cultural production was limited until the 1990s when a number of cultural organizations were established, including the National Centre for Performing Arts and the National Conservatory which are both part of the semi-governmental Al Hussein Foundation. Refugee artists, especially visual artists and musicians, from Iraq have over the past few years contributed to the cultural vitality of the capital, Amman. However, other Jordanian cities and towns have very little ongoing cultural activities and artists from these cities suffer from isolation and lack of resources. An effort is being made by the government to decentralize, with, for example, the designation of a different town as a Jordanian City of Culture each year.

The current Ministry of Culture has an ambitious plan to establish a network of cultural centres across the country, and has done some work on drafting a national cultural policy. Previous plans by the Ministry were interrupted by the frequent political changes in the Jordanian government. At present the Ministry includes various administrative departments and three main cultural agencies: the National Library, the Royal Cultural Centre and the Culture Fund. The latter was recently established in an attempt to create a structure that would attract funding from the private sector and that would be accessible to both independent and governmental cultural projects. However, it is still not fully operational and there is a degree of ambiguity around its size and application process. The Ministry has an official **cultural development plan, which serves as a national cultural policy**. The plan includes some forty-one programmes and offers funding for cultural associations in the form of an **annual grant of \$2000**.

In addition to the Ministry, there are a number of other important players in the field of culture, most notably the Municipality of Amman that funds and organizes a wide range of cultural projects and activities. Most independent cultural groups see the Municipality of Amman as the main supporter of cultural activities, alongside a small number of international donors, European cultural centres and embassies. The EU commission provided funding for local cultural activities, and has recently been involved in an initiative to establish a dialogue between the Ministry of Culture and independent cultural operators.

The social atmosphere is favourable to culture and art, with the exception of a few incidents where Islamist groups have protested against cultural events, such as a dance festival. However, there is **government censorship**. Pre-publication censorship

is exercised on films (only scenarios) and print media¹⁵². Post-publication censorship is unlawfully practiced, if rarely. Another obstacle to independent cultural development is that the **establishment of new NGOs is difficult** because the law places many restrictions on them.¹⁵³

Jordan's independent cultural scene is relatively new. The film industry is very young but enjoys Royal patronage. Independent cultural initiatives tend to cooperate with each other, but not so much with official entities, which they see as more focused on folklore than on contemporary art forms.

Since the cultural scene in Jordan is growing, the needs are many and diverse. Funding is identified as the main obstacle. The **physical infrastructure** is in need of major support. There are very few performance venues and appropriate exhibition spaces in Amman, and almost none in other cities and towns. There is even a more acute **need for qualified and trained human resources**, especially in **cultural management** and in the **technical professions** associated with cultural production. **Arts education** programs are limited, except for video and film training that has recently been given a large amount of support. Finally, there is a need for **information sources and documentation centres** in all aspects of cultural life.

Major Cultural Organizations

- The National Center for Culture and Performing Arts, www.pacjo.org
- Darat Al Funun, www.daratafunun.org, under the umbrella of the Khalid Shoman Foundation, www.khalid-shoman.com
- Makan Art Space, www.makanhouse.net
- Arab Fund for Arts and Culture, www.arabculturefund.org
- Jordan Pioneers, www.jordanpioneers.com
- Amman Filmmakers Cooperative, www.jordanianfilms.com
- Dar Al Anda, www.daralanda.com
- Mohtaraf Remal
- Jordan National Gallery of Fine Arts, www.nationalgallery.org
- Al Balad Theatre, Amman, www.al-balad.org
- Arab Education Forum, Amman, www.almoultaqa.com
- OrangeRed, Amman, <http://orangered.synthasite.com/>

Major Cultural Events and Festivals:

- Jordan Festival, www.jordanfestival.jo
- Jordan Short Film Festival (JSFF), www.jordanfilmfestival.com
- Jordanian Song Festival
- El Fawanees Theatre Festival
- Shatana Visual Arts Workshop

¹⁵² For a book to be published, the 1998 Press and Publications Law require two copies to be submitted to the PPL Directorate. This results in between seventy and ninety books being banned every year.

¹⁵³ The Law on Societies of 2008.

5. Lebanon

Lebanon is one of the most culturally active countries in the region, with its capital, Beirut, widely seen as the creative hub of the Arab World. The country has a vivid cultural scene in theatre, music, visual arts and publishing. The religious diversity of the country, although often seen as the cause of recurrent social and political unrest, has also provided an atmosphere of relative freedom and openness. However, the political instability, the threat of war, and the consequent economic difficulties have negatively affected the cultural vitality of the country. Most of the country's active cultural organizations and groups are facing serious financial challenges, especially after the global financial crisis that started in 2008.

The Ministry of Culture and Higher Education was created in April 1993, then divided and renamed into the current Ministry of Culture in August of 2000. The Ministry's mandate is to act as a reference point for cultural activities in the country and to support the work of cultural organizations and actors. The Ministry plays a very limited role as a producer and a distributor of cultural activities and services. It has two main departments: the general directorate for culture and the general directorate for antiquities. There is a clear focus on traditional art forms, oral history and heritage. It has recently started a major project to establish a national library and a new national museum. The Ministry also oversees the national music conservatory and the international centre for human sciences, as well as the national UNESCO commission. There are a number of other artistic institutes within academic institutions such as Saint Joseph University, the University of the Holy Spirit, the Lebanese University, the American Lebanese University and other private universities that offer high quality education in visual arts, video, theatre and music. The Ministry has no offices outside of Beirut, even though it organizes activities beyond the capital. The Ministry of Culture's budget represents 0.24% of the national budget. About 4.5% of this budget is allotted for supporting projects and NGOs.

While creativity, and keeping up to date with artistic developments at the international level represent the main preoccupations of Lebanese artists and cultural operators, social and political cohesion is increasingly present as a motive and a theme in artistic work. A recent exhibition of art produced during the Lebanese civil war (1975-1991) attracted plenty of interest and some controversy. There is a growing tendency among younger artists to reflect on the country's political situation as well as on its religious composition.

Although Lebanese society is generally very accepting of arts and culture, there are **religious extremists** that are seen as a threat to art and artists. Moreover, the **political instability** in the country takes its toll on cultural production. Such conditions drive artists to exercise self-censorship.

Lebanon has a large number of cultural organizations and groups. The most well known ones operate in the capital, Beirut, but many other organizations are active in other cities and towns, but with less attention from the national media. Culture is widely regarded as an essential part of life, and is therefore able to attract audiences

and some funding from the community. It is integrated with other sectors, such as education, and seen as essential to political discourse. However, independent initiatives tend to be understaffed, and often exist in a legal format that is somewhat unsuited to their activities. The Law on NGOs is so archaic, that most initiatives turn to other legal forms, such as commercial entities, or cooperatives.¹⁵⁴ These initiatives form an informal network and often work together.

A few international organizations and donors are active in Lebanon; most notably the Ford Foundation, the Anna Lindh Foundation, the French Embassy and Cultural Centre, and the EU Commission. Other European cultural centres provide limited support to bi-lateral activities, and some other donors, such as SIDA, include a few projects in Lebanon in their regional plans. With very little, if any, financial support from the State for cultural activities, **funding remains the main challenge facing artists and cultural operators**. Commercial sponsorship was the main source of funding for cultural activities but it has been gradually declining parallel with the economy over the past five years.

In addition to funding, a number of important needs were identified by those interviewed in the course of this research. These include the **absence of national specialized information and documentation centres** in all cultural fields. **Networking** with organizations in the Arab region and internationally, and the opportunities this would provide for professional development is another of the needs that were highlighted by cultural players.

Major Cultural Organizations:

- SHAMS, www.dawarshams.org
- Beirut DC, www.beirutdc.org
- Beirut Art Center, www.beirutartcenter.org
- Assabil Association, www.assabil.com
- Samir Kassir Foundation, www.samirkassirfoundation.org
- Lebanese Association for Cultural and Artistic Exchange UMAM, www.umam-dr.org
- The Arab Organization for Translation, www.aot.org.lb
- Ashkal Alwan :www.ashkalalwan.org
- Arab Image Foundation: www.fai.org.lb
- Zico House, www.zicohouse.org
- Studio Beirut, www.studiobeirut.org
- Agial Art Gallery, Beirut, www.agialart.com
- Al Madina Theatre, Beirut
- Forward Music, www.forwardmusic.net
- Incognito & La CD-thèque SARL, Beirut, www.incognito.com.lb
- METROPOLIS - art cinema, Beyrouth, www.metropoliscinema.net
- Troupe Maqamat, Beyrouth, www.maqamat.org

Major Cultural Events and Festivals:

- Baalbeck International Festival, www.baalbeck.org.lb: Music, dance, theatre
- Beiteddine Festival, www.beiteddine.org: Music and performance art
- Al Bustan Festival, www.albustanfestival.com: Classical and World Music

¹⁵⁴The law in question is the Ottoman Law on Associations of 1909.

- Ayam Beirut Cinema'iyya (every two years): Film
- Beirut International Jazz Festival
- DocuDays, www.docudays.com: Documentary films festival
- Beirut International Film Festival
- International Theatre Festival
- International Dance platform BIPOD and Arab Dance platform, Beirut
- Spring Festival

6. Morocco

Morocco is arguably one of the most culturally active countries in the region, with its ethnic and social diversity acting to enrich its cultural life at all levels, as well as a wealth of intangible heritage and a unique position between the West and the East. Arab, African, European, Nomadic, Rural and Urban elements all combine to give contemporary Moroccan culture a distinctive character of vitality and energy. The social and political environment in the past few years has contributed to an atmosphere of relative tolerance and freedom. However, many intellectuals and cultural operators in the country feel that many reforms are still needed, especially to give more visibility to Amazigh (Berber) culture and to lift restrictions on freedom of expression.

Cultural life in Morocco is remarkably decentralized, with the municipalities, local councils, and in some cases local businesses playing a major role in organizing and supporting cultural activities.¹⁵⁵ However, most of these initiatives take the form of festivals that try to create for themselves an artistic character that is different from competing festivals and that will attract both tourists and a local audience. Tourism plays a very important role in deciding Morocco's festival calendar, but local audiences, especially youth, are also targeted. The programming of these festivals combines, in most cases, well known international artists with local groups, something that gave a strong push to the contemporary music scene in Morocco. However, the festival spree has not led to, or coincided with, establishing solid administrative structures that can provide ongoing cultural services to local communities. Moreover, it has not resulted in stimulating or supporting local music, dance or theatre production and distribution. Art fields that do not yield themselves easily to large festival formats, or that do not attract tourists, such as theatre in Arabic, literature and contemporary visual arts, get less support from local authorities and businesses and struggle to survive in an increasingly commercialized cultural environment.

The present Ministry of Culture was created in 2006 and replaced an earlier Ministry of Cultural Affairs that was established in 1994. The Ministry's mandate is to promote Moroccan culture, protect national cultural heritage and collaborate with cultural institutions in Morocco and abroad. The Ministry includes, in addition to administrative departments, a department for books and manuscripts, a department for arts and a department for cultural heritage. It is responsible for a small number of institutions: the Higher Institute for Theatre and Cultural Activities, Dar Al Manahel Printing Press, the National Institute for Fine Arts, the National Institute for Archaeology and Heritage, Mohamed V Theatre, and the National Library. It also oversees 376 out of the 416 Maisons de la Culture in the country. Its budget constitutes 0.28% of the national budget.

There are a large number of cultural associations that work across the country, some at a very local level, and a number of cultural enterprises that are involved mostly in traditional craft manufacturing and export. There is very little funding for cultural

¹⁵⁵ However, the Ministry of Culture tends to concentrate on Rabat and Casablanca, while Fez receives the attention of the Royal family.

activities by international donors, except for the occasional support provided by some European centres for bilateral activities. However, there is a growing awareness among artists of the **need for support for the less commercial cultural activities** that would not necessarily have a popular audience appeal. Funding of such activities is a serious challenge, as well as **gaining visibility and recognition**. Some businesses fund cultural initiatives, and the Ministry of Culture supports theatre groups financially, with grants of up to **10,000 euro a year**. Unlike many other countries in the region, legal registration of cultural organizations is not a problem. In addition, there are some legal provisions for tax incentives for sponsors of cultural activities and tax allowances for cultural enterprises. A 2003 law gives artists the right to basic medical coverage and social security¹⁵⁶.

One of the most important needs of the cultural sector in the country is **national networking and coordination**. There are no effective national bodies or associations that would facilitate collaboration at the national level, or disseminate information on cultural activities in the country. There is a great **lack in information sources about Moroccan culture**, not just for those coming from outside the country, but also for Moroccan practitioners.

There are a very large number of **cultural venues** spread across the country, but many of these are closed and most are in poor working condition. **Access** to these venues by independent cultural groups is not easy, and often involves tedious bureaucratic procedures. There is some knowledge and expertise in **cultural management** at the local level, and the subject is taught at the university level, but there are **no opportunities for short term training** for practitioners and the demand on cultural managers is much greater than the available small number of trained individuals.

Major Cultural Organizations

- La Fondation Esprit de Fes, www.espritdefes.com, Fes
- Moulay Rachid Complexe Culture, Casablanca
- La Fondation des Arts Vivants, www.fondationdesartsvivants.ma, Casablanca
- ONA Foundation, www.ona.ma, Rabat
- L'appartement 22, www.appartement22.com, Rabat
- Centre Cinématographique Marocain, www.ccm.ma, Rabat
- Ali n' Productions, Casablanca
- Casa Mémoire, Casablanca, www.casamemoire.org
- Centre Cinématographique Marocain, www.ccm.ma Rabat
- Cie Anania, Marrakech, www.dansemarrakech.com
- Cie 2K FAR Dance troupe, Casablanca
- Ecole de cirque Shems'y, Salé
- Cinémathèque de Tanger, www.cinemathequedetanger.com
- Irisson - centre arts visuels électroniques et multimédia, Casablanca
- La source du Lion, Casablanca, www.lasourcedulion.org

¹⁵⁶ "Artist's Status" law no.71-99 of 19 June 2003.

Major Cultural Events and Festival:

- Marrakech Film Festival, www.festivalmarrakech.net
- L'Boulevard: Urban music and arts festival, highlighted with a street market, music workshops and documentary films screenings.
- National Festival for Folk Arts, www.marrakechfestival.com
- Marrakech Arts Festival, including Salon d'Hiver
- Festival of Sacred Music – Fez
- Festival of Sufi Cultures - Fez
- Festival de jazz – Chellah
- Timatar, World music festival - Agadir
- Festival Mawâzine World Rhythms – Rabat
- Essaouira Festival of Gnawa Music – Essaouira
- International Festival of Visual Arts and New Medias (FAN), Casablanca

7. The Occupied Palestinian Territory

After the Oslo Agreement in 1993 and the following establishment of the Palestinian Authority, the first Ministry of Culture was founded in 1994. This gave an early signal of the importance the Palestinian leadership gave to culture; another came shortly after with the announcement of a “Palestine Prize” in the arts.

In the few years that followed there was what can only be described as a cultural renaissance: music and theatre groups, galleries, film production companies started to spread all over the Occupied Palestinian Territory. Most of these focused in varied degrees on delivering cultural services to deprived communities in refugee camps and rural areas. The groups that existed before the advent of the Palestinian Authority¹⁵⁷ gained more strength and ventured outside the country to engage with international networks. Cultural projects attracted the attention of most of the international donors operating in Palestine. This led to the creation of many major cultural institutions such as the National Conservatory of Music in Ramallah and the National Theatre in Jerusalem. In 1999, the Ministry of Culture launched a process to draft a **national cultural policy**, in consultation with all major players in the field. The process resulted in a published document that was unanimously agreed, but never put into effect. Recently in 2009, the Ministry of Culture called on a number of active players in the field to review this policy and suggest mechanisms for implementation. Accurate information on the budget of the Ministry of Culture was not available but officials in the Ministry estimated it to be around 0.25% of the budget of the Palestinian Authority.

Since 2001, and with the continuous **stagnation of the peace process**, the climate started to change for cultural organizations. Many donors became less interested in culture and more interested in community development and relief projects, adopting in many cases a **short-term approach** that reflected the uncertainty of the situation. Cultural activities and projects are increasingly affected by the ongoing occupation, with the tightening **restriction on the mobility of Palestinian artists, audiences and cultural products**, and the recurrent banning of cultural events. Another aspect of the political situation has a direct impact on cultural life: the **weakness of the Palestinian Authority and the closure of the Gaza strip** and its isolation from the West Bank, and from the rest of the world. Palestinian artists in Gaza work and live under very difficult conditions; politically, socially and economically. The distribution of cultural services and activities in the Occupied Palestinian Territory, which was once wide-reaching, is now concentrated on Ramallah, with a few activities in Bethlehem, Nablus, Hebron and Jenin. East Jerusalem has a few active cultural organizations, but they work under very close scrutiny and their activities are often banned. Access to the city from the West Bank is tightly restricted and therefore Palestinian audiences cannot reach cultural activities presented in the city. Most cultural activities associated with the 2009 Jerusalem Arab Cultural Capital program were banned, including those supported by European cultural centres and donors.

¹⁵⁷ For example Sabreen Music Group and Al Hakawati Theatre Company

There is nevertheless a high degree of awareness of the importance of culture, including the preservation of cultural heritage, among Palestinian communities. There is an exemplary program to promote awareness of cultural heritage sites, and involve the community in preserving and reviving them that is carried out by Riwaq, an NGO of architects, urban planners, social workers and archaeologists. There are also many worthy projects to document and publish important elements of the intangible heritage, especially those connected with the memories of occupation and displacement. Many cultural organizations also link cultural activities to social work, by targeting marginalized groups with their activities, and working with charitable organizations. Cultural organizations are often understaffed, due to a lack of funding and a difficulty in finding qualified staff, especially for project management.

A large number of international donors, governmental and private, are active in the Occupied Palestinian Territory. The most active ones in the field of culture are the Norwegian Government, which supports a culture fund managed by the Ministry of Culture, the Ford Foundation which makes direct institutional support grants to many organizations and also supports an artistic production grants scheme managed by the Qattan Foundation. The Qattan Foundation and the Welfare Association are two of the most active donors in culture in the occupied Palestinian Territory, playing an important role in supporting local projects, connecting Palestinian artists in the Diaspora with their homeland and supporting projects for Palestinian refugees in a number of countries. In addition to its regular support to cultural projects, the Welfare Association is establishing a national institute of architectural heritage, with substantial support from the European Union. Birzeit University is active in the cultural sector, cooperating with galleries and cultural centres, and offering a Cultural Studies program. The university also incorporates a museum and manages a virtual gallery of Palestinian art.

The needs of the cultural sector in the occupied Palestinian territory are diverse. While **funding** was identified by almost all cultural players as the utmost challenge, highlighting the need for more sustainable funding for cultural organizations, rather than project funding, a large number gave priority to **connecting with cultural networks and operators in other Arab countries** and to distribution of cultural products inside the country and internationally. There is great interest at present in **art education**, with the establishment of an international arts academy in Ramallah two years ago and the anticipated launch of a theatre institute next year. However, these educational institutions, and the older conservatory of music and other educational programs run by NGOs all suffer from lack of qualified teachers. Many of them depend on European volunteers who come to the country with short-term visas and cannot stay for a whole academic year. Another need that was highlighted is **libraries, information centres and archives**. There are some modest efforts to put together databases of contemporary visual arts, but none exist for the other art forms.

Major Cultural Organisations

- Khalil Sakakini Cultural Centre Foundation, www.sakakini.org, Ramallah
- A. M. Qattan Foundation, www.qattanfoundation.org, Ramallah
- ArtSchool Palestine, www.artschoolpalestine.com, Ramallah
- Al Kasaba Theatre and Cinematheque, www.alkasaba.org, Ramallah
- Association AL KAMANDJÂTI, www.alkamandjati.com, Ramallah
- Arts and Crafts Village, www.gazavillage.org, Gaza

- Rashad Shawa Cultural Centre, Gaza
- Al-Ma'mal Foundation for Contemporary Art, www.almamalfoundation.org, Jerusalem
- Palestinian Art Court - Al Hoash, www.alhoashgallery.org, Jerusalem
- International Academy of Art, www.artacademy.ps, Ramallah
- Al Mahatta Gallery, www.almahattagalley.net, Ramallah
- Freedom Theatre, www.thefreedometheatre.org, Jenin
- Theatre Day, www.theatreday.org, Gaza
- Ashtar Theatre, www.ashtar-theatre.org, Ramallah
- Yabous for Artistic Production, www.yabous.org, Jerusalem
- The Edward Said Conservatory of Music, ncm.birzeit.edu, Ramallah
- Palestinian Circus School, www.palcircus.ps
- Gaza Music School
- CAMP (Museum of Contemporary Art – Palestine)
- Sabreen, Association for artistic development, Jerusalem, www.sabreen.org

Major Cultural Events and Festivals:

- Palestine International Festival For Music and Dance
- Ramallah Contemporary Dance Festival, www.sirreyeh.ps
- Palestine Festival of Literature, www.palfest.org
- The Jerusalem Festival organized by Yabous
- Ramallah Street Festival
- Yabous' Film Festival
- Shashat's Women's Film Festival
- /si:n/ festival of video art & performance

8. Syria

Historically, Syria, and especially the capital city, Damascus with the second largest city, Aleppo, has played an important role in connecting the cultures of the Mashreq region and providing opportunities for dialogue and exchange among these cultures. This was a result of its geographic position, its proximity to Turkey and Iran, and its ethnic, religious and linguistic diversity. Today, a quick look at cultural activities taking place in Damascus or Aleppo would readily reveal this diversity, which is not only tolerated by the society but is hailed by most people as a national trait.

The Ministry of Culture was formed in 1958 during the brief union with Egypt. For many decades afterwards, cultural activities and services were the responsibility solely of the Ministry, without much significant contribution from the civil society. The Ministry at present has responsibility for eight major agencies and authorities, including the national library, the national opera house, the general organization for film production, the general book organization, and departments for antiquities, visual arts and theatre and music. The Ministry of Culture is directly involved in publishing, film and theatre production, organization of festivals, arts education and international cultural exchanges. The Ministry is represented in all Syrian governorates through local departments of culture and 455 cultural venues in cities, towns and villages. The Ministry's budget represents 0.65% of the national budget.

The preservation of Syria's important cultural heritage is identified by the Ministry of Culture as a national priority. There is an archaeological institute and a project to establish a new institute for the preservation of mosaics. There are a number of international archaeological missions working in Syria all year round, their work including training of Syrian specialists. The Ministry encourages international donors, including the EU, to focus their support on preservation of cultural heritage.

Since the early 1990s Syria witnessed the emergence of a new generation of intellectuals, artists and cultural operators who sought alternative ways of expression and wanted to distance their work from mainstream and official culture. They started to work in informal groups in almost all art forms: theatre, literature, visual arts, film, etc. The legal and political environment in Syria is still not able to cater to the needs of these groups. The government exercises **post-publication censorship** on newspapers and magazines, including their websites.¹⁵⁸ **Forming cultural NGOs and associations is restricted** and looked at with suspicion. There is often a disconnection between the official form of an independent cultural initiative, and its actual members and activities, and a lot of artists and cultural operators are not members of their respective unions. Moreover, **independent entities often lack essential resources**, such as equipment or rehearsal spaces. Nevertheless, this new movement has gained a lot of momentum recently and is starting to attract some **official support**. Some of these groups try to use old organizations that were

¹⁵⁸Most notably, Shabablek magazine recently had a number of issues banned, included one with a file about the freedom of press. In protest, the magazine suspended work. The Ministry of Information has banned fifty-five publications within the last two years.

registered in the 1950s and 1960s, some operate under commercial laws, and many just exist without legal cover.

European cultural centres, particularly the British Council, the French Cultural Centre and the Goethe Institute, play an important role in supporting these new groups, organizing cultural exchanges and providing networking and training opportunities for cultural operators. International donors work directly with the Ministry of Culture, supporting mainly the preservation of cultural heritage. Recently two Dutch donor agencies, HIVOS and the Prince Claus Fund, started to work with independent groups in Syria. The EU Commission in Damascus issues an annual call for proposals of local cultural activities that is increasingly playing an important role in supporting independent projects.

Cultural work is centralized in Damascus, and to a lesser extent, Aleppo. The latter has been receiving less attention than the capital in the last ten years, despite having been the Islamic Culture Capital in 2006. As a francophone city, the French Cultural Centre is active there. Aleppo's population is 1% Armenian, and there are four Armenian NGOs working in the cultural field, each having a cultural venue where they organize theatre and music activities. The Armenian language is taught as a second language in all Armenian schools.

While preservation of the cultural heritage, and the related development of human resources, is identified by the Ministry of Culture as Syria's primary need, most artists and cultural operators have a different view. The **absence of a national cultural policy and a supportive legal environment** is widely seen as the major challenge facing cultural work. One step towards achieving this was taken by Trust, a semi-official NGO headed by the First Lady that has a large cultural program. Trust launched a "**cultural mapping**" project that would give a more accurate picture about cultural players in the country. Trust has also recently launched another project called the "**Cultural Incubator**" which aims at generating new cultural initiatives and helping them to register and to fundraise for their activities. There is also a **new NGO law** that is being prepared and is expected to give legitimacy and more freedom to cultural groups and projects.

Another very visible need is the **development of the physical infrastructure** for cultural work. The capacity of the existing venues is limited and the demand is much larger than the offer. One of the positive trends among independent groups is to restore old buildings and convert them into galleries or performance venues. A good example of this is the Mostafa Ali Art Foundation in Damascus, one of the very few fortunate groups who managed to register as an NGO. Other important need of both the governmental and independent sectors is **training in cultural management**. Most recently a course in cultural management was established at the Higher Institute of Theatre, but it is already facing the challenge of finding teaching staff and books.

Major Cultural Organizations

- Atassi Gallery, www.attassigallery.com, Damascus
- Ayyam Gallery, ayyamgallery.com, Damascus
- ProAction Film, www.proactionfilm.com, Damascus

- AllArtNow, www.allartnow.com, Damascus
- Dar Al Assad for Culture and Arts, Damascus
- Mostafa Ali Art Gallery and Foundation, www.mustafali.com, Damascus
- Le Pont Gallery, Aleppo
- ECHO – Musical Cultural Association, www.echo-sada.org, Damascus
- The Syria Trust for Development, www.syriatrust.org, Damascus
- Leish Troupe, Damascus
- Teatro, Damascus

Major Cultural Events and Festival:

- Damascus Film Festival, www.damascusfest.com
- Damascus Cultural Capital 2008
- Damascus Theatrical Arts festival
- Damascus Book Fair, www.alassad-library.gov.sy
- Dox Box Festival, www.dox-box.org
- European Film Festival in Damascus
- All Art Now International festival for video art
- Aleppo's international women art festival
- Aleppo International Photography Gathering
- Contemporary Dance Festival- Tanween for Theatrical Dance, Damascus, www.tanween.net
- Jazz Lives in Syria, Damascus

9. Tunisia

The smallest country in the Maghreb sub-region enjoys a relatively favourable environment for the cultural sector. **It is largely subsidized by national public funding** since the establishment of the Ministry of Culture, especially in certain fields such as heritage. In other disciplines, such as theatre, several organisations were created in the 80s and the early 90s and are still active today, playing a major role in the cultural landscape. **The situation is more challenging for the younger generation**, which encounters difficulties in establishing its position, hindering a fruitful renewal of cultural and artistic expression.

Tunisia generally enjoys a good economic record and is not confronted with the social issues of its neighbours: religious extremism remains under strict control, and minorities groups are not an issue. Formal and informal censorship is a more sensitive issue for the civil sector and particularly for the cultural field. There is a kind of resignation from a section of society and young people are emigrating in considerable numbers, including young artists who see only very limited opportunities to develop a professional career in the cultural and artistic field.

As from 1961, a special department for cultural affairs and information was established within the Ministry of Education, and several agencies were founded at that time¹⁵⁹. In 1969, legalisation introduced a professional artists card, which is still in use. Cultural Committees, Cultural Houses and Cultural Libraries were created and built across the country as part of the decentralisation plans of the 60s. The introduction in 1994 of the “code de la protection du patrimoine archéologique, historique et des arts traditionnels” (code for the protection of the archaeological, historical or traditional arts heritage) and the new title given to the Ministry in 2004 “**Ministère de la Culture et de la Sauvegarde du Patrimoine**” (Ministry of Culture and Protection of Cultural Heritage) attest the government priorities, focussing mainly on tangible and intangible heritage.

Overall, the national budget for culture has increased significantly over the past years¹⁶⁰ and now has reached 1.5% of the total budget, divided between an articulated network of cultural organisations dependent upon the Ministry and direct support given to the civil sector for publishing, theatre, cinema or festivals. Major projects are planned in the near future, such as the “Cité de la Culture” which should be completed in 2010.

In terms of public arts education, **there are several higher arts institutes across the country**, some of which recently opened such as the Public High School for Audiovisual and Cinema created in 2004. However, there is still **a serious lack of offer for the dance field, technical professions and cultural management**. Some private initiatives have emerged, especially in the field of contemporary dance and cinema.

¹⁵⁹ such as the Institut National d'Archéologie et des Arts (National Institute for Archaeology and the Arts) or the Société des Auteurs et Compositeurs de Tunisie (Tunisian authors' and composers' rights society)

¹⁶⁰ the heritage budget has multiplied sevenfold in twenty-one years

The major players in the independent sector are mainly small organisations that **were established in the 80s**, in particular in the field of **theatre and music**, and who are connected to the international scene. There are quite a large number of newcomers in terms of theatre companies today (around 250) but most of them do not benefit from funding and barely survive. In the performing arts sector, almost all organisations are private societies: even though cultural associations are not prohibited, no request to set up an association has been approved for a long time. Major music promoters, though conditions may have improved lately, still encounter obstacles when they wish to invite famous international stars or relating to the payment of taxes.

The **cinema industry's production and distribution network has suffered dramatically over the last decades**: there are only fourteen cinemas left in Tunisia¹⁶¹. However, new initiatives and networks involving international partners, mainly from Europe, have succeeded in developing high quality work and large-scale feature film production, sometimes with the help of European programmes. **Publishing is another cultural industry in dire need of partnership**: as Tunisia is a small country, the modest dimension of the internal market makes it hard to survive. The USA is investing more and more in the young Tunisian elite though there is also a new trend of conservative Islamism promoting publishing in Arabic (mainly the Koran), to the detriment of publications in French.

In terms of festivals and events, the Tunisian audience enjoys both public and private initiatives in theatre, music, dance, and cinema. A number of young and dynamic new operators, well connected to the international scene, have started to organise small scale but successful events, including digital art.

The most significant international players are the **national European Cultural Centres, in particular the French Institute**, whose budget for culture is far higher than the other foreign organisations, including the EU delegation. However, and as elsewhere, budget cuts and changes of cultural policies have caused confusion with some cultural operators who have been collaborating and receiving support for decades, including in the "Francophone" framework. Major foundations in the Mediterranean region such as the Ford Foundation or other NGO's play only a minor role in Tunisia. The EU Delegation organises a popular "Journées du Cinema Européen" in partnership with various European Embassies and publishes a call for cultural projects.

To develop their activities, **cultural operators require more freedom to offer diversified cultural and artistic programmes**, including the public sphere. **A major involvement of the private sector** and of regional and municipal **authorities for cultural funding** and the supply of **better infrastructure** would also contribute to a healthier cultural scene. Major **mobility opportunities and long-term exchanges**, facilitating better understanding and more fruitful partnerships are other key factors to promote a lively cultural sector.

¹⁶¹ in contrast to the 120 movie theatres that existed in 1952

Major cultural organisations

- Africart Cinema, Tunis
- Centre culturel international
- Hammamet, www.culture.tn/html/institutions/ccih.htm,
- Centre des musiques Arabes et de la Méditerranée (CMAM), Sidi Bou Saïd, www.musiqat.com/cmam.php
- Editions Ceres, Tunis, www.ceres-editions.com
- El Hamra, Tunis, www.theatrelhamra.com
- El Teatro, Tunis, www.elteatro.net
- Familia Productions, Tunis, www.familiaprod.com
- Nomadis Images - société de production, La Marsa, www.nomadis.net
- SCOOP organisation, Sidi Daoued, www.scooporganisation.com
- Théâtre National Tunisien, Tunis, www.theatrenational-tn.com

Major Cultural Events and Festival:

- Doc à Tunis <http://docatunis.nesselfen.org>
- Dream city – Muzaq, Tunis, <http://dreamcity.over-blog.com>
- Festival international de Sahara of Douz
- Festival échos sonores, Tunis, www.lefest.org/2009
- Festival International de Carthage, www.festival-carthage.com.tn
- Festival international de jazz, Tabarka
- Festival Printemps de la danse, Tunis, www.nesselfen.org
- Jazz Carthage, www.jazzacarthage.com
- Journée de cinema de Tunis, www.cinematunisien.com
- Musiqat, www.musiqat.com
- Rencontres internationales de la photographie de Ghar El Melk
- Salon de la bédé, Tazarka

5. Recommendations

A. Thematic Recommendations

1. Cultural Policy and Capacity of the Cultural Sector in the South Med Region

Many of the weaknesses in the cultural environment in the South Med region could be directly attributed, as detailed in the Findings section of this report, to a deficiency in cultural policies and legislation, and to the rather inadequate capacity of this sector in terms of its resources in management, education and physical infrastructure.

It is therefore a main recommendation of this report that the proposed strategy should focus, as a priority, on developing the capacities of this sector at various levels. It is recommended that the following proposed strategies complement and stimulate other existing efforts led by national official institutions, international donors, EU programmes and civil society organizations. It is important that interventions in this area in particular involve all stakeholders and are open and transparent.

The proposed strategy should seek to address some of the needs detailed earlier in the report through some of the following actions:

1.1 Cultural Policies

- Support, at the national and local level, for cultural policy and legislation review and evaluation processes, defining innovative assessment tools that involve active partners from the governmental and non-governmental sector. Some ministries and civil groups have already started a dialogue regarding cultural policy review, but these primary discussions need to be encouraged and structured.
- Encourage the establishment of cultural policy observatories, research centres and debates at the national and regional (Mediterranean) levels with the involvement of professionals from the field. Such initiatives could be in virtual form, taking advantage of the growing use of the Internet. This intervention should build on already existing efforts in this area, and should be sensitive to complexities in the political situation in the South Med region.
- Support long-term funding policies allowing sustainable support for civil initiatives, rather than short-term project funding. This could include providing technical assistance at the national level for structuring funding mechanisms, as well as supporting long-term initiatives that would empower civil organizations working nationally and regionally.
- Support for national and regional funding initiatives that offer production support to contemporary art projects.

1.2 Building the Capacity of the Cultural Sector

1.2.1 Administrative and Management Capacities

- Provide technical assistance, at the local and national level, for reform and re-structuring of public agencies. This proposed intervention would be particularly useful in the countries that have a more mature and larger structure for culture. In the countries that have more recent and smaller structures, a different type of technical advice is needed to design effective, efficient and accountable structures. Work in this area could be easily linked with administrative reform and re-structuring programmes in areas other than culture.
- Provide technical assistance for introducing new technologies to public and civil cultural organizations, including training and maintenance. Such a programme should focus on developing the capacity of individuals working in the sector, through training and exchanges, and not just on providing equipment and physical infrastructure. This is particularly needed at the local and national levels but a regional approach would allow exchange of experiences and knowledge across the region.
- Explore ways to simplify funding procedures of EU programmes and include the possibility to fund small-scale projects, with limited budgets, to make these procedures more accessible to Southern Mediterranean partners. Introducing a more effective, more simple and user-friendly application process is crucial to empowering the cultural civil sector in the South Med region, and to enabling its active participation in national and regional programmes. Providing information and training on application procedures on a wider scale would also be useful, as well as exploring ways of by-passing language barriers.
- Support for administrative development and financial sustainability programmes as well as capacity building programmes that target the civil cultural sector, including small initiatives and groups. This could be done through intermediary organizations that work at the national and regional level to provide administrative capacity evaluation, strategic planning and institutional development assistance programs.
- Foster Introductory and Advanced Learning in Cultural Management, as well as research, translation and publication in cultural management. This should complement and improve already existing initiatives in this area. Collaborations between civil society organizations and academic institutions would be very useful in improving the standards of research and training programs.

1.2.2 Arts Education and Vocational Training for Artists

As detailed in the Findings section of this report, there is a strong awareness in the South Med region of the urgent need to improve arts education programmes at the academic level as well as vocational training programmes for artists. The strategy could easily build on this awareness and propose some of the following actions:

- Support, at the local and national level, for libraries and resource centres in arts institutes, universities and academies. This intervention should focus more on the content of these facilities and their management and accessibility to students, researchers and cultural operators, and less on buildings and equipment.

- Support for artistic curriculum review, updating and development in arts colleges and universities at the national level. Academic institutions in the South Med region could benefit greatly from curriculum review and development experiences in the North Med region. A possible intervention would be to work towards regional standards in arts curricula.
- Encourage regional student and faculty exchange programmes and internship programmes. Long-term regional academic exchange programs across the Mediterranean would be particularly useful to the South Med countries that suffer from shortage of faculty staff and opportunities to develop the knowledge of existing staff.
- Support life-long learning opportunities for artists. Short-term training programs for professional artists, artist residencies, and collaborations among artists in the Mediterranean region would be useful tools to help artists in the South Med region achieve their full potential.

1.2.3 Cultural Infrastructure

- Support, at the local and national level, for refurbishment and administrative and technical upgrading of existing cultural venues. This is particularly important in the countries that have a large number of under-used venues in rural areas such as Morocco and Egypt. This should complement already existing efforts in this area, particularly those that involve local authorities.
- Support, at the national level, for the creation of new cultural venues, utilizing empty or unused spaces and buildings, especially outside capital cities. There are a number of good examples of this in Syria, Egypt, the Occupied Palestinian Territory and Morocco that could be used as models for other projects.
- Support for national and regional touring programmes that aim at activating cultural venues across the countries. This is an essential element in developing the physical infrastructure that should be mainstreamed in all efforts to refurbish or establish venues. Particular attention should be given to touring programmes that involve civil organizations and groups.
- Foster synergies between public organizations, local authorities, civil society organizations, and private sector entities that could contribute to the vitalization of cultural venues.

2. Access to Culture and the Economic and Social Dimension of Culture

There is evident agreement among most active governmental and civil society actors in the South Med region on the importance of the social and economic dimensions of culture, and the role culture can play in sustainable development. This is largely due to the economic, social and political challenges this region is facing. This strong commitment on the part of artists, intellectuals, cultural operators and officials provides a perfect opportunity for implementing well targeted interventions that would improve access to culture by the whole of society, and in particular, marginalized and culturally deprived communities. The proposed strategy should also equally put emphasis on asserting the economic and social value of culture, both contemporary and traditional.

2.1 Cultural and Creative Industries

- Build on the outcomes of the Euromed Audiovisual Programme, especially by supporting the networks among partners and associates that resulted from this programme and by utilizing the capacities developed by the organizations that took part in the programme. The proposed strategy should support the emerging independent film sector in the South Med region through providing training, production, distribution and exchange opportunities.
- Encourage efforts, at the national and regional level, aimed at developing the artistic and technical standards of cultural and creative industries and products and increasing their marketability in the Mediterranean region and internationally.
- Encourage financial investment in cultural and creative industries at the national and regional level. This could be an area where it is possible to link with other EU programmes that target the private sector in the Mediterranean region.
- Support, at the local and national level, for vocational training centres in cultural and creative industries. Attention should be given to preserving and developing traditional teaching methods and tools, and to linking training with market trends and requirements.
- Support initiatives to facilitate the marketing and distribution of cultural products nationally and regionally, including innovative strategies dealing with digital formats. This should be linked with cultural policy and legislative framework review and reform and should focus on improving trade regulation to provide trade incentives for cultural and creative products.
- As a crosscutting issue with policy development, support efforts aimed at implementing IPR regulation, particularly in the music and audiovisual production sectors. It is also important to encourage efforts aimed at implementing the UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions.

2.2 Heritage and Cultural Tourism

- Build on the outcome of the Euromed Heritage programmes and Strategy. Foster awareness in governments and local communities regarding the material and moral value of their national cultural heritage, and enhance initiatives to preserve and promote heritage, including intangible cultural heritage.
- Develop programmes at the national and regional level to support efforts to promote knowledge of cultural heritage in educational and youth programmes, and mobilizing the national media to advocate this.
- Support local and national programmes to preserve the tangible cultural heritage and promote its valorisation and functionality where possible, especially those programmes that adopt a community-participation approach. It is possible to partly link this with efforts aimed at refurbishing heritage sites and re-using them as cultural venues presenting innovative programmes and contemporary artistic productions.

- Support for the documentation and preservation of the intangible cultural heritage, at the local and national level. It is also useful to support regional programmes that document common heritage and crossover between cultures. This intervention should complement the existing efforts, especially those led by UNESCO.
- Support innovative programmes, at the national and regional level, to encourage sustainable cultural tourism. In particular, the proposed strategy should emphasize collaboration between tourism authorities, public cultural agencies, private operators, and local authorities in the implementation of these programmes.

2.3 Culture as an Access Point to Development

- Support intermediary national and regional organizations delivering or facilitating cultural programmes in rural and remote areas, as well as those targeting minorities or people living in refugee camps. A particular focus could be on supporting audience-building programmes in these areas. Attention should be given not to solely focus support on organizations that are based in capital cities, and to empower organizations working nationally outside major cities.
- Stimulate projects and programmes developed at the local level jointly by social development and cultural non-governmental organizations, in collaboration with local authorities; especially those projects and programmes that integrate cultural services in social and economic development programmes. There are several examples of this type of collaboration. Disseminating information on successful models would help promote this approach.
- Support high standard artistic work to be produced and toured outside the established cultural centres and large cities. This should be linked with plans to upgrade cultural venues in rural and remote areas, and efforts to build audiences for the arts in these areas, as well as creating new employment in the field of culture.

2.4 Culture in Education and Youth Programmes

The proposed Strategy on Culture in the Mediterranean region should give attention to promoting art in formal education programmes in Mediterranean schools, especially at the basic education level. The goal would be to stimulate interest in and appreciation of the arts in the younger generation. Some of the recommendations in this direction are:

- Support, at the national level, for cultural programmes carried out inside educational institutions. This could include an element of upgrading school facilities to enable such activities. This could be linked with ongoing education reform plans that are ongoing in a number of countries. There are some good experiences in integrating the arts in classroom activities in the Occupied Palestinian Territory and in Lebanon. It would be useful to document these experiences and others in additional countries, and share this knowledge at a regional level.
- Foster regional exchanges and sharing of information on best practices regarding models of cultural curricula for basic education that can be adapted for use by the different countries.

- Support for national teacher training programmes on delivery of artistic and cultural education. Again, this could be linked with teacher training programmes that are being carried out in a number of countries as part of education reform plans.
- Encourage cultural programmes that clearly target young audiences. It is important to provide support at the national and regional levels to high quality cultural programmes and products that target young adults and children and address their sensibilities and issues.
- Initiate competitions in artistic fields for students at the Mediterranean level. This is an effective modality for raising awareness about the social value of culture and reaching out to younger audiences.

3. Regional Collaboration and Intercultural Dialogue

The following recommendations should take into consideration the diversities among countries in the South Med region, the sensitive political situation in the Middle East, and the disparities in capacities between countries on both sides of the Mediterranean. The proposed strategy should build on the strong cultural connections among organizations, government agencies and individuals that already exist among South Mediterranean countries, and promote new opportunities for dialogue in environments where the cultural field is fragmented. The strategy should also seek to open new horizons for regional collaborations, and for sharing learning and experience at a regional level.

3.1 Sharing of information, experience and knowledge in the Mediterranean region

As detailed in the Findings section of this report, the shortage of information sources, publications, and archives on culture in the South Med region is a serious obstacle to regional collaboration. This area of work is vital, not only for cultural operators and artists, but also for the success of the Strategy on Culture in the Mediterranean itself. Therefore, it is recommended that some of the following recommendations be adopted:

- Support regional archives and documentation centres and connect them with national and local archives and documentation centres, including those in universities and other academic institutions. Also, support information portals, virtual archives and production of documentation that is available on the internet and would provide wide reaching information on cultural practice and arts in the Southern Mediterranean.
- Support and coordinate among small and large-scale translation and publishing programmes across both sides of the Mediterranean, particularly from Arabic to European languages. Encourage participation by South Med partners in book fairs and other similar activities in order to stimulate interest among European publishers in translating books from South Med countries.
- Support small and independent publishers in South Mediterranean countries through training, administrative development and marketing initiatives. Support collaboration among publishers across the Mediterranean. Explore ways of

advocating cultural policy directives that are conducive of book trade in the Mediterranean.

- Support cultural media initiatives and the channelling of cultural services through popular media.
- Help improve the standards of cultural journalism and encourage networking among cultural journalists in the region. Encourage the introduction of cultural journalism studies in academic institutions, as well as providing opportunities for in-service training for cultural journalists.

3.2 Cultural Cooperation and the International Political Context

- Promote artistic joint productions and cultural cooperation projects based on artistic or professional interest. The proposed strategy should endorse dialogue initiatives by active players in the Mediterranean, rather than advocate collaboration that is based on political grounds.
- Support existing mobility programmes and organizations. The proposed strategy should also work with the governments of the region to ensure that the visa procedures for artists and cultural operators are less obstructive than they are at present.

3.3 The Role of the International donors and stakeholders

- Enhance coordination between national and international donors and encourage synergies between existing funding programmes.

3.4 Inclusive Partnerships in Culture (public/civil/private)

- Support for social responsibility awareness programmes in the private sector with a focus on culture, creativity and contemporary creation. Here there is a possible link with other EU programmes targeting the private sector in the Mediterranean region.
- Encourage initiatives, primarily at the national level, offering platforms for discussions and exchanges between all cultural stakeholders, and fostering synergies among them. This could be a strong element of cultural policy review processes.

3.5 Networking Within and Beyond the Mediterranean Region

- Support networking dynamics, including formal organizations and informal trends through the support of meetings between professionals gathering around a specific interest or for a particular purpose, and the support of core costs to cultural networks to allow structuring and long term planning.
- Support a Mediterranean Arts Seminar that would function as a platform to discuss current cultural trends and showcase best cultural practices in the region. The platform would provide an ideal venue for cultural operators, artists and intellectuals to discuss important issues, exchange knowledge, and build new partnerships.

- Encourage initiatives involving partners from different countries, including those from Eastern Europe and beyond the Union for the Mediterranean, especially from the Gulf and Africa. The proposed strategy should support efforts to link with already existing cultural networks that span across different regions. A number of these networks are already active in the Mediterranean region.
- The Mediterranean festival programme: support the inclusion of a special Mediterranean section in the programmes of existing festivals. This could provide opportunities for co-programming among different festivals in the Med region, and possibilities of peer learning among festival directors and curators.
- Identify successful organizations, projects and programmes that can have regional relevance and support extending their reach at the regional level.

B. General Recommendations

- **Adopting a Long-term Phased Approach**

The vision and structure of the strategy should reflect both the large and diverse geographic and thematic scope it seeks to cover, and the realities it will attempt to impact. In order to ensure the strategy will have an evident impact on the cultural sector in the Mediterranean region, it is recommended that a long-term sustained approach is adopted, with a lifespan of 10 years. It is also recommended, for review and evaluation purposes that this period is divided into two or three phases, including a short evaluation phase at the end of its lifespan. The strategy should cover the regional, sub-regional and national levels and identify the roles of all stakeholders at each of these levels.

- **Build on existing programmes, and ensure coherence between them**

The Strategy should also take note of previous and ongoing cultural initiatives led by partners from South Med countries, international donors and organizations, and bilateral European agencies. It is crucial for the success of the Strategy that it is positioned to complement and develop other efforts, rather than repeat or compete with them.

At the EU level, a database listing the projects funded by the EU programmes enabling access to projects tackling similar and complementary issues would be very useful. Research on the existing programmes that include a cultural dimension promoted by the various DGs and identifying the complementary relationships that exist between them would ensure coherence among EC actions in the Mediterranean. An in-depth inventory of EC actions in the field of culture in developing countries, aimed at examining the validity of existing approaches and instruments, would be a good way to draw lessons from the past and elaborate adequate programmes¹⁶².

- **Inclusivity and Versatility**

The strategy should primarily target all active players in the cultural sector: ministries and public authorities, local authorities, non-governmental and civil organizations, private sector entities, international organizations and donor agencies. The Strategy should in particular seek to stimulate and encourage collaboration and partnership among public authorities, independent organizations and the private sector.

¹⁶² *Joint Statement by the Council and the Representatives of the governments of the Member States meeting within the Council, the European Parliament and the Commission of 20 December 2005*, Mentioned in the annex 8 of *A Cultural Dimension to the EU's External Policies*, Rod Fisher, www.labforculture.org/it/risorse-per-la-ricerca/contents/ricerca-in-primopiano/a-cultural-dimension-to-the-eu's-external-policies-from-policy-statements-to-practice-and-potential

The Strategy should also target the following groups within the Med societies:

- a Policy makers in the field of culture at all levels
- b Artists, intellectuals and cultural operators
- c Decision makers and major active players in crosscutting fields such as education and social development
- d Youth, especially urban youth in the age groups 15-35
- e Women
- f Marginalized communities in rural and remote areas.
- g. Media

- **Openness and Flexibility**

The Strategy should provide opportunities for experimentation involving new ideas and innovative programme modalities. Some of the modalities should allow room for new voices to be heard, especially those coming from outside central and privileged groups. The Strategy should encourage initiatives aiming at breaking down language barriers and allowing those who do not speak European languages to access cultural resources and services.

- **Monitoring, Evaluation and Review**

The Strategy should include practical and effective tools to monitor the implementation of programmes and evaluate their progress and outcomes. This should be an ongoing process throughout the lifespan of the strategy. Specific indicators and tools should be defined for this. The criteria for the success of the Strategy and the indicators of progress should be decided in full consultation with all stakeholders. To avoid the creation of a large bureaucracy, it is recommended that a small unit undertakes the review of progress throughout the lifespan of the strategy and produces periodic reports.

- **Mobilizing the media**

The reach and impact of the strategy could be further extended through mobilizing and strengthening national and regional media. The media will enable the strategy to reach out beyond its direct beneficiaries. The Strategy should go beyond the existing “visibility” toolkit to actively engage with the community of cultural journalists in the region, involving them in activities and establishing easy channels for providing them with information on the projects supported by the Strategy.

6. Annexes

Annex I - Documentation resources, international organizations, funding opportunities and EU programmes

I Documentation

Publications

Alger blessée lumineuse, portraits, Daikha Dridi, autrement 2005, barzakh, Alger, 2008

L'alternativa Mediterranea, Franco Cassano e Danilo Zolo, Feltrinelli, Milano 2007

An Alternative gaze, A shared reflection on cross-Mediterranean cooperation in the arts, Amsterdam, European Cultural Foundation, 2008

Civil Violence & War Memories: Here and Elsewhere (in Arabic, French and English), Umam Documentation & Research, Beirut, 2005

A Cultural Dimension to the EU's External Policies – from Policy Statements to Practice and Potential, Rod Fisher, Boekmanstudies, Amsterdam 2007

Dialogue(s) interculturel(s) en Europe, Regards croisés sur l'Année européenne du dialogue interculturel, Anne-Marie Autissier dir., Culture Europe International, Saint Denis, 2008

Dynamics in the independent cultural scene in the Mediterranean, Fanny Bouquerel, Plurima Palermo, Palermo 2009

The Economy of culture, KEA European Affairs, 2006 <http://ec.europa.eu/culture>

L'invention de la politique culturelle, Philippe Urfalino, Hachette, Paris, 2004

Itinéraires esthétiques et scènes culturelles au Proche-Orient, Nicolas Puig et Franck Mermier dir, Etudes contemporaines, Presses de l'Ifpo, Beyrouth, 2007

Made in Med, The challenges of artistic exchange in the Mediterranean, Roberto Cimetta Fund and Fondation René Seydoux

La Méditerranée créatrice, dir Thierry Fabre, editions de l'aube, Paris, 1994

The Mediterranean: cultural Identity and Intercultural Dialogue, Biserka Cvjeticanin ed, Culturelink, Institute for International Relations, Zagreb, 1999

Il pensiero meridiano, Franco Cassano, Laterza, Bari, 1996

The Road to Peace: Painting in times of war (in Arabic and English), Alarm Editions, Beirut, 2009

Territoires Méditerranée, Cléa Rédalié dir., Anne Laufer et Maurici Farré, en collaboration avec Sofiane Hadjaj et Selma Hellal, ed Labor et Fides, Genève, 2005

Catalogues, projects, programmes, documents, periodicals and reports

16^{ème} rencontre des Ecoles de Musique de la Méditerranée, Institut National Supérieur de Musique d'Alger, publication and DVD, Alger, 2007

29 km, Palästinensische, Deutsche und Israelische Künstler (German, Arabic, Hebrew), Um El Fahem Art Galery, Um El Fahem

Accompagner les arts et les artistes, Aller sur les scènes du monde, Accueillir les cultures étrangères (in French and Arabic), Agence Algérienne pour le Rayonnement Culturel, Alger, 2009

Activity Report of the Palestinian National Theatre from 1 January to 31 July, 2009 (in Arabic), Palestinian National Theatre, Jerusalem, July 2009

Adham Ismail Centre of Visual Arts (in Arabic and English), Adham Ismail Centre, Damascus

Al Kamandjâti (*The Violinist*), Al Kamandjâti, Ramallah

Al Kasaba Theatre and Cinematheque, Strategic Plan 2008-2010, Ramallah

Al Ma'mal Foundation for Contemporary Art, Al Ma'mal Foundation for Contemporary Art, Jerusalem, 2008

Al Macan Arts Society bylaws (in Arabic), Al Macan Arts Society, Damascus

Annual Report: July 2006 – June 2007, Bibliotheca Alexandrina, Alexandria, 2007

Annual Report: 2007-2008 (in Arabic and English), Al-Qattan Foundation, Gaza, 2008

L'appartement 22, 2002-2008, www.appartement22.com, Abdellah Karroum, hors champs, Paris, 2008

The Arab Organisation for Translation (AOT) (in Arabic, English and French), Arab Organisation for Translation, Beirut

Art and Culture at Birzeit University: From the Traditional to the Contemporary (in Arabic and English), Birzeit University, Birzeit

The Arts Academy: a memorial book (in Arabic), Arts Academy, Cairo, August 2006

ArtSchool Palestine, ArtSchool Palestine, Ramallah

Assabil: Friends of public libraries association, Assabil, Beirut, 2007

Babel Theater (in Arabic and English), Babel for Arts and Culture, Beirut

Background activities and experience of Gallery Mustafa Ali, Al Macan Arts Society, Damascus

Beyrouth Capitale Mondiale du Livre – 2009: Stratégie et Plan Organisationnel, Ministère de la Culture, Lebanon, December 2008

Beirut Art Center (in Arabic and English), Beirut Art Center, Beirut, 2009

Beirut World Book Capital – 2009: Program (in Arabic), Ministère de la Culture, Lebanon, 2009

Bibliotheca Alexandrina Arts Center, Alexandria, 2009

British Council: Palestinian Territories, The British Council, August 2009

The Creative Forum for Independent Theater Groups (in Arabic and English),

Cultural Agenda 2009 (in Arabic, French and English), Fondation Esprit de Fès, Fez, 2009

La Culture en Tunisie de 1957-2007, Ministère de la culture et de la sauvegarde du patrimoine, Tunisie

Series of publications for Damascus 2008 Arab Capital of Culture, Damascus

Decree by the Minister of Culture for the establishment of the Supreme Council of Culture, and internal bylaws (in Arabic), Arab Republic of Egypt, 2007

Dox Box 09: The Catalogue, Dox Box, Damascus, 2009

Dossier de Présentation: Centre de Musiques Actuelles, Association EAC-L'Boulevard, Casablanca, March 2009

Droit de bénéficiaire des avantages de la liberté culturelle et du progrès scientifique : article 15 du Pacte, Ministère de la culture et de la sauvegarde du patrimoine, Tunisie

Echo Larmitaj, un chantier à Casablanca, Martine Derain, éditions Le Fennec, Casablanca, 2007

Echo Musical Cultural Association bylaws (in Arabic), Echo Musical Cultural Association, Damascus

Etats généraux culturels Méditerranéens, L'Atelier Culturel Europe-Méditerranée
– Golfe, Marseille nov 2008, Ministère des affaires étrangères

Europe – Egypt: A Long-Lasting Archeological Cooperation (in French, Arabic and English), Institut Francais d'Archéologie Orientale, 2009

Expanding the Network of Municipal Public Libraries in Beirut: Feasibility Study
– December 2007, compact disc, Assabil, Beirut, 2007

Factory, MoBy, BatYam Museums of Art, 2009

Fondation ONA: Programme des Activités – Avril, Mai & Juin 2009, Fondation ONA, Rabat, 2009

For Palestine: The Land and the People (in Arabic), Welfare Association, Ramallah, 2008

General Regulations of the National Office of Copyright and Related Rights (in French, Arabic and English), Office National des Droits d'Auteur et des Droits Voisins, Algeria

Guide to Netaj: the Cultural Fostering Program (in Arabic), Rawafed, Syria Trust for Development, Damascus, 2009

International Academy of Art Palestine Project, IAAP, Ramallah

International Exposure: Programme, Suzanne Dellal Center, Tel Aviv, 2009

Irisson, Centre des Arts Visuels, Electroniques et du Multimedia, présentation, Casablanca

The Israel Museum Journal, vol XXVII, summer 2009, Tel Aviv

Jerusalem, Arab Culture Capital – Events (in Arabic), Palestinian Liberation Organisation, Jerusalem, 2009

The Jerusalem Film Festival, Programme, Jerusalem Cinematheque, 2009

Jerusalem, Lexicon of Colours (in Arabic and English), Palestinian Art Court – al Hoash, Jerusalem, 2009

Jerusalem Our Home (in Arabic and English), The Ethnographic and Art Museum, Birzeit University, Birzeit, May 2009

The Jerusalem Show (in Arabic and English), 9-19 July 2008, Al Ma'mal Foundation for Contemporary Art, Jerusalem

The Levant Balconies, a semimonthly publication published by the Syrian Ministry of Culture, Damascus

Manara (in Arabic, German and French), monthly publication of the Centre Culturel Franco-Allemand, Ramallah

Mauerreise (in Arabic and English), Goethe-Institut, Ramallah, 2009

Med-screen: Support Programme for the Promotion of Films from the Arab Countries and Territories of the MEDA Region: 2006 – 2008 (in Arabic), Beirut DC, Beirut, 2009

Meeting Points 4, Young Arab Theatre Fund, Bruxelles 2006

Meeting Points 5, Final Report, Young Arab Theatre Fund, 2008

Men in the Sun, Herzliya Museum of Contemporary Art, 2009

Municipal Public Libraries in Beirut: Assabil Association (in Arabic), Assabil, Beirut

NAAS: Network of Arab Art House Screens, NAAS, Beirut

Revue NAQD, www.revue-naqd.org, revue indépendante d'études et de critique sociale, Algeria

PAC, The National Center for Culture & Performing Arts, King Hussein Foundation, Jordan

Palestinian Heritage Center – Bethlehem (in Arabic), Palestinian Heritage Center, Bethlehem

La Place Jemaa El Fnaa, patrimoine culturel immatériel de Marrakech, du Maroc et de l'humanité (French and Arabic), Bureau multipays de l'UNESCO à Rabat, Rabat

Le printemps des arts (in French, Arabic and English), Algerian Ministry of Culture, 2009

Qattan Center for the Child (in Arabic and English), Al-Qattan Foundation, Gaza

Qattan Centre for Educational Research and Development (in Arabic and English), Al-Qattan Foundation, Gaza

Rawafed Project: The Cultural Project of the Syria Trust for Development, Syria Trust for Development, Damascus, 2009

Rebuilding Gaza Music School, Al-Qattan Foundation, Gaza, 2009

Rehabilitation and Development of Birzeit's Historic Area: Traditional Architecture for Development (in Arabic and English), Riwaq Centre for Architectural Conservation, Ramallah, 2008

The Rehabilitation of the Old City of Aleppo: Urban Development in a World Cultural Heritage Site (in Arabic and English), Gtz (Deutsche Gesellschaft für Technische Zusammenarbeit) GmbH, Aleppo, May 2006

Return of the Soul, Jane Frere (in Arabic and English), The Khalid Shoman Foundation, Amman, October 2008

Riwaq: Centre for Architectural Conservation, Riwaq Centre for Architectural Conservation, Ramallah

Sida's Policy for Culture and Media, Sida, Stockholm, November 2006

Statistics on number of events, attendance, event types, music and oriental singing events, event nationalities and exhibitions (in Arabic), Dar Al Assad for Culture and Arts, Damascus, 2009

Statuts de l'Office National des Droits d'Auteur et des Droits Voisins (in French and Arabic), Office National des Droits d'Auteur et des Droits Voisins, Alger, 2008

Strategic Plan: 2008-2010 (in Arabic), Welfare Association, Ramallah, 2008

Strategy for development cooperation with the West Bank and Gaza: July 2008 – December 2011, Ministry of Foreign Affairs – Sweden, Stockholm, 2008

Subjective Atlas of Palestine, Annelys de Vet ed, 010 publishers, Rotterdam, 2007, www.subjectiveatlasofpalestine.info

Textes régissant les droits d'auteurs et les droits voisins en Algérie (in French and Arabic), Office National des Droits d'Auteur et des Droits Voisins, Alger, 2008

Tout sur la copie privée (in French and Arabic), Office National des Droits d'Auteur et des Droits Voisins, Alger, 2008

The Wall & the Check Points (in Arabic and English), The Khalid Shoman Foundation, Amman, March 2006

This Is Me: Expression Notebook (in Arabic), Arab Resource Center for Popular Arts (Al-Jana), 2007

Les Transculturelles des Abattoirs – 11/12 avril 2009 : Carnets de Prog, Casamemoire, Casablanca, 2009

Tremplin 2009 : Abattoirs de Casablanca – Dossier de Presse, Association EAC-L'Boulevard, Casablanca, 2009

VideoZone-4, Center for Contemporary Art, 2008, Tel Aviv

A Vision of the priorities and challenges of the next phase (in Arabic), Palestinian National Theatre, Jerusalem, March 2006

WAW Al Balad, a monthly publication of Al Balad Theatre, Amman, Jordan (in Arabic and English)

Wild Exaggeration, The Grotesque Body in Contemporary Art, Haifa Museum of Art, 2009

Writing Workshops: Words on Colors (in Arabic, French and English), Arab Resource Center for Popular Arts (Al-Jana), Beirut, 2007

On line publications, web resources, newsletters

100 copies radio station, www.100radiostation.com

ADCEI Association pour le développement culturel européen et international, www.adcei.org

Adabmag www.adabmag.com

Al Jadid, www.aljadid.com

Arte east www.arteeast.org

Ashkal Alwan, www.ashkalalwan.org

Babelmed, www.babelmed.net

Bidoun, www.bidoun.com

Confluences Méditerranée, l'Harmattan, www.confluences-mediterranee.com

European Cultural Foundation, Mediterranean Reflection Group, <http://medreflection.eurocult.org>

Fondation René Seydoux, Med Directory

www.fondation-seydoux.org/pages/repertoire/fs_recherche.html, a database listing cultural institutions, research centres, and reviews working on Mediterranean topic

HALAS Radio, <http://www.halas.am/#/about/>

Interarts Foundation, www.interarts.net and Cyberakis Newsletter

Institut Français du Proche Orient, www.ifporient.org

Lab for culture, www.labforculture.org

Love difference, www.lovedifference.org

Maarav Art and culture magazine, www.maarav.org.il

Maison méditerranéenne des Sciences de l'Homme, www.mmsch.univ-aix.fr

On the move, www.on-the-move.org

Policies for culture, www.policiesforculture.org, a regional programme for South East Europe, encouraging participative principles in the field of cultural policies

Radio Appartement 22, www.radioapartment22.com

A number of EU web sites, EU and international reference documents

Agreed Conclusions of the third Euro-Mediterranean Conference of Ministers of Culture Athens 2008,

http://ec.europa.eu/external_relations/euromed/docs/culture_concl_0508_en.pdf

Anna Lindh Foundation: Bringing People together across the Euro-Mediterranean Region (in Arabic and English), EuroMed, Alexandria
Barcelona

Declaration, http://ec.europa.eu/external_relations/euromed/docs/bd_en.pdf

A collection of publications and international regulations on the institutional and legal framework of heritage conservation,

www.euromedheritage.net/euroshared/doc/dir_oct_09.pdf

Le dialogue entre les peuples et les cultures dans l'espace euro-méditerranéen, Rapport du groupe des sages créé à l'initiative du président de la Commission Européenne, Communautés européennes, Luxembourg, 2004

Euro-Mediterranean Partnership,

http://ec.europa.eu/external_relations/euromed/index_en.htm

EUROMESCO, www.euromesco.net, an official confidence building measure within the EMP and a source of analytical expertise in the policy and security fields

European Agenda for culture, [http://eur-](http://eur-lex.europa.eu/smartapi/cgi/sga_doc?smartapi!celexapi!prod!DocNumber&lg=en&type_doc=COMfinal&an_doc=2007&nu_doc=0242&model=guicheti)

[lex.europa.eu/smartapi/cgi/sga_doc?smartapi!celexapi!prod!DocNumber&lg=en&type_doc=COMfinal&an_doc=2007&nu_doc=0242&model=guicheti](http://eur-lex.europa.eu/smartapi/cgi/sga_doc?smartapi!celexapi!prod!DocNumber&lg=en&type_doc=COMfinal&an_doc=2007&nu_doc=0242&model=guicheti)

Europa Jaratuna, www.eurojar.org

European Neighbourhood Policy – EuroMed, [www.enpi-](http://www.enpi-info.eu/indexmed.php?lang_id=450)

[info.eu/indexmed.php?lang_id=450](http://www.enpi-info.eu/indexmed.php?lang_id=450)

Landmarks for financing Mediterranean films,

www.euromediaudiovisuel.net/Files/2007/03/20/1174351778797.pdf

Legal Database, Film and audiovisual Law,

www.euromediaudiovisuel.net/legaltexts2.aspx?treeID=10188&lang=en

The Mediterranean Audiovisual Landscape,

www.euromediaudiovisuel.net/Files/2008/12/11/1229005879816.pdf

Strategy for the Development of Euro-Mediterranean Audiovisual Cooperation,

www.euromediaudiovisuel.net/Files/2008/04/15/1208270784458.pdf

Strategy for the development of Euro-Mediterranean Cultural Heritage,

www.euromedheritage.net/doc/Culture%20strategy%202007%20-%202013.pdf

UNESCO Convention on the Protection and Promotion of the diversity of Cultural Expressions (2005), <http://unesdoc.unesco.org/images/0014/001429/142919e.pdf>

II International organizations, networks, think tank, foundations

International organizations, networks, research centres, think tank

Alecso, www.alecso.org.tn

BJCEM Biennale des jeunes artistes d'Europe et de la Méditerranée, www.bjcem.org

Council of Europe, www.coe.int and the Compendium www.culturalpolicies.net

Danse Bassin Mediterranee, www.d-b-m.org

Euro-Mediterranean Human Rights Network, <http://en.euromedrights.org>

Euromed Platform, www.euromedplatform.org organises the Civil Forum Euromed, a meeting point and a space of dialogue for Euromed civil society stakeholders

Fondazione Mediterraneo, www.euromedi.org www.euromedcafe.org

IEMED, www.iemed.org think tank specialising in Euro-Mediterranean relations

Information and research Centre at King Hussein Foundation, www.irckhf.org.jo

Institut du Monde Arabe, Paris, www.imarabe.org, revue *Revue Qantara*, www.imarabe.org/temp/publications/qantara.html

International Islamic Organization for Education, Science and Culture, www.isesco.org.ma

League of Arab States, www.arableagueonline.org

Next Page Foundation, www.npage.org translation from Arabic in East European countries

Qattan Foundation, Qattan Centre for Research and Development,
www.qattanfoundation.org
UNESCO, www.unesco.org
The Van Leer Jerusalem Institute, www.vanleer.org.il

Foundations, funds, funding opportunities

General

Al Mawred Al Thaqafy, www.mawred.org
The Aga Khan Trust for Culture (AKTC), www.akdn.org
Arab Fund for Arts and Culture (AFAC), www.arabculturefund.org
European Cultural Foundation, www.eurocult.org
Fondation René Seydoux, www.fondation-seydoux.org
Ford Foundation, www.fordfound.org/regions/middleeastnorthafrica/overview
Qattan Foundation, www.qattanfoundation.org
Open Society Institute, www.soros.org
Prince Claus Fund, www.princeclausfund.org/en/index.html
Stichting Doen, www.doen.nl

Mobility Funds

Roberto Cimetta, www.cimettafund.org
Safar Fund, www.safarfund.org
Arts Moves Africa, www.artmovesafrica.org

European Agencies, European cultural centres, Ministries of Foreign Affairs

The following organizations and authorities play active roles in the cultural field in the Mediterranean region. They organize cultural activities, facilitate cultural exchanges and/or provide financial and technical support to cultural projects.

Agencia Española de Cooperación Internacional, AECI, www.aecid.es/web/es/
British Council, www.britishcouncil.org
Instituto Cervantes, www.cervantes.es
French Institutes, French Cultural Centres, www.ambafrance.org
Goethe Institute, www.goethe.de
GTZ, German Technical Cooperation, www.gtz.de
Istituto culturale italiano, www.esteri.it/mae/IT
Pro Helvetia, www.prohelvetia.org
SIDA, Swedish International Development Cooperation Agency, www.sida.se
Norwegian Ministry of Foreign Affairs, www.regjeringen.no/en/dep/ud.html
Culture France, www.culturesfrance.com
Organisation internationale de la francophonie, www.francophonie.org

III EU Programmes and Agencies

Numerous EU programmes facilitate the funding of cultural projects in the Mediterranean. The list below mentions some programmes answering the following criteria:

- Dedicated to the Mediterranean area, or having the possibility to involve Mediterranean partners
- Focussing on culture, or including a cultural dimension in the objectives

III.1 Anna Lindh Foundation for the Dialogue between Cultures, www.euromedalex.org

Established by the Euro-Mediterranean Conference of Ministries of Foreign Affairs on the 30th of November 2004, the Anna Lindh Foundation is an organization shared and resourced by over forty Euro-Mediterranean countries, to bring people together as a way to promote dialogue between cultures and respect for diversity. The Foundation, 50% funded by the EU, leads regional initiatives and supports local activities carried out by organizations based across civil society which advocate for a better understanding among people, religions and beliefs, and champion human rights and democracy.

The strategic fields of action are: Ideas and Ideologies, Education, Cultural Production, Media, Religion, Spirituality and Values, Cities and Diversity.

Several project examples can be found at: www.euromedalex.org/case-studies

III.2 Euromed Heritage, www.euromedheritage.net

Euromed Heritage is a regional programme dedicated to the Euro-Mediterranean area, focussing on heritage. It contributes to mutual understanding and dialogue between cultures through the Mediterranean region by the valorisation of cultural heritage. Euromed Heritage 4 (2008-2012) creates new opportunities for people's awareness and appropriation of their common cultural heritage. The RMSU (Regional Monitoring Support Unit) based in Brussels offers technical support to projects in order to maximise their performance and effectiveness, and achieve the programme's objectives.

As an example, the *Athena* project currently in progress promotes the enhancement of theatres for new potentials. Led by the Department of Antiquities of the Jordan Ministry of Tourism and Antiquities, it involves partners from Tunisia and Algeria, as well as from Spain and Italy, mostly from the University field. The main objective of this project is minimizing the progressive decay of ancient theatres in terms of physical, cultural and socio-economic aspects by endorsing proper management plans. Additionally, the aim is also to support the revival of theatres as a part of a wider archaeological site or urban context, and to establish an overall strategy for dealing with tangible and intangible heritage aspects. Capacity building activities will also be designed in order to maximize the project's impact,

www.euromedheritage.net/intern.cfm?menuID=12&submenuID=13&idproject=41.

III.3 Euromed Audiovisuel, www.euromedaudiovisuel.net

Euromed Audiovisuel is the other regional programme dedicated to culture launched by the European Commission following the Barcelona 3rd pillar. Established in 2000, it aims at bringing both European and Mediterranean cultures together, through enhancing audiovisual and cinema fields which are excellent vehicles for information in Europe as well as in the Mediterranean partners countries. By way of technical assistance, the programme developed varied initiatives, in particular to reinforce the audiovisual policies in the Mediterranean region.

<http://www.euromedaudiovisuel.net/general.aspx?treeID=14&lang=en>

MedScreen, www.med-screen.com/index.php, is a project that endeavours to endorse the Arab film industry of the eight Arab MEDA countries. The main objective of this project is to enhance the visibility of the films produced and to increase their commercial potential through the five following activities: the organization of “Arab Films Weeks” in cinemas throughout the MEDA region and in Europe, the support for the right holders’ of Arab films to attend the main film markets in Europe, the creation of a Website for the Arab Cinema, www.arabcinemadirectory.com, the shooting and release of 'Making of' of Arab films in two formats, and the support of DVD producers through a better promotion of these DVDs.

Led by Beirut D.C. (Lebanon), it was developed with Europa Cinemas (France), Ankara Cinema Association (Turkey), and Europanet by A.I.A.C.E. (Italy) in the framework of the Euromed Audiovisual II programme.

III.4 Euromed Youth, www.euromedyouth.net

Established in 1999, Euromed Youth is a regional programme that promotes the mobility of young people and the understanding between peoples through three types of actions: Youth Exchanges, Voluntary Services and Support Measures. Its geographical scope comprises the thirty-seven countries, signatories of the Barcelona Declaration. The **SALTO EuroMed Resource Centre**, www.salto-youth.net/euromed, is the Mediterranean unit of the SALTO agency supporting the development of Youth programmes. It supports cooperation between European and Mediterranean countries for young people in four ways: Training Opportunities & Events, dissemination of Good Practices, Support to Networks, Partnerships. The **Euro-Mediterranean Youth Platform**, based in Malta, www.euromedp.org, is another EU agency supporting the implementation of Youth programmes. It assists young people in networking, facilitates the creation of networks of youth groups that have similar objectives, publishes a magazine, organises meetings, and researches the situation of young people in each country.

Seminars and workshops addressing Inter-religious Dialogue, project management, Euromed cooperation strategies and youth organizations, cultural diversity, evaluation, or intercultural dialogue have been developed in collaboration with partners from the Euromed region, www.salto-youth.net/euromedic2008.

III.5 EU Partnership for Peace,

www.enpi-info.eu/mainmed.php?id=11&id_type=10

The Partnership for Peace programme aims at strengthening the capacity for conflict resolution and to empower marginalised groups. **Bitterlemons.org Israeli- Palestinian Internet dialogue** was among the selected projects, www.delwbg.ec.europa.eu/en/cooperatio_development/pdf_sec/EU_Partnership_for_P_eace_Programme.pdf. www.bitterlemons.org is a Palestinian-Israeli internet newsletter that offers a weekly dialogue among Israelis and Palestinians on the issues of the day. It seeks to foster the culture of dialogue and conflict-resolution between Arab and Israeli elites by facilitating the exchange of ideas in the form of open and timely discussion of the Israeli-Palestinian situation and related issues, through the medium of an internet forum providing open political space.

III.6 NGO co-financing

NGO co-financing is a programme aimed at supporting local NGOs in various third countries. In the Mediterranean, it was developed, to our knowledge, in Algeria under the name “ONGII delegation Algeria”, managed by the l’Agence de développement social ADS from the Algerian government with the support of the European Delegation in Algeria. Launched in 2006, it aimed at reinforcing the capacities of the associative movement in Algeria

www.deldza.ec.europa.eu/fr/ue_algerie/projets_associatives.html.

Providing technical and financial support, with a 1.6 million euro budget, it supported associations dealing with social affairs, community development, culture and sports and the protection and promotion of archaeological heritage.

III.7 European Initiative for Democracy and Human Rights

http://ec.europa.eu/europeaid/how/finance/eidhr_en.htm

This programme provides support for the promotion of democracy and human rights in non-EU countries. For instance, it supported the Culture of Peace Program initiated in 1996 by the King Hussein Foundation, to promote non-violent conflict resolution skills among children and youth in Jordan through theatre, puppetry, songs, printed materials and television programs. In 2001, PAC received additional funding to expand the Culture of Peace program to Lebanon and the Occupied Palestinian Territory. Through several radio programs, television series, guidebooks for teachers and an activity book for children, the program promoted human rights and democracy.

www.kinghusseinfoundation.org/index.php?pager=end&task=view&type=content&pageid=40

III.8 Thematic programme Investing in people

Elaborated under the Development Cooperation Instrument, “Investing in people” includes a line addressing “Other aspects of human and social development” within the budget line funds proposals dealing with “Access to local culture, protection and promotion of cultural diversity”. A call for proposals was published in 2009, promoting two main objectives:

- strengthening local culture, access to culture and dissemination of culture in the European Union and the partner countries and, in exceptional cases, supporting protection of cultural heritage in imminent danger;
- promoting all forms of cultural expression which contribute to the fight against discrimination, in particular gender-based, but also ethnic and religious, including discrimination identified in traditional and customary practices;

The overall aim of the programme is to underpin synergy between the action supported on the different themes of Investing in People, other thematic programmes and the Community research framework programmes,

http://ec.europa.eu/europeaid/documents/aap/2008/ec_aap-2008_dci-investing-in-people_en.pdf, p.80-84, http://ec.europa.eu/culture/news/news1966_en.htm.

III.9 Med Pact Project, www.med-pact.eu

Developed between 2006 and 2009, the regional MED-PACT program followed the main aims of the Barcelona Process: the priorities being to bring about closer ties between the people of the Mediterranean especially by developing civil society exchanges, and promoting good governance. It meets a Committee of the Regions

request in a 2003 Opinion for the need to support cooperation between local authorities within the Euro-Mediterranean partnership. The main objective of the programme was to encourage a better comprehension between the civil society of the north and the south of the Mediterranean by developing cooperation, exchanges and dialogue between cities. The specific objectives were to assist the EU's Mediterranean partner countries to ensure a more balanced and durable local development, via partnerships between cities and to promote better municipal planning and management, involving all the city's actors as necessary. The responsible Delegation was EC Delegation in Algeria.

ARCHIMEDES project involved three EU cities (Venice - project leader, Genoa and Bordeaux) and four MEDA cities (Istanbul - project co-leader, Beirut, Oran, El Mina). The project aimed to define institutional settings, instruments, and tools based on the best practices of EU city partners in order to promote public-private partnerships, mobilize civil society, plan urban regeneration, promote sustainable tourism and the valorisation of under-utilized cultural heritage in the MEDA cities partners. All MEDA cities involved in the project are meeting the challenge to regenerate some important districts of the city, mainly in the historical centre, and also the need for action regarding historical building rehabilitation, economic animation and exploiting the potentials of tourism,

www.comune.venezia.it/flex/cm/pages/ServeBLOB.php/L/IT/IDPagina/7968.

III.10 Lifelong learning Programmes,

ec.europa.eu/education/lifelong-learning-programme/doc78_en.htm

Tempus, http://ec.europa.eu/education/external-relation-programmes/doc70_en.htm, is a programme dedicated to the modernisation of higher education systems. The Birzeit University in the Occupied Palestinian Territory, the Damascus University from Syria and the Ain Shams University from Egypt will receive a subsidy of around 500,000 euro for reforms and quality assurance projects.

Erasmus Mundus, <http://eacea.ec.europa.eu/extcoop/call/index.htm>, is a comprehensive cooperation and mobility programme aimed at promoting the benefits of European higher education throughout the world, and to establish Europe as a setting "par excellence" for higher education. Third-Country High education institutes can participate as active members of the consortium/partnership/network but cannot submit a grant proposal on behalf of the entire consortium/partnership/network.

The Erasmus mundus external cooperation window compendium 2007-2008, http://eacea.ec.europa.eu/extcoop/call/documents/compendium_emecw_07_08.pdf, lists the project lot 3 Jordan, Lebanon and Syria, with Lund University, Sweden as lead applicant. It aims at enhancing the understanding (linguistically, culturally, socially and educationally) and the international cooperation capacity in the field of science, education and culture between Europe and the Middle East focusing on Jordan, Syria and Lebanon. Through a scheme of institution-based mobility between eleven EU universities and nine universities in Jordan, Syria, Lebanon the project aims at bridging some of the gaps that may threaten to grow between Europe and the target countries. The project will focus on the cultural and digital divide to promote social, economic and political stability.

III.11 EU's Research Framework Programme,

http://cordis.europa.eu/fp7/home_en.html

The research framework programme is the EU main instrument for funding research in Europe.

It funded RAMSES 2, the Network of research centres in human sciences on the Mediterranean area, to enhance the scientific value of research concerning the Mediterranean area in the European Space and extend its impact to other countries.

RAMSES 2 has the objective of creating a new research field of Mediterranean Studies, involving, in the long term, both Europe and its neighbours. In order to achieve these goals, the Network will organise an integrated task force of concepts and expertise; improve state-of-the-art knowledge of social and human realities by detailing the different cultural traditions of the region; carry out a research programme integrating disciplines, methods, and research capacity; make new knowledge available for the use of policy makers, of emergent actors in civil society, and of institutions in charge of the construction of Euro-Mediterranean partnership. Among the partners: Hebrew university of Jerusalem, University of Haifa, Université de Tunis, Fondation du Roi Abdul Aziz al Saoud, Université Hassan II Ain Chock, Library of Alexandria and the Centre de recherche en anthropologie sociale et culturelle from Algeria,

http://cordis.europa.eu/fetch?CALLER=FP6_PROJ&ACTION=D&DOC=1&CAT=PROJ&QUERY=012513e0f141:164c:53706b78&RCN=78725. Other examples of FP7 funded projects can be found at http://cordis.europa.eu/fp7/projects_en.html.

III.12 Culture Programme

http://ec.europa.eu/culture/calls-for-proposals/call98_en.htm

Succeeding the Culture 2000 programme, the Culture 2007-2013 programme opened up an opportunity for participation in 2009 and 2010 through its Strand 1.3, "Special actions of cultural cooperation with and in third countries" to those ENP countries who have ratified the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. In 2009, the Special Action covered the following countries: Egypt, Jordan, Occupied Palestinian Territory Tunisia from the South and Armenia, Belarus, Georgia and Moldova from the East.

For instance, the Swedish Foundation Stiftelsen Studio Emad Eddin was awarded a grant for the project "A Euro Arab multidisciplinary cultural exchange project", designed in partnership with European organisations as well as the Orient for Film and Theatre Productions and the Centre Culturel Jesuite from Egypt and Al Balad Theatre from Jordan. This project aims at developing a new form of performing art with an interdisciplinary dimension. This form is not very developed so far in the Middle East, and a new generation of young artists wish to promote it. The project aims at following these artists and providing them with tools to develop their projects on their own,

http://eacea.ec.europa.eu/culture/funding/2009/selection/documents/strand_1_3/projects_selected_co-funding.pdf.

III.13 INTERREG III MEDOCC,

http://ec.europa.eu/regional_policy/interreg3/abc/voletb_en.htm

www.interreg-medocc.info/en/medocc.php

Interreg III B MEDOCC is part of Strand B of the Interreg Community Initiative Programme referring to Transnational Cooperation. The programme aims at increasing the territorial competitiveness of Southern Europe in order to create an economic integration zone, as well as supporting the contribution of the Barcelona Process to

greater integration between the European regions of the MEDOCC and Third Countries of the Mediterranean zone. Among the main fields of cooperation taken into consideration, priority four encourages environmental protection, management of cultural heritage and natural resources.

The MEDINS project “Identity is future: The Mediterranean Intangible Space”, <http://www.interreg-medocc.com/foto/080627161626.pdf>, managed by the Centro Regionale per il Catalogo e la Documentazione (CRICD) from the Sicily region, dealt with the protection and promotion of intangible heritage in the Mediterranean, in particular oral traditions, which are the most fragile. It aimed at increasing the knowledge of intangible heritage from the Euro-Mediterranean region to facilitate its protection and promotion. Norms and references as well as semantic issues were tackled during various meetings and seminars to find common ways to catalogue and promote cultural intangible heritage to build a database. This projects involved among others Coppem, Unimed, Herimed Association, Universidade de Évora, Région de Rabat, Municipalité de Rabat, FACM Algérie, Governatorate de Kairouan, Municipalité de Bizerte, Université de Tunis el Manar, Université du Cairo, Université Saint-Esprit de Kaslik.

III.14 Cross Border Cooperation in the Mediterranean, www.enpicbcmmed.eu

With the aim of fostering Cross Border cooperation in the Mediterranean according to social cohesion priorities, the multilateral cross border Mediterranean Sea Basin Programme" published the first calls for proposals with a substantial budget last summer. It supports projects dealing with the promotion of cultural dialogue and local governance through the support to mobility, exchanges, and professionalism of young people; supporting artistic creativity; and the improvement of governance processes at local level.

At a bilateral level, the cross Border cooperation Italy – Tunisia Programme,www.euroinfosicilia.it, has just published its first call for projects and supports cultural and scientific cooperation through the reinforcement of associations' cooperation, as well as training and exchanges for young people and students.

III. 15 Calls for proposals launched by EU delegations in Culture

Over the last decade, the Delegations of the European Union have published calls for proposal especially dedicated to cultural projects on a regular basis, generally each year. Funding either local or regional projects, these calls were open to small-scale projects developed by ONGs in the field of artistic production and presentation, art education, cultural development, etc, such as a curatorial course led by the Townhouse Gallery in Cairo, www.delegy.ec.europa.eu/en/eu_funded_programmes/Culture.asp.

Other examples and the calls can be found on the web sites of the Delegations of the European Union in the Southern Mediterranean area:

Algeria: www.deldza.ec.europa.eu

Egypt: www.delegy.ec.europa.eu

Israel: www.delisr.ec.europa.eu

Jordan: <http://ec.europa.eu/delegations/deljor>

Lebanon: www.dellbn.ec.europa.eu

Morocco: www.delmar.ec.europa.eu

Occupied Palestinian Territory: www.delwbg.ec.europa.eu

Syria: www.delsyr.ec.europa.eu

Tunisia: www.deltun.ec.europa.eu

III. 16 European Investment Bank/ FEMIP, www.bei.org

The Facility for Euro-Mediterranean Investment and Partnership (FEMIP) brings together the whole range of services provided by the EIB to assist the economic development of the Mediterranean partner countries. Activities are focused on two priority areas: support for the private sector and creating an investment-friendly environment. Though cultural projects are not among its priorities, it did finance some large projects with a cultural dimension, such as the Medinas 2030 project.

www.bei.org/attachments/med/programme_femip_medinas_en.pdf

III. 18 Invest in Med

This programme, funded at 75% by the European Union over the 2008-2011 period, aims at developing sustainable trade relationships, investments and enterprise partnerships between the two rims of the Mediterranean. Among the initiatives supported in the framework of this programme, there are projects related to culture and tourism, such as “Movie Med”.

The MovieMed initiative aims at promoting the Mediterranean cinematographic sector and identifying new development opportunities. The leader and partners will undertake a general study on the added value of the region for the cinema industry -from the identification of production sites to the design of a standard kit for invitational structures - and will organise workshops and B-to-B meetings between professionals in the audiovisual sector. Based on a strong economic and cultural partnership, this initiative highlights the touristic and economic advantages generated by effective marketing of the Euro-Mediterranean territory.

<http://www.invest-in-med.eu/en/ongoing-initiatives-32.html>

Annex II - Summary consultation seminar

A consultation seminar concerning the definition of a strategy for culture in the Mediterranean was held on the 12th October 2008 in Brussels at the premises of the European Commission. Aimed at emphasizing the demand driven dimension of the process for the design of this strategy, two representatives (from civil society) from each non-EU partner country of the Union for the Mediterranean (Southern Mediterranean partners, Croatia, Montenegro, Albania, Bosnia and Herzegovina and Turkey) had been invited to express their views on this matter. The draft executive summary of the needs assessment report served as a basis for discussion, and the participants were asked to give their feedback and suggestions about the main recommendations drafted in this document.

Representatives of the European Commission introduced the seminar. The evolution of the political framework in the Mediterranean over the last year, with the establishment of the Union for the Mediterranean, makes it difficult to evaluate how the situation will develop in the near future. It is important not to lose the capital of what has been achieved in the Barcelona framework and that the European Commission continues to contribute to the findings of the Euromed ministries meetings. A new concept of cultural policy has emerged from the conclusions of the Ministers of Culture in Athens in 2008, marking the opening of a new field. The European Commission emphasised that the aim of the consultation seminar was to increase the knowledge of the needs and to address the strengthening of capacities, cooperation and exchanges of the cultural operators in the region, taking into account the *acquis* of what has been developed in the region so far.

Before giving the floor to the participants, the experts charged with the elaboration of the needs assessment report had underlined the necessity to define a common terminology to allow easier communication: the understanding of concepts such as cultural policy, independency, private or public sector may vary from one context to another.

I. Cultural policy, legislation, and funding

Cultural policy is the consequence of different national historical circumstances, of which one should be aware especially when dealing with international relations. The regional political framework also plays an important role: cultural heritage is highly political in Israel and Palestine because of the Israeli occupation. In any case, culture is a political fact: there was a request for it to be obligatory to mention conventions concerning the respect of Human Rights and freedom of the press in the preamble of cultural policy documents in the Euromed.

There should be a specialised Ministry of Culture in each country. A strong national cultural policy, as there is in certain countries in the Maghreb, allows the operators to be independent towards foreign funding. The state should be encouraged to be involved in culture, as a cultural project is a civilising project. Money is not always the main issue: answering the needs on the ground, develop know-how, thinking in the

long term and elaborating sustainable strategies are more important. However, in certain countries, there is a large gap between what the government and the small institutions each want. Connection will be impossible so long as the issue of Human Rights is not addressed: freedom of expression has to be guaranteed everywhere in the region.

The non-European countries do not have the experience of how to prepare and influence public policy: only a few countries have in progress a consultative process between the State and civil society. One of the key issues is to find a way to give civil society a stronger role, to take the initiative and the opportunity to influence public policy. It is important to agree first on principles and common values that can be shared by all and then elaborated as cultural policies, which should be flexible enough to develop new ideas and concepts instead of having restrictive structures. "Social Cultural Policy" sounds more adequate than "Cultural Policy": this field deals with women, youth, education etc, and the ministry of youth and education should be involved in the definition of cultural policy, also with the aim to guarantee sustainability. This approach has nothing to do with seasonal propaganda types of cultural policy, which leads nowhere.

The municipalities that are interested in the development of their city (like Amman) are the biggest supporters for culture as it is connected to tourism. Also, the private sector should be involved; the cooperation between public and private sector should be strengthened.

There is a need for information: there are projects under way on documenting cultural activities and cultural policies in Arab countries; books are efficient vectors to disseminate knowledge.

The legislative framework needs upgrading: the existing set of rules and regulation are very difficult for artists in most of the countries. The role of the unions and syndicates is not always very clear either. In certain countries, the NGOs are fully controlled by the Ministry of Social Affairs: the independent players have to register as an association.

Review processes and evaluations are very important and could contribute to reduce the gap between the public authorities and the civil sector in certain countries, but there is a need to involve the whole cultural field, to listen to each other, and to update the criteria of evaluation. Also, the specificities of each country need to be addressed separately.

It is important that the EU keeps a balance relating to projects between, on one level, the State and Ministries and on the other, the grass roots level of the cultural sector, including the possibility of having a project with only partners from the South. A number of participants suggested organising meetings in their countries to discuss a process to initiate a stronger impact, to promote democracy and social inclusion.

II-Capacity of the Cultural Sector

Cultural institutions are managed like factories, suffering from bureaucracy and consumer criteria. There is the need to change the management of the managers of these organizations. The role of local authorities and the public sector should be

reconsidered: cultural centralisation hampers the development of cultural fields, where as city councils have a direct relation with the citizens.

In general, training elected officials and civil servants working on cultural affairs should be encouraged. Modernisation of public administration is important, new technologies are an asset, but one should not forget basic maintenance as well. It would be interesting to establish a light north-south training institution, which would programme seminars and offer training to the managers of cultural institutions from the Mediterranean.

Cultural Management training is very much needed for the independent field, providing it follows clear principles. There is overall a lack of independent cultural managers, which is causing serious problems for artists in the region, and at the same time, training for cultural managers who have limited employment opportunities, should be organised regionally or sub-regionally. New training courses in cultural management have emerged recently in Turkey.

People with skills but no commitment, ideas or content tend to work in the private sector. The cultural sector needs those who will ensure the development of their organizations, and respect some basic but essential elements: all good cultural management begins with good hospitality!

Peer learning is another key factor. Exchange programmes and scholarships in art field should be increased: knowledge is acquired also through travelling and meeting people, and more people should be able to benefit from these exchanges. The south is full of capacities, cultural experts; a South South expertise would be beneficial as there is already for the World Health Organization. There is a need for South South cultural managers with a methodology tailored for their environment.

One learns from experience and there should be a way to benefit from the possibility to document art and share it instead of beginning from scratch. There is documentation everywhere but it is not accessible. There should be an observatory in each country, and one should find the resources to edit the footage of training workshops that took place in the region and make it available. One could also have a South North library, a Mediterranean library.

Production shall also be encouraged: one needs financial support to produce contemporary works.

There is a lack of infrastructure in the region, and a need for all cultural actors to be able to use available public spaces: public libraries are public spaces, and as they are integrated into the communities they should know needs of their communities in the field of cultural development. Minorities should also be considered and have proper amenities to respect diversity, in the Arab countries as well as in the Southern Eastern European countries.

The Commission should initiate mechanisms (for instance financed programmes) to help civil society and support the creation of infrastructures and the implementation of activities.

EU funding procedures should be simplified and give support to activities that would

trigger self-sustainable strategies for NGOs. It is far easier for the EU to fund major projects than to deal with the need to fund innovative independent organisations. What the independent cultural field needs is a credit bank, a bank for the poor.

The EU should be aware that in certain countries it is impossible for independent players to establish an NGO, thus they are denied access to funding provided by the published calls dedicated to NGOs. The inexperienced and the younger generation can achieve many things but they need local colleagues to help them, rather than outside experts.

III- Access to Culture and the Economic and Social Dimension of Culture

There is an economic dimension in cultural activities: several participants are members of "SAME" Small and Middle Artistic Enterprises that generates income. In the example of a production for a theatre, there are fourteen people working on it plus all the extra employment (costumes, carpentry etc.). Each artistic project is an economic initiative; cultural organizations create jobs and produce artistic and economic dynamics.

Cultural industries are very much influenced by their environment: in the South, books are not published or CDs released as they are in Paris or London. The cultural and moral responsibility is higher in the South. Marketing and distribution of cultural products are a key issue: this is where the war takes place. And even if some operators are reluctant to use the term "cultural industry" or the expression "selling a product", cultural industries are comprised of private companies who need to make an income to sustain their existence. Market dynamics are important, but the cultural life of a society cannot be left to market dynamics. How can civic institutions intervene, with the support of the EU, to shape a policy for disadvantages groups?

In the Arab world people do not like to buy online, they prefer to see and touch products. It is crucial to understand first who the audience is and then encourage them to enjoy the cultural products: for instance, how to provide access for the younger generation who has another relationship with culture and cultural venues? The example of providing books and CDs in cyber and alternative cafés rather than bookshops or music shops is one that needs to be multiplied. Transport has a strong influence on the position of products, especially for books, just the weight of them makes distribution very expensive. For this sector, digital publishing, digital books, can be a good solution, with a minimum of material costs, demanding minimum training and enabling a response to recurring needs.

Culture can be an access point to development, which is different from a "means of development".

Also, mainstreaming culture may sound positive, but it carries the risk of being included into another agenda and then disappearing.

It is important as part of social responsibility that the private sector is included. For example: major telecommunication companies are more willing to subsidise projects in the countryside where there is a possibility of a market rather than in cities where everybody already has a mobile phone.

There should be a priority for remote locations outside the cities. Some initiatives are

being developed, such as a touring documentary film festival that could be taken to any Arab country and also be sold to a mainstream television company.

A keyword is the durability of the work that has been initiated and developed, involving public institutions subventions and the private sector. If the private sector is only willing to support short terms projects then the public sector should support long-term projects.

More than 50% of the population is under twenty in the Mediterranean region, and this young generation is an important part of the audience and should be listened to. There must be an interaction between economic and social development and artistic circulation. Some operators present contemporary means of expression: digital art, which targets the youth audience. It is important to work on the content: a balance between reassuring and innovating proposals. Too elitist proposals would cause a loss of audience. Children books are important (for example, the Swedish Government programme which translates and distributes children's books in Turkey).

Education is a major issue. The qualifications of the teacher are essential. Then there is a problem of environment, the situation the teacher is in. There are good music teachers but the students have no place outside the class where they can play with musicians or listen to classical Arab music.

Cultural education for the younger generations is important: the public for music festivals gets older; the programmes and the timings must be adapted to young people.

IV- Regional Collaboration and Intercultural Dialogue

There is a misunderstanding, a true problem of mutual knowledge in the Euro-Mediterranean region. Out of 50,000 books published every year in France, only fifty are translated from Arabic, and most of them deal with illegal immigration, etc. Foreign languages should be better taught to facilitate communication and advance understanding. People lack knowledge of the neighbouring countries, their infrastructures and laws. They don't know what is going on in Europe.

Comprehensive surveys with regard to each country is needed, a mapping of competencies and venues to be found around the Mediterranean should be carried out. There should be also a mapping of the Diaspora of artists and intellectuals, who could play an important part in fostering Euro-Mediterranean collaboration and enhancing mutual knowledge.

Mobility is a difficult issue in the region: it is not easy to travel from South to North, but also South South. The Commission and the Anna Lindh Foundation must help on this matter. However, it is important to question the purpose of mobility and make sure it is meaningful. Also, mobility is an issue but perhaps not the most important one. At this moment, production is more important: the product is the issue, not the movement of it.

In terms of collaborations, people should not be coerced to work together but rather to connect to each other and build networks if need be. Some support should be given to networking. Artists' residencies, when they result from a true professional interest, are essential.

Participants had been asked to work in collaboration with the EU at the beginning of the seminar, but one should not compromise too much. It is well known that Europe may change its priorities, for instance, addressing gender issues instead of Human Rights in certain regions where this is an easier theme to tackle. Culture must not be taken hostage by politics. All projects should be an initiative of human development. The EU should reduce its complicity with some regimes.

The A.L.F aims at enhancing intercultural dialogue in the Mediterranean area and plays the role of a facilitator in the field of networking. The A.L.F also plans to be more active in the field of advocacy. However, some participants wondered *which* cultural dialogue is being referred to: intercultural dialogue with Israel is premature in the Euro-Mediterranean area when the countries involved in the study have not signed a peace agreement with Israel.

Intercultural dialogue sometimes is a meaningless term that leads to artificial projects, and even “extreme safari projects”. There is a dialogue in the Middle East but it is a violent one and it is not certain that the EU, so far, has found the right way to intervene. In the Western Balkans, intercultural dialogue is no longer an issue and operators travel and work together.

An intercultural dialogue South-South would be beneficial, for instance between Maghreb and Turkey. Some participants suggested continuing the discussion in Turkey or in a Southern Eastern European country. There are still a lot of issues to discuss: as a participant put it “we don’t want only money but also dreams to share”.

Conclusions and perspectives

According to the representatives of the European Commission, the seminar was stimulating thanks to the new themes that were addressed and to the diversity of the opinions and experiences that were expressed: some new ground was covered. What has been said, together with the study, to be made public, will act as a reference to lead or design the future programmes as vectors for development.

A strong message has been received. The political context and Human Rights have to be taken into account. Peer learning and the transfer of competences should be encouraged. Access to culture is an issue that one should go deeper into. It is not possible to be without an economy of culture but the way it is discussed still makes people afraid (cultural industries). Some suggestions for the EU such as the simplification of procedures will be taken into account. It is always possible to make improvements with the rules and procedures.

There are some terminological difficulties, but there is a consensus on a common approach about the development of cultural policies, as long as they are open and allow a space for debate with the independent sector. The European Commission and the southern operators both question the conditions for cultural dialogue and they share the concerns that were raised about the pertinence of the projects.

The EU will advocate for these main themes during the negotiations with the twenty-seven countries and then with the forty-three countries.

Annex III - Questionnaires

Towards Defining a Strategy for Culture in the Euro-Mediterranean Region

Introduction:

The Ministers of Culture of the Euro-Mediterranean Partnership decided in their meeting in Athens on 29-30 May 2008 to launch a process leading to the development of a Euro-Mediterranean Strategy on Culture consisting of two main dimensions - dialogue between cultures and cultural policy - to be adopted by 2010.

This represents a milestone as, for the first time, the need for a coherent strategic vision is expressed and a mandate is given at the political level for the preparation of a regional Strategy on Culture.

The main challenge in this process consists in drawing up a demand driven strategy responding to the real needs of the cultural sector in partner countries. The new strategy will have to be adopted by consensus by all partners of the Union for the Mediterranean.

In order to have a deeper understanding of the needs, the European Commission has entrusted the expert Ms Fanny Bouquerel to draw up a needs assessment report that will cover the South-Mediterranean countries and address both public authorities and civil society.

The following questionnaire is prepared as a primary tool for the needs assessment report. We would be most grateful if you could participate in this assessment by providing the information required in the questionnaire.

Questionnaire to Assess the Needs of **Public Entities** Working in the Field of Culture

Name of Interviewee:

Position/Capacity of Interviewee:

Location:

Date:

Name of Public Entity:

Legal framework (law, presidential, royal or ministerial decree):

Field(s) of Work:

Date Established:

Structural Affiliation (for example General Authority, Ministry Dept, etc.):

Number of employees:

Q1: What is the general mandate of the entity?

Q2: What is the geographic scope of the entity?

Q3: What is the primary target group for the activities of the entity?

Q4: What are the main activities of the entity?

Activity 1

Name	
Objectives	
Modus operandi	
Beneficiaries/target groups	
Budget	
Main outputs	

Activity 2

Name	
Objectives	
Modus operandi	
Beneficiaries/target groups	
Budget	
Main outputs	

Activity 3

Name	
Objectives	
Modus operandi	
Beneficiaries/target groups	
Budget	
Main outputs	

(...)

Q5: What are the main achievements of the entity?

Q6: What were the main challenges that faced the entity in implementing its activities during the past 3-5 years?

Q7: What are its objectives and planned activities in 2009 – 2012?

Q8: Does the entity work in collaboration with other public entities? Please specify what entities, in what sectors and for which purposes.

Q9: What is the entity's position in the general public structure for culture? What are the other major public players (State, region or municipality) and their roles and impact on your activities?

Q10: Do you feel that culture is mainstreamed or recognized in the work of other public entities working in other sectors such as development or education? Do feel that these entities support and complement your work?

Q11: Does the entity work in collaboration with private or civil organizations at the national level? Please specify what organizations, in which fields and for which purposes.

Q12: Does the entity work at present or did it work in the past at a cross national or international level? If yes, please specify. If not, is it planning to do so in the future?

Q13: What do you think are the main challenges facing the work of the entity in the coming 3-5 years?

Q14: Do you feel that existing policies and regulations offer an adequate framework for the work of the entity? If not, please explain why and how this could be remedied.

Q15: What are the human, financial and technical resources of your entity? Do you feel they are adequate to achieve its goals? If not, please explain why.

Q 16: Could you tell us a few words about the development in policies and resources dedicated to culture over the last 3-5 years that have had some impact on your entity? Have there been evaluations of the policies and resources dedicated to culture?

Q17: What are the most important needs of the entity? (Please name them in order of priority)

Q 18: Do you have a suggestion for the EU regarding a cultural strategy in the Euro-Mediterranean region? Do you think the EU could bring a valuable contribution and if yes in what way?

Towards Defining a Strategy for Culture in the Euro-Mediterranean Region

The Ministers of Culture of the Euro-Mediterranean Partnership decided in their meeting in Athens on 29-30 May 2008 to launch a process leading to the development of a Euro-Mediterranean Strategy on Culture consisting of two main dimensions - dialogue between cultures and cultural policy - to be adopted by 2010.

This represents a milestone as, for the first time, the need for a coherent strategic vision is expressed and a mandate is given at the political level for the preparation of a regional Strategy on Culture.

The main challenge in this process consists in drawing up a demand driven strategy responding to the real needs of the cultural sector in partner countries. The new strategy will have to be adopted by consensus by all partners of the Union for the Mediterranean.

In order to have a deeper understanding of the needs, the European Commission has entrusted two experts, Ms Basma El-Husseiny and Ms Fanny Bouquerel to draw up a needs assessment report that will cover the South-Mediterranean countries and address both public authorities and civil society.

The following questionnaire is prepared as a primary tool for the needs assessment report. We would be most grateful if you could participate in this assessment by providing the information required in the questionnaire.

Questionnaire to Assess the Needs of NGOs Working in the Field of Culture

Name of Interviewee:
Position/Capacity of Interviewee:
Location:
Date:

Name of the organisation:
Legal framework (if any):
Field(s) of Work:
Date Established:

Q1: What is the general mission of your organisation?

Q2: When was it born? What was its purpose? Who founded it?

Q3: How old are you? (20-25/ 26-35/ 36-45/ 45 and more). For how long have you been working in this organisation? What is your education? What are your previous professional experiences?

Q4: Does your organisation have a legal entity? Could you tell us about the choice of this legal entity and what was the process to build it? Does it have a governing

structure such as a board of directors? How are decisions made within the organization?

Q5: What are the human resources of your organisation? Did you find adequate human resources in terms of qualification? Can you afford the necessary staff to achieve the goals of your organisation?

Q6: What are the technical resources of your organisation (space, equipment, etc.)? How do you manage them?

Q7: What are the financial resources of your organisation? Where do they come from (public/private)? Are there more local or international opportunities in terms of funding? Do you have a fundraising policy? If yes, please specify.

Q8: Do you feel that culture is mainstreamed or recognized in other sectors such as development or education? Do you manage to obtain support from other fields and does it have an impact on your activity?

Q9: What is the geographic scope of the organisation?

Q10: What is the primary target group for the activities of your entity? What are your strategies to reach your audience(s)?

Q11: What are your main activities? Are they primarily project based or do you run regular programs? Could you mention the main projects and programs of your organisation?

Activities of the organisation

Activity 1

Name	
Objectives	
Modus operandi	
Beneficiaries/target groups	
Budget	
Main outputs	

Activity 2

Name	
Objectives	
Modus operandi	
Beneficiaries/target groups	
Budget	
Main outputs	

Activity 3

Name	
Objectives	
Modus operandi	
Beneficiaries/target groups	
Budget	
Main outputs	

(...)

Q12: Does your organisation work in collaboration and has developed partnerships with other private or civil organizations from your country? Is it part of a professional network/group? Please specify what organizations, in which fields and for which purposes.

Q13: Is your organisation in contact with public organisation/interlocutors? Please specify what entities, in what sectors and for which purposes.

Q14: Does your organisation work at present or did it work in the past at a cross national or international level?

If yes, please specify:

- Please mention the most important/interesting projects or activities you took part in and in which framework they were developed (a spontaneous initiative based on an activity, a project presented in the framework of a funding program..?)
- With which countries did you work? Did you work with other South-Mediterranean partners? With European partners (which ones)? With partners from Europe but not part of the EU? (Croatia)
- What was your motivation? How did you proceed? Was it at your initiative?
- What was your role and responsibility in these projects? Were you satisfied with the quality of the partnership?
- How do you see European NGOs? As a partner? As a potential supporter? As sources of funding?
- What was/is the impact of international activities on your current activities?
- Are you willing to develop international activities with European organisations? - According to which modalities?

If not, is it on the agenda? If not, are there special reasons for that?

Q15: What are the main achievements of your organisation?

Q16: What are the main challenges that were faced by your organisation during the implementation of the activities in the past 3-5 years?

Q17: What are its objectives and planned activities in 2009-2012?

Q18: What do you think are the main challenges facing the work of your organisation? Is sustainability a primary issue for you?

Q19: Do you feel that existing policies and regulations offer an adequate framework for the work of the entity? For instance:

- Do they allow establishing organisations in the field of culture?
- Does the legal statute of your organisation correspond to the nature of your activities (Profit/non-profit)
- Regarding the issue of funding, does the process of receiving, managing and certifying the funds you may obtain run smoothly?
- Is there a specific statute for artists? What are its characteristics?
- Is mobility of persons and of artistic works a sensitive issue for you? Please specify
- Is there an adequate legal framework for creation?
- Are there some fiscal incentives for private sponsors?
- Is there an adequate legal framework for the protection and the valorisation of heritage? Is immaterial heritage recognized and protected?

If not, please explain why and how this could be remedied.

Q20: Could you tell us about your professional environment?

- What are the opportunities in terms of vocational training?
- What are the resources in terms of information, opportunities, and professional meetings?
- is there a debate going on with the colleagues of your country addressing the quality of your professional environment? Was there an evolution over the last 5 years?

Q21: What are the most important needs of your organisation? (please name them in the order of priority)?

Q22: How do you see the future of culture in the region? What are according to you the main challenges and the main threats it is facing?

Q 23: Do you have a suggestion for the EU regarding a cultural strategy in the Mediterranean? Do you think the EU could bring a valuable contribution and if yes in what way?

Annex IV - Interviewees List

Algeria

- Laura Baeza Giralt, Klaus Koerner, Delegation of the European Union to Algeria, and Assia Harbi, Agency for the Social Development, Algiers, www.deldza.ec.europa.eu
- Abdel Karim Belarabi, Director, Institut National Supérieur de la Musique, Algiers
- Bara Khelil Benfodda Djalal Eddine, Sante Sidi El Houari, Oran
- Abdallah Benadouda, Editions Socrate, Algiers
- Mustapha Benfodil, writer, Algiers
- Maissa Bey, writer, Sidi Bel Abes
- Makhlof Boukrouh, cultural policy specialist, professor and writer, Algiers
- Fadil Boumala, journalist, cultural and political activist, Algiers
- Kada Chalabi, actor, Oran
- Reda Chikhi, music producer, Algiers
- Samir El Hakim, actor, Algiers
- Amin El Zaoui, ex-director of the National Library, Algiers
- Vincent Garrigues, French Embassy, Algiers, www.ambafrance-dz.org
- Belkassem Hajjaj, Director, Association Machahou, Algiers (Banana City)
- Selma Hellal, Editions Barzakh, Algiers, www.editionsbarzakh.dz
- Djalila Khadi Hanifa, Association Chrysalide - Collectif Noir sur Blanc, Algiers
- Assia Moussei, El-Ikhtilef Association, Algeria / The Difference Writers League, Algiers
- Brahim Nawal, Director, Institut Supérieur des métiers des arts du spectacle et de l'audio visual, Algiers, www.ismas-dz.org
- Mustapha Ourif, Director, Agence Algérienne pour le Rayonnement Culturel, Algiers, www.aarc Algerie.org
- Nacera Saidi, Espace Noun, Algiers
- Hichem Sekkal, Maison de la culture d'Oran, Oran
- Hakim Taousar, Director, Office National des Droits d'auteur et des droits voisins, Algiers, www.onda.dz
- Wassyla Tamzali, writer, intellectual, Paris/Algiers

Belgium/ International

- Tarek Abou El Fetouh, Young Arab Theatre Fund – YATF, Brussels, www.yatfund.org
- Christiane Dabdou Nasser, Euromed Heritage – RMSU, Brussels
- Chrystelle Lucas, European Commission, DG Europeaid, Brussels
- Gerarda, Ventura, Euromed Civil Platform, Roma, www.euromedplatform.org

Egypt

- Abdallah Deif & Aliaa El Geready, Gudran for Arts and Development, Alexandria, www.gudran.com
- Mahmoud Abou Douma, Director, I-act, Alexandria, www.iact-eg.org
- Emad Abou Ghazi, General Secretary, Supreme Council of Culture, Ministry of Culture, Cairo

- Bassam El Baroni, founder, Alexandria Contemporary Arts Forum, Alexandria, www.acafspace.org
- Antonino Crea, First Counsellor and Head of Social Affairs Section, Delegation of the European Union to Egypt, Cairo, www.delegy.ec.europa.eu
- Hala Galal, founder, Semat Production & Distribution, Cairo, www.sematcairo.com
- Zakaria Ibrahim, founder, El Mastaba Centre, Cairo, www.elmastaba.org
- Nevine Ibiary, Director of Workshop Programs & Residencies, Studio Emad Eddine, Cairo, www.seefoundation.org
- Denis Lebeau, Attaché Culturel, Centre Français de Culture et de Coopération, Cairo, www.cfcc-eg.org
- Sameh Mahran, Head of Arts Academy, Cairo
- Sherif Mohie El Din, Arts Centre, Bibliotheca Alexandrina, Alexandria, www.bibalex.org
- Moataz Nasr El Din, founder, Darb 1718, Cairo, www.darb1718.com
- William Wells, founder, The Townhouse Gallery, Cairo, <http://www.thetownhousegallery.com/>

Israel

- Said Abu Shakra, Contemporary Art Gallery, Um El Fahem, www.umelfahemgallery.org/galleryen
- Orit Aderet, Ellen Ginton, Tel Aviv Museum of Art and Helena Rubinstein Pavilion for Contemporary Arts, Tel Aviv, www.tamuseum.com
- Galia Bar Or, Ein Harod Museum, Ein Harod, www.museumeinharod.org.il
- Gal Caneti, Kneller Artists Agency, Tel Aviv, www.kneller.co.il
- Nilly Cohen, Culture and Arts Administration/ Dance department, and Ilana Lowi, Ministry of Science and Technology, Jerusalem
- Bruno Valery, Roselyne Dery, Institut francais, Tel Aviv, www.ambafrance-il.org
- Olivier Debray, Centre culturel francais Romain Gary, Jerusalem
- Sergio Edelsztein, Centre for Contemporary Art (CCA), Tel Aviv, www.cca.org.il
- Galit Eilat, Eyal Danon, Israeli Centre for Digital Art, Holon, www.digitalartlab.org.il
- Rafie Etgar, Museum on the Seam, Jerusalem, www.coexistence.art.museum
- Segalit Gelfand, Choreographers Association, Tel Aviv
- Milana Gitzin Adiram, Bat Yam Museum of Contemporary Art MOBY, Bat Yam
- Ofira Henig, Anat Radnai, Herzliya Ensemble, Herzliya, www.hte.co.il
- Tami Katz Freiman, Haifa Museum of Art, Haifa, www.hma.org.il/
- Etgar Keret, writer, scenarist, Tel Aviv
- Claudio Kogon, Suzanne Dellal Centre for Dance and Theatre, Tel Aviv, www.suzannedellal.org.il
- Dalia Levin, Herzliya museum, Herzliya, www.herzliyamuseum.co.il
- Anna Lobovikov, Faculty of Architecture and Town Planning- Technion, Haifa
- Lea Mauas, Diego Rottman, Mamuta, Jerusalem, <http://mamuta.org/>
- Gilli Mendel, Jerusalem Cinematheque, Jerusalem, www.jer-cin.org.il
- Avisar Savir, Avisar Savir, Tel Aviv, www.avisarsavir.com
- Katriel Schory, The Israel Film Fund, Tel Aviv, www.filmfund.org.il
- Ayelet Seroussi, Maabdada/ The Lab, Jerusalem, www.maabada.org.il
- Eytan Shuker, Artist Union, Tel Aviv

- Joan Weitzen Amir, Delegation of the European Union to Israel, Tel Aviv, www.eu-del.org.il
- Yigal Zalmona, Daniel Ben-Natan, The Israel Museum, Jerusalem, www.imj.org
- Ruti Zadka, Artists House, Jerusalem, www.art.org.il

Jordan

- Majdoline Al-Ghezawi Al-Ghoul, Dar Al Anda Art Gallery, www.daralanda.com
- Lina Attal, General Manager, The performing Arts Centre, www.pac.org.jo
- Hazim Bitar, founder, Amman Film Makers Cooperative, www.ammanfilmmakers.alif.com
- Ola El Khalidi, space coordination, Makan Art Space, www.makanhouse.net
- Elias Farkouh, owner, Azminah for publishing and Distribution
- Lama Hazboun, Orange Red Music and Events Management, orangered.synthasite.com
- Claus Helberg, Charge d'affaires, Delegation of the European Union to the Hashemite Kingdom of Jordan and for the Republic of Yemen, <http://ec.europa.eu/delegations/deljor/>
- Serene Huleileh, Al Balad Theatre: www.al-balad.org / Arab Education Forum, www.almoultaqa.com
- Samer Khrino, Amman Municipality
- Ali Maher, Commissioner, The royal Film Commission, www.film.jo
- Sabri Rbeihat, Minister, Ministry of Culture
- Jryess Samawi, General Secretary, Ministry of Culture
- Fairouz Tamimi, Executive Director, The Arab Fund for Arts and Culture: www.arabculturefund.org
- Alaa Younis, Director, Darat Al Funun, The Khalid Shoman Foundation: www.daratafunun.org

Lebanon

- Randa Asmar / Giselle Khoury, Samir Kassir Foundation, www.samirkassirfoundation.org/
- Jawad Al Assadi, Babel Theatre Project, www.babeltheatreproject.org
- Roger Assaf / Hanane Hajj Ali, founders, Association Shams: www.assshams.org
- Ghazi Abdel Baki, FWD Productions, www.fwdprod.com
- Bouchra Chahine, Information officer and in charge of cultural activities, Delegation of the European Union to the Republic of Lebanon <http://www.dellbn.ec.europa.eu/en/index.htm>
- Salwa Saniora Baassiri, Secretary General, Lebanese National Commission for UNESCO, www.lncu.org
- Sandra Dagher, Director, Beirut Art Centre, www.beirutartcenter.org
- Moataz Dajani, Al Jana Arab Resource Centre for Popular Arts, www.al-jana.org
- Elie Geahchan, Chief Executive Officer, Beirut DC, www.beirutdc.org
- Monica Bergman, Lebanese Association for Cultural and Artistic Exchange UMAM, www.umam-dr.org
- Omar Halablab, General Director, Ministry of Culture
- Taher Labib, The Arab Organization for Translation, www.aot.org.lb
- Paul Mattar, Theatre Monnot, www.usj.edu.lb/monnot/

- Hania Mroue, Métropolis Cinema, www.metropoliscinema.net
- Lyne Sneige, Deputy Director, British Council, <http://www.britishcouncil.org/lebanon-learnenglish-inbeirut.htm>
- Michelle Warde-Fawaz, president, Assabil Association, www.assabil.com
- Mustafa Yamout, founder, Zico House

Morocco

- Mohamed Amine Moumine, Moulay Rachid Complexe Culture, Casablanca
- Nourredine Ayouche, La fondation des arts vivants, Casablanca, www.fondationdesartsvivants.ma
- Khaled Bin Gharib, founder, CIE 2K_FAR Dance Troupe, Casablanca
- Ibrahim Damnati. Syndicat National des Professionnels du Theatre, Fez
- Touria Jabrane Kryatif, ex-Minister of Culture, Rabat
- Mostafa El Kharaji El Alami, Chef du service Informatique, Arrondissement Agdal Fes, Commune urbaine de Fes, Fez
- Mohamed El Shabab, The Deputy Mayor of Fes, Fez
- Ould Khattar, UNESCO, Rabat, <http://rabat.unesco.org>
- Safaa Kaddioui, Delegation of the European Union to the Kingdom of Morocco. Rabat, www.delmar.ec.europa.eu
- Abdallah Karroum, Appartement 22, Rabat, www.appartement22.com
- Amal Laala, Galerie Matisse, Marrakech, www.matisse-art-gallery.c
- Mohamed Merhari, Chadwane Ben Salmia, L'Boulevard, Casablanca, www.boulevard.ma
- Mariam Mouline, Fondation ONA, Rabat, www.fondationona.com
- Hassan Najmi, Direction du livre, des bibliothèques et des archives, Ministry of Culture, Rabat
- Florence Renault, Hassan Darsi, La source du Lion, Casablanca, www.lasourcedulion.org
- Fatima Sadiqi, Professor of Linguistics and Gender Studies, Directrice, Fondation Esprit de Fes, Fez, www.espritdefes.com
- Bouchra Salih, Saad Ait El Moumen, Compagnie Anania, Marrakech, www.dansemarrakech.com
- Majid Seddati, Irisson - centre arts visuels électroniques et multimedia, Casablanca
- Neila Tazi, A3-Agence conseil en communication événementielle et relations presse, Casablanca

Palestine

- Francois Abu Salem, Director, El Hakawati Theatre company, Jerusalem
- Jiryis Abughannam, Public Relations, Lara Nassar, Events Coordinator, Dar Annadwa, Bethlehem, <http://www.annadwa.org/en/>
- Kerstin Alksäter, Consul, Development Cooperation (Infrastructure and Economic Development) Consulate General of Sweden, SIDA, Jerusalem
- Suad Amiry, Director, Riwaq- Center for Architectural Conservation, Al Bireh, www.riwaq.org
- Siham Bargouti, Minister, Ministry of Culture, Ramallah
- Sami Batrawi, Head of Libraries Unit, Ministry of Culture, Ramallah

- Fabienne Bessonne, Head of Social Sectors and Izzat Ayoub, European Commission Technical Assistance Office for the West Bank and Gaza, Jerusalem, www.dlwbg.ec.europa.eu
- Jumana Emil Abboud, El Ma'mal Foundation for Contemporary Art, Jerusalem, <http://www.almamalfoundation.org/>
- Fatin Farhat, Head of Cultural Unit, The Ramallah Municipality, Ramallah, www.ramallah.ps
- Raeda Ghazaleh and Nicolas Zreineh, Al Harah Theatre, Beit Jala, www.alharah.org
- Jamal Ghoseh, General Manager, Palestinian National Theatre, Jerusalem, www.pnt-pal.org
- Sandra Hamrouni, Director, British Council, Jerusalem, www.ej.britishcouncil.org
- Georges Ibrahim, Khaled Elayyan, Kassaba Theatre and cinematheque, Ramallah, www.alkasaba.org
- Ziad Khalaf, Executive Director, and Wasim Kurdi A.M. Qattan Foundation, Ramallah, www.qattanfoundation.org
- Nuha Khoury, Dean, Dar Al-Kalima, Bethlehem, www.daralkalima.edu.ps
- Samar Martha, Art School Palestine /Al Mahatta, Ramallah, www.artschoolpalestine.com
- Said Murad, Deeb G.Dides, Sabreen Association for artistic development, Jerusalem, www.sabreen.org
- Jack Persekian, Al-ma'mal, Jerusalem, www.almamalfoundation.org
- Ramzi abu Radwan, Director, Association AL KAMANDJÂTI, Ramallah, www.alkamandjati.com
- Fathy Abdel Rahman, Head of development and Planning Unit, Ministry of Culture, Ramallah
- Alia Rayyan, Heinrich Böll Foundation, Ramallah
- Raheek Rinawi, Project Advisor (Gender, Culture and UNRWA), Norway Representative office, Ramallah
- Maha Saca, Director, Palestinian Heritage Center, Bethlehem, <http://www.palestinianheritagecenter.com/>
- Rawan Sharaf, Al Hoash- The Palestinian Art Court, Jerusalem, www.alhoashgallery.org/
- Tina Sherwell and Khaled Hourany International Academy of Art, Ramallah, www.artacademy.ps
- Maaweya Tahboub, Acting director of Relations and Projects Unit, Ministry of Culture, Ramallah
- Vera Tamari, Chair, Virtual Gallery, Art and Ethnographic Museum, Birzeit University, virtualgallery.birzeit.edu
- Ghassan Zaqtan, Advisor to Welfare, The Welfare Association, Ramallah, www.welfare-association.org

Syria

- Hassan Abbas, Institut Français du Proche Orient – IFPO, Damascus, www.ifporient.org
- Mostafa Ali, founder, Mostafa Ali Gallery & Art Foundation, Damascus, www.mustafali.com
- Rim Al khatib, Director, Adham Ismail Art Center, Damascus, www.aic-art.net

- Jumana Al Yasiri, cultural operator, Damascus
- Omayya Al Zaim, Gallery owner and curator, Aleppo
- Elena Ascitti, Bianca Baumler, Delegation of the European Union to Syria, Damascus, www.delsyr.ec.europa.eu
- Mouna Atassi, Galeries Atassi, Damascus, www.atassigallery.com
- Mohamed Yasser Ayoubbi, General Manager, Dar Al Assad for Culture & Arts, Damascus, www.opera-syria.org
- Bashar Azmeh, Chairman, ECHO – Musical Cultural Association, Damascus: www.echo-sada.org
- Omar Berakdar and Delphine Leccas, cultural operators, Damascus
- Nerses Daghljan, director of Armenian cultural Association, Aleppo
- Nedal El Debs, Filmmaker, Damascus
- Abdallah El Kafry, Journalist, Shabablek Magazine, Damascus
- Marie Elias, intellectual, Damascus
- Diana El Jeiroudi, senior organizer, DoxBBox, Damascus, www.dox-box.org
- Oussama Ghanam, Dima Abazeh, Higher Theatre Institute, Damascus
- Maher Hassan, music promoter, Aleppo
- Rashed Issa, journalist, Damascus
- Hanan Kassab-Hassan, Theatre Institute and Damascus Capital of Arab Culture, Damascus, director, <http://damascus.org.sy>
- Aicha Kherroubi, Rim Khattab, Claire Zerhouni, Centre culturel français, Damascus
- Noura Mourad, Leish Troupe, Damascus
- Rana Nakhal, GTZ, Aleppo, www.gtz.de
- Riyad Naassan Agha, Minister, Ministry of Culture, Damascus
- Nada Osman, The Syria Trust for Development, Damascus, www.syriatrust.org
- Iass Oueshek, cultural operator, Damascus
- Fabiola Podda, Cooperazione Italiana allo sviluppo -Ambasciata d'Italia, Damascus
- Essam Rafea, Head of the Arab Music Department, High Institute of Music, Damascus
- Hannibal Saad, Jazz Lives in Syria, Damascus, www.jazzlivesinsyria.com
- May Sefan, Contemporary Dance Festival- Tanween for Theatrical Dance, Damascus, www.tanween.net
- May Skaf, founder, Teatro, Damascus
- Issa Touma, Le Pont Gallery & Organization, Aleppo, www.festival-aleppo.org
- Elisabeth White, Director, British Council, Damascus, www.britishcouncil.org/syria.htm

Tunisia

- Lassaad Ben Abdallah, Director, Centre culturel international Hammamet, Hammamet, www.culture.tn/html/institutions/ccih.htm
- Karim Ben Smail, Editions Ceres, Tunis, www.ceres-editions.com
- Dora Bouchoucha, Nomadis Images, La Marsa, www.nomadis.net
- Habib El Edi, Familia Production, Afric'art, Tunis, www.familiaprod.com
- Sourour Krouna, cultural operator, Tunis
- Zeyneb Farhat, El Teatro, Tunis, www.elteatro.net
- Oussama Farhat, Ridha Boukadida, Amor Ghadamsi, Syndicats Musique, Arts

visuels, Théâtre, Tunis

- Ezzedine Ganoun, Leila Toubel, El Hamra, Tunis, www.theatrelhamra.com
- Mourad Mathari, SCOOP organization, Sidi Daoued, www.scooporganisation.com
- Abou Seaoud Messadi, Bibliomed - salon de la bédé, Tazarka
- Latifa Mokaddem, Seifallah Tarchouni, Ministère de la culture et de la sauvegarde du patrimoine, Tunis
- Bernard Philippe, Delegation of the European Union to Tunisia, Tunis, www.deltun.ec.europa.eu
- Imen Smaoui, dancer, Tunis
- Amel Zaazaa, cultural operator, Tunis
- Nawel Skandrani, choreographer, Tunis
- Afif Riahi, Afif Riahi Afka Production - Festival échos sonores, Paris/Tunis, www.lefest.org/2009