

COUNTRY REPORT WRITTEN BY: Damien Helly and Philippe Lane

EDITED BY: Yudhishtir Raj Isar

GRAPHICS & LAY OUT BY: Guillemette Madinier

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EXECUTIVE SUMMARY

The Kingdom of Jordan's international relations have historically been marked by openness and peaceful ties with surrounding countries in a turbulent regional context. As a cultural sector, Jordanian cultural industries have been encouraged to grow and develop abroad (i.e. cinema, video and TV, design, architecture, video series, visual arts, music): they represent a valuable asset in a small country without natural resources. Yet civil society organisations working in the cultural field still have to find their space between the market and Monarchy.

In the last few years, thanks to very effective synergies between Jordan's creative industries, the European Union National Institutes for Culture (EUNIC) network and some public authorities, as well as other international partners, a new dynamic has emerged in Jordan for the enhancement of its cultural sector, including its international dimensions. While it is commonly agreed that Jordan has the potential to become a regional and international cultural hub and promoter, experts now underline the need for more concrete measures.

OVERVIEW

For many decades Jordan has successfully served as a bridge between its neighbours and the regional players of the Middle East. Openness and peaceful ties have historically marked the Kingdom of Jordan's international relations in a turbulent and conflict prone regional context. The country has grown over the last 50 years through waves of immigrants: Palestinian immigrants from 1948 and 1967, immigrants from Iraq due to the Gulf wars, and more recently, refugees from the war in Syria.

There is a big divide in the population of Jordan with the two major groups being Jordanians of Bedouin tribal descent (the inhabitants of the cities along the Jordan valley rift) and migrants (who even in the third and fourth generation define themselves as Iraqis, Palestinians, or Lebanese rather than as Jordanian citizens).

Whereas the majority of the lower and middle class follow a quite conservative and traditional way of life (focused on religion, family and tribe), the upper class is more used to international connections and Western (especially US and UK) education and culture.

Given the great diversity in population, the Monarchy – though cautiously questioned in the period following the 'Arab Spring' – seems to remain, in the view of interviewees, the element that ties the various layers of society together.¹

The government supports the promotion of local tribal cultures with a view to enhancing tourism and educating the youth with respect to traditional values. Cultural life in Amman, however, is dominated by the private sector and 'West Amman' (upper class) private initiatives, with festivals organised by individuals who often have spent several years outside of Jordan. For them, culture is a way of expression in their urban lives and a way of formulating questions.

In the eighties (especially under the influence of Queen Noor, who was in a way a patron of the arts), the state supported both aspects of culture ('traditional Jordanian culture' and 'Western-inspired culture'). Today, however, there is a growing divide between the state/government sector and other cultural actors. The state is the owner of most of the cultural infrastructure (cultural centres, film clubs, many houses used by arts associations, minority clubs, libraries, etc.), distributing less and less funds to cultural institutions, which are either privately organised or run as NGOs (e.g. children cultural centres). Festivals, which in the majority of cases are organised by the private sector, are increasingly forced to seek private sponsorship, due to the decrease of government funding. Within the last 15 years, foreign embassies and the EU Delegation have been engaged very much in supporting these festival activities.

¹ Public discontent has been simmering for several years. Sameer Jarrah, *Civil society and public freedom in Jordan – the path of democratic reform*, Brookings institution, 2009.

Laurent Zecchini, 'La Jordanie secouée par le "printemps arabe"', *Le Monde*, 11 January 2013. Online. Available at: http://www.lemonde.fr/international/article/2013/01/11/la-jordanie-secouee-par-le-printemps-arabe_1815868_3210.html.

As a cultural sector, Jordanian cultural industries have been encouraged to grow and develop abroad: they represent a serious asset in a small country without natural resources. Civil society organisations working in the cultural field still have to find their space between the market and Monarchy.

The market for creative industries remains small in scale and struggles to get access to the international stage, as illustrated by the experience of the cinema sector. Stakeholders regularly complain about the lack of sustainable sponsorship from companies or banks, as they do about the steady disengagement which has occurred on the part of public authorities. The sector still lacks skills and professionals in arts as well as in cultural programme management, according to those stakeholders consulted.

In the last two years, some of these needs have been discussed and addressed by the cultural sector, the public authorities and European cultural operators – the European Union (EU) and its Member States as well as the European Union National Institutes for Culture (EUNIC) – producing analysis and guidance for action, at the cutting edge of current trends.

THE CULTURAL POLICY LANDSCAPE AND RELATIONS WITH THE EU

The cultural policy landscape of Jordan is very heterogeneous, composed of top class private creative companies targeting international digital audiences as well as fragile communities of unemployed people, refugees, religious movements, very few grass-root organisations operating according to Western civil society standards, and several public bodies functioning under the aegis of the Royal family.

The rhetoric of support and encouragement of creative industries is a reality and has brought some real results in a limited number of areas. Available studies however point to the discrepancy between policies and intentions, noting that despite efforts made in the past, only some niches of internationally connected production have emerged. More generally, some experts underline that 'Jordan does not seem to have a Jordanian "cultural identity" which would make it easier to export'.²

State policies and the international dimension of their cultural action-relations with the EU

While there is no official strategy for external cultural relations, top decision makers have emphasised their awareness that creativity and culture could be a potential asset internationally in a country with no natural resources and limited industrial growth capacities. Yet, because of successive changes in government, no structured and sustainable public policy for culture has emerged.

The King's vision of Jordan as a knowledge-based economy and a regional hub for IT and culture was expressed in a number of his speeches.³ This political stance has materialised through the ratification of a number of agreements on Intellectual Property Rights (IPR) and the adoption of legislation favourable to the creative industries.⁴

The focus on culture has also materialised through the commissioning of visible infrastructure projects such as the King Abdullah II House of Culture, officially attributed to Zaha Hadid's team.

According to recent reports, creative industries in Jordan today represent around three per cent of its GDP, almost as much as agriculture.⁵

Available studies show that Jordan provides 'more than 75 per cent of the Arabic content of the internet [...] and ten per cent of all universities in the Arab world'.⁶ At the same time the education

² BOP Consulting and Dr. Faris Nimry, *Developing Creative Industries in Jordan A Call to Action – A review of the major challenges currently facing the creative sector and a set of actionable recommendations for change*, EUNIC/European Union, 2013, p.21. Online. Available at: http://site.eunic-online.eu/sites/eunic-online.eu/files/editor/u224/A%20Call%20to%20Action%20for%20Creative%20Industries%20in%20Jordan%202013_ENG_for%20email.pdf.

³ Ibid., p. 14.

⁴ Ibid., p. 14.

⁵ WIPO report quoted in BOP Consulting and Dr. Faris Nimry, *Developing Creative Industries in Jordan*, op. cit., p.7.

system does not match the ambitions in the creative sector and the effects of the absence of artistic curricula since the 1970s are now being felt with a lack of qualified staff in the cultural sector.⁷

Cooperation with international partners such as USAID and UNESCO has also led to the preparation of a national 2010-2015 strategy for tourism handicrafts.⁸ Other efforts are being made by the US to develop the country's tourism strategies and policies.⁹ According to some interviewees, the government seeks to preserve and showcase the local tribal 'Jordanian culture' (handicrafts: weaving, pottery, mosaic, embroidery, local costumes, etc.) and, thereby, to enhance tourism while simultaneously transmitting traditional values to the youth.

Yet, despite some success stories (mentioned below), cultural external relations are hampered by domestic challenges. Although official speeches confirm the sector is supported politically, studies report that it 'has been neglected by policy makers'.¹⁰ As stated by foreign cultural experts: '[i]n Amman, a city with more than 2 million inhabitants, there is no functioning orchestra (the Amman Symphony Orchestra, which was founded about 2-3 decades ago and has struggled to improve over the last years just stopped the regular symphony concerts, due to the radical decrease of funding in 2011), no dance academy, no independent academy of arts; although there are at least two theatre departments in public universities in Jordan, there is not one stable theatre ensemble with a theatre of its own and a year-round program.'¹¹

Key national structures for culture and relations between the post-holder and the Ministry of Culture

The Royal family of Jordan has been involved in charitable and philanthropic activities related to international cultural relations mainly through the Queen Noor and King Hussein Foundations. The Monarchy's foundations have set up their own NGOs (called by some experts 'half-government NGOs') or created new institutions (such as the National Music Conservatory) in the fields of cinema, handicrafts (promoting traditional values), and the media.¹² The Royal Film Commission was set up in 2003 in order to encourage filmmaking in the country and to train Jordanian filmmakers, and it now

⁶ Ibid., p 14.

⁷ Ibid., p. 21.

⁸ See at: http://mota.gov.jo/en/Documents/Strategies/handcraft_EN.pdf.

⁹ USAID, 'Project Interim Report October 2008-June 2011', *Jordan Tourism Development Project (Siyaha)*. Online. Available at: http://www.siyaha.org/sites/default/files/Documents/Interim%20Report_FINAL.pdf.

¹⁰ *Developing Creative Industries in Jordan*, op. cit., p.7.

¹¹ Contribution to the present report via email by foreign experts on culture based in Amman, June 2014.

¹² Noor Al Hussein Foundation website: <http://www.nooralhusseinfoundation.org/>;
Jordan National Gallery of Fine Arts website: <http://www.nationalgallery.org> and
King Hussein Foundation website: <http://www.kinghusseinfoundation.org/index.php>.

offers a Master's Degree in Film Industry. The Red Sea Institute for Cinematic Arts also emerged from initiatives launched by the Royal family.¹³

Two institutions, created by or set up with the close support of the Monarchy, have developed their international outreach: the Royal Society of Fine Arts (RSFA), which set up the National Gallery of Fine Arts in 1980 – and the National Centre for Culture and Performing Arts (NCCA), created by the King Hussein foundation in 1987, which organises the International Arab Children Congress on an annual basis.¹⁴

The government approach, at either national or local level, is that matters of culture are primarily concerned with sites and buildings. Cultural heritage, including archaeology, is managed by the Ministry of Tourism and Antiquities.

Jordan can offer a profusion of entertainment venues and museums. These may be royal foundations, such as Sport City and the Jordan Museum, may be the responsibility of the Ministry of Culture, such as the Royal Cultural Centre, or may be Amman city institutions, including the Hall Hussein Cultural Centre and The Hangar, together with large cultural centres in other cities.

However, no artist or group is permanently based at any of these facilities, thus restricting their development. After all, who would attempt to organise an event by making a formal request when there is no guarantee of acceptance? The managers of these venues have no cultural responsibilities – they are simply managers. There are no programming or artistic directors. Despite these constraints, the cultural institutions enjoy good relations with these public bodies and can organise events or shows – the majority being free of admission charges. The main added value for cultural professionals of maintaining a partnership with public facilities managers is to have cheap access to them. Over the past year, the cultural institutions in their contacts with the authorities have sought to promote the notion of 'living culture' – artists in residence, artistic direction and the programming of events.

Major national, Middle-Eastern and international artistic events

There have been Jordanian attempts to stage or host major arts events, which have not enjoyed great deal of success.

Two do stand out however, the Jordan Festival, established in 2010 on an independent initiative, and the *Jerash Festival*, devised by the Queen some years ago and now run by the Ministry of Culture.

¹³ Sharon Elizabeth Doyle, 'Who Will Tell Your Stories, Learning to Teach Writing at the Red Sea Institute of Cinematic Arts', *WGAW Written By*, September-October 2012. Online. Available at: <http://www.mydigitalpublication.com/publication/?i=123626>.

¹⁴ Nawal Ali and Samah Hijawi, *Cultural policies in Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Syria and Tunisia*, Amsterdam: Boekmanstudies, Culture Resource (Al Mawred Al Thaqafy) and European Cultural Foundation, 2010, p. 98.

Theatre is a new development in Jordan and has been largely state-led, with the Ministry of Culture and other state agencies. The audience for theatre is still limited in scale, and most performances take place in Amman, except in June and July during the Jerash festival.

Creative industries and civil society and their relationship with the EU

There is no formal arts sector across the country, but instead a multiplicity of private institutions with varying levels of activity and quality. This is the commonly held view of the several European cultural centres in Jordan. Informants acknowledge that cultural life in Amman is dominated by the private sector and 'West Amman' (upper class) private initiatives.

Popular discontent, related to poor economic performance, the rise of religious forces and changes in the Arab world, have not yet really translated into societal transformation unleashing the society's cultural potential. The banking sector and sponsors are still risk-averse and reluctant to engage with creative firms. Civil society lacks a collective voice. Yet audiences in Jordan are not necessarily open to new cultural production in performing, visual or literary arts. The lack of a well-defined cultural policy led cultural professionals to show some reluctance with working with the Ministry of Culture.¹⁵

Non-state cultural work in Jordan is mostly described by recent studies as a cultural market rather than as civil society organisations conducting cultural activities. The domination of such a market-orientated approach is a finding in itself since it differs from the view expressed in the literature usually available on cultural relations in the region. A number of remarkable initiatives in the field of international cultural relations have been identified in the fields of filmmaking, television, advertising, video production, web design, animation, pop music production and distribution and video games.¹⁶

Recent studies also highlight the track record of some of them such as Kharabeesh (entertainment and YouTube channels), Meisam (architecture, landscape design), Rubicon (entertainment and educative digital content).¹⁷ One can also mention the Centre for the Study of Architecture in the Arab Region (CSAAR), based in Amman, working with numerous partners abroad and in the Middle East. It is a non-governmental, non-profit organisation working to promote architecture in the Arab region.¹⁸

The practice of other arts such as contemporary dance, sculpture and photography is still reduced in scope but some artists are open to international cooperation.¹⁹ The Al Balad Theatre

¹⁵ Input in the draft report by a culture professional based in Jordan, June 2014.

¹⁶ BOP Consulting and Dr. Faris Nimry, *Developing Creative Industries in Jordan*, op. cit., pp. 14-18.

¹⁷ Ibid.

¹⁸ Nawal Ali and Samah Hijawi, *Cultural policies in Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Syria and Tunisia*, Amsterdam: Boekmanstudies, Culture Resource (Al Mawred Al Thaqafy) and European Cultural Foundation, 2010, p.95.

¹⁹ The contemporary dance troupe *Zakaref in Motion* is active – but somewhat isolated and without a home. The *Zakaref Lab* project, sponsored by the 2013 Elysée Fund, will hopefully lead to the establishment of an academy with its own base. The Beit Taki association of writers is also quoted as a reference. Contribution to the report by the Institut français.

organises and is part of several festivals. Jordanian producers and impresarios do occasionally field great shows, such as the *Cirque du Soleil* circus in 2012. Most of the cultural life happens in the form of festivals, the most common and most traditional is the Jordan Festival (former Jerash Festival, which is catering mainly to the Arab (Gulf) summer tourists visiting Jordan); besides this big festival, there are a number of smaller festivals: two yearly theatre festivals, a French-Arab Film Festival, a Human Rights Festival ('Karama'), two dance festivals including the Amman dance festival.²⁰ New festivals emerge: photography festival, initiated by the French Cultural Centre in Amman, Women's Art Festival, etc. Some other festivals reach Jordanian audiences too, such as Al Balad Musik Festival, Al Hurr Theatre Festival, Hakaya Festival.

Painting is largely led by art galleries in Amman, and museums. Universities also offer trainings in modern and contemporary art. The audience for art in Jordan is largely restricted to the middle and upper classes of society and to urban areas of the country, notably West Amman. The cultural spaces that work well and have an international reputation are the art galleries Darat Al Funun, DarAl Anda, Nabad Gallery, Foresight Gallery. Fifteen other galleries and art spaces (such as Makan) are being developed and display quality works of art – they are situated mostly in the Djabel Webeh district of Amman. Like painting, sculpture as a form of art is a comparatively recent development in Jordan, having been introduced from Western European models.

Several universities, including University of Jordan, German-Jordanian University and Yarmouk University, also play a role in the cultural sector with Arts, Music and Theatre departments.

European cultural institutes and agencies

Some European countries are quite engaged in Jordan: France (Institut français, IFPO), Germany (Goethe-Institut), Great Britain (British Council), and Spain (Instituto Cervantes) have cultural centres in Amman; in addition there is a 'Dante Aligheri' institute, organised as a non-profit-organisation under local law. Some European countries (the Netherlands, Sweden) have no cultural centre, but are very active culturally. France contributes to the *Festival de l'Image*, the Franco-Arab film festival (since 1994) and the 'Image Month' (*Mois de l'image*) (since 2011). Germany focuses its work on the young elite and cooperates with most of the organisations mentioned in this report.

For more than a decade, foreign representations, including the EU Delegation, have supported a number of festival activities, for example, the dance festival 'Zakharef in motion', Arab-French Film Festival, Masrah Al Balad, Jazz Festival, French-Jordanian Photo Festival ('Emotion'), Shatana Festival, and Karama Human Rights Film Festival.

A EUNIC Jordan Cluster was founded in 2010.²¹ Since then it has grown in size. In 2012, the Association 'Dante Aligheri' joined the cluster and as of early 2014, the Greek Embassy was applying to join the EUNIC Jordan Cluster as a full member. EUNIC Jordan is by far the most active cluster in the

²⁰ Dance has strong local roots, with the traditional style of folkloric dancing. In addition to this traditional form, modern styles of dance, including hip hop and RnB have been introduced in Jordan.

²¹ EUNIC Jordan website: <http://jordan.eunic-online.eu/>.

whole Middle East-North Africa division, supporting a number of initiatives particularly in the fields of the creative industries and the promotion of multilingualism. In 2012, the cluster received financial support from the EU Delegation in Jordan. It organised the Mena Forum, a large regional event gathering around 200 culture experts and practitioners for consultation and dialogue amongst creative industries. In November 2012, EUNIC organised a large meeting to create platforms for creative industries, entitled *Creative Jordan platform for visionary ideas 2012*.²² In 2013, it commissioned a report mapping creative industries in the country.²³

²² Video *Creative Jordan Platform for Visionary Ideas 2012*. Online. Available at: http://www.youtube.com/watch?v=gYb2ChM_OFI.

²³ BOP Consulting and Dr. Faris Nimry, *Developing Creative Industries in Jordan*, op. cit.

PERCEPTIONS AND EXPECTATIONS OF CULTURE IN EXTERNAL RELATIONS WITH EUROPE, THE EU AND ITS MEMBER STATES

In the last few years, thanks to very effective synergies between Jordan's creative industries, the EU's, EUNIC and some public authorities, a new dynamic was launched in Jordan to enhance the cultural sector, including its international dimensions. While it is commonly agreed that Jordan has the potential to become a regional and international cultural hub and promoter, experts now underline the need for concrete measures.

Jordanian perceptions about cultural international relations with the EU differ according to the various cultural practices.²⁴ Still, the EU-funded October 2013 symposium was a good opportunity to identify the stakeholders' expectations regarding the future of cultural industries.²⁵ In the mind of organisers and participants, Jordan's international cultural relations seem to be closely related to the future of the cultural sector in the country itself.

According to cultural relations experts working in the country, the main challenge in the cultural field is to deal with the growing gap between the government (the 'owner' of the cultural infrastructure) and the private sector (the ones who actually undertake cultural activities).²⁶ As stated by civil society representatives in May 2012, 'any kind of external co-operation, from aid funds to technical co-operation for business sector development should be rethought in view of the socio-economic, political and cultural consequences brought about by the Arab uprisings.'²⁷

They, therefore, identify a number of challenges or needs: professional advocacy related to cultural policies, skills enhancement in the cultural sector, the 'branding' of Jordan's cultural sector abroad. Participants elaborated on possible responses and suggestions.

The first element emphasised by the symposium is the need to structure the cultural sector through the creation of a 'collective body' on the model of the existing platform gathering operators in the Information and Technology (IT) sector, the Information and Communications Association of Jordan (INTAJ). The purpose of such an independent body (a 'National Fund for the Arts' or something similar) would be to empower, promote and advocate for creative industries in Jordan. This would obviously have implications for external relations.

The second suggestion was identified in the latest study on Jordan's creative industries. It relates to marketing and business development initiatives aimed at creating a brand for the sector, with the support of international cultural institutes.²⁸

²⁴ UNESCO Survey of Cultural practices in Jordan, UNESCO Office in Amman, 2011.

²⁵ This event was also used to gather information for the consultation phase in Jordan. See annexes.

²⁶ Written consultation with some European cultural institutes operating in Jordan, May-June 2014.

²⁷ Country Assessment for Jordan. Report on dialogue with civil society. Online. Available at: http://www.ebrd.com/downloads/country/technical_assessments/cso-jordan.pdf.

²⁸ BOP Consulting and Dr. Faris Nimry, *Developing Creative Industries in Jordan*, op. cit., p.9.

Thirdly, there seems to be consensus about the need to enhance efforts made in capacity building and skills enhancement in the cultural sector, but also at the level of education structures in the country. For instance, informants expressed concerns about the availability and quality of traditional musical training and education in Jordan, calling for EU funding in that field.²⁹

²⁹ Music in Jordan has strong Bedouin roots, with the country's traditional music being performed on instruments like the stringed *rabab*, the flute or hand-held drums. Yet this tradition is not really supported and being a traditional musician is seen as an uncertain and economically precarious career. Input in the draft of this report by cultural professionals based in Jordan, June 2014.

ANNEXES

Annex I: Methodology and list of people consulted

The consultation took place on 30 October 2013 in Amman and consisted of a conference organised by EUNIC in Jordan (Institut français and British Council in particular) gathering around 150 governmental and non-governmental stakeholders. Four types of stakeholders were targeted: 1. cultural industries, 2. State and public officials, 3. independent cultural managers and artists, and 4. private cultural institutions. Individual interviews were also conducted.

Public officials

- **M. Mamoun Th. Talhouni**, Secretary General, Ministry of Culture
- **Ms. Shima Tal**, Greater Amman Municipality
- **M. Khaled Kreiss**, Director, Jordan National Gallery of Fine Arts
- **Ms. Nada Doumani**, Director, Royal Film Commission
- **M. Fares Nimry**, former Director of the Jordan Museum, consultant

NGOs, artists, representatives of international organisations

- **Ms. Dina Abu Hamda**, Choreographer, Amman Dance Festival
- **M. Tarek Younis**, Musician, Composer
- **Ms. Linda Al-Khoury**, Director, Darat Al Tasweer
- **Ms. Majdoline Al Ghazawi Al-Ghoul**, Director, Dar Al Anda
- **Ms. Souha Shoman**, Director, Darat Al Funun
- **Ms. Sawsan Darwazeh**, Director, Karama Film Festival
- **Ms. Samar Dudin**, Theatre Director
- **Ms. Souha Bawab**, Director, Friends of Jordan Festival

EU Delegation

- **Ms. Danuta El-Ghuff**, Culture Attachée

European cultural institutes

- **Ms. Vanessa Kaoukji**, British Council
- **M. Philippe Lane**, Cultural Counsellor, French Embassy

Annex II: EU-Jordanian cultural cooperation activities, run by the Commission Headquarters³⁰

Euromed Heritage IV ³¹			
<p>Euromed Heritage IV (2008-2012) carries forward the achievements of Heritage I + II + III, in the process of recognising culture as a catalyst for mutual understanding between the people of the Mediterranean region. Today embedded in the European Neighbourhood Policy and with a budget of 17 million €, Euromed Heritage IV contributes to the exchange of experiences on cultural heritage, creates networks and promotes cooperation. It is based on the objectives defined in the ‘Strategy for the Development of Euro-Mediterranean Heritage: priorities from Mediterranean Countries (2007-2013)’ and focuses on local populations’ appropriation of their cultural heritage and favours access to education on this subject. It supports a framework for exchanging experiences, channelling the dissemination of best practices and new perspectives aimed at the development of an institutional cultural environment.</p> <p>Duration: 2008-2012 Budget: 17 million € www.euromedheritage.net</p>			
Name	Brief Description/Overall Objectives	EU Funding / Duration	Contact
<p>Athena Ancient theatres enhancement for new actualities</p>	<p>The interest that ancient theatres often raise among the public, has been a key factor for their survival. However, this interest, represented by current uses of theatres, creates a continuous impact on these structures originally designed for needs very different from contemporary ones. Moreover, the lack of awareness among the local population can sometimes play a role in aggravating the situation, whereby little or no cultural value is attached to the asset itself.</p> <p>Ancient theatres can play a crucial role in the Mediterranean culture and cultural heritage. The enhancement and improvement of sites would in fact determine an increase of their relevance as tourist spots, while the proper management of these sites would help in minimizing negative impacts.</p> <p>The main objective of the ‘Athena’ 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</p>	<p>01.02.09 – 01.05.13 1,452,302 €</p>	<p>www.athenaproject.eu/home/</p>

³⁰ Information gathered from the European Commission websites.

³¹ Regional Programme covering the following countries: Algeria, Egypt, Israel, Jordan, Lebanon, Libya, Morocco, Occupied Palestinian Territory, Syria and Tunisia.

	<p>the revival of theatres as 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.</p> <p>The project, whose aim is to increase general knowledge and awareness of theatre's cultural value as material and immaterial heritage, gathers four partners from universities of both North and South Mediterranean countries and targets different stakeholder groups, notably youth.</p>		
<p>Foundations for a strong future</p> <p>Youth in Lebanon and Jordan promote cultural heritage</p>	<p>Mercy Corps' civil society experience in Lebanon and Jordan has affirmed the need to place Arab young people, both children and youth, at the centre of the process of building a knowledge society: both groups are inheriting countries that are built on diverse histories and traditions of rich cultural heritage that will serve to unify and instill confidence and pride.</p> <p>The aim of this project is to support cultural heritage as one aspect of 'public wealth' that should be collectively celebrated and protected, by promoting a message of ownership at the local level through multilingual educational resources for schools, multimedia activities with youth and children, public events for the broader public, and capacity building of cultural heritage NGOs and museums to engage young people through developmentally-appropriate tools.</p> <p>The events and activities of the project will engage young people through online resources, field visit and local and national cultural events. Moreover, national museums and heritage sites in Lebanon and Jordan will become hubs for education, celebration of cultural heritage and knowledge dissemination.</p> <p>The target and beneficiaries of the project will be youth, educators, students, NGOs and museums, parents, and the general public. Mercy Corps has partnered in Lebanon with the Lebanese NGO 'APSAD' and the Beirut National Museum and in Jordan with JOHUD and the Jordan Museum, providing a team with expertise in cultural heritage, youth outreach and dialogue, community development and multimedia education.</p>	<p>15.01.09 – 30.04.12</p> <p>919,121 €</p>	<p>www.asassat.com</p>
<p>MedLiHer</p>	<p>In 2003, the UNESCO adopted the text of the Convention for the Safeguarding of the Intangible Cultural Heritage, a multilateral binding instrument to</p>	<p>05.01.09 – 01.04.13</p>	<p>www.unesco.org/culture/ich/index.ph</p>

<p>Safeguarding Mediterranean Living Heritage</p>	<p>safeguard intangible cultural heritage. Amongst the Mediterranean partner countries, seven participated in the Convention: Algeria, Egypt, Jordan, Lebanon, Morocco, Syria and Tunisia. However, no coordinated information about structures, programmes and experience connected with managing intangible cultural heritage is available to date in Egypt, Jordan, Lebanon and Syria. For this reason, the MedLiHer project intends to reinforce the institutional capacities of these four partner countries, and facilitate their effective participation in the international mechanisms established by the Convention for the Safeguarding of the Intangible Cultural Heritage.</p> <p>The envisaged strategy is in three phases: the first phase will be devoted to drawing up surveys of existing structures and programmes connected with safeguarding of intangible cultural heritage in the countries mentioned above, the second phase will involve developing national projects conceived on the basis of the needs of each partner country, the third phase to implementing national projects, and to preparing candidatures for inscription on the UNESCO Convention lists.</p> <p>The project, addressed to the partner countries' governmental communities and institutions, will lead to the safeguarding of the regional intangible cultural heritage according to the Convention's criteria, as well as with the reinforcement of governmental institutions' capacities. The MedLiHer project is lead by the UNESCO, in partnership with the 'Maison des cultures du Monde' Association and the concerned ministries in Egypt, Jordan, Lebanon and Syria.</p>	<p>1,338,279 €</p>	<p>p?pg=00233</p>
<p>MedMem Sharing our Mediterranean audio-visual heritage</p>	<p>The audiovisual heritage of the Mediterranean is a resource of exceptional value and has the potential to initiate and promote understanding and intercultural dialogue throughout the region. This resource is mostly inaccessible and is at risk to deteriorate rapidly and therefore be lost forever. The safeguarding of most of available documents is still possible but needs urgent action. Towards this end, MedMem proposes a selection of more than 4,000 videos from all around the Mediterranean, which will be showcased within their historical and cultural contexts and with a commentary in three languages.</p> <p>Search possibilities for these files will be based on cross-referencing their thematic content. The sharing of technical and documentary tools, policies for</p>	<p>01.02.09 – 01.05.13 2,187,938 €</p>	<p>www.copeam.org/proj.aspx?ln=en&id=38&p=62</p>

	<p>safeguarding the audiovisual heritage, and good legal practices, constitute core activities of the project. MedMem will offer the larger public an online database in three languages (French, English and Arabic), thereby ensuring the promotion and enhancement of this shared heritage, and will promote actions of safeguarding of the visual archives of the Mediterranean.</p> <p>This three-year project, which targets archivists as much as the populations of Mediterranean countries, includes 18 partners, of which 10 Mediterranean television networks, 3 professional bodies, as well as cultural and scientific specialists of high standing.</p>		
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Special Action 2009 – Culture Programme

Objectives:

Support cultural cooperation projects aimed at cultural exchanges between the countries taking part in the Programme and *Third Countries*, which have concluded association or cooperation agreements with the EU, provided that the latter contain cultural clauses. Every year one or more *Third Country(ies)* is/are selected for that particular year. The action must generate a concrete international cooperation dimension.

For the special action in 2009, the European Commission proposes to concentrate on the EU Neighbourhood and the eligible third countries are: Armenia, Belarus, Egypt, Georgia, Jordan, Moldova, Occupied Palestinian Territory and Tunisia.

Duration: 2009-2010

Budget per project: 50,000-200,000 €

http://eacea.ec.europa.eu/culture/funding/2009/call_strand_13_2009_en.php

Name	Brief Description/Overall Objectives	EU Funding / Duration	Contact
<p>ROAD AND DESIRES – theatre overpasses frontiers</p>	<p>The project aims to improve mutual knowledge, recognition, respect of cultures as a way to overpass frontiers and separations. It aims to create a real encounter, for common work between artists, intellectuals, youth, between people that suffer the effects of war and people who are sensitive to the issues of peace through culture. The expected results concern the elaboration of innovative intercultural artistic practices as a way to favour dialogue and mutual exchange in contexts of conflict and for the promotion of a practice of peace among equals.</p>	<p>11.2009 – 11.2010 150,000.00 €</p>	<p>http://eacea.ec.europa.eu/culture/funding/2009/call_strand_13_2009_en.php</p>
<p>Art & Media – Ways out of Poverty</p>	<p>The project ‘Art and Media – ways out of poverty’ aims to support digital creativity of young citizens and tries to relieve poverty and social exclusion. It</p>	<p>123,650.00 €</p>	

	will increase the role of intercultural and inter-religious communication to all levels of life by using art and digital media as tools. The project aims to promote the cultural dialogue as a process in which young citizens can improve and develop their skills to deal with the current cultural and social situation in their society and to express themselves by 'Art & Media'.		
A Euro Arab multidisciplinary cultural exchange project	In Egypt and Middle East, the new form of performing art with an interdisciplinary dimension is not very developed. But a new generation of young artists want to work in that way. They are the future of the performing art field where it's difficult to say if it's dance, theater, performance, installation. They are also the future of the image of this region. But this new generation does not find ways to be trained, to meet other form of creativity. This project wants to follow those artists and give them tools to develop them by themselves.	195,000.00 €	
Baby Lion	An innovative, creative project exploring: <ul style="list-style-type: none"> • the interplay between dance, music and science; • the art of children from traveler, Roma and Nomadic families, addressing issues of intercultural dialogue, promoting transnational mobility of cultural players and providing lasting, sustainable impact. <p>Artists from UK, Romania, Italy, Slovenia, Finland, Turkey and Jordan will work together in a closed laboratory, exploring performance material, techniques and approaches that are suitable for children.</p>	200,000.00 €	

Special Action 2010 – Culture Programme

Objectives:

The special action in 2010 is open for EU Neighbourhood countries which have concluded association or cooperation agreements with the Community and ratified the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

The eligible third countries are: Armenia, Azerbaijan, Belarus, Egypt, Georgia, Jordan, Moldova, Occupied Palestinian Territory, Tunisia and Ukraine.

Azerbaijan and Ukraine have been added as from the first of March as they have signed the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

Duration: 2010-2011

Budget per project: 50,000-200,000 €

http://eacea.ec.europa.eu/culture/funding/2010/call_strand_13_2010_en.php

Name	Brief Description/Overall Objectives	EU Funding / Duration	Contact
Euromedinculture(s) Arts Forum: sharing & creating 2011/2013	EUROMEDINCULTURE(s) is a network of public authorities, universities, research centres and non-governmental cultural organisations, which are all located in Europe and the Mediterranean region. To date, it comprises 29 members representing 21 countries. The objective of the network is the exchange and cultural cooperation between performers and artists, distributors, and people involved with culture in countries in this region which makes up a patchwork of artistic identities rich in shared history.	200,000.00 €	www.euromedinculture.org
Euro-Mediterranean Youth Music Dialogues	Euro -Mediterranean Youth Music Dialogues aims to stimulate the dialogue and mutual understanding among cultural workers and artists of two sides of the Mediterranean by bringing them together, improving perceptions between them, and reducing the existing gaps and prejudices.	192,860.00 €	http://www.ccp-cyprus.org/pdf/EMYMD%20presentation_Final.pdf

Euromed Audiovisual III³²

run by EC Headquarters

Objectives:

The programme aims to contribute to intercultural dialogue and cultural diversity through support for the development of cinematographic and audiovisual capacity in the Partner Countries. It promotes complementarity and integration of the region's film and audiovisual industries, while seeking to harmonise public sector policy and legislation. Developed on the basis of the Strategy for the Development of a Euro-Mediterranean Audiovisual Cooperation, it builds on the achievements of Euromed Audiovisual I and [Euromed Audiovisual II](#), aiming to tap into the potential of a developing audiovisual market in the region, and to assist Mediterranean films in securing a place on the global scene.

What does it do?

The programme contributes to the reinforcement of a Southern Mediterranean film industry through actions supporting the emergence of an audience for such films and the creation of a market for their distribution. It contributes towards a job-creating film industry through the sharing of technologies and know-how, the encouragement of cooperation between producers, distributors and other operators at a Euro-Mediterranean level, and assistance towards the harmonisation of legislative frameworks and professional practices. It also seeks to prepare the ground for a regional support mechanism for the film industry, which will examine the implementation of a regional financial support mechanism, update existing financing systems in each country and make easier co-productions between the Partner Countries and Europe.

³² Ibid.

Duration: 2009-2014

Budget: 11 million €

www.euromedaudiovisuel.net

Media and culture for development in the Southern Mediterranean region³³

Objectives:

The overall objective of the programme is to support the efforts of the Southern Mediterranean countries' in building deep-rooted democracy and to contribute to their sustainable economic, social and human development, through regional co-operation in the fields of media and culture.

Specifically, the programme seeks to reinforce the role of media and culture as vectors for democratisation, and economic and social development for societies in the Southern Mediterranean.

What does it do?

In the media field, the programme embraces people as well as public and private organisations that provide online and offline news reporting/journalism. Inter alia, the programme targets the mainstream public media in the Southern Mediterranean (e.g. print, TV and radio, and online) as well as independent media outlets including community media.

The programme develops capacities of the media operators as a vector for democratisation and human rights, and also supports efforts to improve media legislation and enhance the capacities of media regulators.

The programme supports activities fostering cultural policy reform and reinforcing the capacity of cultural policy makers, as well as promoting investment and the development of cultural operators' business capabilities. In the context of the programme, culture covers core arts areas (performing arts, visual arts, cultural and architectural heritage and literature), cultural industries (film, DVD and video, television and radio, video games, new media, music, books and press), and creative industries (industries, which use culture as an input but whose outputs are mainly functional, including architecture, advertising, design and fashion).

Duration: 2013-2017

Budget: 17 million €

www.enpi-info.eu/mainmed.php?id=486&id_type=10

³³ Implementation starts in 2014.