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The current political situation and the time constraints in place for the Preparatory Action's enquiry have not allowed for a proper consultation process to be undertaken in Libya. This note is the result of desk research and online consultation with a limited number of stakeholders. It therefore provides only a single snapshot at the given moment. It is not a full-fledged analysis of the cultural relations between Europe and Libya.

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OVERVIEW

Historically, relations between Libya under the regime of Colonel Gaddafi and Europe were tense and antagonistic, although some European countries enjoyed stable friendly relations with the North African country. Some steps were taken since the mid-2000s to improve relations: in 2007 the Council of the EU approved the decision to start negotiating a Framework Agreement with Libya, which had, until then, remained outside official frameworks of cooperation with the European Union.¹

The 2011 revolution, which saw some European countries engaged in the coalition-led and then NATO-led military intervention, represented a point of no return for Libya's external relations, including with Europe.² During the crisis, the EU had approved restrictive measures, provided humanitarian assistance, opened an office in Benghazi, and then an EU Delegation in Tripoli. As the acute phase of the revolution ended, the EU started to provide financial and technical development assistance.³

In the initial period after the revolution, the culture and arts scene in Libya was marked by a phase of euphoria. A number of initiatives, big and small, sprung up in the span of a few years. The mood is nevertheless to some degree sombre owing to the current political situation, but culture is perceived as a pioneering sector in which everything is possible.

According to a Libyan arts professional, 'in Libya you can do anything [in culture] because whatever idea you have, it does not exist already'.⁴ The community of arts and cultural activists is still quite small and there is no competition, therefore there is enough space for them to propose their own projects since everything is potentially new. Initiating activities in arts, culture, but also sports, requires a lot of energy and those that do so are thus seen as pioneers.

To understand this sense of possibility – albeit in a context marked by insecurity and an, as yet, unachieved political transition – one must remember that today's Libya has emerged from decades of closure under the Gaddafi regime. Those years of repression of the opposition and of freedom of speech also affected the cultural scene. For instance, arts and culture were seen as an

¹ For additional information see: Dana Moss, 'Libya and the European Union: How Far Can Relations Go?', *Carnegie Endowment for International Peace*, 13 March 2008. Online. Available at: <http://carnegieendowment.org/2008/08/13/libya-and-european-union-how-far-can-relations-go/felu>.

² For an overview of European positions on the Libyan crisis see: Ruth H. Santini & Arturo Varvelli, 'The Libyan Crisis Seen from European Capitals', *Brookings Paper*, 1 June 2011. Online. Available at: <http://www.brookings.edu/research/papers/2011/06/01-libya-santini>.

³ European Commission, 'ENP Package – Libya', *MEMO/14/228 27/03/2014*, Brussels, 27 March 2014. Online. Available at: http://europa.eu/rapid/press-release_MEMO-14-228_en.htm.

⁴ Phone interview with a Libyan cultural professional and artist, June 2014.

accessory in education,⁵ and, as one of our respondents said, ‘Youth have not been trained to think creatively’.⁶

Inherited from the time of Gaddafi is also the lack of a shared sense of national identity.⁷ Regional, city-based and tribal/ethnic affiliations intersect.⁸ Beyond formal borders, Libya is described as sitting at a triple crossroads, where the cultures of the West and East of North Africa meet with the cultures of Sub-Saharan Africa.⁹

Arts practitioners consider that culture – and education, without which culture cannot prosper – are extremely important in order to be able to deal with Libya’s ‘serious identity crisis’.¹⁰ Those interviewed speak of the rich, diverse, varied culture – or rather cultures – of Libya’s regions, towns and populations. Culture and education are seen as tools with which to fight prejudices and radicalism and promote tolerance.

Libyans have, however, limited knowledge of this cultural richness (from painting to archaeological heritage to traditional clothing and jewellery).¹¹ This loss of memory is particularly evident in the younger generations whose primary and secondary schooling took place under the Gaddafi regime. Education is therefore the key to ‘plant the seed’¹² that will allow young people to reacquire awareness of their country’s diversified culture(s).

⁵ For more examples of the decay of the Libyan cultural sector under Gaddafi see: Hadia Gana, ‘Filling the Gaps: Arts Infrastructure and Institutions in Libya Post-Dictatorship’, *Essays Ibraaz Platform 007*, May 2014. Online. Available at: <http://www.ibraaz.org/usr/library/documents/main/filling-the-gaps.pdf>.

⁶ Phone interview with a Libyan cultural professional, June 2014.

⁷ See for instance D. Vandewalle, *A History of Modern Libya, 2nd Edition*, Cambridge University Press, 2012.

⁸ In addition to geographic specificities of the south, west and eastern parts of the country, as well as of Libyan towns, Libya includes Arabs, Amazigh, Tebu, and Touareg populations. For an overview, see for instance: St John, R.B., ‘Multiculturalism and democracy in post-Qaddafi Libya’, in Ennaji, M., *Multiculturalism and Democracy in North Africa: Aftermath of the Arab Spring*, London and New York: Routledge, 2014, pp.277-292.

⁹ Phone interview with a Libyan cultural professional and architect, June 2014.

¹⁰ Phone interview with a Libyan cultural professional, June 2014.

¹¹ Phone interview with a Libyan cultural professional and architect, June 2014.

¹² Ibid.

THE CULTURAL POLICY LANDSCAPE AND RELATIONS WITH THE EU

The institutional actors responsible for cultural relations with Europe are the Ministry of Culture, the Ministry of Foreign Affairs and the Ministry of Education.¹³ The government has not formulated an explicit cultural strategy, but Libya's approach to cultural relations displays certain priorities, which include: supporting foreign policy objectives, developing relations and dialogue with foreign governments and publics, promoting the development of the national cultural sector and higher education and academic cooperation.¹⁴

The Ministry of Culture has undertaken some initiatives in the past year, the most notable being the organisation, supported by the British Council, of the 2013 Tripoli International Book Fair, the first edition since the revolution. The government owns an art gallery in Tripoli, the Dar Al Fagi Hassan.

There is an increasing interest in culture from institutional actors, but expertise, financing and human resources are limited.¹⁵ Cultural practitioners describe their interactions with the Ministry of Culture mostly in administrative terms.

While the Ministry of Culture has no strategic long term plan¹⁶ – the political instability and reshuffling of cabinets certainly do not help – according to some practitioners it has undertaken some positive steps.

First, some noted that it does not contest their cultural activities, and they also feel that they can criticise the government.¹⁷ According to one respondent, they experience freedom of expression, even though there are social and religious boundaries to circumvent, but 'we are used to working around boundaries from the time of Gaddafi'.¹⁸ Secondly, the administrative burden to register as a NGO has lessened; with the result that now there are hundreds of cultural organisations (even though a considerable number of them are not active).

The Ministry remains however a bureaucratic machine, for some interviewees. For instance, administrative procedures required in order to hold an exhibition are considered to be far too long.¹⁹

¹³ Written reply to questionnaire by a policy officer of the Ministry of Culture of Libya, March 2013.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Hadia Gana, 'Filling the Gaps', op. cit.

¹⁷ Some artists faced prison time under Gaddafi's regime, notably in the 70s. Some were arrested and imprisoned during the revolution.

¹⁸ Phone interview with a Libyan cultural professional and artist, June 2014.

¹⁹ Ibid.

The Ministry of Culture has started funding cultural initiatives, but its contributions have been small and have taken a great deal of time to reach the organisations concerned.²⁰

Libya has a rich archaeological heritage, which is seriously threatened by various forces. Sufi shrines in northern Libya, for instance, have been destroyed by ultra-conservative Islamists in August 2012.²¹ The Murad Agha Mausoleum, the burial site and shrine of the first Ottoman governor of Tripoli, was destroyed by explosive devices in November 2013.²² Some initiatives to protect the Libyan heritage have been launched by UNESCO.²³

The Libyan authorities have concluded agreements with third countries on cultural matters and there are bilateral cultural programmes with European countries.²⁴

For cultural professionals, however, the relations with Europe take place beyond the official frameworks. Indeed, some cultural professionals defend their right to be independent actors and to choose not to work with the Libyan authorities.

The phase of euphoria after the revolution saw the creation of many organisations, some of which are now well-respected actors on the cultural scene. Some of them were started by Libyan citizens living abroad who spontaneously moved back to Libya and initiated cultural projects.

For instance, the ARETE Foundation is an NGO created by poet Khaled Muttawa and artist Reem Gibrel who moved back to Tripoli.²⁵ ARETE has launched numerous initiatives, funded by the Arab Fund for Arts and Culture (AFAC) and other donors, such as the 'First Glance' video art shows in the Old Madina and in the Red Castle²⁶ of Tripoli. ARETE has also set up a cinema club showing classic movies, hosted by the only private gallery in Tripoli, Dar al-Funun (Art House).²⁷

²⁰ Ibid.

²¹ See for instance: Teijgeler, R., 'Threats to Cultural Heritage in Libya – present status', *Culture in Development*, 2011. For more recent analysis see: 'Dossier Heritage Libya', *Culture in Development*. Online. Available at: http://www.cultureindevelopment.nl/Culture_in_Development/News/index.php?id=125. Website accessed in June 2014.

²² 'UNESCO Director-General condemns destruction of Libya's Murad Agha Mausoleum and offers heritage preservation support', *UNESCO Press*, 29 November 2013. Online. Available at: http://www.unesco.org/new/en/media-services/single-view/news/unesco_director_general_condemns_destruction_of_libyas_murad_gha_mausoleum_and_offers_heritage_preservation_support/#.U_L-rICSzvZ. Website accessed in August 2014.

²³ 'Armed Conflict and Heritage; Emergency actions in Libya', *UNESCO*. Online. Available at: <http://www.unesco.org/new/en/culture/themes/armed-conflict-and-heritage/emergency-actions/libya/>. Website accessed in June 2014.

²⁴ Written reply to questionnaire by a policy officer of the Ministry of Culture of Libya, March 2013.

²⁵ Hisham Matar, 'With Gaddafi Dead, Art in Libya Thrives', *Newsweek*, 22 April 2013. Online. Available at: <http://www.newsweek.com/gaddafi-dead-art-libya-thrives-63031>. Website accessed in June 2014.

²⁶ 'First Glance 2013 – Video Art Show in Libya', *Nafas art magazine*, December 2013. Online. Available at: http://universes-in-universe.org/eng/nafas/articles/2013/news_tips/first_glance_video_libya. Website accessed in June 2014.

²⁷ For press coverage on ARETE's activities see: Brian Short, 'A Foundation for Libyan Art', *College of Literature, Science, and the Arts, University of Michigan*, 17 February 2014. Online. Available at: http://www.lsa.umich.edu/lsa/ci.afoundationforlibyanart_ci.detail; and

Najlaa El-Ageli and Nessrin Gebreel have created Noon Arts, a non-profit organisation based in London, to showcase the work of Libyan artists abroad.²⁸ They have organised exhibitions in Tripoli and in Malta in collaboration with European organisations such as the British Council, the German Embassy in Tripoli, and the St. James Cavalier Centre for Creativity in Malta.

The Ali Gana Foundation was created by ceramic and installation artist Hadia Gana after the revolution.²⁹ The Foundation aims to set up the Ali Gana Museum that would also serve as a cultural centre by hosting debates and workshops.

In order to present Libyan artists to the outside world, Muftah Abudajaja, founder of the Libya Design Cultural Design Centre, together with Walid El-Turki, has set up an online platform called Tq`amiiza.³⁰ This website will allow artists to upload their portfolios and to digitally alert galleries and buyers potentially interested in their works.

The Libya Cultural Design Centre also came up with the concept of the art gallery and café Doshma which opened in Tripoli in 2013.³¹ The building is composed of locally-sourced and reused materials (except for the steel roof), such as unfinished concrete and a reused shipping container.

At grassroots level, a group of printmakers has put to use the mostly unused House of Culture (old British Consulate in Tripoli) as their creative space.³² A Belgian artist, Goedele Peeters, travelled to Libya to do a residency and workshop there in 2013.³³

A street theatre project, supported by a partnership between the British Council, the Libyan National Theatre, and the EU delegation, allowed young cast and production crews to train with international experts and perform in Libya and in London.³⁴

In Misrata, the art gallery Assakeefa³⁵ has been created and is managed by Mohammed Ben Lamin, a self-taught artist working with sculpture, digital art, photography and painting. The gallery

Ghaith Shennib, 'Young Libyans find escape in Tripoli's art cinema', *Reuters*, 16 May 2013. Online. Available at: <http://www.reuters.com/article/2013/05/16/us-libya-cinema-idUSBRE94FOVH20130516>. Website accessed in June 2014.

²⁸ See the official website: <http://noon-arts.co.uk/>. Website accessed in June 2014.

²⁹ 'Hadia Gana: Ali Gana Foundation, Tripoli, Libya', *Goethe-Institut*. Online. Available at: <http://www.goethe.de/ges/prj/ken/qua/kum/nan/en9640900.htm>. Website accessed in June 2014.

³⁰ See the official website: <http://tgamiiza.libya-design.com/>. Website accessed in June 2014.

³¹ *Cargo collective website*: <http://brownbook.me/cargo-collective/>.

³² Hadia Gana, 'Filling the Gaps', op. cit.

³³ For additional information see 'New woodcuts by Goedele Peeters', *Print@stamps*. Online. Available at: <http://printstamps.tumblr.com/post/85219630903/new-woodcuts-by-goedele-peeters-reduction-woodcut>, and 'Belgian and Libyan art meet in Tripoli Old Town', *Libyana Hits*. Online. Available at: <http://libyanahits.fm/Libya-News.aspx?id=285>. Website accessed in August 2014.

³⁴ 'The Libyan Street Theatre Project', *British Council Libya*. Online. Available at: <http://www.britishcouncil.ly/en/programmes/arts/libya-street-theatre-project>. Website accessed in June 2014.

³⁵ See the official website: <http://binlaminart.com/>. Website accessed in June 2014.

organised a workshop with graffiti artists³⁶ in Misrata with two Italian artists, in partnership with the Italian Cultural Institute and funded by EU grants.³⁷

After the revolution, sculptor Ali Al-Wakwak³⁸ transferred his studio to a historical building in the heart of Benghazi and started creating art with war materials.³⁹

A group of Libyan filmmakers (Huna Productions) conceived the idea of 'Libyan Flavours'. They film people in various villages to show different perspectives of Libyans across the country, celebrating cultural diversity while showing similarities. The aim is to promote a process of 'soft reconciliation' in the villages when filming and by means of online discussions.⁴⁰

External organisations, including European ones – be they foundations, cultural centres, embassies, donors, galleries, artistic groups, or media – display considerable interest in cultural initiatives in Libya. Some of these establishments were already present in Libya before the 2011 uprising and have been quite active on taking up their activities again.

Sometimes interviewees feel that if foreign donors or cultural operators are not on board, it is difficult for a cultural initiative purely set-up by Libyans to succeed.⁴¹

The European national cultural institutes present in Libya are the British Council, the French Institute, and the Italian Cultural Institute. The Goethe-Institut operates in Libya from its Cairo office. Some European embassies are also active bilaterally in culture and some European foundations have financed cultural projects.

The EU funds media and cultural heritage projects,⁴² and is discussing the possibility of supporting cultural heritage conservation and restoration.⁴³ The EU is also complementing Member

³⁶ As a reaction to oppression, street graffiti were used during the revolution to express opposition to the regime. See: David Poort, 'Gaddafi graffiti speaks volumes in Tripoli', 30 September 2011. Online. Available at: <http://www.aljazeera.com/indepth/inpictures/2011/09/201193043253791937.html>. Website accessed in June 2014.

³⁷ Other workshops were organised in Tripoli. See: 'Libyan graffiti artists learn new techniques', *Libya Business Info*, 10 June 2014. Online. Available at: <http://www.libyabizinfo.com/story-z8170125>. Website accessed in June 2014.

³⁸ The artist had been imprisoned in the 80s for his refusal to do the military service. See: 'Ali Al-Wakwak', *Noon-Arts*. Online. Available at: <http://noon-arts.co.uk/artist/ali-al-wakwak>.

³⁹ Jenny Gustafsson, 'Battlefield Art', *Mashallah news*, 23 February 2012. Online. Available at: <http://mashallahnews.com/?p=7388>. Website accessed in June 2014.

⁴⁰ See interview with Naziha Arebi: 'Watch these Libyan flavours for national unity', *Your Middle East*, 20 June 2014. Online. Available at: http://www.yourmiddleeast.com/videos/watch-these-libyan-flavours-for-national-unity_24532. Website accessed in June 2014.

⁴¹ Phone interview with a Libyan cultural professional and architect, June 2014.

⁴² See annex.

⁴³ See the press releases from the Delegation of the European Union to Libya: 'Libyan National Library Restoration Project', 6 March 2014. Online. Available at: http://www.eeas.europa.eu/delegations/libya/press_corner/all_news/news/2014/2014030601_en.htm; and 'Director Michael Kholer visited Tripoli castle and discussed possible EU support for the library', 13 March 2014. Online. Available at: http://www.eeas.europa.eu/delegations/libya/press_corner/all_news/news/2014/20140313_en.htm. Website accessed in June 2014.

States' initiatives by providing funding and working in partnership with Member States cultural institutes, as noted above.

The Arab Fund for Arts and Culture (AFAC) is an important player, based in Beirut, Lebanon, and financed by public and private Arab, American and European donors.⁴⁴ The fund supports several Libyan cultural organisations and artists through funding and residencies. In 2012 and 2013, AFAC staff undertook a series of field visits to Libya to learn about local perspectives and trends on culture and present their grant opportunities.

⁴⁴ For more information see the official website: <http://www.arabculturefund.org/home/index.php>. Website accessed in June 2014.

CONCLUSIONS, PERCEPTIONS AND EXPECTATIONS

Based on these experiences, interviewees shared some key messages.

First, culture and the arts represent a way of ‘reinstalling’ trust among people and counteracting the negative emotions and state of mind that have built up after the political developments of the previous years.⁴⁵ This is reflected also in the way art spaces are conceived. Doshma, for example, an arts café and gallery that opened in 2013, was built free of any security barriers, as if to say ‘it is time to not be afraid, to open up to the outside world’.⁴⁶

Second, cultural events represent a way to make art accessible, in particular to young people, who see art as something very sophisticated and distant from them. It is also a way to let citizens experience public spaces they do not frequent often. An example is the night video arts tour organised by ARETE in the old Madina of Tripoli, which people normally tend to avoid after sundown.⁴⁷

Third, there are mutual benefits from exchanges with European artists. Inviting European artists and presenting Libyan artists’ work abroad helps to fight prejudices on both sides. Europeans can experience the richness of Libyan culture. For Libyan artists, who often have little exposure to foreign works, these encounters provide learning experiences to further develop their work.

Furthermore, some cultural organisations have now made themselves stable but sustainability and continuity are still challenging for many initiatives.⁴⁸ While ‘younger’ projects can learn from their more stable peers in Libya, this is also an area where European support and learning from European examples are both sought.⁴⁹

Finally, the security situation means that cultural operators are sometimes obliged to find compromises about the events they are organising, with some uncertainty as regards audience numbers. Due to the insecurity, it is difficult to expand activities to Benghazi.⁵⁰

Libya and Europe’s historical ties have left traces in the country’s culture, heritage,⁵¹ and language⁵² (as well as in those of some European countries). After decades of state control over

⁴⁵ Phone interviews with cultural professionals, June 2014.

⁴⁶ See interview with Muftah Abujadada, founder of Libya Design: <http://brownbook.me/cargo-collective/>.

⁴⁷ See: <http://english.alarabiya.net/articles/2012/11/11/248979.html>. Website accessed in June 2014.

⁴⁸ Phone interview with a Libyan cultural professional and architect, June 2014.

⁴⁹ Ibid.

⁵⁰ Arwa Abouon, ‘The Arete Foundation for Arts and Culture, interview with Reem Gibriel, Executive Director’, *Nafas art magazine*, May 2014. Online. Available at: http://universes-in-universe.org/eng/nafas/articles/2014/arete_foundation. Website accessed in June 2014.

⁵¹ ‘Libya’, *UNESCO World Heritage Centre*. Online. Available: <http://whc.unesco.org/en/statesparties/ly>.

interactions with the outside world, the revolution opened up new opportunities for cultural relations with Europe.

At present, cultural relations between Libya and Europe occur at the initiative of engaged individuals, in Libya and outside, with some support from external donors. Interviewees are aware that relations with Europe and Europeans are perceived differently inside the country and not always in positive terms. For this reason, they stress the importance of cultural work and education.

Cultural actors see the need to 'open up' Libya to Europe, Africa, and the world. They expressed the desire to learn from the experiences of European cultural organisations and artists. The sharing of experiences would help Libyan organisations to clarify their aims and think in a more long-term way. Favoured pathways include more exchanges, residencies and workshops with European artists and exhibitions.⁵³

In developing such exchanges, interviewees stress the importance of connecting Libyan practitioners with the European 'grassroots' or 'organic' arts scene, rather than hosting official and formal events. This way, art can reach young people and others beyond elite circles who have limited formal training and knowledge of arts.

Working on culture and arts goes hand in hand with developing education. The interviewees share the view that culture is necessary to tackle the lack of national identity of Libyans, but stress that investing in primary education is also necessary if cultural initiatives are to bear fruit.

Working on education means adopting a long-term and structured approach. It requires knowledge, research and data of/on current education practices and needs – for instance, in the South of the country, information of this type is currently not available, according to an interviewee.

Continuity and regularity of activities over time is seen to be indispensable. This means not only ensuring sustainable and lasting funding for cultural initiatives, but also structural interventions. While Libyan students can benefit from scholarships to study abroad, the development of a design academy in Tripoli was suggested by one interviewee. Copyrights and design rights and access to arts markets are issues that will need to be explored.

In recent months, the political and security situation has become precarious,⁵⁴ and the transition process has still to get back on track.⁵⁵ At a time when security is the top priority, artists and cultural professionals are struggling for attention, even though culture and education may hold one of the keys to unlock the stalemate that the country is facing.

⁵² Italian loanwords are used in the variety of Arabic spoken in Libya. See: Hussein Ramadan Abdu, *Italian loanwords in colloquial Libyan Arabic as spoken in the Tripoli region*, The University of Arizona, 1988. Online. Available at: <http://arizona.openrepository.com/arizona/handle/10150/184333>. Website accessed in June 2014.

⁵³ As the teaching of English was banned for years under Gaddafi, linguistic barriers are not uncommon for Libyan artists and populations in general. This dimension should be taken into account when developing actions. Some organisations already foresee employing translators/interpreters for their training sessions.

⁵⁴ For instance the 2014 elections, held on June 25th, were marked by some violent acts, including the assassination of human rights lawyer Salwa Bugaighis.

⁵⁵ Some observers spoke of 'disillusionment' of Libyans at the recent elections, see for instance: Chris Stephen, 'Disillusionment marks Libya's national poll', *The Guardian*, 25 June 2014. Online. Available at: <http://www.theguardian.com/world/2014/jun/25/libya-revolution-democracy-confusion-voters>.

ANNEXES

EU-Libyan joint programmes and initiatives, run by the Commission Headquarters

Euromed Heritage IV⁵⁶

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 euros, 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.

Duration: 2008-2012

Budget: 17 million €

www.euromedheritage.net

Euromed Audiovisual III⁵⁷

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.

Developped 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.

⁵⁶ Regional Programme covering the following countries: Algeria, Egypt, Israel, Jordan, Lebanon, Libya, Morocco, Occupied Palestinian Territory, Syria and Tunisia.

⁵⁷ Ibid.

Duration: 2009-2014

Budget: 11 million €

www.euromedaudiovisuel.net

Media and culture for development in the Southern Mediterranean region⁵⁸

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

⁵⁸ Implementation starts in 2014.