

ISRAEL COUNTRY REPORT

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EXECUTIVE SUMMARY

Israel has a lively contemporary culture that is also very variegated, because of the country's diverse population, whose origins lie in some 100 countries. Despite the fact that Israeli art and culture are very well-received around the world, the Israeli government does not attempt to project Israeli culture on a large scale abroad. The prioritisation of other policy areas, such as defence, limits funding for the arts and culture in external relations. The ministries and government agencies responsible for this domain, along with private actors, depend on funding from outside – mainly from Jewish organisations in the US, but also from the cultural institutes of individual Member States of the European Union (EU) as well as from the EU itself. Israel is a signatory of the 1995 Barcelona Declaration and a member of the Union for the Mediterranean and it is also a participant in the European Neighbourhood Policy (ENP). Israel was among the first countries to agree on an ENP Action Plan with the EU. However, the Middle East conflict has a strong impact on the EU-Israeli cultural relations. Also, the fact that Israel has not ratified the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (which is a key framework for the EU in its external action in the field of culture) represented an obstacle in the last few years to deepen EU-Israeli dialogue on cultural policy. It also prevented Israel from benefitting of the 2009-2010 Special Actions under the EU Culture Programme. The ratification of the Convention, however, does not figure as a political conditionality under the new Creative Europe Programme which will be open to all ENP countries (subject to a number of conditions, e.g.: framework agreement on the participation in EU programmes, etc.). The Israeli cultural stakeholders interviewed for this report would enthusiastically welcome the forging of a closer relationship with the EU, since European arts and culture are highly valued in Israel and since many Israelis feel 'culturally European'. The cultural and creative industries, particularly industrial and fashion design, present many potential opportunities for cooperation. In addition, the EU and Israel could benefit by exchanging experiences with the management of diversity, an area that offers opportunities for the two sides to learn from each other. However, any future EU strategy for Israel should take into account the heavy impact that the Middle East conflict has on Israeli society, and recognise that ethnic minorities – particularly the Israeli Arabs – must have to play a role within cultural cooperation programmes.

OVERVIEW

Since the establishment of the State of Israel in 1948, immigrants from about 100 countries have contributed to the forging of its diversified contemporary culture. There are a range of cultural minorities among the Jewish population (Russian and Ethiopian Jews), as well as the Israeli Arabs and religious ‘subcultures’, such as the Ultra-Orthodox Jews. While Hebrew and Arabic are the official languages of the State of Israel, over 83 languages are spoken in the country. As one observer has noted, ‘what makes Israeli culture so unique is that neither the State of Israel nor the many immigrants that arrive want to give up their own culture’.¹ The immigrants not only contribute to cultural diversity within Israel, but also maintain close relationships with their communities of origin around the world.

The diversity and quality of artistic expression on offer to international promoters is quite remarkable for a country of Israel’s size. Performances by Israeli theatre groups, orchestras and dance companies as well as screenings of Israeli films have attracted considerable critical acclaim at festivals throughout the world. In recent years several Israeli-made films have been successful in cinemas overseas. Israeli painting, sculpture and photography have also been featured at international exhibitions and have played important roles at biennales such as Venice, Istanbul, Johannesburg and São Paulo. In recent decades the quality of Israeli curatorial talent has also begun to attract international and an increasing number of Israeli art museum/gallery directors have been invited to participate in international festivals, conferences and seminars.

Hebrew literature in translation has reached appreciative audiences worldwide, e.g. works by Amos Oz, Aharon Appelfeld, A. B. Yehoshua, Yoram Kaniuk, Meir Shalev, Shulamit Lapid and Batya Gur. In recent years the writings of a new generation of writers including Irit Linor, Yehudit Katzir, Orly Kastel-Blum, Etgar Keret, Gadi Taub and David Grossman have also been published widely overseas.

Despite this international recognition, the budgets of the government’s cultural departments are very limited. According to the literature consulted for this report, the government has ‘little regard for exporting its culture abroad’, and ‘cultural exchanges are not a priority for the Government of Israel’.² The reasons for the inferior status of culture in external relations can be found in the unrelenting existential threats that Israel has faced since its establishment. During more peaceful periods, the Ministry of Foreign Affairs (MFA), which is responsible for cultural policy in external relations, generally has a budget for cultural diplomacy and international cultural exchange. However, this budget decreases significantly in difficult times, and the funds that are cut are transferred to the Ministry of Defence.³ In consequence, not only individual artists and non-governmental organisations, but also the cultural programmes of the government depend on foreign support.

¹ Ronit Appel, Assaf Irony, Steven Schmerz, Ayela Ziv, *Cultural Diplomacy: An Important but Neglected Tool in Promoting Israel’s Public Image*, The Interdisciplinary Center Herzliya, 2008, p.32.

² Ibid., p.39.

³ Ibid., p.42.

EXTERNAL CULTURAL RELATIONS IN THE CULTURAL POLICY CONTEXT

The government

The entities responsible for culture in Israel's external relations are the Ministry of Foreign Affairs (Division of Cultural and Scientific Affairs) and the Ministry of Culture, Education and Sports (MoC), along with local authorities, such as the municipalities of Jerusalem and Tel Aviv.

The Division of Cultural and Scientific Affairs (DCSA) in the **MFA** is Israel's principal agency for external cultural and scientific relations responsible for formulating and implementing the strategies and policies on culture in international relations.⁴ The Division of Cultural and Scientific Affairs is structured as follows:

- Arts and Literature Department,
- Department for Cultural and Scientific Cooperation,
- The Iberian Institute,
- Management and Budget Department.

The Arts and Literature Department is formally responsible for facilitating activities abroad to promote Israeli literature, theatre, dance, music (classical, choral, ethnic and popular), cinema, television and visual arts.⁵ Sub-departments manage each area; for example, the Literature Department works closely with the Centre for the Translation of Hebrew Literature, helps to plan Israeli booths at international book fairs and helps to coordinate trips abroad for Israeli writers and experts on Israeli literature. Similar activities take place in the other sub-departments: Israeli films and the producers, directors and actors participate in many international film festivals; theatre troupes are sent abroad under the auspices of the Foreign Ministry; many artists exhibit with the Ministry's support, and Israeli music is well represented abroad, in classical as well as 'light' music performances at various types of venues.

The Department of Cultural and Scientific Affairs also plays an important role, cultivating cultural relations with foreign countries in both academic and non-academic contexts and coordinating relations with supranational organisations and NGOs, such as the EU, UNESCO and the Council of Europe, in the areas of science, education and culture. Another objective is the strengthening of cultural ties with the Arab world, and with countries that until recently had few dealings with Israel. The Department also incorporates the Israel-Iberia Cultural Institute, which coordinates Israeli cultural activities (particularly music, visual arts, public lectures and film) in the Spanish – and Portuguese – speaking world.

⁴ 'Division for Cultural and Scientific Affairs', Israel Ministry of Foreign Affairs website: <http://www.MFA.gov.il/MFA/abouttheministry/pages/division%20for%20cultural%20and%20scientific%20affairs.aspx>.

⁵ Israel Arts Directory: <http://www.culture.org.il/directory/viewItem.asp?cat=1&subcat=1.1&idNum=7664>.

The **Ministry of Education, Culture and Sports** (MoC) is responsible for cultural policy within Israel.⁶ Within the Ministry, the most relevant department for culture is the **Culture and Arts Administration** (CAA) which cooperates closely with three national institutions – the National Council for Culture and Arts, the Council of Museums and the Council of Public Libraries. These organisations focus mainly on the development of culture within Israel, but a small portion of their work has also an international focus. The principal office of the CAA is the Culture and Arts Division which includes the Departments of Arab Culture, Druze Heritage, Dance, Literature, Music, Theatre, Visual Arts, Museums and Libraries.

Furthermore, the Ministry has a Religious Cultural Department which is responsible for the general development of Jewish culture, and an Orthodox Cultural Department which is concerned principally with the study of the Torah.

Government agencies

The government has established a number of agencies to assist in disseminating Israeli culture within Israel and abroad:

- The **Israel Antiquities Authority** is responsible for the preservation, restoration and protection of Israel's historical and archaeological sites, as well as for worldwide exhibitions.⁷
- The **Israel Youth Exchange Council** promotes activities vis-à-vis countries with which the MFA has signed agreements containing provisions for youth exchanges.⁸
- The **Institute for the Translation of Hebrew Literature** was set up to acquaint foreign readers and publishers with contemporary Hebrew literature. Under its auspices, hundreds of works of fiction, poetry, and drama, along with books for children, have been published in some 40 languages, including German, Welsh, Hindi and Chinese. The institute also publishes Modern Hebrew Literature and a biannual English-language journal. The projects of the institute range from assembling anthologies to organising translators' conferences and participating in international book fairs. In addition, the institute's computerised database and bibliographies of Hebrew-language literature in translation provide information to researchers worldwide.⁹
- The **Israel Music Institute**, set up by the National Council for Culture and the Arts, publishes and promotes original Israeli works of music, and disseminates information about them. Represented in 13 countries by local publishing houses, the Institute has standing cooperation arrangements with orchestras, choirs and artists in Israel and overseas, as well as with

⁶ Ministry of Culture and Sport website: <http://www.mcs.gov.il/English/Pages/About-the-Ministry-of-Culture-and-Sport.aspx>.

⁷ Israel Antiquities Authority website: <http://www.antiquities.org.il/>.

⁸ Euro Med Youth Programme website: <http://www.youthex.co.il>.

⁹ The Institute for the Translation of Hebrew Literature: <http://www.ithl.org.il/>.

numerous institutions, including the organisations responsible for planning a number of international events, such as the Artur Rubinstein International Piano Master Competition, the International Harp Competition, and the Zimriya World Assembly of Choirs and Choral Song Festival. The Israel Music Institute is a member of the International Association of Music Information Centres and the International Association of Publishers of Serious Music. Since 1992 it has been involved in the joint management of the Music in Israel Record Project of the National Council for Culture and the Arts – a project which focuses on the dissemination of Israeli music on compact discs.¹⁰

- The **Israel Film Centre**, a former division of the Ministry of Industry, now under the direction of the MoC, promotes filmmaking in Israel by both local and foreign producers and provides services which range from arranging professional contacts to offering financial incentives.¹¹
- The **Israel Film Service** is the Israeli government's film and television production and distribution centre. Over the past 40 years, the Israel Film Service has produced over 4,000 documentary films and won over 260 prizes at international film festivals. Productions include documentaries, docudramas and educational films spanning a wide range of topics concerning Israeli art and culture, history and geography. Co-productions with both local and overseas producers are regularly undertaken. The Israel Film Service also maintains a library of archival material available at standard international rates.¹²
- The **Spielberg Film Archive** at the Hebrew University of Jerusalem is the world's largest repository of film material on Jewish themes as well as on Jewish and Israeli life. Run by the university in cooperation with the Central Zionist Archives, its main activity is collecting, preserving and cataloguing Jewish films, and making the material available to researchers, film or television writers, and producers throughout the world.¹³
- The **Israel-Iberia Cultural Institute** researches and co-ordinates Israeli cultural activities (particularly music, visual arts, public lectures and film) in the Spanish – and Portuguese – speaking world. In Israel, the Institute organises international conferences to which prominent representatives from the field of culture in Spanish – and Portuguese – speaking countries are invited. The Israel-Iberia Cultural Institute publishes a biannual literary magazine entitled 'Carta de Jerusalem' and an annual activities report on the 56 institutes it operates abroad, with the title 'Suplemento de Información Cultural'.
- The guest house **Mishkenot Sha'ananim** functions as a centre for international conferences and symposia on academic and cultural themes, lectures, poetry and prose readings, and debates on topics of current concern. It contains a gallery for temporary exhibitions.

¹⁰ Israel Music Institute website: <http://www.imi.org.il/>.

¹¹ Israel Film Center website: <http://www.israelfilmcenter.org/>.

¹² 'Israel Film Service', *International Movie Database*. Online. Available at: <http://www.imdb.com/company/co0059547/>.

¹³ Steven Spielberg Jewish Film Archive website: <http://www.spielbergfilmarchive.org.il/about.htm>.

- Activities abroad are supported by the **Visual Arts Unit** within the DCSA. This office coordinates overseas exhibitions of Israeli art in conjunction with Israel's embassies around the world and participates in the organisation of Israeli exhibits for art biennials, such as Venice, Istanbul, Johannesburg and São Paulo. The Visual Arts Units also provides funds for artists, curators and art experts to travel overseas and lecture in conjunction with festivals and exhibits. Moreover, it assists Israeli museums with arranging exhibitions in Israel and abroad.¹⁴

In the context of Israel's external relations, culture is considered to be an 'effective ambassador' for the country. In addition to 'cultural diplomacy', the Israeli government is keen to encourage 'international cultural exchange' programmes involving Israeli artists, arts groups and arts organisations, with a view to promoting the Israeli cultural heritage overseas, encouraging cultural dialogue with foreign artists of all disciplines and promoting international understanding, peace and stability through cultural relations.

On the website of the Ministry for Foreign Affairs (MFA), Division for Cultural and Scientific Affairs (DCSA), culture in external relations is referred to very explicitly as follows: 'As part of today's changing world, the Israeli government is emphasising the role of culture, science and economics as an important means by which to develop relations with countries of the world'. As of 1994, the DCSA issued a directive mandating increased cultural, academic and scientific activity in the international arena, and focussing on the following objectives:

- 'Strengthen the peace process by developing and expanding cultural ties with the Arab world, and acquainting people with each other's culture;
- Develop cultural ties and activities with non-Arab Muslim States;
- Reach out to those places that until recently barely knew Israel, such as China, India, Korea, Japan, Russia and the other countries of the former Soviet Union and Eastern Europe;
- Strengthen ties and contacts with intellectual and artistic circles;
- Improve the quality of cultural life in Israel through greater interaction with the cultures of the world;
- Improve and expand activities in the field of education by promoting pedagogical methods, youth exchanges and sporting activities;
- Cultivate and strengthen scientific relations and exchanges and share Israel's experience and knowledge with the world scientific community.'¹⁵

But there is a manifest gap between theory and practice, and the relatively low profile of culture in Israel is a matter of deep concern for the ministries in charge. Two other facts have also contributed to this gap. Firstly, recent political developments and the stagnation of the Middle East

¹⁴ Visual Arts Unit, *Israel Arts Directory*. Online. Available at: <http://www.culture.org.il/directory/viewItem.asp?cat=1&subcat=1.1&idNum=7669>.

And 'Israel's Diplomatic Missions Abroad: Status of relations', *Israel Ministry of Foreign Affairs* website. Online. Available at: <http://www.MFA.gov.il/MFA/About+the+Ministry/Diplomatic+missions/Israel-s+Diplomatic+Missions+Abroad.html>

¹⁵ 'Division for Cultural and Scientific Affairs', op. cit.

peace process have created barriers to the implementation of the objectives outlined above. Although ‘strengthening the peace process’ in the Middle East is considered to be the top priority, Israel’s efforts to engage in cultural cooperation with other countries in the region face challenges which do not arise when Israel cooperates with Western countries. The *intifadas*, the Palestinian uprisings against the Israelis, have seriously dislocated contacts between Israel and its neighbours and made relations between Israeli Jews and Israeli Arabs even more difficult. Secondly, the ministries in charge of culture in Israel’s external relations have often ‘expressed frustration over its lack of significance in the Israeli government’s eyes’.¹⁶ Budget cuts over the past five years have led to understaffing at the MFA and the MoC, and to a sharp decrease in the funding available for cultural activities.

According to representatives of both ministries, the MFA’s has a budget of 1,000,000 ILS per year (210,000 euros), of which 13 per cent (27,000 euros) are spent on public diplomacy. About a half – 54 per cent – of that amount, or 14,000 euros, are earmarked for culture. Though the Israeli government funds some programmes, the vast majority of programmes are financed either by private initiatives in Israel or abroad, or by foreign countries. Even programmes that are organised with the logistic help of the Israeli MFA are usually funded privately or with the help of foreign countries.

Non-governmental transnational networks and **Jewish communities** abroad are important sources of funding. They support international cultural activities both within Israel and in other countries. Examples include:

- The Israel Institute in the US,¹⁷
- AIPAC, the American-Israel Public Affairs Committee,¹⁸
- Israel Project (IP) in the US,¹⁹
- Israel Advocacy Initiative (IAI),²⁰
- Britain-Israel Communications and Research Centre (BICOM) in the UK,²¹
- ILI, I Like Israel in Germany,²²
- Australia/Israel and Jewish Affairs Council (AIJAC) in Australia.²³

The following diaspora organisations also promote Jewish and Israeli culture abroad:

- Jewish Agency for Israel in more than 80 countries,²⁴

¹⁶ Appel et al., op. cit., p.37.

¹⁷ Israel Institute website: <http://www.israelinstitute.org/who-we-are>.

¹⁸ America’s Pro-Israel Lobby website: <http://www.aipac.org/about/how-we-work>.

¹⁹ The Israel Project website: <http://www.theisraelproject.org/>.

²⁰ The Jewish Federations of North America website: <http://www.jewishfederations.org/page.aspx?id=103093>.

²¹ Britain Israel Communications & Research Centre website: <http://www.bicom.org.uk/>.

²² ILI – I Like Israel e.V. website: <http://www.i-like-israel.de/>.

²³ Australia/Israel & Jewish Affairs Council website: <http://www.ajiac.org.au/>.

²⁴ The Jewish Agency for Israel website: <http://www.jafi.org.il/JewishAgency/English/Home/>.

- Jewish Federations of North America,²⁵
- American Jewish Committee,²⁶
- IsraFest Foundation, which organises annual festivals of Israeli films in major US cities and in other parts of the world.²⁷

Due to cultural ties with Jewish communities abroad, and to the financial support provided by those communities, the geographical focus of Israel's international cultural relations, according to MFA and MoC, is on the United States, Russia, Argentina, Brazil and Mexico.²⁸ But within Israel, interest is also growing in China, Japan and South Africa. Israel currently has cultural agreements with 75 countries, a third of which were signed in the last three years.²⁹

New agreements with other countries are being negotiated and prepared on an on-going basis. Cooperation programmes, which spell out in detail specific activities that are outlined more generally in the agreements, are renewed on a regular basis, usually every two to three years. It falls to the Department of Cultural and Scientific Affairs (DCSA) to represent Israel at the joint committees, negotiate agreements, and renew the cooperation programmes.³⁰

In addition, the **European cultural institutes**, along with the **EU**, play an important role as partners in intercultural activities and as sources of funding for those activities. Israel is of major importance to Europeans, for reasons rooted in both ancient and twentieth-century history of relations between Europe and the Middle East, and in European history. There is continuing and sustained European interest in the region, as well as the belief that Europe today is partly responsible for resolving the conflicts in the Middle East. This conviction is reflected in the extensive presence of European national cultural institutes and European governmental and non-governmental organisations in Israel, which has greatly benefitted the local cultural sector. The European national cultural institutes are important players in the cultural field and work closely with local institutions and NGOs. They not only promote their respective languages and bilateral relations, but also provide platforms for Palestinians and cultural activities organised by them.

Some intercultural projects are realised within a 'co-funding' framework, such as:

²⁵ The Jewish Federations of North America, op cit.

²⁶ Global Jewish Advocacy website: <http://www.ajc.org/>.

²⁷ Israfest Israel Film Festival, see at: <http://www.manta.com/c/mmspsn3/israfest-israel-film-festival>.

²⁸ In 2013, Israel was the guest of honour at the book fair in Guadalajara, Mexico. See Guadalajara International Book Fair website: http://www.fil.com.mx/ingles/i_invitado/i_israel.asp.

²⁹ For the list of bilateral agreements/cultural conventions signed by Israel, see: <http://mfa.gov.il/MFA/AboutTheMinistry/LegalTreaties/Pages/Bilateral-Treaties.aspx>.

³⁰ 'Division for Cultural and Scientific Affairs', op. cit.

- The BI-Arts – British Israeli Arts Training Scheme offers opportunities for exchange and development to professional UK and Israeli artists and is funded by the British Council, the MFA and MoC;³¹
- The Taglit-Birthright Israel arranges group trips to Israel for young Jews worldwide. It is funded by the government, private philanthropists, Jewish communities around the world and the Jewish Agency for Israel.³²

There are several international festivals which rely on a mix of funding from public and private sources, and on support from abroad,³³ for example the Israel Festival³⁴ which presents performances by Israeli and international artists throughout Israel for a few of weeks in spring, and the Red Sea Jazz Festival,³⁵ where international and Israeli jazz artists perform each year in late August.

Cities/Municipalities

Israel's big cities – Tel Aviv³⁶ and Jerusalem³⁷ – play an important role in international cultural relations which cannot be overemphasised. Tel Aviv is an economic hub, the country's financial capital and a major performing arts centre. It is known as ‘the city that never sleeps’ and a ‘party capital’, because of its thriving nightlife and youth-oriented atmosphere. The representative of the municipality of Tel Aviv stated that ‘Tel Aviv is not Israel’ – while Israel as a whole is becoming more and more religious, in Tel Aviv ‘art is the religion of the non-believers.’

Sovereignty over Jerusalem, meanwhile, remains one of the core issues in the Israeli-Palestinian conflict, and this conflict has an impact on the cultural scene in Israel: most Israeli artists prefer to work in Tel Aviv. However, both cities are home to organisations prominent in the Israeli arts scene, including cinematheques, theatres and music conservatories, which are funded in part by the municipalities and in part by the CAA.

The municipalities of Tel Aviv and Jerusalem, together with their respective art scenes, engage regularly with foreign entities, for example, through cultural exchanges or the hosting of cultural

³¹ ‘BIARTS – British Israeli Cultural Cooperation’, *British Council Israel* website. Online. Available at: <http://www.britishcouncil.org/israel-arts-culture-bi-arts.htm>.

³² Birthright Israel website: <http://www.birthrightisrael.com/Pages/Default.aspx>.

³³ ‘List of international festivals in Israel’, *Israel Arts Directory*. Online. Available at: <http://www.culture.org.il/directory/viewSubject.asp?cat=7&subcat=7.1>.

³⁴ Israel Festival website: <http://www.israel-festival.org.il/2010/>.

³⁵ Red Sea Jazz Festival website: <http://www.redseajazzeilat.com/en/>.

³⁶ ‘Culture and Arts’, *Tel-Aviv municipality* website. Online. Available at: <http://www.tel-aviv.gov.il/eng/visitors/Pages/CultureandArts.aspx?tm=3&sm=59>.

³⁷ ‘International Exchange Division Department of Social Activities’, *Jerusalem* website. Online. Available at: http://www.jerusalem.muni.il/jer_main/TopSiteJerueng.asp?newstr=4&src=/jer_sys/publish/showPublishEng.asp?pub_id=33091&father_id=33088&lang=2&cont=1314.

events. Town-twinning agreements are an important tool in building international relationships, along with a variety of artistic and cultural activities which take place within the Israeli cities.³⁸

Examples of cultural activities undertaken with the help of Israeli municipalities include:

- The **Jerusalem Film Festival**³⁹ hosts the Jerusalem International Film Festival and the Jewish Film Festival, and regularly brings international films to Jerusalem.
- The **Jerusalem Cinematheque** consists of an archive of thousands of films, a research library, viewing rooms and space for exhibitions. It presents regular international screenings, often in thematic cycles in cooperation with embassies, cultural institutions, and civic organisations and, when possible, with the participation of scriptwriters, directors and actors. Since 1984, it has mounted a yearly, non-competitive international film festival (the festival in May 2013 focussed on India).⁴⁰
- The **Red Sea Jazz Festival**, launched in October 1987, initiated by the Eilat municipality and supported by the Israeli Ministry of Culture, the Israeli Ministry of Tourism, the Port of Eilat, the Eilat Hotels Association, and several individual businesses who have agreed to be sponsors. It features music, theatre, and dance performed by groups from all over the world, for three weeks each spring.⁴¹
- The **International Poets' Festival Jerusalem**: both foreign and Israeli poets participate in this festival, held every two years. Poems by guests from abroad are read in the poet's native language, and a Hebrew translation is provided by Israeli poets. Other events include Israeli poetry written in English, Russian and French by recent immigrants or Israelis who have lived in the country for many years, translation workshops and lectures; poetry film screenings; special events for schools; and the publication of Hebrew-language anthologies of the festival's poems.⁴²
- The **Cameri Theatre**, the Tel Aviv municipal theatre, has a society of friends headquartered in Tel Aviv with branches in London and New York. The society supports the theatre's wide-ranging activities and assists in further projects such as 'The Peace Foundation' which brings young Israelis and Palestinians together to see one of the theatre's productions or 'Theatre in Education' which brings high school and university students to see plays, and helping to bring

³⁸ Tel Aviv has signed town twinning agreements with Izmir, Incheon, Almaty, Essen, Buenos Aires, Budapest, Bonn, Beijing, Belgrade, Berlin, Barcelona, Vienna, Warsaw, Toulouse, Yokohama, Lodge, London, Los Angeles, Moscow, Milano, New York, Sofia, Thessaloniki, San Antonio, St Petersburg, Philadelphia, Panama City, Paros, Freiberg, Frankfurt, Cannes, Chisinau and Cologne.

³⁹ Jerusalem Film Festival website: <http://www.jff.org.il/?CategoryID=361&ArticleID=163&sng=1>.

⁴⁰ Jerusalem Cinematheque – Israel Film Archive website: <http://www.jer-cin.org.il/Default.aspx?Lang=En>.

⁴¹ Red Sea Jazz Festival, op. cit.

⁴² 'International Poetry Festival', *Israel Arts Directory*. Online. Available at: <http://www.culture.org.il/directory/viewItem.asp?cat=7&subcat=7.1&idNum=8324>.

special-needs audiences to the theatre and assisting with the simultaneous translation of productions into foreign languages (English, Russian and Arabic). The Institute of Israeli Drama is part of the Cameri Theatre. It aims to promote Israeli drama in Israel and abroad and holds international conferences at which the works of Israeli playwrights are presented.⁴³

- The **Haifa Municipal Theatre** is a repertory theatre featuring Israeli productions, as well as foreign plays from both the classical and modern repertoires. The company has taken part in various international festivals, including the Venice Festival, the Berlin Festival, the Edinburgh Festival, the Amsterdam 'Open Door' Festival and the Chicago Festival. In addition, the company stages an annual Haifa International Theatre Festival for Children and Youth. It also holds symposia with actors, drama seminars, workshops for schoolchildren and teachers, activities for soldiers and special evenings featuring Russian immigrant artists.
- The **Acco Festival** is a theatre festival featuring premieres of experimental Israeli work. It consists of a competition between indoor performances, outdoor and street performances as well as international guest performances are presented.⁴⁴

Worth mentioning are the two largest Kibbutz federations – the United Kibbutz (TAKAM) Movement and the Kibbutz Artzi Movement. Both have cultural offices which coordinate the activities of kibbutz auditoria, galleries, museums and performing troupes throughout the country. They also collaborate through the Federation of Kibbutz Movements, which runs an active cultural programme.⁴⁵

In addition to the government and the municipalities, the European cultural institutes are important partners which assist with funding and cooperation: 'Berlin Dayz' in Tel Aviv, supported by the Goethe-Institut, was mentioned as an outstanding example of cultural exchange between cities.⁴⁶

⁴³ Cameri Theatre website: https://www.cameri.co.il/index.php?page_id=8.

⁴⁴ Acco Festival website: http://www.accofestival.co.il/home_eng.html.

⁴⁵ Kibbutzim Site: <http://www.kibbutz.org.il/eng/>.

⁴⁶ Goethe-Institut Israel website: <http://www.goethe.de/ins/il/lp/kul/mag/bd/deindex.htm>.

CULTURAL RELATIONS WITH THE EU AND ITS MEMBER STATES: REALITIES AND EXPECTATIONS

Although Israel is not geographically a part of Europe, several governmental and non-governmental stakeholders consider it inherently European in cultural terms. Israel also is a member of many European transnational federations and frameworks, and takes part in many European music and sport events. European Member States are important partners, especially in the film sector, which is playing a growing role in Israel's international cultural relations. Israel has co-production agreements with 20 countries, among them several EU countries, including the United Kingdom, France, Poland, Italy and Greece. Israel was also the first external partner to enter into co-productions with the French-German television channel ARTE.

The relations between Israel and the EU are governed by the EU-Israel Association Agreement of 20 November 1995, which came into force on 1 June 2000.⁴⁷ Cultural cooperation is laid down in Title VII of the Agreement (Cooperation on Audiovisual and Cultural Matters, Information and Communication). Israel is a partner in the European Neighbourhood Policy (ENP) and a member of the Union for the Mediterranean.⁴⁸ Israel was among the first wave of countries to agree on an ENP Action Plan with the EU.⁴⁹ The country participates in Euromed programmes such as Euromed Youth,⁵⁰ which promotes person-to-person contacts between civil society actors, associations and NGOs in the field of youth work. The same applies to the Euromed Audiovisual⁵¹ and Euromed Heritage programmes for cooperation in the audio-visual and cultural sectors (Annex II).⁵² In the field of higher education, Israel is eligible to participate in the EU programmes Erasmus Mundus and, on a self-financing basis, Tempus.

The fact that Israel has not ratified the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (which is a key framework for the EU in its external action in the field of culture) represented an obstacle in the last few years to deepen EU-Israeli dialogue on cultural policy. It also prevented Israel from benefitting of the 2009-2010 Special Actions under the EU Culture Programme. The ratification of the Convention, however, does not figure as a political conditionality under the new Creative Europe Programme which will be open to all ENP countries (subject to a number of conditions, e.g.: framework agreement on the participation in EU programmes, etc.). Overall, cultural relations between the EU and Israel are highly affected by the Middle East conflict. The EU believes that the creation of an independent, viable and democratic Palestinian state is in Israel's interest and considers Israeli settlements illegal under international law. The EU has

⁴⁷ *EURO-MEDITERRANEAN AGREEMENT establishing an association between the European Communities and their Member States, of the one part, and the State of Israel, of the other part*, 21 June 2000. Online. Available at: http://eeas.europa.eu/delegations/israel/documents/eu_israel/asso_agree_en.pdf.

⁴⁸ 'Political framework', *Delegation of the European Union to Israel*. Online. Available at: http://eeas.europa.eu/delegations/israel/eu_israel/political_relations/political_framework/index_en.htm.

⁴⁹ *EU/Israel Action Plan*. Online. Available at: http://ec.europa.eu/world/enp/pdf/action_plans/israel_enp_ap_final_en.pdf.

⁵⁰ 'Israel', *Euro-Med Youth Programme*. Online. Available at: <http://euromedyouth.net/Israel,60.html>.

⁵¹ Euromed Audiovisual website: <http://www.euromedaudiovisuel.net/>.

⁵² Euromed Heritage website: <http://www.euromedheritage.net/>.

insisted that it will not recognise any changes to the 1967 borders other than those agreed between the parties. The most difficult of these issues is Jerusalem. Israel has insisted that the city will remain its undivided capital, and is fiercely opposed to its re-division. Israel does not regard Jewish neighbourhoods in East Jerusalem as settlements, in contrast to the EU, which regards East Jerusalem as occupied territory subject to negotiations. In 2013, the EU adopted a binding directive according to which the Israeli government will be required to state in any future agreements with the EU that settlements in the West Bank, including East Jerusalem, are considered to lie outside the State of Israel. This is likely to have a deep impact in the realm of cultural cooperation. The directive guidelines prohibit the issuing of EU grants, funding, prizes or scholarships to Israeli entities unless a settlement exclusion clause is included.⁵³ Israeli institutions and bodies situated across the pre-1967 Green Line will be automatically ineligible.

However, in December 2013, the EU and Israel reached a compromise on settlement funding enabling Israel to participate in the Horizon 2020 Programme. The compromise ‘fully respects the EU’s legal and financial requirements while at the same time respecting Israel’s political sensitivities and preserving its principled positions’, according to a joint statement released by Israel’s Justice Ministry. Israel will have to contribute 600 million euros to the Horizon 2020 project in return for access to the wider funding pot. The deal makes Israel the only non-European nation allowed to participate in the scientific cooperation programme.

There are also concerns regarding the future of EU-Israeli cooperation on culture on the Israeli side. Representatives from the MFA and the MoC expressed the view that ‘in collaboration with the EU, there tends to be a certain discrimination against the State of Israel’: they feel that they are sometimes ‘excluded’ from EU programmes – although Israel, as a partner in the European Neighbourhood Policy, is eligible to participate – because the main focus is said to be cultural exchange with the Arab World, while Arabs refused to cooperate with the Israelis; this does not only apply to the Palestinians and the Arabs in nearby countries in the Middle East, but also to Israeli Arabs. Israeli government stakeholders feel that the EU acts with greater consideration towards the Palestinians/Arabs than the Israelis.

Officials expressed their fears that the EU – in focusing on cooperation with the Arabs and in excluding the Israelis – may contribute to widening the gap between Israelis and Arabs instead of bridging divides. They therefore proposed that a future EU strategy should refrain from requiring Israeli-Arab cooperation within programmes and projects supported by the EU. These should not be prescribed from outside. They claimed that the explicit propagation of ‘European values’ within EU programmes, for example ‘peace building’, ‘human rights’ and ‘Arab-Israeli dialogue’, should be de-emphasized, because of the sensitive and fragile political situation within Israeli society and in Israel’s relations with its neighbours.

⁵³ ‘Guidelines on the eligibility of Israeli entities and their activities in the territories occupied by Israel since June 1967 for grants, prizes and financial instruments funded by the EU from 2014 onwards’, *Official Journal of the European Union C 205*, 19 July 2013, pp. 9-11. Online. Available at: http://eeas.europa.eu/delegations/israel/documents/related-links/20130719_guidelines_on_eligibility_of_israeli_entities_en.pdf.

Despite these concerns, the ministries pay specific attention to cultural activities with Europe – not only because political relations with EU Member States are less strained than relations with countries in the Middle East, but also because of a shared history: many Israeli stakeholders – both governmental and non-governmental – consider themselves to be ‘culturally European’. In their view, culture is the belt that binds Israelis to Europe, and cultural exchanges are considered to be evidence of Israeli ‘membership’ in the Western world.

This ‘membership’ is considered to be important for Israeli society as a whole, in order to counterbalance new religious movements which tend to draw new boundaries and create new divisions within society. Israel looks to Europe and the EU with the expectation of being able to learn how diversity could be managed in a better way. Cultural exchange, along with training programmes supported by the EU, could help to foster a mutual learning process in the field of cultural diversity. Therefore, the ministries asked for more support from the EU, notwithstanding the fact that the 2005 UNESCO convention has not been ratified; and for more help to present a balanced image of Israel to the world: ‘Let the consumers of art see that the image of Israel is more nuanced than it appears in the media.’

Due to the limited availability of funding, most international activities can be carried out only with financial support from outside Israel – with the help of privately funded Jewish organisations, but increasingly with assistance from the European national cultural institutes, or the EU as such.

According to the government stakeholders interviewed, Israel’s ‘biggest secret’ – an area that holds great potential for European-Israeli cooperation in the future – is the field of design. This includes industrial design along with fashion and architecture. Examples of good practice include the cooperation, considered excellent, between ‘Minerva Israel’ and Europeana,⁵⁴ supported by the EU, and Euromed Youth, a ‘perfect partnership’ without any explicit political contents or aims. The project and the programme, according to the officials, could serve as models for any future cultural cooperation with Israel on an EU-wide level.

Israeli artists are very enamoured of the European cultural scene; according to many of them, ‘Europe is in the lead’. They mention in particular ‘diversity approaches’, ‘multiculturalism’ and ‘cross-disciplinary approaches’ as being characteristic of both European societies and art scenes, and consider these approaches to be ‘working models’ for Israeli artists. In addition, they feel ‘culturally European’ and would like to see relations with Europe strengthened through an increase in cultural exchange. They would like very much to intensify cooperation with European countries on the one hand, and with the EU as an entity on the other, particularly since, according to them, the Israeli government has changed direction over the past few years, and now awards funding on the basis of the government’s understanding of ‘politically correctness’. This means that it no longer supports any critical views on the Israeli society and particularly on Israeli politics. European partners are thought to be ‘more progressive’.

⁵⁴ Forum Minerva Israel website: <http://www.minervaisrael.org.il>.

Regarding a future common EU strategy, they express the wish that Israeli artists and stakeholders could be involved in the process of programme development right from the start, in order to be able to incorporate their own ideas into the programmes. In addition, they criticise the long lead times required to prepare for participation in EU programmes – which contradict to a certain point the artists' need to quickly find partners to cooperate with them on their own projects, and to find sources of funding for those projects.

They also ask for 'EU experts on the ground' in order to be able to establish personal contact with prospective partners. Hence the suggestion that a commission consisting of local stakeholders and EU experts be established to develop ideas and to decide together which projects should be supported. Furthermore, new programmes should aim to support capacity-building, help to build cultural institutions and improve sustainability.

The artists also propose that the EU should support networking among European and Israeli cultural institutions and artists in an effort to develop databases – and to open existing platforms in Europe to Israeli artists. The Israeli film sector in particular and the Israeli scenes in dance, theatre, and music, feel 'disconnected from platforms in Europe'. Given the multicultural nature of society in Israel, the artists favour a multilateral approach instead of a focus on bilateral relationships in international cultural relations. A common supranational strategy could also initiate creative cooperation between Israel and smaller European countries that have thus far not been involved in cultural activities in Israel, because they do not have cultural institutes, and bring 'fresh air from Europe' to Israel.

Special attention should be paid to the situation of the Israeli Arabs. The interviewed NGOs express the criticism that the Arab minority living under Israeli law often gets overlooked – by the Israeli government as well as by Europe. They ask therefore for active support from the EU within the framework of 'formation training for different ethnic minorities within Israel' and the introduction of a quota for their participation in future EU cultural cooperation with Israel. In addition, the translation of more books by Israeli-Arab authors into European languages could help to make them and their specific situation more visible.

CONCLUSIONS

Europe is highly valued within the cultural scene in Israel, because European art is considered to be a 'model' for Israeli artists, and because many artists consider themselves to be 'culturally European'. Therefore, Israelis hanker after an intensification of intercultural relations with Europe, whether on a bilateral basis with Member States or on a supranational EU level. While private actors and NGOs said they appreciate aspects of European society such as 'European diversity', 'European cross-disciplinarity' and 'European multiculturalism', government officials expressed concerns that the propagation of 'European values' within EU programmes, for example 'peace building', 'human rights' and 'Arab-Israeli dialogue', could contribute to increasing the divisions within Israeli society. Any future EU strategy on culture should therefore take into account the strong impact that the Middle East conflict has on Israel, and recognise that there are many groups, parties and 'subcultures' within the country, which have expressed different, and sometimes contradictory, needs and expectations.

In general, Israeli cultural actors – whether associated with the government or not – would like to be valued by the EU as equal partners. In particular, the artists would like to have more access to European networks and platforms, which could be coordinated on the EU level. They would like to see every EU programme developed in collaboration with Israeli partners, possibly within the framework of an EU-Israeli commission. At the same time, the cultural actors said, the programmes should aim to support capacity-building, help to build cultural institutions and improve sustainability. The EU must also take care to not exclude the ethnic minorities within Israel – of which Arabs make up the largest community. The exchange of experience in the 'management of diversity' – an area which by its nature presents opportunities for Israelis and Europeans to learn from each other – could provide a context for future cooperation.

ANNEXES

Annex I: Methodology and list of persons and institutions contacted

After the so-called ‘mapping’ phase, a consultation with several face-to-face interviews and two workshops was carried out in Jerusalem and Tel Aviv from 26-28 October 2013.

Interviewees

- **Iris Mor**, Director of the Cultural Department, Tel Aviv Municipality
- **Naomi Fortis**, General Director of ‘The Jerusalem Season of Culture’, Director of Culture Management Studies, Tel Aviv University
- **Tamar Gur**, International Relations, ‘The Jerusalem Season of Culture’

Government stakeholders

- **Rafi Gamzou**, Head of the Division for Cultural and Scientific Affairs, MFA
- **Donna Gobi**, Director of International Cultural Relations, MoC and Managing Director of the Israeli Film Service, Ministry of Science, Technology and Space
- **Roni Goldberg**, Department Head, Division of International Relations, MoC

Workshop participants

- **Susan Hazan**, Curator, Israel Museum
- **Drorit Gur Arie**, Director and Chief Curator, Petach Tikvah Museum of Art
- **Meira Yagid**, Chief Curator, Design Department, Tel Aviv Museum of Art
- **Karmit Galili**, Curator, Haifa Museum of Art
- **Sergio Edelsztein**, Director and Founder, Centre of Contemporary Art, Tel Aviv
- **Tami Vershazky**, Head of Innovation Centre, Shenkor College
- **Eyal Danon**, Director, The Israeli Centre for Digital Art Holon
- **Vardit Gross**, Director, Artport Residency
- **Amer Nakhleh**, Director, Beit Almusica
- **Melanie Atrash**, Fundraising and Projects Management, Beit Almusica
- **Gabriele Neuhaus**, Director, Clipa Theatre
- **Tal Kramer Vadi**, Programmes Director, Mishkenut Sha’ananim Cultural Center Jerusalem
- **Yael Cohen**, Producer, Moves without Borders
- **Moshe Shechter Avshalom**
- **Emmanuela Amichai**, Poet, Artist, Curator
- **Arkadi Zaides**, Choreographer
- **Dafi Altabeb**, Choreographer
- **Ghousoon Bisharat**, EU Delegation Israel
- **Iris Barner**, EU Delegation Israel
- **Olivier Tournaud**, Audiovisual Attaché, Institut français Israel

- **Sigal Yehuda**, Greenhouse Project, The New Fund for Cinema and TV
- **Sinai Abt**, Artistic Director, Doc Aviv International Documentary Film Festival
- **Katriel Schory**, Director, Israeli Film Fund
- **Renen Schorr**, Founder and Director, Sam Spiegel School of Film
- **Saron Paz**, Musrara School for Photography
- **Michal Eitan**, Bezalel Academy for Arts and Design
- **Irene Auge-Ben-David**, The Franz Rosenzweig Minerva Research Centre, The Hebrew University of Jerusalem
- **Rania Laham**, Deputy Director, Mossawa, the Advocacy Centre for Arab Citizens in Israel

Annex II: EU-Israeli joint programmes and initiatives

A. EU-Israeli cultural cooperation activities run by the EU Delegation⁵⁵

Title	Organisation	Partner	Start & end dates	Amount	Description
The Music Conservatory Project	Beit Almusica	Edward Said National Conservatory of Music Guildhall School of Music and Drama	11/2011 11/2013	310,000€ (77% of total)	The overall objective of the project is to contribute to creating adequate conditions for the development and integration of higher professional music education in the Palestinian Regional context while promoting international networking. Contact: Mr. Amer Nakhleh Director amer@beit-almusica.org +972 49501135
Investing in Palestinian culture in Israel and the oPt	Mossawa	/	12/2011 11/2014	400,000 € (80% of total)	The overall objective of the project is to empower a sustainable Palestinian culture community through the creation of a supportive political and institutional environment in Israel and the oPt. Contact: Mr. Jafer Farah Director mosawa@rannet.com 04-855-5901 /2
Music as a means for social change and inter-cultural dialogue	Polyphony	/	01/2014 12/2016	650,000 € (34% of total)	The overall objective of the project is to advance democracy in Israeli society, inclusive of the Palestinian minority, through cooperation between cultural actors. Contact: Hank Havassy Deputy Director hank@eshhar.co.il

⁵⁵ Information provided by the EU Delegation in Israel.

					050-5263025
Enhancing Working Conditions of Palestinian Arab Culture in Israel- an Interdisciplinary Approach	Arab Culture Association	/	03/2014 ...		The overall objective of this project is to improve the professional capacities of Arab culture players in Israel to increase job opportunities and income sources. Contact: Eyad Barghouti / Dr. Rawda Bisharat Attallah eyadba@gmail.com / aca1998@gmail.com / rawda_atallah@hotmail.com 972 4 6082352 972 52 5128116

B. EU-Israeli cultural cooperation activities run by the Commission Headquarters

Euromed Heritage IV ⁵⁶			
<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 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.</p> <p>Duration: 2008-2012 Budget: 17 million € www.euromedheritage.net</p>			
Name	Brief Description/Overall Objectives	EU Funding / Duration	Contact
ELAICH	ELAICH's <i>objective</i> is to raise awareness of cultural heritage by providing modern and innovative tools for teaching its essence to the general public, especially youth.	12/12/09 – 01/05/12 1,320,623 €	www.elaich.technion.ac.il

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

<p>Educational linkage approach in cultural heritage</p>	<p>For this purpose, a multi-disciplinary team – consisting of specialists in various areas of cultural heritage conservation and education from five highly-rated universities – has developed an innovative educational approach. Alongside traditional course materials, the ELAICH course uses modern e-learning applications and includes a substantial component of on-site work. The on-site work focuses on the study of selected built heritage site/s, and includes documentation and those investigations required to ensure the preservation of the site/s.</p> <p>During the development stage of the project, the ELAICH partners teach courses designated for the general public, including high school students, examining the teaching methods they have developed.</p> <p>To sustain the achievements of the project, an e-learning application has been developed. Through this application, a flexible system of courses is provided, suitable for students and their teachers. Using advanced media tools, this platform brings sophisticated scientific and conservation-related knowledge to the general public. It provides a virtual environment for intercultural dialogue, based on the Mediterranean cultural heritage, while also providing guidelines for teachers.</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>15/01/09 – 30/04/12</p> <p>919,121 €</p>	<p>www.asassat.com</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>		
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Euromed Audiovisual III⁵⁷

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.

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.

⁵⁷ Ibid.

⁵⁸ Implementation starts in 2014.

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

Annex III: Bibliography and references

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