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EGYPT COUNTRY REPORT

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EXECUTIVE SUMMARY

Egypt has for many years conducted an ambitious range of cultural diplomacy efforts at various levels: in multilateral organisations, through bilateral cooperation channels and through a systematic tourism policy that include heritage as a key component. In the years preceding the 2011 revolution, some signs of modernisation appeared but could not materialise in a genuine reform of the country's external cultural relations.

Following the popular uprisings of 2011, elections and the coming to power of President Morsi, culture became the object of numerous controversies and political struggles, making it difficult to detect clear trends in the country's policy on culture in external relations. What has been particularly noticeable, however, is the flourishing of non-state cultural initiatives connected to international partners and practice. Since President Morsi lost power in July 2013, Egypt has entered a new period of interim military rule.

Today, both the state-led cultural policy system of Egypt and its cultural sector are at a crossroads, between rebirth, restructuring and destruction, with very diverse and uncertain potential consequences for the country's external relations.

OVERVIEW

Large-scale people-to-people contacts, direct cultural exchange and cooperation between Egyptian and European cultural and scientific professionals have been nurtured for centuries through trade, wars, intellectual exchange, education and colonisation. Egyptians take this history for granted.

The state-led cultural policy was hit by the 2011 revolution, the economic crisis, and, in early 2013, by direct attacks from the Muslim Brotherhood leadership (up until the fall of President Morsi in July 2013). It had actually been under criticism for more than a decade from those who deemed the system authoritarian, 'Soviet-like', obsolete and cost inefficient. Following the return to power of secular forces with the support of the army, a new course on cultural policy seemed to be taken but it will require time to be assessed thoroughly.¹

Today, the principal official actors in the country's international cultural relations remain the Ministry of Culture (and to a lesser extent the Ministry of Foreign Affairs), as well as the Ministry of Economy and the Ministry of Tourism.² The Ministry of Higher Education is in charge of educational exchange and of the network of cultural attachés abroad. The Ministry of State for Antiquities (formerly the Supreme Council of Antiquities) oversees all archaeological sites and museums, as well as all the inspectors associated with them. It has a Publications and Documentation Department. With around 10,000 staff, it supervises relations with museums, archaeological cooperation and some cultural events. However, because it currently suffers from budgetary constraints and has been deeply affected by the decrease of tourism, its influence on external cultural relations has dramatically diminished.

Since the 2011 revolution the governmental authorities have sought to develop new approaches and visions of cultural relations with other countries but have been unable to implement these systematically. Appointed by President Morsi, Alaa Abdel-Aziz, the sixth Minister of Culture after the revolution, initiated a radical policy aiming at the dismantlement of the cultural policy system.³ This generated strong reactions from diverse cultural spheres and intellectuals, leading to the popular protests of June 2013.

The tourist industry thus remains the dominant force in cultural relations with foreigners; it represented around 15-20 per cent of the country's GDP before the revolution. It is driven purely by economic criteria and is quite disconnected from artistic, scientific and educational work. Indeed Egyptian independent cultural professionals consulted for the project unanimously consider that

¹ 'Upcoming Cairo conference to discuss culture, politics and the state' (three-day conference held in October to draft new cultural policies for Egypt), *ahramonline*, 23 September 2013. Online. Available at: <http://english.ahram.org/NewsContent/5/35/82313/Arts--Culture/Stage--Street/Upcoming-Cairo-conference-to-discuss-culture,-poli.aspx>.

² See overview of EU programmes in Annex II.

³ 'Alaa Abdel-Aziz: Egypt's 6th culture minister since 2011 revolution', *ahramonline*, 7 May 2013. Online. Available at: <http://english.ahram.org/News/70886.aspx>.

their work has nothing to do with tourism and that their not-for-profit cultural activity should not be associated with the political economy processes of the tourism industry.

The media and their role in international cultural relations are often underestimated and thus often omitted in discussions about cultural policy. This results in a knowledge gap on the role of TV, radio and web-based media and their contribution to international cultural exchanges.

The publishing, film and music industries (film and music production is estimated to be larger than that of all the other Arab countries combined) have the whole Arabic speaking world as their marketplace. They are therefore governed by business logic. The publishing industry, however, is now facing serious competition from Morocco. Also, the quality of films and musical products has been decreasing and experts consider that it is already lagging behind those of Lebanon, Morocco or Tunisia.⁴ The Egyptian film industry, which had grown rapidly in the early 2000s, was subject to censorship by a number of authorities before the revolution. No clear figures are available, however, with regard to the international component (shares of investments and income coming from outside the country, share of the public abroad, outreach strategies – if any – towards specific foreign audiences) of the Egyptian film industry.

In the currently uncertain political environment, and as a result of deeply entrenched mistrust towards government structures, the non-profit, non-confessional cultural sector, based in Cairo and Alexandria, mostly supported by national European and/or EU and other Western funders, has become a driving force in international cultural relations. Cultural professionals closer to Islamic circles (but not engaged with the Salafists or the Muslim Brotherhood) are also active and are supported by funders from within Egypt but also from the Gulf. One example of a different narrative on contemporary Salafists is provided by the group Salafyo Costa, whose members work on building a modern, attractive and joyful image of Salafists.⁵ The al-Azhar institutions also play a very significant role in Egypt's external cultural relations and have been part and parcel of political tensions following the 2011 revolution. Government and state-funded public agencies, such as the Opera House or the Cultural Development Fund created in 1989,⁶ have been the object of fierce political struggles since 2011 and their future role in the country's external relations is difficult to predict.

The Ministry of Culture is paradoxically both at the centre and the margins of the cultural sector in Egypt. It is still the leading interventionist structure, employing several thousands staff in state-funded institutions and cultural policy planning. It is, however, increasingly bypassed by other forces: the military (who have a stronger say on internal and external political priorities), the Foreign Ministry, the Tourism Ministry which represents a much stronger economic community, and even non-state cultural organisations.

⁴ Interview with Basma El-Husseyini, Cairo, June 2013.

⁵ Salafyo website (in Arabic): <http://www.salafyocosta.com/>.

⁶ *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. 70-72.

The country's major universities have so far maintained significant cooperation programmes with European countries. The Bibliotheca Alexandrina (affiliated to the Ministry of Education), in the premises of which the Anna Lindh Euro-Mediterranean Foundation for Dialogue Between Cultures is located, cooperates with regional and international networks and offers office spaces to them.⁷ The National Library also cooperates internationally with European countries.

The organisation El Sawy Culture Wheel, created in 2003, was the first private entity to stimulate a new interest for contemporary culture among young people traditionally disconnected from it.⁸ Founded by engineer, artist and cultural entrepreneur Mohamed El Sawy, it is a cultural space centre developed under the 15th May Bridge in the Zamalek area of downtown Cairo. It offers a wide range of cultural activities (theatre, cinema, art exhibition, workshops, library and training) and has become a reference in Egypt. It has launched a magazine, a radio station and its own El Sakia TV.

Al-Mawred Al-Thaqafy, headed by Ms Basma EL Husseyni, a pro-active civil society leader and former British Council employee, appears to be the leading non-governmental organisation in the field of cultural policy research and management for the MENA region, closely linked to Western (including European cultural institutes) cultural operators and networks like the European Cultural Foundation. Its regional Arab coverage, with the existence of national cultural policy groups, makes it a privileged stakeholder, with a regional and internationalised mind-set and modern working methods. The centre has heavily engaged in attempts to reform Egypt's country policy and is likely to remain a reference in the cultural policy field.⁹ There are numerous non-state cultural operators in Egypt, particularly in Cairo, who are active in a variety of fields and managing festivals, fairs or cultural events and performances. One of the most prominent recent urban festivals is the D-CAF festival (an international multi-disciplinary contemporary and performing arts event taking place in downtown Cairo in the spring), supported by the EU as well as EU Member States' cultural agencies and private sponsors.¹⁰ But little information is available about developments outside Cairo and more research is required in this area.

Historically, Egypt has long been the epicentre of Arab popular culture, as well as a hub for inter-Arab cultural relations with TV programmes and series, singing contests, and literature. Domestic political security and religious dynamics in Cairo and in Egypt thus affect not only the country's external cultural relations but also the cultural landscapes of other societies in the Arab world, as well as their external relations.¹¹

⁷ Ibid., p. 68.

⁸ El Sawy Culture wheel website: <http://www.culturewheel.com/eng/About-Us/About-El-Sawy-Culturewheel>.

⁹ *Cultural policies in Algeria, Egypt (...)*, op. cit., p.57.

Interview with Marwa Helmy, Cultural manager at Al Mawred Al Thaqafy, Goethe Institut, 100 voices project, 2012. Online. Available at: <http://www.goethe.de/ins/eg/prj/100/gal/egy/enindex.htm>.

¹⁰ Downtown Contemporary Arts Festival website: www.d-caf.org.

¹¹ 'As the centre of gravity of the Arab world, Egypt, due to its complex social structure, dynamic agencies, popular arts, and the intellectual seat of Sunni Islam, pushes ideas and principles into the international system that shape the preferences of Arab populations and, to a lesser degree, Muslim ones. The success or failure of Egypt's political actors, narratives, and the popular mobilisation behind them, has a spill-over effect that can move their equivalents in the region.' In 'Brothers in the

THE CULTURAL POLICY LANDSCAPE AND RELATIONS WITH THE EU

In the two decades before 2011, the hitherto controlling role of the state in all matters of cultural policy had already begun to wane, giving ground to civil society and private cultural initiatives.¹² This trend has become the norm, in a politically unstable context, where cultural policy and practice is now one of the most controversial policy domains in Egypt. Until 2011, Egypt's official external cultural policies were conducted by the authorities as a tool of education (free access to culture) and political influence in the Arab world (book fairs, films, music, and book publishing) and its immediate African neighbourhood (festivals on refugees). The relationships with Europe were, as far as incoming cultural offer was concerned, centred around tourism and cooperation on Pharaonic and archaeological heritage and language learning (strong presence of cultural institutes).¹³ As for outgoing foreign cultural relations, folkloric performing arts, heritage display and student exchanges dominated. The promotion of Egyptian culture was done through the network of Egyptian cultural centres in the world (the first ones were created in 1948), usually doubling up as the embassies' cultural offices and providing language courses. A number of them are located in Europe: London, Rome – the Egyptian Academy, Madrid, Paris, Athens, and beyond; there are centres in the US, India, Korea, Japan and Russia as well. Although their funding is limited, these centres remain a reference for events and cultural activities. According to cultural policy experts, the government's activities do not follow any specific strategy.¹⁴

Some knowledge gaps were highlighted during the consultation, and in particular the lack of systematic tools to analyse and understand the role and place of culture in the visions, programmes, strategies or work plans of political, economic, societal and religious forces. Existing official statistics were described by our informants as 'misleading'. In parallel, the country has hosted many foreign and international partner organisations (US foundations, European cultural institutes/agencies, universities and education structures) keen to cooperate with and support public cultural initiatives, but also increasingly, since the late 1980s and early 1990s, non-governmental efforts.

The Egyptian government and more recently the private sector, have historically developed dense cultural relations with the outside world in a variety of sectors, sometimes based on the Western model which inspired the country at the end of the nineteenth century: heritage (old and very developed archaeological international cooperation with France, Germany, Italy, the Netherlands, Spain and the US, UNESCO-funded National El Fustat Museum on Egyptian Civilisation/Nubian Heritage and Global Egyptian Museum), cultural events and festivals, audio-visual, etc.¹⁵ Many of the festivals and events are mentioned in the latest studies dated from 2009,

Hood: *Egypt's Soft Powers and the Arab World*, Amro Ali: *Egypt & Middle East Scholar*, 11 December 2012. Online. Available at: <http://amroali.com/2012/12/brothers-in-the-hood-egypts-soft-powers-and-the-arab-world/>.

¹² *Cultural policies in Algeria, Egypt (...)*, op. cit., p. 60.

¹³ Consultation workshop organised in Cairo, June 2013.

¹⁴ Interview with Basma El Husseini.

¹⁵ The Ministry of Culture had a Facebook page of Foreign cultural relations of Egypt until early 2013: <http://www.facebook.com/ForeignCulturalRelations>.

which took stock of the level and scope of these interventions.¹⁶ However, two years after the start of the 'Arab Spring', an appraisal based on more in depth research appears indispensable.

Cooperation with the EU in the framework of Africa-EU partnership on democratic governance between 2008 and 2013 did not bear much fruit because of disagreements between the two sides on the issue of the return of cultural goods from Europe to Africa. As co-chair of the partnership on democratic governance and human rights (within which cultural cooperation was included) Egypt played a strong role in this framework. During 2011 and 2012, the international relations department of the Ministry of Culture developed a strategy for external cultural relations, but this was never adopted. Based on the notion of cultural spheres/areas, it identified Europe as one of the priorities for Egypt with an objective of mutual recognition and 'rapprochement' between Egypt's culture and seven European cultural clusters.

In 2012, attempts were made by the Ministry of Culture to develop some cooperation with four European countries, Belgium, France, Germany, and Italy, in partnership with Bozar,¹⁷ in order to 'build bridges' between Egyptian and European cultures, but the project did not take off. Some cultural exchange took place in 2012 in Germany, when Egypt was the guest of the Berlin stock exchange international tourism fair. European countries were very active in the cultural field in 2011-2012, increasing their budget and trying to contribute to democratic transformations. The British Council and the Goethe-Institut developed regional projects aimed at supporting the independent cultural sector and young people;¹⁸ the Institut français further developed its French-Egyptian forum conceived as a space for debates.

The EU has supported civil society organisations and the cultural sector as part of its support to governance in the framework of its development cooperation programmes.¹⁹ An overview of EU cultural programmes in Egypt is provided in the annexes.

While President Morsi, elected in 2012, had been very proactive politically in Egypt's foreign policy, he did not really use the country's cultural resources abroad to gain more legitimacy or popular support, because his party felt rather uncomfortable with cultural themes and did not manage to create consensus on cultural issues that provoked heated debates (see section on current uncertainty below).

Egypt's current political instability made the research process particularly difficult. Yet it also provided an opportunity to try to grasp, in a context of uncertainty, what the main issues, challenges

¹⁶ *Cultural policies in Algeria, Egypt (...)*, op. cit., p. 60.

Bouquerel, El Husseyni, *Towards a strategy for culture in the Mediterranean*, 2009, p. 79.

¹⁷ Centre for Fine Arts, Brussels.

¹⁸ *The Revolutionary Promise: Youth voices from Tunisia, Egypt and Libya*, British Council & John d. Gerhart Center for Philanthropy and Civic Engagement, 2012. Online. Available at:

http://www.britishcouncil.org/d084_therevolutionarypromise_report_v4-5.pdf;

Transformation and Partnership Projects of the Goethe-Institut in Egypt and Tunisia, Goethe-Institut, 2012.

¹⁹ A policy that was criticised by a 2013 Court of Auditors report.

and priorities should be in the field of external cultural relations with Europe, keeping in mind its impact for the region.

It was acknowledged during the consultation in Cairo that the 2011 revolution was in many ways the result of societal changes initiated in the 1980s and 1990s by independent artists who had first decided, in an unprecedented manner, to shift towards a new freedom-oriented mind-set and a more open way of looking at culture and the Egyptian society. The role played in the years 2000 by El Sawy Cultural Wheel in particular was instrumental in widening the horizon of people on the fringes of Egypt's 'cultured' society who were rarely familiar with the potential of culture as a tool of emancipation.

Since the 'Arab Spring' of 2011, there has been a 'war on culture' in Egypt, mixed with confrontation of a diversity of political but also economic and business interests. For instance, the cinema and TV industries were badly affected by the instability induced by the revolution.²⁰

Other debates have touched upon concepts such as 'Islamic purposeful art' (some representatives of the Muslim Brotherhood questioning 'what is ethically good art') and 'free art' supported by other groups. The influence of other Arab countries upon the cultural sector is also notable. For instance Qatar was depicted as having been influential in the debate about 'good Islamic art'. These debates reflect deep questioning about Egypt's cultural identity, orientation and senses of belonging (what kind of Egypt do we want to be?).

For a number of experts consulted, the main challenge ahead is to make a choice about Egypt's cultural identity, its interest in following foreign or previous²¹ models (might they be from Egypt itself, other Arab countries like Tunisia, Morocco or Jordan,²² or belonging to European cultures). Some even considered that the 'next revolution will be the true revolution of Egypt fighting for its identity'.²³ However, the ongoing instability and political struggles in Egypt make the early adoption of a comprehensive cultural external strategy unlikely. In the meantime, what will prevail is ad hoc action in governmental initiatives, while most innovations will probably continue to emerge from the independent scene supported by foreign partners. Debates regarding the relevance and feasibility of the use of governmental cultural assets to develop new activities are ongoing amongst cultural professionals.

Ultimately, what is at stake in Egypt today is the consolidation of democratic practices. Ms Salma Mobarak (former Undersecretary at the External Culture Relations Department, Ministry of Culture) makes very clear links between the need to democratise access to culture and democracy promotion. In her mind, democracy is also the only way to fight against religious extremism.

²⁰ Interview with Catherine Cornet, February 2013.

²¹ Fauzi M. Najjar, Ibn Rushd (Averroes) and the Egyptian Enlightenment Movement, *British Journal of Middle Eastern Studies*, Vol. 31, No. 2, November 2004, pp. 195-213.

²² Quote from the consultation workshops held in Cairo in 2013.

²³ Quote from the consultation workshops held in Cairo in 2013.

In the long run, Egypt will continue its internal debates on its cultural policies in the framework of broader political transformations. Some political decisions will have to be made regarding, on the one hand, the continuation or not of state interventionism and, on the other, the need for more regulation of the burgeoning independent cultural sector. Until the revolution took place, independent cultural stakeholders were kept on the margins of the cultural and public space. With the end of the Mubarak regime, the demand for free culture has increased and the cultural sector is under pressure. While it has promoted the abstract concepts of democracy and freedom, it now faces the challenge of translating these ideas into concrete change and action (Ahmed El Tahar, DCAF). This proved particularly challenging under the rule of the Muslim Brotherhood. During the consultation workshops, there were heated debates about how cultural professionals should behave vis-à-vis the Muslim Brotherhood and Islamist groups. Some European participants shared their experiences and discussed, for instance, the question of engaging with Islamist figures from the cultural field. Other debates relate to culture and human rights in the country, linking cultural practice to legislation on family, gender roles and the place of women in society.²⁴

²⁴ *Cultural policies in Algeria, Egypt (...)*, p.63.

CONCLUSIONS, PERCEPTIONS AND EXPECTATIONS

During the consultation, a number of expectations and views of Europe, the EU and Europeans were expressed by participants and interviewees.

First, Europe is seen as too self-indulgent in its belief that Europeans know a lot about other cultures. The idea that cultural relations between Egypt and Europe were still tainted by the obstacles of ‘distorted stereotypes’ (illustrated by the visa policies for instance) was underlined.²⁵ ‘Before we were Muslim terrorists and now we are the young revolutionaries/we also have stereotypes about Europe as colonial powers with a hidden agenda to use us’, said one film-maker. The leading cultural activists of Cairo gathered for the Preparatory Action immediately approved this statement. This acknowledgement of persistent stereotypes on both sides was coupled with the willingness among non-state stakeholders, as well as former officials, ‘to show the contemporary side of Egypt, and not only its past and its heritage’.

The second salient message emerging from the consultation is that Europe is still seen as a very important partner for Egyptian stakeholders. This is the case for many reasons: geographical, historical, cultural, economic (including tourism) and political. Historically, Egyptians, through their Pharaonic, Hellenistic and Islamic cultures, have contributed to the development of European civilisation and therefore feel attached to it in many ways, on the basis of a cultural ‘common ground’ and the fact of existing along the same ‘historical continuum’.²⁶ However, some experts consider that Egyptians feel marginalised by Europe in its international cultural relations, which are now more oriented towards other partners and models (for instance in Asia). Although the Egyptian elite dealing with cultural affairs in Egypt tends to think first of Europe when considering international cultural relations, some state that ‘it is not necessarily the most beneficial part of the world for [them]’ and emphasise the need to turn to other developing countries which have more relevant experiences of political and societal transitions and transformations.

When asked why Europe matters in their external relations, independent cultural stakeholders unanimously took the relationship with Europe for granted. Yet they questioned the purpose of Europeans acting as donors and more particularly the bureaucratic approach of the EU in its relations with Egypt and the Mediterranean region. For instance there is strong criticism against the work of the Anna Lindh Foundation, and several calls for its closure were made (and all went unchallenged).

Third, the experience of cooperation exchange and relations with Europe is mostly felt through contacts with individual European Member States, their national representations and citizens. The presence of Europe in Egypt is materialized by a high number of tourists (70-80 per cent of tourists in Egypt are European, according to estimates given during the consultation), a number of private companies and, in Cairo, cultural institutes and embassies. Before as well as after the 2011

²⁵ This wording was used by an official of the Ministry of Foreign Affairs during the consultation workshop in Cairo.

²⁶ Wording used during the consultation workshops in Cairo.

revolution, European national cultural organisations have supported independent Egyptian cultural professionals financially and politically. This support is not uncontroversial amongst Egyptian stakeholders. While it is welcome and well perceived by those who depend on it, it is also viewed as a way of pursuing a political agenda consisting of encouraging ‘underground’ organisations (that remain hidden in times of repression and oppression) or unofficial ones that do not want, or cannot, engage in a dialogue with government. The work of cultural institutes and European agencies in Cairo is thus depicted in a very ambivalent manner. On the one hand, it is acknowledged that most of the work being done could not exist without European support; on the other, a lot of frustration can be felt because many of their expectations remain unfulfilled.

Consultation debates also touched upon the role of European organisations in Egypt, their *modus operandi* and their strategies. A variety of approaches were presented: many representatives of national funding organisations considered that they should continue to act the way they do, as funders of cultural initiatives coming spontaneously with their promoters, without necessarily trying to chase Egyptians partners and beneficiaries.

Member States’ national cultural institutes or agencies consulted in Egypt did not seem particularly concerned by the prospect of budget cuts. In the absence of such financial pressure, they do not seem to consider that further collective European action is an utmost priority. No specific added value of the EU as such was noted either by the consulted European cultural institutes, and there was a consensus among them about the value of their diversity and respective individual added values.

Fourth, the presence of the EU in independent external cultural relations is materialised through the funding of aid and cooperation programmes. According to the non-governmental stakeholders consulted, most of their funding comes from European donors or the EU.²⁷ Those who received EU funds do not complain so much about them and consider this funding important in their work. However, the perceptions of regional programmes making partnerships compulsory with European or other counterparts from the region were described negatively, as being disrespectful of the real intentions of projects promoters.

The independent professionals consulted by the consortium questioned the relevance of the EU (mostly because of bureaucratic procedures), in other words its capacity as a well-placed donor willing to support non-state cultural organisations’ infrastructure, core funding and rapidly disbursable initiatives. While acknowledging that they do need structural funding (but not necessarily expecting it from EU’s cumbersome procedures), several stakeholders insisted on the fact that they ‘need know-how transfers and not only funds’. They wondered about the added value of projects creating umbrella organisations, like the one on ‘restructuring the cultural scene in the MENA region’.²⁸

²⁷ See overview of EU programmes in Annex II.

²⁸ *Ibid.*

Yet, for the few who know the EU and receive funding from it, the Union represents, in the long term, a formidable potential of cultural relations with Egypt: the EU promotes values shared by westernised cultural stakeholders attached to them and it has the financial means to support long-term education or cultural policy reform programmes.

The consultation generated debates among participants on the reform of the cultural sector and cultural policies in Egypt in relation to the very existence and usefulness of institutions (Ministry of Culture, committees, state-funded cultural institutions such as the opera), public statuses and employment, the cost-free principle of cultural policy, access to culture and education to cultural practices, the absence of reliable statistics and of genuine inter-ministerial and whole-of-government coordination. The question of the EU's role in assisting in the reform of cultural policies in the long run was raised ('Can the EU help in the transformation of the cultural sector?').

Informants made many suggestions with regard to recommendations or ideas about what the EU, Europe or Europeans could do. On the Preparatory Action itself and the follow up to it, they suggested that more exchanges should be held between cultural professionals from Egypt and Europe on the very topic of culture in external relations. It would allow them to know better what Europeans think in all their diversity. This could be done during the conference scheduled as part of the Preparatory Action, but it could also be envisaged as a specific format of action consisting of regular direct exchanges between cultural professionals and policy makers, possibly in the margin of cooperation, training or co-creation programmes.

Regarding the role of culture in EU's external relations, our informants first opined that the EU and its Member States need to 'decide if culture is a tool of development and then to decide whether or not to integrate more into its plans.' If this was to happen, some experts reckoned that it would be a real breakthrough, since currently the EU and its Member States, according to them, 'ignore one another's work'.²⁹

As a comment on European self-indulgence, in their eyes, one priority for Europeans is perhaps to do more at home to enhance Europeans' knowledge and awareness of other cultures such as that of Egypt, in their own educational systems. They also suggested that Europeans think 'beyond Egypt' by targeting like-minded dynamic and creative individuals in the country who are eager to develop concrete outward looking projects rather than abstractly target the country as a whole. They also recommended a focus on global and universally relevant topics and values to be shared with all rather than on the current political and security context.

With that in mind, some considered the EU could contribute by developing approaches to facilitate 'synergies between official and unofficial' cultural actors with a view to contributing to the development of 'the cultural components of Egypt's external relations' 'as part of the European culture', 'reflecting the diversity of the Egyptian society' and 'against stereotypes conveyed by the mass media'. Some experts suggested that European organisations working in the field of culture could perhaps make more efforts to consider the diversity of Egyptian society (Arabic, Muslims,

²⁹ Interviews and consultations in Cairo.

Christians, Jews, Nubians, various ethnic groups), including the Muslim Brotherhood, Salafists (a suggestion not shared by all) or other communities and politicised forces/groups.

In the short term, there was a consensus on the need to support the sustainability (for instance by financing basic infrastructure and equipment) of independent cultural organisations while also contributing to their capacity building and professionalisation (training in fund-raising was specifically mentioned). In a quite similar vein, the prospect of having direct cooperation with professional counterparts willing to share and exchange knowhow and experience was highlighted. The first post-graduate degree on cultural management in Egypt is about to be launched in Cairo University for 2014-2016. It is a 2-year multidisciplinary and practice-oriented course targeting students about to work in the cultural sector as managers or project leaders. The curriculum will be in Arabic but knowledge of English will be required. The option of European/EU support was mentioned during the consultation.

With a view to democratising access to culture, S. Mubarak recommends that the EU supports, more massively and systematically (through cultural management training), talents and cultural non-professional organisations that have a direct impact on communities.

The need to re-work the legislative framework related to culture (from censorship to taxation of cultural activity, trade of cultural goods, audio-visual and distribution systems, new media) was mentioned by independent stakeholders as an area where the EU could also help.

Some points were also made about what *not* to do: many contrasted 'bureaucracy' and 'creativity', quoting inflexible and constraining EU calls for proposals instead of direct support to existing cultural projects and initiatives; the principle of acting in accordance to a political agenda related to specific political forces or leaders was also rejected, as well as approaches consisting of focusing cultural dialogue on differences rather than on commonalities.

In a rapidly changing political environment, the cultural sector in Egypt finds itself caught up in a range of ongoing political and societal movements that together embody all the dimensions of what divides and unites Egyptians: their heritage, their languages, their religions. In this uncertain context, cultural relations with Europe are being redefined by internal processes as much as by the way Europeans will decide to behave vis-à-vis Egyptian society in the field of culture.

ANNEXES

Annex I: Methodology and list of people consulted

The consultation mission to the country took place on 17-18 June 2013 in a very unstable context for the Egyptian cultural sector (serious controversy and tensions related to dramatic changes in the Ministry of Culture, marked by the occupation of its building and daily demonstrations) and in the midst of preparations for popular protests against President Morsi later in the month. This made the consultation process even more uncertain and difficult. The consultation was organised over two days and divided into four successive workshops (public officials, independent cultural professionals, former public officials, European cultural organisations). In total, 16 people participated in it, each for between two to three hours.

	Name	Organisation
1.	Mahmoud Ouf	Ministry for Foreign Affairs, Ass. Minister for International Culture Affairs, Ambassador

	Name	Organisation
1.	Tamer El Said	Film director, producer and actor, Cinematheque
2.	Hala Gala	Film director, script writer and producer, Semat
3.	Bassma El Hussein	Managing Director of Culture Resource (Al Mawred Al Thaqafy)
4.	Maha Mamoun	Founding board member, Contemporary Image Collective (CiC)
5.	Ahmed El Attar	Artistic Director, Downtown Contemporary Arts Festival (D-CAF)
6.	Dr. Hanan Badr	Assistant lecturer, Department of Journalism, Faculty of Mass Communication, Cairo University

	Name	Organisation
1.	Dr. Salma Mobarak	Assistant professor of Comparative Literature, French Department of the Faculty of Arts of Cairo University, former Undersecretary for External Culture Relations
2.	Dr. Hossam Nassar	Former director, External Culture Relations Department, Ministry of Culture

	Name	Organisation
1.	Maria Abreu Pinto	Embassy of Portugal in Cairo
2.	Anja Put	Embassy of the Netherlands
3.	Alejandro Ramilo Rodriguez	Programme Manager (Culture and Cultural Heritage), EU Delegation
4.	Dr. Hebba Sherif	Director, Pro Helvetia

The writing of this report was stopped in October 2013 with minor adjustments made since then.

Annex II: EU-Egyptian joint programmes and initiatives

The cooperation of the European Union in the field of culture with Egypt and the Region is structured around bilateral cooperation, regional programmes, global development initiatives and the EU programmes having external windows.

The cooperation with Egypt and the Mediterranean region started with the 1995 Barcelona Process (which included cultural provisions) which led to the Euromed Programmes in the Audiovisual and Heritage sectors. These cultural programmes have been a constant feature of the EU-Egypt cooperation since 1998.

In the region, this cooperation has been complemented at the national level by – sometimes – large development cooperation programmes, financed under bilateral programmes. For the time being only two countries count with bilateral programmes in the field of culture in the Mediterranean region: Egypt (3 million € for the promotion of cultural diversity and creativity in Egypt) and Algeria (21.5 million € for the protection and promotion of cultural heritage). Tunisia is working on the preparation of an upcoming Programme. The EU has also approved 2.5 million € intervention for the protection of Syrian cultural heritage, showing the commitment of the EU and National Authorities to the integration of culture in development interventions.

Finally, the EU programmes or the global instruments (such as Investing in People) had little impact in Egypt or the region due to the very limited resources devoted to the sector and the large geographic scope of the calls for proposals.³⁰

A. EU-Egyptian cultural cooperation activities run by the EU Delegation³¹

A.1. Ongoing bilateral programmes with Egypt

A.1.a Support to cultural diversity and creativity in Egypt (3 million €)

The global objective of the Programme ‘Support to Cultural Diversity and Creativity in Egypt’ is to give a new impetus to the cultural sector in the new political context, with a particular focus on modern cultural expressions.

The Programme intends to contribute to the implementation in Egypt of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) which both the EU and Egypt are parties to. This Convention intends, among others, to create more suitable conditions for the sector to thrive in, promote intercultural dialogue and reaffirm the importance of the link between culture and development for all countries, particularly for developing countries.

The bulk of this Programme consist of a direct contribution to the **Bibliotheca Alexandrina** (BA), the most prominent public operator in the field, for a project reinforcing its role and aiming at giving a new impetus to the cultural sector in a new political context – with a particular focus on

³⁰ Information provided by the EU Delegation to Egypt.

³¹ Ibid.

modern cultural expressions. This Programme will also finance a **Call for Proposals** for different stakeholders involved in the development of the sector. More particularly the call will contribute to:

- Encourage access to a wider range of cultural goods and services, including the independent ones, and promote cultural diversity, intercultural dialogue, in the context of civil society empowerment and community involvement;
- Strengthen capacities of cultural actors for the development of a sustainable, dynamic and creative cultural sector contributing to economic growth.

This Call is currently under preparation.

A.1.b Annual support to the development of the sector

Since 2007, the EU has allocated on yearly bases some funds to strengthen the culture sector through different partners. The total amount spent until now is of 2 million €. Most of this funding is made available through calls for proposals. Other targeted operations include the support to festivals and our cooperation with International Organisations.

Annual Calls for Proposals 'Europe-Egypt Cultural Cooperation'

Eligible applicants are not only NGOs but also private and public entities. Typical sector of intervention were: performing arts (namely contemporary dance and music), film industry and cultural heritage. Projects finance activities with particular added value in terms of development, promotion of cultural diversity and intercultural dialogue.

Direct Support to Festivals

Since 2010, the Delegation annually contributes to the organisation of the annual Panorama of the European Film, organised by MISR International. The 6th edition took place in October 2013 and counted with an EU support amounting to 35,000 €.

In 2012, the Delegation contributed with 9,000 € to the Egyptian and European Film Festival of Luxor. This EU support served to allow the subtitling in Arabic of the European Films presented at the Festival. 30,000 € were allocated for its 2nd edition in January 2014 to reinforce its visibility and projection.

Cooperation with International Organisations

In cooperation with UNESCO, some projects were implemented to promote culture as a tool for development, in cooperation with the relevant Egyptian authorities. The most recent one aims at the implementation of the 'Culture for Indicators Development Suite' in Egypt, a comprehensive tool to assess and present the contribution of the cultural sector in Egypt's overall development. Other interventions with UNESCO, a good partner to link authorities and stakeholders, are also on the pipeline.

A.1.c Cooperation with the national authorities (TAIEX/Twinning)

On cooperation with state institutions, the EU is currently working on the preparation of set of interventions (workshops, study visits) in the following fields:

- Cultural heritage management;
- Fight against illicit trafficking.

A twinning on cultural heritage might be prepared as a follow-up measure to enable the Egyptian Ministry of State for Antiquities to deal with the challenges of post-revolutionary Egypt in protecting their cultural heritage.

A.2 Ongoing regional programmes

Media and Culture for Development in the Southern Mediterranean (11 million € for the Cultural Sector)

A new regional programme will publicly launch its activities in 2014: the '**Media and Culture for the Development in the Mediterranean region**' Programme. Its cultural component will focus on fostering cultural policy reform, reinforcing the capacity of cultural policy makers and promoting investment and the development of cultural operators' business capabilities (see also [Annex II.B](#) about EU-Egyptian cultural cooperation activities run by the Commission Headquarters).

Anna Lindh Foundation for the Dialogue between Cultures (Regional – 21.7 million € for 2005- 2015)

The EU finances a regional project 'The Anna Lindh Foundation for Dialogue between Cultures (ALF)' (covering 43 EU and Mediterranean Countries). The Foundation intervenes in many different areas related to the dialogue between cultures including cultural cooperation at regional level.

Cooperation in Urban Development and Dialogue – CIUDAD (17 million €) 2008-2013

CIUDAD is a regional Programme in the EU Neighbourhood that aims to help local governments in the ENPI region to enhance their capacity to plan for sustainable, integrated and long-term urban development using good governance principles. As cultural heritage is party of the urban fabric, the EU is supporting **5 projects on cultural heritage and sustainable tourism** with Arab countries (total amount 2 million €).

A.3 Upcoming initiatives

Support to the development of Culture and Creative Industries and Clusters in the Southern Mediterranean (5.6 million €)

The objective of the project is to foster entrepreneurial co-operation in the Cultural and Creative Industries (CCI) notably through the promotion of promising pilot initiatives demonstrating contribution to inclusive growth. The implementation will be done by UNIDO and will start in 2014.

MEDINAS 2030 Rehabilitation of Historic City Centres in the Mediterranean Region – Regional Programme

Medinas 2030 is an initiative that unites international organisations, investors, town associations and experts to renew awareness on the importance of addressing the issue of the rehabilitation of the historical city centres or ‘medinas’ for the sustainable development of Mediterranean cities. The European Investment Bank and the FEMIP are working on the constitution of new funding mechanisms for the safeguard of traditional medinas within the context of the current urban challenges and promote sustainable development.

The first phase (assessment) has been concluded. Investment projects should be formulated with the contribution of investors and IFIs.

A.4 Closed and ongoing regional and global initiatives

Euromed Heritage IV (17 million €) 2008-2013

The Euromed Heritage IV was a programme providing assistance in the field of Cultural Heritage to the following 10 Mediterranean target countries: Algeria, Egypt, Israel, Jordan, Lebanon, Libya, Morocco, Palestine, Syria, and Tunisia. From 1998 to 2013 the Programme benefitted from a total budget of 57 million €. Euromed Heritage is the flagship EU Programme for Cultural heritage and sustainable development.

Through multi-disciplinary cooperation, exchange of good practices, training and networking, actions, Euromed Heritage encouraged among others: the inventory and protection of the tangible (hammams, manuscripts, audiovisual archives, ancient theatres, Phoenician maritime routes, etc...) and intangible heritage. The programme contributed not only to promote education and access to culture but also encouraged the appropriation of local populations to their cultural heritage and promoted local economic development (in terms of job creation). Finally, the Euromed Heritage IV Programme provided with technical assistance through seminars, conferences and ad hoc missions (see also [Annex II.B](#) about EU-Egyptian cultural cooperation activities run by the Commission Headquarters).

A.5 Other relevant informations / further interventions

The EU supports cultural heritage in other key areas of its cooperation with Southern Mediterranean countries through cross border cooperation (CBC programmes), support to the development of civil society organisations and local authorities (Civil Society programme), education (Erasmus Mundus) and traffic of art works (through the regional programme Euromed Police) and science (through the 7th Framework Programme for Research).

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

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
'Witness the past: education programmes for the public and CH professionals on illicit trafficking of antiquities'	The project proposes to develop a didactic museum programme aimed at children, 'Witness the past', with a special programme for blind children that highlights the importance of proper archeological excavations to understand the historical value of cultural poverty. Activities will also focus on the education of cultural heritage professionals on the state of the art scientific tools to help authenticate and fingerprint stolen antiquity.	199,745.00 €	http://eacea.ec.europa.eu/culture/funding/2009/call_strand_13_2009_en.php
Cultural Conversations	Cultural Conversations will see large-scale cross art from work developed between cities, cultural operators, artists, young people and communities. The main projects objectives are to provide opportunities for the mobility of European/Mediterranean Rim artists and their work, deliver arts workshops to a diverse range of participants, develop a series of high quality large-scale outdoor cultural celebrations/festivals, bring together young people from across Europe and beyond to work with professional artists, develop work with an emphasis on encouraging intercultural dialogue.	127,550.00 €	http://eacea.ec.europa.eu/culture/funding/2009/call_strand_13_2009_en.php
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 wants 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 €	http://www.seefoundation.org/

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 1st 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

Euromed Heritage IV³²

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.

Duration: 2008-2012

Budget: 17 million €

www.euromedheritage.net

³² Regional Programme covering the following countries: Algeria, Egypt, Israel, Jordan, Lebanon, Libya, Morocco, Occupied Palestinian Territory, Syria and Tunisia.

Name	Brief Description/Overall Objectives	EU Funding / Duration	Contact
<p>Siwa & Tangier</p> <p>Cultural heritage for a better life</p>	<p>The protection and promotion of tangible and intangible cultural heritage, as an expression of cultural diversity, has been recognised by UNESCO Universal Declaration on Cultural Diversity, 2001, as a driving force in sustainable development, an asset to contribute to poverty reduction, mutual understanding and peace-building. Tangier, with its historical and multicultural Medina, and Siwa, an ancient oasis in the western desert of Egypt, are linked in this proposal through their important cultural heritage and eventually the lack of a strategic plan for the preservation and enhancement of their centennial cultural specificities.</p> <p>The <i>overall objective</i> of this project is to preserve and enhance the local cultural heritage in Morocco and Egypt within a sustainable development framework: the challenge of the action is to leverage on the basic principles of sustainability – such as participation, local ownership and knowledge dissemination. The action aims at promoting better knowledge and understanding of the local cultural asset, thus creating effective management tools for sustainable safeguard of the tangible and intangible heritage of the specific culture in Tangier and Siwa.</p> <p>The <i>final beneficiaries</i> of the action will be the whole population of Siwa and the Medina of Tangier, mostly women and youth. The project is carried out by the Italian NGO COSPE in partnership with SCDEC (Siwa Community Development and Environment Conservation), a local NGO involved in sustainable development programmes in Siwa and Al Boughaz, a local cultural association engaged in preserving the historical heritage of Tangier and its Medina.</p>	<p>01.03.09 – 02.10.13</p> <p>951,708 €</p>	<p>www.siwatanger.com</p>
<p>MedLiHer</p> <p>Safeguarding Mediterranean Living Heritage</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 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</p>	<p>05.01.09 – 01.04.13</p> <p>1,338,279 €</p>	<p>www.unesco.org/culture/ich/index.php?pg=00233</p>

	<p>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>Manumed II Of manuscripts and men</p>	<p>Millions of manuscripts are preserved in Mediterranean countries' libraries and archives, most of which are in a problematical state of conservation as a result of the deterioration of materials, the lack of care, and the absence of preventive conservation strategies. In addition, the illicit traffic of these objects is constantly growing to the benefit of a criminal and prosperous market. The richness and variety of these manuscripts is invaluable, as they represent the written elements of both vernacular and ancient languages on which Mediterranean civilisations are founded. Today, this linguistic diversity is threatened by the omnipresence of western media, which is unfavourable to the flourishing of vernacular languages and which risk disappearing in the short term, as a result.</p> <p>The MANUMED II project intends to contribute to the preservation of the diversity of the written heritage, and its corollary, language, as an intangible heritage. It will also give priority to training in the field of cultural heritage and will particularly focus on involving the youth in the development of contemporary solutions, on paying more attention to national and minority languages in the region, and on supporting craftsmen who work in the domain of manuscripts and are still practicing ancestral techniques. A shared Virtual Library of the Mediterranean, multi-lingual, multi-alphabetical, written and acoustic, will also be implemented within this project.</p> <p>The project's partnership is based on previous collaboration between its member institutions.</p>	<p>13.12.08 – 13.05.13</p> <p>1,740,841 €</p>	<p>www.manumed.org</p>
<p>Hammamed Raising awareness for the hammam as a cultural heritage for the Mediterranean area and beyond</p>	<p>The whole Mediterranean region shares a common object of cultural value – the hammam, the public Turkish bath.</p> <p>The hammam has very specific features which reflect its importance and call for its promotion among the public: it is an architectural legacy and a living cultural heritage and as such it combines tangible and intangible heritage; it is well embedded in urban communities, filling an important role for neighbourhoods and, in many cases, for the Medina as a whole, and yet it runs the risk of disappearing.</p> <p>The <i>main aim</i> of Hammamed project is to raise awareness of the hammam as a common cultural heritage in the Mediterranean area and beyond mostly through public awareness raising activities, conferences and workshops, dissemination activities and specific actions for two</p>	<p>01.01.09 – 01.04.12</p> <p>1,193,470 €</p>	<p>www.hammamed.net/index.html</p>

	<p>selected hammams (Hammam Ammuna in Damascus and Hammam Saffarin in Fez).</p> <p>Among the <i>expected results</i>, social studies, rehabilitation design on ecological basis, hammam and neighbourhood days in Mediterranean cities, an exhibition and a documentary film.</p> <p>The <i>target group</i> will be the scientific community of hammam related disciplines, selected governmental agencies and local population (especially youth, students, and women) and stakeholder representatives (teachers and hammam staff).</p> <p>The partnership of Hammamed project is headed by Oikodrom, the Vienna Institute for Urban Sustainability, in association with the University of Liverpool, the French Institute for Near East of Damascus and ADER (Agence pour la Dédensification et la Réhabilitation de la Medina de Fès).</p>		
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Euromed Audiovisual III³³

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 region³⁴

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.

³³ Ibid.

³⁴ Implementation starts in 2014.

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