



Exploring Mobility around The Mediterranean

Symposium

1-2 June 2011

Amman, Jordan





Ironically enough, our symposium which aims to explore mobility became in itself mobile as it explored a world of radical change and revolutions too fast for us to follow. We were planning to organize it on 4 and 5 February 2011 in Alexandria, Egypt, alongside the 8th round of the Creative Forum for independent theatre groups planned during the same period. The escalating (and exciting) events, yet precarious situation in Egypt at the time of the revolution, inevitably forced us to postpone. When finally we were able to set a new date, we were faced with the volatility of the political environment in Egypt and we couldn't risk yet another last minute change for whatever reason. We finally decided to convene the Symposium in our home turf in Amman, Jordan. These changes have inevitably affected the program since some of the speakers had alternative preset engagements. Nevertheless, the majority have confirmed, ensuring that this Symposium, which has endured mobility rather than remain static in light of the radical changes in the region today, will convene with a unique group of speakers and participants who have remained committed to this collective endeavor invariably challenging the obstacles to mobility around the Mediterranean.

This Symposium is organized as part of the Istikshaf program, a cooperation project led by The Arab Education Forum – Safar Fund and the Roberto Cimetta Fund.

Istikshaf partners: The Arab Theatre Training Center, Al Balad Theatre, Studio EmadE din, Dramatiska Institutet (Stockholm Academy of Dramatic Arts).

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Symposium Exploring Mobility around the Mediterranean

There is an evident shortage of literature and knowledge about mobility as a tool for learning, dialogue, and artistic exchange and as a new-old paradigm around the Mediterranean basin. The Istikshaf program aims, through various tools including this Symposium, to expand on and develop a renewed understanding of contemporary mobility by bringing together people able to think mobility in its widest sense. The symposium will focus the discussion on key areas such as concrete needs in relation to artistic mobility and mobility for long life learning around the Mediterranean.

To ensure the widest possible participation of stakeholders, the call for papers was widely disseminated in Arabic, English and French on July 22nd 2010 to the consolidated mailing lists of all the partners. It was featured on several internet and media outlets including the following:

On the move, Lab for Culture, Safar Fund, BJCEM-The International Association of the Biennial of Young Artists from Europe and the Mediterranean, EMYAN- Euro- Med young Artists network, Babelmed, Citizens of Culture, Leaders of Tomorrow, and Ashkal Alwan- the Lebanese Association for plastic arts.

85 papers were received in English, Arabic and French. Out of the 85, 40 were shortlisted (17 Arabic, 12 English and 11 French) and the Symposium selection committee selected 17 to be presented at the Symposium. Furthermore, an additional 10 individuals and organizations were invited to enrich the roundtable discussions and experience sharing.

The Symposium program reflects the main themes that the Istikshaf platform aims to highlight, namely, the need for in-depth research on the implications and impact of mobility on the art scene and community development combined; and the kinds of policies that are needed on the governmental, para-governmental, NGO, and community levels to promote mobility for learning and community development. The project partners hope that this Symposium will spark an increased interest in exploring mobility in the region as well as a launch pad for a pan-Mediterranean mobility platform involving all relevant stakeholders.

Istikshaf The Mobility Platform of the Mediterranean

Istikshaf is an interactive platform for the questioning of and reflection on artistic mobility around the Mediterranean, as well as providing mobility opportunities for artists across the Mediterranean divide.

Istikshaf's main areas of focus are:

Mobility operators networking

To bring mobility funds together (or other kinds of organizations supporting mobility) in order to find common actions and tools; to use and develop the complementarities; increase efficiency; exchange good practices and challenges; develop a better understanding of the context; and set up an innovative scheme to support mobility embedded in lifelong learning and local development.

Indicators of mobility: tools to evaluate our work & ensure quality mobility

Mobility is a long term process, thus measuring the impact and outcomes of mobility is always a challenge, especially that the Istikshaf platform and partners view mobility as a tool for development and growth. Istikshaf aims to research and discuss what quality mobility is. Mobility operators need to share their know-how as well as enhance their evaluation tools (quantitative and qualitative indicators.)

Creation of efficient and cooperative communication tools

On the operational level what are the tools and resources that can be shared to reach better cost effectiveness: Technical assistance; sharing resources and knowledge between mobility operators; integrating alumni databases; ensuring consistent and valuable communication with the alumni in particular and the community in general; and explore ways in which mobility experiences are shared/ Multiplied/ transmitted.

Community involvement and mainstreaming mobility

Developing and enhancing a common "Mobility Alumni" consisting of the beneficiaries of mobility grants from the various organizations who wish to be involved in sustainable action for increased opportunities for mobility as a learning/ creative tool for artists and community activists.

Producing printed and online resources on artistic mobility in the region

The platform aims to produce content in relation to mobility, initially by the symposium and later as an ongoing process online through continuous research about concrete needs in relation to artistic mobility and mobility for long life learning, in addition to compiling already existing studies about mobility, present good practices, and benefits for the art sector/ community.

The Arab Education Forum/Istikshaf Program
Report on Mapping Mobility Operators Around the Mediterranean
Executive summary

Lamia Raei

Introduction:

This report was commissioned by the Arab Education Forum/ Istikshaf Program with the objective of reviewing the data collected from 15⁽¹⁾ mobility funding organizations active in supporting artistic mobility around the Mediterranean. The mapping exercise was conducted to explore mobility operators, their vision behind adopting mobility, and needs and gaps which impact mobility, with the overall objective of exploring how to best improve the impact of artists' mobility in the region. The analysis of this report depends primarily on the data submitted by the 15 mapped organizations in addition to an in-depth reading of website information of several other mobility operators.

The exercise has adopted an e- mapping methodology whereby mobility operators were identified and contacted as part of this study. They were defined as "Mobility operators who support the mobility of artists around the Mediterranean among other beneficiaries".

The process of collecting data took place according to the following time line:

- A. Mid January 2010: A review of Organizations funding artists' mobility
- B. Mid February 2010: A data collection tool was designed by the AEF and reviewed by all the project partners.
- C. March 2010: the data collection tool was translated into English and French.
- D. March 2010: the e- mapping was uploaded on Safar's website to make it accessible to any mobility fund online.
- E. March – Nov. 2010: forms were received electronically and some mobility operators were contacted by telephone or through person-to-person interviews.

The data collection process lasted for 9 months and despite a clear deadline data continued to be received. Thus, this report will be based on information received until early December 2010.

(1) For the purposes of this study, only mobility operators working for North-South, South-North and South-South mobility were selected. In other words, the 15 respondents all have (or had or are planning to have) a connection with the Arab countries south and east of the Mediterranean and not limited to mobility within Europe.

Research Questions Addressed:

This report attempts to answer the following questions:

1. How do mobility operators define their operation? I.e. the various definitions of mobility.
2. How do mobility operators achieve their goals operationally?
3. Who benefits from mobility funds/ organizations?
4. Identification of gaps and services.
5. What tools are used to address the beneficiaries? How is the application process facilitated?
6. What are the requirements detailed in the application of each mobility fund / organization?
7. What is the purpose behind funding mobility?
8. How do various organizations/ funds measure the achievement of their goals (qualitatively)?
9. Is there any long term follow up of mobility results/ impact?
10. How are grants distributed according to age, gender and geography?

The overall objective of this report is to produce a descriptive and analytical account addressing the results of the e-mapping and contextualizing it in order to provide recommendations on how to improve the quality and outcome of mobility support, with special focus on the Euro-Mediterranean (in particular the Euro-Arab) context. Finally, it can be used as a tool for knowledge building and sharing.

Operational aspects of mobility Funds:

Data gathered from the e-mapping indicates that the 15 organizations have in total received 3416 applications within the following ranked categories:

- Young artists and cultural operators
- Journalists, researchers or lobbyists
- Established artists, writers, curators and experts
- Students and local professionals from various sectors
- Youth
- Women

The number of accepted applications was 742 constituting 21.73% of the overall applications. Meanwhile, and in terms of cost coverage, artists receive grants ranging from 100% (by organizations which are solely targeting artists) to 15% (by organizations where arts mobility is a component.) It was observed that 7 out of the 14 organizations presented data related to the percentage of artists funded.

Tools and Requirements of the Application and Selection Process

All beneficiaries have access to mobility operators' grants electronically. Once they fit into the various criteria defined by operators they can apply online or via email and send their applications. The languages used are English, French, and Arabic (either one or two or three combined). The majority of mobility operators (42.85%) receive applications all year round, (28.57%) annually and (28.57%) receive them quarterly. Administrative procedures follow the internal regulations of each organization.

Three types of selection processes exist:

1. A selection process where decisions are taken internally within the organization without a need for a selection committee but according to internally defined criteria.
2. Another is a process whereby boards or committees advise/ recommend possible eligible applications, yet the final decision is taken by the Organizations' management.
3. 40 % of the operators referred the applications to "specialized committees".

The mapped sample of mobility organizations indicated the following significant findings:

1. Mobility in the arts and culture scene has been a sustainable activity during the last 10 decades, though it gained special momentum and a renewed understanding during the last 2 decades. Hence, it is important to point out that a considerable increase in mobility activity has been witnessed with the emergence of new information technologies and the flow of information under globalization.
2. Mobility –regardless of various definitions adopted by its operators- is increasingly in demand. Yet, services meet 21.73% of this growing demand. Moreover, they tend to concentrate on mobility within Europe, or post colonial regions. The emergence of Arab mobility funds is a new development.
3. 50% of mobility funds tend to target the mobility of artists in 4 categories:
 - a. Young artists and cultural operators
 - b. Journalists, researchers or lobbyists
 - c. Established artists, writers, curators and experts
 - d. Artists in poor countries
4. A closer look at the distribution of the target population across gender and age indicates that mobility operators tend to target youth and women. The Majority of beneficiaries are under 35 in most cases (though most mobility operators do not have an age limit). In the mean time, gender gaps are clear either in data provided regarding the beneficiaries in recent years or the total lack of addressing gender as a cross cutting theme, especially for women in poor countries and in the South who can face mobility restrictions, particularly in conservative contexts.
5. Language issues limit the access of some mobility funds when they tend – indirectly- to address their message in a language which is foreign to their target population. Some geographic areas such as

the Gulf, regions of mixed populations i.e. the EU neighborhood and DAC listed countries in addition to Arab countries in Africa are not addressed in the Arabic language. This situation limits the access of Arab artists to mobility and learning.

6. The age limit in some cases raises another issue; particularly in countries where “off mainstream” artists can be at the lower end of the income spectrum. This situation is not just limited to lower or middle income countries. A good example – nowadays- is Italy where the cultural industries are in crisis and artists are not paid well, even those who are highly qualified. Many established artists in the world have had their best art production after the age of 45.
7. There is a lack of clarity on how the calls for application are disseminated to ensure that they reach the widest audience. According to respondents it is mostly through electronic communication; this is where access issues resurface again. The investigation would question if there are other means for introducing mobility funds to wider audiences/circles? Are there any outreach programs targeting new beneficiaries. It was not clear if there were medium term strategies to (3 -5 years) to tackle issues of addressing the increase in demand for mobility and the constant change in cultural and artistic contexts/ climates.
8. An approximate 57% of mobility operators have indicated the existence of some sort of an advisory/ consultative body with independent artists or cultural activists. Nevertheless, the rationale or criteria for selecting committees or juries-particularly those who are independent- are not very clear except in very special cases. The other question that needs to be addressed is how far is the process of selecting the advisory committees/ jury shared with partners, i.e. donors or the public.
9. Upon reviewing the data related to services provided to artists by mobility operators, an important issue emerges: the issue of how are priorities set both operationally and financially when the decision for funding is taken. Data provided does not mention evaluations or assessments of the sectors served, with the exception of Safar Fund which has conducted 2 formal evaluations in a 5-year period.

Recommendations:

1. There is a need to radically augment and increase funding of mobility in the light of an increasing demand which is met by less than 25%. In light of the current global crisis, like minded mobility operators need to formalize a system of info and cost sharing or creating a consortium of donors to fund mobility activities in order to distribute the cost burden (and diversify the funds – cover the whole region and all aspects of mobility, different target groups etc.).
2. As for the Arab world, (Arab- Arab) mobility funds are of special importance as an independent venue for non- main stream artists to gain further exposure and learning opportunities and to regenerate the growth of local culture in the region. There is a need to encourage South-South mobility in order to increase knowledge about and contacts between neighboring countries.
3. There is a need to standardize the process of “administrating mobility”: that is the selection criteria, committee selection and spelling out the expected long term impact, in order to establish “transpar-

ent” systems. This point is applicable for both Arab- Arab mobility funds as well as Arab- European funds.

4. Impact assessment indicators need to be defined to improve the outcomes of mobility and to argue its significance regardless of the geographical destinations.
5. Systematic knowledge sharing is a crucial need to enhance the artistic experience and further collaboration across borders and lessons learnt. New technologies would enable this process at a minimal cost for mobility operators, such as video conferencing and creating interactive cyber forums to keep abreast of developments related to mobility and its impact on the creative projects generated by experiencing it. Sharing content would require a commitment to be open about information.
6. Citing examples where mobility experience has reflected itself on the artistic output. The documentation of previous experiences would provide operators with knowledge on the programmatic level of what mobility Alumni’s tangible achievements are.
7. All of the above require strong advocacy activities to facilitate and remove obstacles for mobility.

Bios of selection committee:

RENATA PAPSCH is a cultural manager from Austria who has initiated and managed cultural projects in many different countries, especially around the Mediterranean. Since January 2009, she has been working as Programme Administrator at the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures (ALF). She was responsible for the concept, planning and coordination of the Anna Lindh Forum 2010, held in Barcelona, Spain. Her experience includes the coordination of projects in Turkey and in Arab countries, the management of grant programs (e.g. with the Young Arab Theatre Fund) and the administration of an international network for the contemporary performing arts (IETM). Since many years, she has been working as consultant for cultural organisations in several countries.

FERDINAND RICHARD is the Chairman of the Roberto Cimetta Fund since 2009 and founding-Director of AMI (French Centre for the Development of Popular Music) in Marseilles since 1985. He founded the Movement International des Musiques Innovatrices (MIMI), a festival that takes place every summer in the south of France dedicated to showcasing new and unknown music from around the world. He is also currently a Board member of the French Observatory for Cultural Policies in Grenoble, expert of the Agenda 21 for Culture Commission within the United cities and Local governments' network and lecturer on various cultural management training courses (L.Senghor University in Alexandria, Institut d'Etudes Politiques in Grenoble, Lyon-2 Master...). Amongst other positions, he was the Chairman of the Board of Directors of the European Certificate in Cultural Management of the Marcel Hicter Foundation from 2001 to 2004 and also Chairman of Culture Action Europe, European advocacy network for the cultural sector, from 1996 to 1999.

SERENE HULEILEH Cultural activist, social entrepreneur, writer, editor, and trainer, Ms. Huleileh has been active in the community education scene in both Palestine and Jordan since 1990. She worked with the Tamer Institute for Community education in Palestine during its founding years (1990 – 1998), establishing several community-based cultural projects. In her capacity as cultural manager, she also organized and coordinated several cultural festivals and events in Palestine and Jordan, including the Bethlehem millennium celebrations. Since 2000 she has been the regional director for the Arab Education Forum, developing projects and partnerships with and for youth, community educators, and artists across the Arab world. She also serves on the board of directors of Al Balad Theatre and the El Funoon dance group. As of 2010 she is the Chairperson of the board of the Arab Education Forum in Palestine and Jordan.

Synopsis of Symposium Papers

Artists moving & Learning
“The travel of learning, the learning of travel”

Cristina Ortega Nuere

The transnational mobility of artists and cultural professionals is of major importance in helping to make a common “European cultural area” a reality, and to bring about cultural diversity and intercultural dialogue. Artists and cultural professionals need to travel beyond borders to extend their scope of activities and meet new audiences, to find new and inspiring sources of inspiration to make their creations evolve, and to exchange experiences and learn from each other with a view to developing their careers. The transnational mobility has been further reinforced as one of the three specific objectives of the EU Culture programme for the period 2007-2013, as a means of enhancing the cultural area shared by Europeans and encouraging active European citizenship.

“*Artists moving & learning*” analyses the impact of mobility of artists in Europe under an educational and Life Long Learning perspective. What are the effects of their cross-border movements –as bursaries in artists’ residencies or as guest artists in festivals, museums or galleries? Can non-formal learning resulting from artistic mobility be formalised by integrating it into initial professional education for artists? How can instruments for life-long learning target better the needs of mobile artists? To examine these questions, the “Artists moving & learning” partners have conducted interviews with artists from the performing and visual arts in ten EU Member States: Belgium, France, Hungary, Italy, the Netherlands, Portugal, Romania, Slovenia, Spain and the UK.

<http://www.encatc.org/moving-and-learning/>



Cristina Ortega Nuere is the president of EN-CATC, The European Network of Cultural Administration and Training Centers. With a PhD in Leisure and Human Potential studies, and a Master degree in Leisure Management, Ms. Nuere is specialized in Cultural Management, graduating from the faculty of Arts and Philosophy from the University of Deusto. She is now the coordinator of the International Relations under the Faculty of Social and Human Sciences, as well as deputy-Director of the Institute of Leisure and Culture Studies within the University of Deusto (Bilbao). She has participated in more than 30 research projects in the cultural field.

***Study on artistic and cultural professionals' profiles
In non-European Mediterranean countries***

Elena di Federico

Although generally overlooked, artists play an increasingly important role in the human and cultural development of societies in countries south of the Mediterranean. The paucity of factual data regarding artists and their working and living conditions hampers us from taking into account the conditions which are necessary for their work to flourish, as well as the political, economic and social guarantees to which they have rights as cultural workers and creators. The study on professional 'profiles' in the arts sector aims to gather, complete and compare information concerning contemporary artistic creation in various Mediterranean partner countries (contemporary performing arts: dance, theatre, circus; contemporary visual arts: photography, video, cinema). The work is based on an evaluation of the professional recognition of artists in four countries around the Mediterranean: Morocco, Tunisia, Egypt and Syria.

The Study on Arts and Cultural Professionals' Profiles in non-European Mediterranean Countries focuses on legal and social measures relating to the work of southern Mediterranean artists. It also examines the process of social recognition and the role of mobility in the recognition of the artist and the dialogue between cultures. This study approaches several analytical fields concerning artistic and cultural creation in the Mediterranean. The method employed in the framework of the study uses: research (national legislation, national cultural strategies, annual reports, budgets, catalogues etc.); site visits to cultural operators in the surveyed countries; face to face interviews with stakeholders. The study is based on data gathered from approximately 90 individuals with a balanced sample in terms of the diversity of profiles and the range of people questioned. The Roberto Cimetta Fund, in collaboration with UNESCO, Council of Europe, Anna Lindh Foundation and the European Cultural Foundation launched this study in 2008.



ELENA DI FEDERICO carries a degree in Architecture and has been working as a researcher in the field of cultural policies and cultural management since 2005. As a freelancer and as a project coordinator, mainly for Fondazione Fitzcarraldo and the Piedmont Cultural Observatory, she has been involved in studies and projects concerning artists' mobility in the EU context (e.g. Street Arts in Europe; Mobility Matters; PRACTICS and Mobility Inpoint Mapping in Italy) and in the Mediterranean.

Travel literature and travelogues: a bridge between East and West

Nouri Al Jarrah

In the archive of Arab journeys which I have personally explored, one can find tens of travelers who have had unforgettable experiences on the coasts of the Mediterranean; they have lived through stories and realities that can fill pages with descriptive pieces about the people, their lives, cultures, traditions, trade and everything that has intrigued them on the coasts of the Roman or the Levant Sea or any of the numerous names that prevailed for the Mediterranean.

What applies to travelers from the Western Islamic countries- Andalusia and North Africa- also applies to travelers who came from Egypt and the Levant countries and experienced traveling since the era of Al Maqdisi al Bshari in the eleventh century, perceived as one of the greatest Arab and Muslim travelers. It also applies to a number of other travelers such as Rifa'ah Rafe' al Tahtawi, Ahmad Fares al Shidyaq, Francis Al Marash Al Halabi, Ahmad Zaki Basha, Hassan Tawfiq al Adel, Mohammad Kurd Ali and Anbara Salam Al Khalidi, all of whom were known in the beginning of the twentieth century. In addition to all of the aforementioned travelers, Bishop Elias Hanna Khoury is also a distinguished traveler as he was the first to visit "India of the West", which includes South America and Mexico, in the years between 1668 and 1684. The list goes on as there is a large group of Arab travelers, diplomats, and pilgrims who braced for adventures: Turks and Iranians who left footprints on the ports of the Mediterranean, they all have in their diaries uncountable pages about this sea which acts as a melting pot that brings different cultures together.

In this presentation, I will focus on the literature passed on to us by these travelers who crossed the Mediterranean, as well as their journeys and experiences, as I am trying to reclaim this heritage they left behind.



NOURI JARRAH was born in Damascus in 1956. Al- Jarrah is the director of the Arab center for Geographic literature – Irtiyad al Afaq. He was the editor of a monthly Lebanese literary magazine entitled "Fikr". He left Lebanon and lived in Cyprus for two years before moving to London in 1986 where he worked in several literary journals and magazines, some of which he founded. Jarrah has several collections of poetry and has written and edited several books of travel literature published by the Soueidi publishing house.

Build me a bridge: Why a disconnected literature market affects the way people travel

Amr El Beleidy and Pakinam Amer

In this paper, the authors explore the question of travel literature markets, the availability of travelogues, and how prolific Arabic-speaking countries of the Mediterranean are in their production on travelling and exploration. The focus is on Arabic and English literature written by local and foreign travellers, including a comparison between productions by both. Through their own experience and of others' in the publishing industry, both authors have noticed that travel books, especially travelogues, are not abundant in the Arab-Med region, and that most of the authors come from outside of the region. There is a lack of local authors whom the readers, young travellers especially, may identify with. This lack of locally produced literature however is exasperated by the disconnected literature markets of the region. It is generally difficult to find out what countries in the region are producing about themselves and other countries.



PAKINAM AMER is a Cairo-based reporter and writer. She studied communication, investigative journalism, and psychology in Cairo and London. She headed the travel section of Al-Masry Al-Youm's English portal in 2010. She blogs regularly for www.pakinamamer.com and tweets @pakinamamer.



AMR EL BELEIDY finished his studies in London to the level of a Masters degree. After a spell of different jobs in different countries, he has returned to Egypt to work within his field of passion - travel. He co-founded touringa.com which connects travellers with locals to provide more authentic travel experiences. He has also published numerous articles about his travels in Egypt and other countries. Visit him at www.amrelbeleidy.com and follow him on twitter: @beleidy.

Travelling in and of itself

Tahseen Yaqeen

In this paper, I would like to focus on mobility as an effective and attractive tool of learning. The traveler is educated and exposed to a culturing process, he/she can also share these experiences and pass them on to others through his/her creative writing skills (transmitting/ conveying). This process of receiving learning and sharing it brings along an exciting and rich dialogue which adds depths to the character. In this context, I can understand the intellectual structure of the brain which neglects the place as one of the most important dimensions and components of a human being; it makes a student incapable of feeling astonishment and incapable of discovering what is in front of him/her: the land/earth, nature, traditions and shapes surrounding us. As a result, students graduate from schools and universities incapable of describing the place where they live; they may not even see it.

In the second part of this paper, I will share my personal story and the intimate relationship I have had with travel literature as a child, when I used to read about countries and journeys. I am going to recount my own journey in travel literature, my beginnings in this field as I wrote about my trips in Palestine and abroad in the Palestinian and Arab newspapers and publications, my contributions to fill the void and how I kept on improving my performance through meeting researchers and writers in this field. Today, I am establishing the Palestinian narratives lab, which gathers the few interested individuals, authors and specialized individuals and mobilizes them towards encouraging exploration and forming networks with interested Arab and international institutions.



TAHSEEN YAQEEEN worked as a teacher and founder of The Educational Network, and is also an author and editor at the Palestinian Curriculum center and currently manages the gender unit at the Ministry of Education. He worked as an editor and critic and a columnist and has been awarded several prizes. Amongst his publications are: *One Orange for Palestine* (literary criticism), as well as travel literature and writings in arts and education.

RAI music: the comprehensive Mediterranean Journey

Saeed Khateebi

Rai music is Algerian by birth; its real beginnings can be traced back to the fifties of the last century. This genre of music used to be called “al Badawi” and later “al Wahrani” before it embarked on a journey to international audience. This journey to expand worldwide reached its peak in Spain where it paired with Flamenco using trumpets thanks to the musician Mas’oud Balmo. Its journey went on to reach Morocco where it was inspired by the experience of “Nas El Ghiwan”. When Algerian state media outlets banned the famous singers of that eighties’ decade, such as Cheb Khaled, Chebba Fadeela and Sheikha Al Remeity, they sought refuge in France, and the first Rai festival took place in the Parisian Bobineau suburb, where French musician John Goldman played the famous song “Di Di”.

During the last decade, and through the duets that brought together Rai singers and musicians from Algeria, Tunisia, Egypt and Lebanon, this music served as a tool of communication between Algeria and various Mediterranean countries. Rai Music is indeed a bridge that connects people from different backgrounds; it unites perspectives and gathers people, particularly the youth. It is the journey that set off from Algeria, coupled with the audacity of experimentation, exploring different regions of the Mediterranean and taking from each region its unique qualities, that allowed Rai music to reach the worldwide presence it has today.



SAEED KHATEEBI was born in 1984 in Bu Sa’adeh in Algeria. He has a BA degree in nature and life sciences and a degree in the French language and literature. He worked as a reporter for the “EI Acil” and “Al Watan” French dailies, in addition to several Arabic newspapers in Algeria. His most recent book published in October 2010 is entitled “Weddings of fire... the story of Rai”.

Passion's way of short-cutting distances...

Raouf Karray

I don't know why I felt this overwhelming urge to travel and discover new worlds with different cultures, social norms, traditions and even different histories. I didn't know that traveling would change my perspective and the way I understood life. I would never have guessed that it would play such a major role in the formation of my character, but I know for sure that if I am content about any character trait in me, then it must be attributed to this exciting experience that I had at a young age.

When I was a young boy, I used to stand at the doorstep of my grandfather Ibrahim' house and watch people going back and forth along different routes. During those moments, I just wanted to know where those paths led and where those people were heading: did their paths end at one point? Was there anything beyond that point? I grew up and this urge to learn grew with me, I wanted to know where the path could lead me if I walked in the opposite direction of Sfax city. When I was 14 years old, it was my first attempt to learn the mysteries of this path, it was when I decided to ride my bike and travel as far as I could. At the age of 16, I had a stronger urge to travel and discover the world beyond the seas, I crossed the Mediterranean on board of a ship which took me to the other shore of Green Tunisia's coasts; it was the beginning of my first adventure in Marseille, France.

- I never knew what it felt like to sleep under the rain, so I slept.
- I never knew the taste of strawberries, so I tried them.
- I hadn't visited a museum before, so I visited it.
- I hadn't experienced independence, so I started depending on myself.
- I didn't know how ignorant people were about the Arabs and Africans, and I learnt it.
- I never knew any healthy eating habits existed, so I became a vegetarian.
- I didn't know that challenges could bring along the excitement of discovery, so I challenged.
- I didn't know that a dream could be in some way a reality and a truth without borders... so I dreamt... and I proceeded.



RAOUF KARRAY was born in Sfax (Tunisia) in 1951. Karray is a graphic designer and illustrator of children's books. He works as an associate professor at the Higher Institute of Arts and Crafts in Sfax. Karray lived for 10 years in Rome, Italy, where he worked in journalism and teaching graphic arts. He had many exhibitions and published special books for children and was awarded several international awards in recognition of his work.

Breaking the frame: Connecting through creativity

Herman Bashiron Mendolicchio

The concepts of social transformation and intercultural dialogue are deeply rooted in the artistic practice. In the new global context, art and creativity offer a different way to think about the community, with its local connections and intercultural relations. In a situation where plurality and complexity are dominant, elements such as “mobility”, “encounter”, “connection”, “intercultural exchange” and “dialogue” become increasingly necessary and somehow inevitable in order to compose new ways and new forms of coexistence.

Artistic and curatorial practices in the Mediterranean are more and more focused on the social interstices: nowadays, the presence of creative people is required in fields once unimagined. Why should artistic mobility contribute to a responsible transformation of society? How can it help to transform people, their vision and their perception of the environment? “Breaking the frame” means that today artists, curators, researchers, art critics and cultural operators are changing the way they connect themselves, constantly moving into different fields and tasks. How does it change the practice of curating, researching and exhibiting in the era of mobility? Is mobility a tool for intercultural learning? How do we understand and consider the experience and the rise of artistic residencies and exchange programmes?

There are several projects with the ambition of finding an answer to these questions, thus creating a shared vision and inviting different people to the table to open up new dynamics of relationship and collaboration. In this presentation I would like to expose some examples where mobility, art and society meet: Exhibitions, research projects, art events, seminars, workshops, exchange programmes and different creative meetings about and around the Mediterranean, areas that are constantly increasing and provoking new interesting challenges.



HERMAN BASHIRON MENDOLICCHIO is a PhD Candidate in “History, Theory and Criticism of Arts” and a scholar of the department of Art History of the University of Barcelona. He works also as a critic and independent curator, interested in the interactions between artistic, media and cultural practices in the Mediterranean.

As far as the Eye can see

Nessma Gweili

Learning is all about the relationship between a certain stimulus and the response, it can be either about learning a new/different response with an old stimulus, or it can be about the use of an old response with a new stimulus. This stimulus can be a situation, a problem or a challenge, while the response is always an attempt to solve the problem, control the situation or explore the unknown. In the process of learning and between these two components, the teacher stands between the students in a classroom where they are learning a response that they haven't chosen for a stimulus that they haven't encountered yet.

Learning is also about a relationship between a stimulus and a response, where the human being stands with the cumulative experience he/she has, his/her feelings and observations; it is the moment when he/she starts a dialogue with the universe and the surroundings, he/she will gain wisdom that travels beyond the classroom, it emanates from humans, the birds and the leaves of the trees. Astonishment is a component of learning; both astonishment and the unknown have added to the human life the question and the urge to seek an answer. Question is added, because the universe isn't a result of a mathematical equation; such equations might be able to interpret and describe the universe and the surroundings but they never tackle the essence and the core – where did it come from and where is it heading to? The search for an answer is a journey to understand, the answer is always followed by dots... because the unknown isn't a one-time-discovery, there will always be more.

Through traveling I realized that I am a storyteller, I also realized that I am patient and I don't have acrophobia, I just lose myself in the streets. I learned that I can accept the "other" and I truly love God. I used to think that plants are less fortunate because their roots firmly placed in the earth prevent them from exploring the horizon, but I found out that the horizon of the plants is vertical, we expand horizontally, while the plants expand upwards towards the sky... God has created the universe and made it in constant movement, only the dead are still.



NESSMA AMR GWEILI is a writer and social activist in Cairo, Egypt. Gweili works in social media and trains a group of youth from Al Moqattam neighbourhood to use digital media to express themselves and their community through the Stories from Moqattam blog: <http://rising.globalvoicesonline.org/mokattam> and her own personal blog: www.3lasafr.blogspot.com. She has twice received a travel grant from Safar youth mobility fund.

Physical “presence” and digital mobility: how to handle the paradox?

Catherine Cornet

Can we ever meet the same after the advent of the social networks era? Have social networks led to new mobility needs and patterns? Are digital migrations creating new processes that are going against physical mobility? A lot has been written until now about the social changes carried out by the 2.0 world and the new political and cultural participation in the Mediterranean public sphere (Eickelman 1999, Lynch 2005) while sociologically speaking the concept of physical “presence” is a major focus for researchers and artists of digital culture (Donati and Prado, 2001; Lombard and Ditton, 1997; Mitchell, 1999). The line of thought of the tech-optimists actually states that since webinars, Skype sessions and facebook exist, cultural actors can transfer their knowledge, learn and exchange on a digital basis: there is therefore no need for an increased spatial mobility. On the contrary, after 9/11, International foundations have focused their attention on artists’ mobility schemes and funds. How have they and are currently dealing with the 2.0 factor in their mobility schemes? How have foundations taken into account in their application forms, mission statements and declaration of values the 2.0 opportunities? I will select case studies from several international foundations active in the field and assess their consciousness and approach vis-à-vis the phenomenon. From the funded artists’ point of view and given that we are living a century of mass migrations in the Mediterranean, it is always easier, thanks to the communication technologies to stay in contact with their country of origin. Are new technologies helping to create bridges between Mediterranean artists and their societies? Do they use new social networks and technologies to get a “multiplier effect”? From the study of concrete artistic projects and the announced paradox my paper will also question the broader issue of a “Digital Arab Renaissance”.



CATHERINE CORNET is a PHD candidate at the University of Rome II and Ehes in Paris. She holds a Master Degree in Middle Eastern Politics from the School of Oriental and African Studies in London, a diploma d'études politiques from the Institut d'études Politiques in Aix-en-Provence and a Maitrise of Comparative Literature from the University of Provence. Since 10 years, she's active in the Mediterranean cultural field as a project manager of various Euro-Mediterranean projects and coordinator of Babelmed, the magazine of Mediterranean cultures.

Challenges of Interaction between the Host and the Guest through Artistic Mobility

Isin Onol

Today, the actors of art and culture are “in mobility”, and the number of international events is rapidly increasing. While this fact creates a great opportunity to share knowledge on the international level, on the other hand, some personal or local values are dismissed, for not being presentable, representative or attractive enough within the contemporary context. This paper mainly focuses on the interconnection between the visiting and hosting art actors, and its effect on the artistic selection processes for international art events.

Boris Groys, in his text *The City in the Age of Touristic Reproduction*, extensively defines the association between the visitor and the city within the contemporary mobility, tourism and migration era. He points out the fact that today’s art producers, organizers and intellectuals spend most of their time trying to catch every possible art event (international festivals, symposiums, exhibitions, residencies, education programs etc...) within varying cultural contexts. Mobility is not only considered a necessity by the artistic researcher to explore new spaces and art, but also a contemporary demand of the field. Groys also acknowledges that, despite this demand for travelling within the contemporary era, since everybody else travels we all become tourists and observers of other spaces simultaneously being the ones who are being visited and observed at other occasions. With the help of modern communication tools, this mobility creates a common language as well as common artistic concerns that do not leave much space for the diversity of local approaches. As Boris Groys nicely puts it: “as travelers we are now observers, not so much of various local settings, than of our fellow travelers, all caught up in a permanent global journey that has become identical with life in the world city.”



ISIN ONOL was born in Turkey, and lives in Vienna and Zurich. Onol is an independent curator and art critic, and a DPhil candidate at the Institution of Cultural and Intellectual History, University of Applied Arts, Vienna, simultaneously pursuing Postgraduate Studies in Curating at ZHdK, Zürcher Hochschule der Kunst, Zürich, Switzerland. She received her MFA in 2003 at Sabanci University, Istanbul, and worked as the managing director and curator of Proje4L/Elgiz Museum of Contemporary Art, Istanbul from 2006 to 2009.

Why don't we travel around the Mediterranean?

Najwan Darwish

In an attempt to answer this question, we will tackle the impediments that deter mobility around the Mediterranean; these are the impediments that stand in the way of individuals and groups being mobile or the mobility of ideas and cultural and artistic experiences (cultural production) around the Mediterranean and the Arab region in general. In this context, we think of mobility as a human concept and a need related to civilization, it is mostly found among artists and it's not the conditional movement governed by the ideology of an immediate target that needs to be reached. This paper is based on personal experiences with mobility in the majority of the Arab Mediterranean countries (Egypt/ Lebanon/ Palestine/ Syria/ Morocco/ Algiers/ Tunisia) and some European Mediterranean countries (France/ Spain/ Italy/ Cyprus/ Turkey) and all the legislations, policies, economic and cultural conditions that act as impediments.

The paper will also tackle www.min-wa-ila.com magazine, which is a project that I have worked on in the recent years, it will elaborate on this experience and its role in publishing the production of Arab authors and artists from Palestine, Jordan, Lebanon, Syria, Egypt, Algeria and other countries. I will also talk about the hardest part of this experience, which was the distribution of the magazine in the aforementioned countries and the difficulties we faced, which are likely to face every other cultural or artistic experience that is dedicated to mobility beyond the borders of geography and knowledge.

While investigating the relationship between culture, sociology and politics on the one hand and mobility around the Mediterranean on the other and the deterrents, new ideas and horizons are likely to see the light and liberate mobility, especially that of artists and artistic production.



NAJWAN DARWISH is a poet from Jerusalem-Palestine. He is the Editor-in-Chief of Min Wa Ila magazine, and a columnist at Al-akhbar Lebanese newspaper. In 2009, he was selected by the Beirut39 Festival as one of the finest Arab writers under the age of 39. Darwish is active in diverse media, education and art projects, most recently the Palestine Writing Workshop.

Mobile yes, migrant no... Young Moroccans that move

Elsa Mescoli

The ethnographical accounts and the considerations that I will present in this article stem from a research made in the Moroccan towns of Khouribga and Rabat between 2007 and 2008. The study concerns the mobility of young Khouribgians inscribed into migratory projects towards Italy, as well as the actions and discourses of certain humanitarian organizations (international and local) dealing with themes linked to migration. The use of a distinct terminology adopted here between mobility and migration has been chosen to represent the differentiation between the experience of mobility made by these young people through the preparation of migration and the blame and obstacles of migratory action in the speeches of NGOs and the actions that these ones undertake.

On the one side we have mobility that takes shape in the imagination of these youngsters, as it does in the concrete practices set up to realise the migratory project (which include learning tools considered useful, such as the Italian language or the capacity to deal with the international and national legal apparatus) and in the participation of transnational familiar networks. On the other hand migration is dissuaded by humanitarian and social programmes. These ones accept mobility that can be accomplished in a “virtual” meeting with the country of destination, particularly through courses in “Italian culture”, but transforming the definition of personal migratory itineraries and inserting them into the rhetoric of “intelligent migration”: if migration succeeds, it must be useful to the “development” of local communities.

Through an analysis of these aspects, this article aims to show the realities of movement of the young interviewees, despite their permanence in Morocco, the fact that their migratory aspirations do take place through the experience of mobility, and thereby underlining the ambiguity of the frontier defined here-above between these two disputed concepts.



ELSA MESCOLI obtained a Master's Degree in “Anthropological and Ethnological Sciences” at the University of Milan-Bicocca (Italy) and is at the present time a PhD student in “Anthropology of contemporaneity: ethnographies of differences and cultural convergences” at the same university. Her research project concentrates on Moroccan migration with a focus on every day practices and material culture.

***Contemporary Nomads:
Independent art and culture workers in the Eastern Mediterranean***

Charlotte Bank

Cultures have always prospered through creative exchange; however, the new situation of a globalized economy has an important impact on traditional means of exchange and has forced cultural operators to re-think their methods. Taking my own experiences as an independent art and culture worker based between Europe and the Eastern Mediterranean as my starting point I will outline some of the obstacles that are typical for this otherwise highly rewarding work situation. I will also include experiences made by other independent art and culture workers in similar situations.

The globalized character of the international art world has opened new opportunities for non-European artists to receive an amount of exposure unknown to earlier generations. However, often the institutionalized character of the art scene means that curators coming from large institutions are favored and often these have too little time to conduct thorough research, or lack in-depth knowledge of the region/country in question (here the Arab world). This often results in modes of representation that reinforce stereotypes of non-Western regions and countries, rather than counter them. But since independent art workers have only limited access to funding and support, they cannot compete with such large projects, and are unable to attract the same degree of media attention. Thus, projects that are well-developed and well-researched remain unnoticed by a great portion of the public. Funding and support opportunities for independent art and culture workers are still very limited and often further complicated by rigid rules, e.g. where too much stress is sometimes placed on nationality of the researcher/culture worker and not his/her work experience/expertise.

To conclude, I will sketch out some discussion points for future art and culture programming that will strengthen non-institutional projects and thereby offer a greater variety in the representation of Arab art and culture.



CHARLOTTE BANK is an independent researcher, curator and writer living and working between Berlin and Damascus. Her work focuses on contemporary cultural and artistic practices in the Arab world and diasporic communities. She has curated exhibitions and film and video programs in Europe and the Middle East and publishes regularly in international media.

Mobile, therefore free?

Cristina Farinha

Artists have been pioneers of mobility long before labor markets became global and ICT turned into a commodity. Their professions are less regulated by national and organizational frameworks thus more flexible and adaptable to different work contexts and partners. Additionally, artists are quantitatively few and generally qualified so not usually considered a problem or threat. Nowadays, migrations are assuming new faces, directions get diversified, movements become circular and temporary, and purposes overcome traditional economic and political motivations. In the arts, increasing mobility practices are changing professional profiles and questioning the role of art in societies. Mobility can be a great opportunity but it also requires resources and imposes challenges and barriers.

For many, especially from the Mediterranean basin, the lack of a social status, inappropriate working infra-structures and an incipient international scene push artists away. Mobility seems the only way out. They leave in search for better conditions and adequate means for career development. On top, for those not entitled to free movement, visas and work permits considerably hinder circulation and mobility means frequently a one-way ticket. Financial and legal obstacles make travelling and international cooperation expensive and burdensome. The vulnerability of their already fragile and atomized condition gets amplified thus very few can make it successfully.

Therefore I argue that mobility should be addressed in terms of accessibility and social justice. The ability to work internationally depends on individual backgrounds and qualifications as well as institutional and sectorial conditions. Mobility is a powerful learning tool yet it also demands previous financial and educational resources notably strategic, managerial, and communicational competences. Authorities ought to provide individuals/societies with the effective means and a favorable environment to be mobile so that it may contribute to a balanced development and become an enjoyable choice.



CRISTINA FARINHA was born in 1973 in Porto, Portugal, and is a sociologist, specialized in arts, culture, communication and labour law. Ms. Farinha works for empowering the arts sector social role and employment status, and is interested in how mobility along digital means changes artistic practices and professional profiles. Currently: researcher at Institute Sociology Porto; and information coordinator of On-the-Move.org.

It's all about Reciprocity

Maïte García Lechner

The European Cultural Foundation (ECF) has been active in the Southern Mediterranean region since the early 90s. The work of the ECF in this region so far has been very diverse: from support to individuals and organizations operating in/with the region, to stimulating its cultural policy development. Our most recent project started in March 2009 when the Culture Resource from Cairo (Al Mawred Al Thaqaify) and the ECF, in collaboration with DOEN foundation, set up a regional initiative to survey for the first time ever the main features of cultural policies in the Arab region (Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Syria, and Tunisia). In October 2010, the project partners and Boekman Stichting launched in Amsterdam a publication containing all summary profiles of the 8 countries whose cultural policies have been studied. With this project, the first steps have been taken in paving the way for structural rather than ad-hoc cultural cooperation between Europe and the Mediterranean region. These policy developments will also positively influence mobility in the Mediterranean for collaboration can only emerge if project partners have the opportunity to physically meet. ECF wants to stimulate mobility between the EU countries and the EU Neighborhood countries (including the Mediterranean region) acknowledging these travels to be the first step towards cross-cultural cooperation.

Our travel grants scheme STEP Beyond enables (young) artists and cultural operators to explore what is “at the other side of the fence”. These explorations are vital as they foster the curiosity of the next generation of artists and cultural operators all throughout Europe and the Mediterranean. At the same time, the stories these travelers bring back home are a fundamental source of information on the functioning – or lack of – cultural policies in a particular region. In other words, the narratives of our grantees help ECF shape our cultural policy activities. Mobility, cultural cooperation and cultural policy development thus influence each other in a continued movement, like a well-functioning perpetuum mobile. Or, as Nat Muller well expressed it in *An Alternative Gaze* (2006): “... collaboration is first and foremost a gesture – if not an act – of reciprocity.”



MAÏTE GARCIA LECHNER holds an MA in Art History. In 2008 she started working at the European Cultural Foundation and is currently the manager of ECF's grants program, which among others entails the development, implementation and coordination of four different grant schemes (Collaboration grants, Balkan Incentive Fund for Culture grants, Artistic grants; and STEP Beyond Travel grants; see <http://www.eurocult.org/grants>). Before joining ECF, Maite worked as a researcher at Princeton University (USA) and in various project-related positions in the Dutch cultural sector.

The Mediterranean represents risky terrain for a young Palestinian attempting to travel around the Mediterranean; in fact, it could be a dangerous adventure, but why? I will recount three personal stories that are examples of the difficulties a Palestinian encounters should he think of traveling to attend a conference, a workshop or a training course outside Palestine – and by Palestine in this context I mean the West Bank and not the Gaza Strip, since the latter involves another difficult experience, albeit an impossible one.

'We need an airport!' is the title of my first story. I felt the winds of change riding the wings of the plane as I was flying to Cyprus to attend a meeting on human rights issues. We were thrilled to receive the invitation, maybe because we never experienced traveling to new places. The experience, however, proved anything but thrilling, and was so difficult that I felt broken inside. Nearly one year later, at an invitation from a prestigious Arab organization to attend a meeting in Kuwait, I had to reflect on my own assumptions after I found out that as Palestinians we don't need "visas" as we imagined to enter Arab countries such as Egypt, Lebanon, Iraq and Kuwait, but rather "special travel arrangements/documents" with different names (ta'ashira, simat dukhul, adam muman'a). It was this second experience that helped me understand why we didn't share the same names of travel permits with our Arab brethren, since obtaining a "visa" to travel to western countries is easier for Palestinians than acquiring the "travel documents" required to enter some of our beloved Arab countries. My third story, the one I called "the Saudi version" of the second attempt at mobility, simply confirmed my initial discovery: no visa was to be stamped on a Palestinian passport, or even on an Iraqi passport.

After these experiences I simply had to ask: ladies and gentlemen, why do you still send us invitations? Why do you grant us the honor to be members of consultative bodies in your respected institutions? Why do your embassies refuse to stamp entry visas on our Iraqi and Palestinian passports? Have we been racially stigmatized so that no visa can be obtained?



Jihad Shuja'yeh is a young activist born to a Palestinian family in 1982 in Amman, Jordan. He moved with his family back to the Occupied West Bank in 1999. He obtained a B.A. degree in sociology and psychology in 2004, and an MSc degree in social statistics and quantitative research in 2006, from Birzeit University. Jihad worked for nine years as a facilitator for youth groups at the Palestinian Ministry of Youth and Sports in a number of refugee and youth camps. He participated in several international, regional and local conferences and meetings focusing on youth and development issues. Jihad also participated in a training program on sustainable development of youth, held in Cyprus in 2006, and in a preparatory meeting for 'Fikr' Eighth Conference in Beirut in 2009. He is also an active member of Safar Alumni.

The role of cities in a European policy for artistic and cultural mobility

In the current context of global culture, and of the mass consumer goods market that the cultural and media industries seek to impose, it is more than ever necessary to assert the richness of cultural diversity and guarantee a harmonious, respectful and balanced interaction between different cultures and artistic expressions. In this economic and financial crisis, and the crisis of the value of exchange and knowledge sharing, citizens might be encouraged to withdraw into themselves, and to build frontiers, both real and virtual. The mobility of artists, and cultural stakeholders and leaders is at the heart of these issues for the economic, social and cultural development of large European cities.

Today's creative cities must be more places for exchange, where more and more complex networks can intersect, where cultural diversity is welcome, and where artists and creators from here and elsewhere can find a fertile terrain to feed their imagination. In a society of knowledge and creation, local development requires European cities to assert their identity, their differences, whilst increasing their capacity to attract talents and their connections to international issues, and their capacity to share and stimulate creation and innovation.

Artists and creators have always included a dimension of exchange and mobility throughout Europe. From the middle Ages to the Renaissance, from the 20th century to today, large cities have sprung up on the itineraries and paths throughout the extended Europe, as stopping places, seats of knowledge and creativity. Many cities have become a symbolic refuge for intellectuals and artists who found centres of tolerance, knowledge and inventiveness so essential to creation.

Policies aiming at fostering mobility and exchange should be strengthened at all levels (from local to European). Moreover such policies have to extend beyond live performance and visual arts projects and involve all sectors of creation and innovation, as well as culture professionals.

By relying on the experience and expertise of European networks of cultural stakeholders and professionals, cities can commit to the joint construction of strategies fostering the mobility of cultural stakeholders – both public and private – and creators, aiming at developing lasting exchanges between the territories of the European cities.

But more than just exchanges between European cities, they have to join together to support ambitious artistic projects involving creative forces in neighbouring geographic areas (e.g. the Mediterranean) or cities in other continents.

Elsa Thual
Euro cities network

Istikshaf Platform Partners

THE ARAB EDUCATION FORUM



The Arab Education Forum is a non-governmental, not-for-profit organization active in the Arab World in the field of community and youth work. The mission of AEF is to contribute to an Arab cultural regeneration project that springs out of the inherent knowledge and experiences within the Arab societies. AEF constantly attempts to develop a shared vision related to learning in the Arab world; a vision that springs out of authentic initiatives which start with and build on what people do and what culture has. It starts with the premise that people are builders of meaning, understanding, knowledge, cultural expressions and social groups.

The Arab Education Forum works on 4 different themes:

1. Promoting Arab youth initiatives through the “Safar youth mobility fund”: www.safarfund.org.
2. Reclaiming the importance of the story/narrative in art, learning and life through the Hakaya network and project: www.hakaya.org.
3. An electronic resource center and marketing outlet for educational and cultural NGO production in the Arabic language: www.theothe-rarabia.com.
4. Constant formal and informal dialogue and exchange through meetings, seminars, and apprenticeships on education and learning through the concept of Al Jami3ah: www.almoultaqa.com/aljami3ah.

The Arab Education Forum is registered as an NGO in Palestine since August 2005 and a nonprofit company in Jordan since 2006 and is governed by an independent board in each country but shares an advisory board from different countries (Rifaq ad Darb). The Arab education forum depends on a number of volunteers as well as international and regional organizations to best utilize available resources.

SAFAR FUND:



Established in 2005 as a program within the Arab Education Forum, Safar Fund aims to develop environments that enable Arab youth involved in community initiatives to undergo a process of healthy growth – internal and external- that permits them to develop their individual and collective knowledge and experience giving them the opportunity to explore and select their own learning paths. This is achieved through providing travel grants for young social activists to travel in search of learning within the Arab world; provide inspiring examples; develop a network of individuals and organizations in support of youth mobility within the Arab world; and developing platforms and forums for the construction of knowledge through dialogue and various forms of expression.

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I-ACT: INTERNATIONAL ASSOCIATION FOR CREATION AND TRAINING



I-act (International Association for Creation and Training) was founded in 2004 by the Egyptian Theatre director and playwright, Mahmoud Aboudoma. It is a non-profit organization, based in Alexandria, the Ancient Mediterranean city, the meeting point of the Greeks, Turks, Persians, Romans, English, French and Italians. I-act works in the fields of Arts, Heritage and Theatre with all its diverse forms, where it mainly targets middle class individuals and groups out of the belief that enhancing and reviving their role will in turn help to develop societies and maintain social justice. The geographical scope of work of I-act includes countries in Europe and the Mediterranean region. The objectives of I-act is to highlight and emphasize the social and educational aspect of Theatre as a chief instrument in the development of cultures as well as the confrontation of labels and stereotypes as main obstacles that limit creativity.

Furthermore, Heritage revival is a focal field where I-act works on the restoration of artistic heritage (handicrafts & Storytelling) in several parts of Egypt with a special focus on Upper Egypt. Among the Major projects of I-act is the Creative Forum for Independent Theatre Groups (Europe-Mediterranean), which is an annual international event that adopts an Anti-festival concept. It takes place in Alexandria in cooperation with the Bibliotheca Alexandrina, encompassing diverse theatre performances, publication and dialogue programs in addition to training and capacity building workshops for youth and Artists. The Creative Forum is recognized and appreciated as a rich cultural event that contributes towards the enrichment of artistic forms , the development of human ties between culturally different artists .

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THE ROBERTO CIMETTA FUND



The Roberto Cimetta Fund was launched in 1999 in order to favor the mobility and creativity of artists, cultural operators and professionals working and living in the countries around the Mediterranean basin. Today it has provided mobility grants to almost 1000 artists and cultural operators and stands out as a key player and mediator on the questions of mobility and development of the artistic sectors in the Mediterranean. The Fund is fully engaged in the promotion of culture and mobility as essential tools in the external relations of the European Union. Working at grassroots level the Fund enables dynamic interaction between institutions, organizations and operators from all the countries around the Mediterranean basin in order to establish Euro-Arab partnerships in the Performing and Visual Arts sectors based on quality and coherence. The funders are The Anna Lindh Foundation, the French Ministry of Culture and Communication, the Council of Bouches du Rhône in France, Marseille-Provence 2013, European Capital of Culture, Conseil Régional Nord-Pas de Calais, Guimaraes 2012.

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THE ARAB THEATRE TRAINING CENTER



The ATTC aims at creating a training and learning environment to develop the technical, artistic and managerial capacities of young people active in the field of performing arts in the Arab world. The Arab Theatre Training Center as a project evolved out of the Arab Arts project. The ATTC was officially founded in 1999 and the idea quickly developed to become a specialized center in the field of research and training in the performing arts. Its objectives also grew through the needs assessment using various measurement tools. Several workshops in the performing arts were organized in different Arab countries in cooperation with a variety of artistic organizations and groups. Based in Lebanon and Jordan, the ATTC works through partnerships all over the Arab world to organize and support workshops, meetings and seminars in the performing arts. The centre regularly surveys and assesses the training needs in the field of theatre through questionnaires. Consequently, it plans workshops in different regions in the Arab world and invites members who have expressed interest. In addition, the centre extends financial, technical and administrative assistance to institutions, which organize correlative workshops, and subsidizes the participation of individuals in corresponding workshops. The ATTC is part of the TAMASI network for performing arts organizations.

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Chairwoman of the board: Mona Knio mknio@lau.edu.lb

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AL BALAD THEATRE



Al Balad theatre is a multi-purpose artistic and community space established by renovating an old cinema house in down town Amman built in the 1940's. The space aims to promote young artists from Jordan and the region by presenting their works, providing rehearsal space, and contributing to strengthening the cultural movement in Jordan through inte action and cooperation with all performing art groups, NGOs, and individuals, public and private, in Jordan, the region, and the world. Al Balad theatre organizes theatre, dance, and music performances as well as film and video screenings in cooperation with local, regional, and international groups and organizations. The theatre also hosts training workshops in the performing arts. As a multipurpose space located in a neglected area of Amman, Al Balad theatre also caters for children's artistic activities.

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Director: Raed Asfour - raed@al-balad.org - www.al-balad.org

STUDIO EMADEDDINE



ستوديو
الدين
S.S.E.E.

Inaugurated in February 2005, Studio EmadEddin (SEE) offers rehearsal, training and residency space to independent troupes and artists in the field of performing arts in Egypt, the Arab World and, in the case of residencies, internationally. The aim of SEE is to strengthen the field of performing arts in Egypt, advocating cooperation and trust among artists, and promoting contacts and links among Egyptian, regional and international artists. The Studio also responds to the need for independent performing artists and troupes to work without the pressures of production deadlines, state ideologies or financial restrictions. It is a space where a healthy exchange among artists is possible, where artists can gain exposure, a place to house local, regional and international workshops and training and, finally, a place that can host artists from other countries, offering opportunities for shared living and work, thereby creating a bridge between the local artists and the rest of the world.

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DRAMATISKA INSTITUTET

STOCKHOLMS DRAMATISKA HÖGSKOLA (as of 1 January 2011)

STOC
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AMAT
ISKA
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KOLA

DI was founded in 1970 as a national university college and offers University Diploma in Performing Arts and Media. The professional training aims at enabling the students to start a professional career directly after their graduation. The training programs concentrate mainly on practical work, but also include theory. Continual contact with professionals and professional work is maintained by means of guest lecturers, study visits, and co-productions with other institutions, film companies, radio teams, and theatres. Dramatiska institutet also offers postgraduate courses, as well as shorter courses as further education for professionals within the field of theatre and media. Since more than a decade, DI has been involved in developing the performing arts scene in Egypt and Palestine, and to a lesser extent, in Jordan and Lebanon and the Arab region through supporting performing arts groups in their work. On January 1 2011 Dramatiska institutet became Stockholm Academy of Dramatic Arts.

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THE ANNA LINDH FOUNDATION



The Anna Lindh Euro Mediterranean Foundation for the Dialogue between Cultures is based in Alexandria and co-hosted by the Bibliotheca Alexandrina and the Swedish Institute. The ALF is co-financed by the forty-three countries of the Union for the Mediterranean and the European Commission, and ruled by a Board of Governors composed by representatives of those countries. It aims to bring people together from across the Mediterranean to improve mutual respect between cultures. Since its launch in 2005, the Anna Lindh Foundation has supported action across fields impacting mutual perceptions among people of different cultures and beliefs, as well as developing a region-wide Network of over 3000 civil society organizations.

The ALF facilitates and supports the action of civil society of the Euro-Mediterranean Region in priority fields which affect the capacity for individuals and groups to share values and live together. The values of the Anna Lindh Foundation are those adopted by the Euro-Mediterranean Partnership from the Barcelona Declaration to the Paris Summit: acceptance of pluralism and cultural diversity, mutual respect between societies, religions and beliefs, acknowledgment of rule of law and fundamental freedoms.





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