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# HIGHER EDUCATION AND TRAINING IN CULTURAL MANAGEMENT AND CULTURAL POLICIES IN SOUTHERN MEDITERRANEAN COUNTRIES

Technical Assistance Unit of the Med Culture Programme for the promotion of culture as vector of Human, Social and Economic Development in South Mediterranean Countries. EUROPEAID CONTRACT: ENPI/2013/335-088

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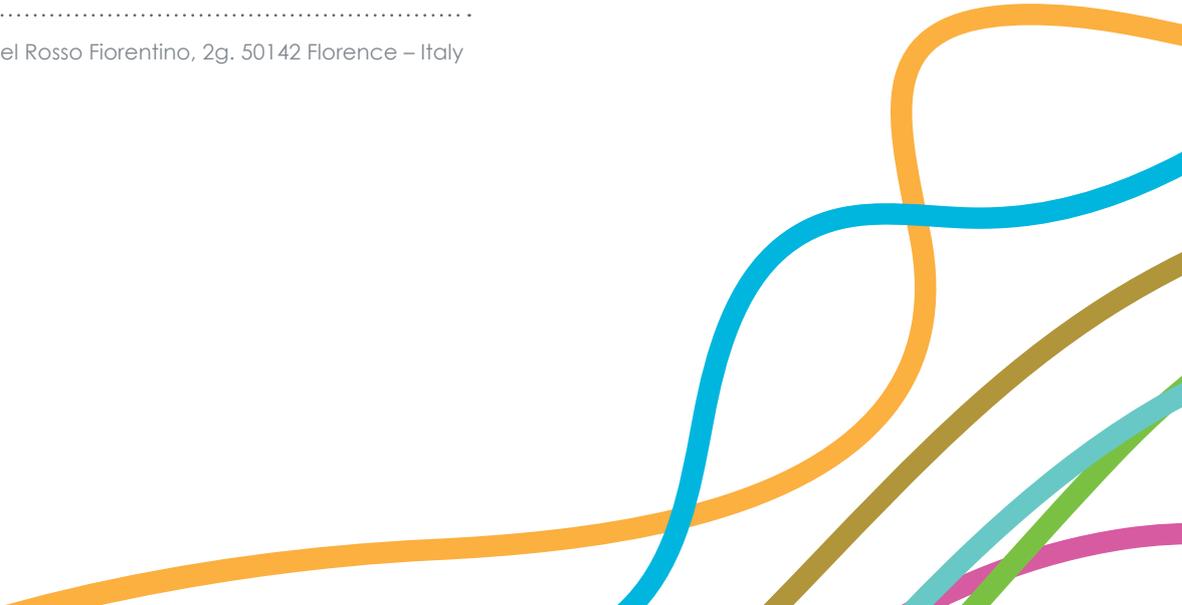
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The goal of this research is to identify and provide comprehensive information on available cultural management and cultural development (animation/mediation) training programs for professionals and students interested to work in the creative and cultural sectors in seven MENA countries: Israel, Palestine, Jordan, Lebanon, Egypt, Algeria, Tunisia and Morocco.

Main tasks of the research were to gather information on different actors involved in cultural policies and education/training management; to map and evaluate the existing models, formats and contents of training and education in the field of cultural management; to give a precise overview of Higher Education and lifelong learning for cultural policies and management in 7 MENA countries and to give recommendations to different actors in the field.

The research identified what is at stake in each country including: policies towards lifelong learning and existing educational frameworks that focus on raising competences and skills of cultural operators and managers in the region. Simultaneously, the research has specified what is lacking and what will be useful for cultural operators working in this field.

Gathered information should allow all interested local, regional and international operators to develop, create or improve their vocational training programs in cultural management and complement gaps in existing programs by relying on existing capacities and introducing new initiatives (e.g. training of trainers). It should also contribute to raise awareness amongst representatives of universities and ministries of higher education on the priorities to address in the framework of universities in order to attain better offerings in terms of cultural policies and cultural management education; ones that

meet the expectations of students as well as consistent with the needs of the job market.

The research took into account the different educational and capacity building programs in the MENA region implemented in the last two years, briefly mentioning the initiatives that took place before if important for a better understanding of the current context of education/training for this field:

- University undergraduate and master's programs;
- Programs in life-long learning for cultural practitioners: managers, curators, animators, etc. (training in project management and other skills);
- Trainings in organizational development – for NGOs, enterprises and cultural institutions;
- Cultural leadership programs for recognised “actors of change”;
- Entrepreneurial and specific trainings for new, emerging cultural operators and enterprises.

Besides mapping, the content of this research -relevant to the issues of expertise and methods of capacity building- include: Overview of concepts and structures of the programs as well as the use of different methods; Identification of modes and forms of training programs and the certification they grant; Elaboration on conclusions with recommendations/guidelines for improving the situation; Elaboration on general recommendations/guidelines for the regional aspect by proposing initiatives and ideas on how to maximise efficiency on a regional level that advocates for complementarity, including possible joint initiatives & approaches, further development of already existing regional initiatives and the involvement of international actors such as EUNIC, EU med programs, Open Society Foundation, etc.

<sup>1</sup> World-Wide Cultural E-Resources, <http://www.culturelink.org/dbase/links.html>, accessed 15 December 2015.

<sup>2</sup> Cultural professionals that participated in the survey have different training experiences: from master's degree education obtained abroad (like Paris III, Barcelona, etc.), foreign vocational education (Goethe Institute Cultural management 6-week-program, British Council Leadership initiative) through different short sporadic trainings of UNESCO (devoted to the implementation of 2005 convention), UNESCO Germany, foreign institutes (French Institute, Instituto Cervantes, etc.) to long and short term regional training programs organised mostly by Al Mawred, Racines, but also by numerous NGOs to fulfill their own capacity building needs and needs of the cultural operators in local environment. It is indicative that within Al Mawred and few other training programs organised by foreign institutes, cultural professionals had firstly the participated as trainees and then as trainers.

The results of this research will be presented in the framework of regional seminars and discussed with national and local players involved in educational policies as well as with cultural practitioners. Recommendations of the study will offer the basis for advocacy work and will contribute to define and implement concrete actions to contribute to the development of a better reality for the field of training/education in cultural policies and cultural management.

## METHODS AND DYNAMICS OF THE RESEARCH

Desk research included:

- Collection of available data per country on lifelong learning for cultural practitioners;
- Statistical reports from UNESCO including implementation reports of 2005 UNESCO Convention;
- Country records of European Training Foundation;
- Overview of existing literature, which covers training and educational experiences in the domain of culture;
- Public policies that address increasing employment opportunities, regulating labour markets in the previously mentioned countries;
- Cultural policy of each country regarding lifelong learning for cultural practitioners;
- Mapping the key actors – internet survey (universities, training centres, lifelong learning providers)

Desk research combined literature overview, as well as an overview of different statistics regarding cultural and educational sector development<sup>1</sup>. Many studies and reports have been done for different international organizations and have been taken into account, as well as available evaluation and assessments of training programs... (e.g. Dr. Antje Klesse, Evaluation Report, THE

MENA/EUROPEAN TRAINING IN CULTURE AND CREATIVE SECTOR MANAGEMENT 2014/2015, Med Culture Reports <http://www.medculture.eu/library/reports>, Development of Clusters in Cultural and Creative industries in the southern Mediterranean, UNIDO [http://www.cci-clusters.org/sites/default/files/CCI\\_%20Mapping\\_Results%20english.pdf](http://www.cci-clusters.org/sites/default/files/CCI_%20Mapping_Results%20english.pdf), Country reports Preparatory Action 'Culture in the EU's External Relations', Mohamed Said Omar, Culture et management en Algérie, Margaret A. Majumdar, Mohammed Saad, Transition and Development in Algeria: Economic, Social and Cultural Challenges, Cultural Policies in Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Syria and Tunisia, Culture Resource, ECF, Najib Harabi, Creative Industries: Case Studies from Arab Countries, etc).

## INTERVIEWS WERE DONE WITH IDENTIFIED KEY ACTORS IN EACH SPECIFIC COUNTRY:

- Leaders of training centres and trainers (regional trainers and EU trainers active in the field);
- Cultural professionals
  - Experts, researchers
  - Cultural practitioners<sup>2</sup>
  - Policy-makers and other officials (who were open to share their experiences and answer our queries);
- Academics (leaders of MA programs and professors of relevant subjects covering art management, cultural policy, copyright laws, heritage management, cultural tourism, creative economy, creative industries...).

The number of interviewees differed from country to country as there were great discrepancies among countries. For example, the number of academic interviewees is higher in Lebanon, Morocco and Tunisia, whereas the number of trainers was bigger in Egypt.

<sup>3</sup> Training of trainers, Al Mawred & ECF, 2005-2006; Training for researchers in cultural policy Al Mawred & ECF 2008-09; EUNIC Pilot Casablanca 2015, etc.

<sup>4</sup> European Diploma in Cultural Project Management (since 1991 till today); French Ministry of Culture Program for World Cultural Operators (1993/1998), ECUME Dijon, etc deeply analyse several courses as types of different educational strategies (i.e. Abarra; St Joseph University Beirut, etc.).

The study included 81 interviewees from the MENA region - Algeria (3), Egypt (9), Lebanon (14) among which 3 interviewees were Syrians, Morocco (19), Tunisia (7), Palestine (7), Israel (11), Jordan (3) and Europe (8). Majority of the interviewees (around 70%) consisted of established cultural professionals - artists, curators, activists, leaders of cultural organizations, the remaining 30% consisted of university professors and trainers. It should be noted that some cultural professionals worked as university professors or as trainers interchangeably, accordingly they answered the corresponding questionnaire according to the more dominant professional experience they had in the MENA region or they answered both questionnaires).

Besides survey, numerous open interviews and focus group discussions have been organised during the 5th conference of the cultural policy research in Beirut in December

2015. The study also took into account the relevant interviews done during other research projects in the MENA region, including discussions with university professors and rectors in Morocco, Tunisia, Lebanon and Egypt.

Since I am a participant of many different capacity building programs in the region<sup>3</sup>, and I work as a trainer in European programs attended by many MENA region professionals<sup>4</sup>, then utilising the **participant-observation** empirical research method, as well as other ethnographic research methods and the **case study method were the most convenient and most communicative to both my experience and research for this study** to eventually select and

<sup>5</sup> Those factors are:

1. Theoretical background of the profession;
2. Complex abilities and skills needed;
3. higher education programs;
4. Professional association;
5. License to perform the profession
6. Ethical code of the profession;
7. Professional culture and vocabulary.

The reasons why it is important to understand processes and problems in higher education are twofold:

- Higher education is an important factor for diminishing or perpetuating social inequalities (depending on the accessibility and offer/lack of equal opportunities);
- Higher education is one of the main factors to raise the “occupation status” of the profession<sup>5</sup> – and only those occupations that are “studied” and researched within higher education systems, can get not only status in society, but enough knowledge, abilities and skills to raise the quality of its products and services, and finally, to contribute to the quality of life and deeper social changes. Studying education for cultural management in the region, we have to take into account the profiles of courses offered at university level, in arts and other vocational schools in the region.

Education and public universities in the MENA region are under direct control of state educational policies and governance, thus they have very limited budgetary, managerial and pedagogical independence. In many cases, like in Tunisia, they are directly managed by the government, which means that their autonomy in terms of launching new programs is extremely limited... On the other hand, private (mostly foreign) universities are market oriented (thus their freedom is also limited by market demands). The number of private universities has significantly risen after the Arab spring, but nevertheless, the quality and diversity of educational programs has not been developed. Specifically programs related to cultural professions, which have not been instituted, neither within public nor private universities.

It is important to know that on the list of ranking of the 100 best African universities (web rankings of universities in Africa [www.4icu.org](http://www.4icu.org)), the first three from the region are Cairo, Mansura and Alexandria universities (positions 6,9 and 11 respectively) and then Ain Shams, American University in Cairo and Asiat University (positions 13,14 and 15 respectively)., On the list also Moroccan and Algerian universities made it, whereas Tunisian universities are at the end of the list.

Even those universities that made it to the top of the list do not have developed education in humanities (with the exception of antiquities and archaeology etc.) Universities in the region only sporadically and on the margins of their courses are introducing cultural management or similar teaching programs (socio-cultural animation and mediation, cultural tourism, heritage management).

As for Middle Eastern university systems, Israeli universities (Hebrew University of Jerusalem and Tel-Aviv University) are on the 54th and 56th position of the list of 100 best Middle Eastern universities. Israeli universities are amongst very few universities from the region, which were listed in the world ranking. Besides those, American university in Beirut is listed among the first 1000 world universities.

Generally speaking, both in North Africa and in the Middle East, universities have a low ranking amongst the world’s best universities. Also, these statistics are showing disparities of university development in the MENA region. In an editorial of the Journal *Academia* (Manouba, Tunisia), which stated: “professors are all persuaded of the need for autonomous universities as the only way to break bureaucracy and excessive centralised power.” This is confirmed by the fact that the master’s program in Morocco, which was instituted by Al Mawred, a regional resource centre for

<sup>6</sup> We will use this term that UNESCO has introduced to cover a variety of approaches in educating future cultural professionals. See: Training in Cultural Policy and Management, International Directory of Training Centres, UNESCO 2003. In spite of the title, Katerina Stenou, director of Cultural Policies and Intercultural Dialogue stated in her introduction: "The training of cultural development personnel has continually been on UNESCO's agenda since the mid 1970s".

cultural development (see pages 7-10 & 18) and Hildesheim University, has not yet gotten the final approval to start operating, although it has secured funding, has been verified by the committee of accreditation, has organised admission exams and selected and enrolled students.

Types of study programs in cultural management:

There is a remarkable difference in studying cultural development<sup>6</sup> programs in the region. In Tunisia and Morocco, as well as in Lebanon and French speaking universities, there are numerous bachelor's and master's programs linked to socio-cultural mediation. In other countries in the region, when it

comes to education for professions in culture – it's mostly linked to heritage, archaeology, preservation and conservation (rarely associated with management) or only to art practices.

However, Lebanon and Israel have developed some "contemporary" types of courses which are more connected to cultural economy, building managerial capacities in different domains, such as cultural tourism, event management, etc. In Egypt and Palestine there are few emerging initiatives in art colleges and universities. Algeria and Jordan haven't introduced any relevant programs for cultural development professions and there is no mentioning of cultural management even as an elective subject.

## 2.1 BACHELOR'S DEGREE PROGRAMS

Bachelor's degree courses in this domain are very important as only through undergraduate programs, a large network of cultural professionals for the whole country can be educated. Those programs can be identified only in Israel, Tunisia and Morocco.

In Morocco, several BA programs exist such as. **(I) ISAJ (Institut Supérieur de l'Animation pour la Jeunesse et la Culture)** has 180 students per year – in three departments: social animation, cultural animation and touristic animation, where most of them work in regional and local cultural centres. Students are selected on the basis of school performance, as the admission to university is centrally performed by the Ministry of Education. They usually get students with an average score of 12, and sometimes less (higher achieving pupils go to the sciences or architecture). The same goes for students who aim to do postgraduate studies – as they often have relatively low marks in their first degree (12).

ISAJ tries to tailor classes (modules) to students' needs – i.e. Sociology of enterprise focuses on entrepreneurship; Psychology focuses on children psychology and group dynamics; etc. Every year students do three arts practice subjects, choosing amongst music, dance, fine arts, applied arts, etc., as well as taking classes in French and English. The first year is straight theoretical, second year includes 5 days' work placement/ experience with some visits to cultural institutions, and in the 3rd year a three month internship – done as a co-production (thesis plus professional supervisor, student chooses topic and has to find his/her own placement).

In Marrakesh, **(II) Cadi Ayyad University** offers a Professional licentiate in "cinema, audiovisual, and mediation" launched in 2007 at the Faculty of Arts and Human Sciences. This university also offers a "B.A. in Arts and Culture", a "B.A. in multimedia entrepreneurship".

<sup>7</sup> Le partenariat entre l'Université Ibn Tofaïl et le site Kénitra de l'Institut français du Maroc se traduit par la mise en place d'actions conjointes qui peuvent prendre la forme de stages, de séminaires, d'ateliers, de cours, de conférences, d'habilitation ou toute autre forme décidée par les deux partenaires. Elles concernent prioritairement : La formation des enseignants de l'université en didactique des langues et des cultures; L'appui spécifique aux Masters de didactique du français et aux filières professionnalisantes qui ont recours au français de spécialité; Le soutien à 'animation du centre de langue; Le développement de la culture scientifique et technique : appui aux colloques, conférences, et manifestations scientifiques; Le développement des pratiques artistiques : organisation conjointe de manifestations culturelles telles que des spectacles vivants, des expositions ou des stages de pratique artistique ([http://if-maroc.org/kenitra/IMG/article\\_PDF/Universit-Ibn-Tofail\\_a188.pdf](http://if-maroc.org/kenitra/IMG/article_PDF/Universit-Ibn-Tofail_a188.pdf), accessed 23 January 2016).

### (III) Institut Nationale Supérieur d'Art Dramatique et d'Animation Culturelle

in Rabat has a 4- year Bachelor's degree in Cultural Mediation, but also has a special program for educators, sociologists, therapists and so on.

Furthermore, **(IV) Al-Mohammadia College** offers Professional Licentiate in cultural mediation.

**(V) Ibn Tofail University** (Kenitra) has a program in Médiation Culturelle, which is organised in the following manner: after two years of studying a bachelor's degree, students can apply for a third year of Cultural Mediation, to get a Diploma. Ibn Tofail University partnered with the French Institute in ESCAT bis program<sup>7</sup>, to boost the cultural environment at the university level, to oppose ideological movements (Islamic), and for further laicisation of universities. This took place from 1990 till 2000 and involved many exchanges with practitioners from France. But since the program has been stopped, the drop of cultural interest of the university could be witnessed. The argument that was not used successfully for the continuation of the program was that this program had "added value" – it was not just cultural activities at the University campus, it contributed to the training of future cultural entrepreneurs and future cultural professionals that were educated at different departments.

At the Ibn Tofail University School for Humanities, besides diplomas linked to French and English language, there are the following relevant degrees: BA les métiers d'animation territoriale: valorisation, animation et médiation des territoires (prof. Ahmed El Kihel); Médiation culturelle (prof. Sanae Ghouti); le SIG et la gestion de l'espace (prof. Mohammed Laatiris).

### In Tunisia only **(VI) the Institute of Dramatic Arts (ISAD) has a program for management and production in Drama Arts**

(La licence appliquée en gestion de la production dramatique). They have 40 professors, 12 of which only are full time employees. They used to have 4 'professional' BA programs, in puppetry, lighting, sound and production, but they encountered problems with getting funding from the Ministry in addition to problems with employing competent staff (and finding suitable students), hence all those courses were terminated. The only one undergraduate program related to culture running at ISAD has two streams: acting and youth theatre and the program's graduates get jobs as drama schoolteachers. It is worth mentioning here that in recent years, drama has been officially added to the school curriculum. At ISAD we heard strong concerns about the degree of interference from the Ministry of Higher Education, the rigid nature of pedagogy and the lack of autonomy of educational institutions, all of which meant that a Master's program at a university would not be able to address the needs of students in the best possible way. "University education is too theoretical - even at design school, workshops are not workshops and students are not allowed out to visit real working environments" Mourad Sakli, Professor of Musicology, argued that students should study 'animation culturelle' as part of all performing arts study/arts degrees, so they have proper skills base in at least one specific art field, prior to management and animation knowledge.

In Israel, **(VII) Sapir College** is the only university that has a BA program 'Culture - Creation & Production'. The college started at first in the field of literature and publishing, but now they work in more realms: "predominantly in film, since they have a film school, also performing arts– but everything in general" (Diti Ronen).

<sup>8</sup> Conversation with Dr Sami Baroudi, interim-chairperson of the Department of Communication Arts, Dr Mona Knio assist. Prof., and Lina Abyad assist. Prof.

**(VIII) Lebanese American University LAU<sup>8</sup>** should also be mentioned here because of an emerging initiative to introduce cultural management courses at BA level. LAU has five schools: Arts and Sciences, Natural sciences, Computer sciences, Sociology and Psychology. Department of Communication Arts has several areas amongst which are Arts (comprehensive, all arts) and Design and Architecture. The diploma granted eventually is as general as possible in order to attract more students. The department is now proposing to divide the diploma of communication arts into a diploma of theatre, television or film art. Professors think that it will endanger theatre studies as nothing can compete with the popularity of film and television.

New BA program in performing arts offers (or intends to offer) a course in management. However, they think that within the university

some courses exist which might be relevant to those interested in cultural management. For example within Hospitality studies and Management of non-profit organizations there are the following courses: Introduction to NGOs; Strategic Planning; Fundraising plan and development; Working with volunteers; Financial Management; Social Media and E-communication; Social marketing; Writing a concept paper. They used to have a holistic approach to teaching especially at BA level where arts, management and technology courses were taught. But there is more interest in the arts now, and if students study the same program for three years, why would somebody graduate as a lighting technician or a manager when they can have a diploma as a theatre director? Therefore, there is only ONE professor employed to teach cultural management. For numerous other courses they are engaging practitioners as teachers.

## 2.2 MASTER'S DEGREE PROGRAMS

In Tunisia and Morocco, **master's degree programs in socio-cultural mediation and animation** are usually developed in partnership or with the support of French universities such as Paris III Censier, Grenoble 3 (Lebanese university), University d'Aix-Marseille (St Joseph University Beirut), University I Sorbonne (French University Egypt), ISAJ (Lyon 2 and Creteil, but in social work sciences)... One important non-university actor in this area is German UNESCO Commission that within the program: CONNEXIONS created specifically one session to advocate for and support the development of master's programs for cultural professionals in Tunisian universities.

### TUNISIA

**(I) ISAJ (Institut Supérieur de l'Animation pour la Jeunesse et la Culture)**, Tunisia,

accepts 40 MA students distributed on three MA programs each year: Research Master's in Cultural Science, Professional Master's in Animation of the youth and a Master's in Cultural Project Management. At post-graduate level, they teach different courses in French, English and Arabic, though the majority of courses are in Arabic. (They used to have a Master's degree in socio-cultural animation in challenging environments (quartiers difficiles), which ran for only two cohorts of graduates, as, in spite of the real needs, there were no jobs to employ graduates.

ISAJ would like to introduce a Master's degree in Educational Animation whose graduates should find jobs in secondary schools, to help schools boost their performance through art practices (reduce drop outs etc.) and are working with the Ministry of Education on

<sup>9</sup> Six years ago, a program for book-related professions was founded in Ben M'sik College in Casablanca (Professional Licentiate) that qualifies close to twelve candidates yearly (stationery personnel, librarians, or publishers).

this. Present MA students also do their own projects & theses – i.e. a case study analysis of issues within an organization or a heritage site, and are proposing solutions through those projects.

In an interview prior to this research with the president of the University of Manouba, Mr Mabkhoutin was very keen to help the creation of a professional master's degree in Cultural Management at the Business School – Ecole de Commerce, helped by professors from other schools and departments such as: Media-audiovisual dept., Journalism, and ISD - Institut Supérieur de Documentation (archival training). The University of Manouba is involved in a Design Festival (financed by the World Bank) – which appears to be an interesting initiative, focusing on good design techniques, entrepreneurial culture and personal development. This is the only (public) school in the Arab world that specialises in design, whose end-of-year student-show attracts lots of international visitors especially from the Gulf. Outside the Festival,

current design teaching is very isolated from the needs of the market, old fashioned and not linked to the real practice (lack of workshops).

## MOROCCO

In Morocco, a new post-graduate course exists at **(II) L'Institut National Supérieur de l'audiovisuel (public institution)**, Rabat – “which should absolutely be taken into account,” although focusing on film management (Mr Hassan El Nefali, A Consultant of the Minister of Culture).

At the **(III) Ibn Tofail University School for Humanities**, Kenitra there are **MA degrees** in Sciences des territoires, Gestion environnementale des territoires and also

**doctoral degrees** in Langage et société and Aménagement de l'espace et développement territorial. There are also University programs in Public Policy primarily focused on Social Policy.

## **(IV) M'Sik, Hassan II University, Casablanca**

The University campus has 4500 students out of which around a 1000 are studying arts and cultural management/cultural mediation. Staff has a variety of relevant backgrounds – arts, sociology, literature, American studies etc. Most do not only work as academics, but also run and direct cultural projects and institutions linked to the university. The faculty runs an international theatre festival, a video festival (the biggest festival in the region), has its own theatre and a community museum on campus and is responsible for a cultural centre for the (mainly working class) community next to the University campus.

MA in “cultural and artistic engineering” - the faculty has already established an MA in Ingénierie culturelle et artistique in 2010, as a general Master's in cultural management, covering a wide range of topics<sup>9</sup>. The 2-year-master's degree is accredited according to Bologna standards. The students get involved in managing associated arts and cultural projects and use them as training to gain practical experience in cultural management. In addition, students have to do an internship in a cultural institution. The main aim of the program is to combine theory of arts and cultural sciences with students' own artistic of the accumulation of these experiences is to give cultural management students the ability to “create” and be creative in curating and designing festivals, events and cultural projects.

The master's degree consists of the following modules: “Connaissance des arts”; “Connaissance des domaines de la culture”;

<sup>10</sup> However, due to the difficulty of launching this MA at the Hassan II University – the programme has not started yet in 2016 - the organisers are looking for another university to host it.

“Methodology de projet”; “Techniques D ´expressions/communication et langues”; “Pratiques plastiques/expressions artistique”; “Les institution politique et pratiques culturelles et l’economie de la culture”; “Techniques de gestion de la culture”; “Techniques et outils d’analyse”; “Esthetique et ses implications sociales”; “Analyse de la culture et enjeux de la mediation”; “Strategie du developpement culturel et communication”; “Methodology”; Stage professionnel et projet professionnel”

It is obvious that the course offers a wide range of general knowledge on the cultural sector; it offers strategies and tools in cultural management, analyses of students’ own practical work and projects, and some kind of a reflection on cultural policy. As the faculty has a big network of partner courses in different countries, students can also study at partner universities or do internships in other countries.

International MA in “Cultural Policy and Management.” Following the recommendations of the few research projects investigating cultural policies in the Arab region (see Bouquerel and El Husseiny\*, 2009 and Al Mawrid, 2012\*) and after having organized a series of workshops to train young Arab cultural leaders in cultural management and cultural policy since 2005, Al Mawrid Athaqafi decided in 2013 to conduct, with the help of a number of UNESCO experts, a feasibility research on establishing an MA programme in cultural policy and cultural management in the Arab region. The findings of this research confirmed that Hassan II University, Morocco, is more qualified to host this postgraduate programme. In 2014, a number of meetings between representatives of Al Mawrid Athaqafi, Hassan II University and University of Hildesheim, Germany, the European academic partner in the project,

were held to set up this MA programme. In 2015, the project was submitted to Moroccan Ministry of Higher Education for accreditation<sup>10</sup>.

The proposed programme aims to develop a new generation of researchers, cultural managers, culture policy makers and culture professionals who can contribute to cultural practices in their country and in the MENA region, introducing a more strategic approach in the public cultural sector, creative industries and the independent non-profit cultural sector. The general goal of the programme is to build capacity within the cultural sector that would enable it to play an active part in promoting and supporting freedom of expression, wider access to culture, intraregional and international cultural collaboration, and professionalism. The programme falls within the scope of two academic disciplines: cultural policy and cultural management.

This programme trains students who will be able to:

- Design and implement cultural policies and cultural projects,
- Create links across cultural components nationally and internationally,
- Design and run cultural events such as festivals, concerts, exhibitions etc., at the local, national, and international levels,
- Master standards of cultural production and activities and thus develop cultural policies, contributing to social and cultural integration within their countries and societies,
- Raise the importance of intangible heritage,
- Market cultural events and thus contribute to the growth of the country.

The courses will be delivered by an international teaching team consisting of university professors and art and culture

professionals from the Arab region and Europe. The project steering committee, including representatives of three partners, Culture Resource, Hassan II University and Hildesheim University, is assigned the task to select professional experts in the field to teach, lecture or advise on specific subjects, as needed. Each module has a Moroccan coordinator who is responsible for the pedagogical follow-up (see section eight for more details). Video conferencing is also available for professors who cannot travel and teach onsite.

This MA programme prepares students to become:

- Culture professionals (managers, marketers, etc.) who can create wealth by running culture projects,
- Freelance agents who can operate locally, nationally, and internationally in culture projects,
- Decision makers who can contribute to refining and improving cultural policies,
- People who are knowledgeable about the laws, copyright issues of their respective countries, and who can advocate good practices and professionalism in cultural matters,
- Managers or officials of non-profit organisations whose major activity is to run and promote culture matters,
- Consultants and professionals who are able to investigate culture issues and provide research based recommendations.

This master's degree includes the following modules: Cultural Management, Cultural Policy, Cultural Development Planning & Cultural Rights, Cultural Mediation and Cultural Diversity, Human Resources Management in Culture and Cultural Entrepreneurship, Cultural Activism and Animation, Strategic Planning, Economy and Marketing of Culture (with Fundraising), Cultural Legislation,

Management of Cultural Heritage, Cultural industries, Cultural Trends in the Arab Region, Financial Management and Budgeting and Audience Development.

For more details, see Annex C.

The private **(V) University Cadi Ayyad** of Marrakesh offers several relevant master's programs: "Specialised Master's in the Art Market and Heritage Highlighting", "Specialised Master's in multi-media project management, and the "Master's in Management through Design".

It would also be important to note that there are many relevant bachelor's and master's programs at the **(VI) Faculty of Social sciences, Law and Economy**, such as: Marketing; Gestion compatible; HR; Politique economiques et development: Project Management.

## ISRAEL

From 2011, **(VII) Bezalel academy** has an MA program in Arts theory and cultural policy, nevertheless, there are no subjects discussing neither the topic of cultural policy nor cultural management (available subjects are: art criticism, critical writing, museology, curation etc.). Each year, 25 BA students graduate in architecture, arts, design, etc. There is also a program in urban planning and design, which was launched in the same year and includes subjects like cultural mapping and community work etc... In the future, programs could overlap to some extent – that would be a recommendation, since they see their students operating in government bodies (municipality, local communities)... Bezalel also has an MA program in Arts and public space, but this program may be closed.

**(VIII) Tel-Aviv university** used to have a master's program in cultural management, in

11 M. Élie Yazbeck, Director of the Institut d'études scéniques, audiovisuelles et cinématographiques IESAV, and Ms Ghada Sayegh, program coordinator (conversation)

Recanati business school, but the program was closed after its dean left at that time in 2008. Some former students of this program organised similar courses independently in their own cultural organizations.

Furthermore, in Rothberg summer school, **(IX) Hebrew university of Jerusalem**, there is an MA program 'Management of NGOs', which is more focused on business studies and students specialise in business. Within this program, there is a course on cultural management and cultural policy led by Diti Ronen. This course has 33 postgraduate students enrolling each year, but "they also want to close it down now" (D. Ronen).

## LEBANON

**(X) Saint Joseph university USJ**, Beirut<sup>11</sup>, Lebanon has several relevant master's programs:

a. 2-year-MA program in Gestion et médiation culturelle in Partnership with University d'Aix Marseille. Students study one year in Beirut and the second in Marseille. Program is accredited in Lebanon, but still needs to be finally confirmed in France. At St Joseph, students study general subjects in the 1st semester in art theory and criticism, such as: contemporary artistic practices, methodology, philosophical approach to film and theatre, and they can also choose 15 elective courses among which subjects are already taught in the department such as: Theatre anthropology, Theatre and memory, Contemporary Lebanon theatre; Film theory, Cinema Archives; Aesthetics.

At the same time, the French students in Marseille study the following in the 1st semester: Mediation aesthetics; Cultural approaches to population (access to culture); and Cultural practices.

They can also choose courses that are the most professionally relevant to them: Cultural policy<sup>2</sup>; Cultural economy and fundraising; foreign language + obligatory workshops: presentation skills, critical writing, project methodology, work of art and its audience...

The second semester is designed in the same manner. At the University of St Joseph students have very general subjects, such as: Sociology of cultural production; Semiology; Art and aesthetics; Founding myths of theatre and film, etc., as for electives, they are usually taught at the department already such as: Drama theory; Methodology, Semiology 2...

In Marseille they have a more practical course developed for the second semester (often under the same name as in the 1st semester, which was the usual way to teach for European universities during "Bologna transition" which created "one-semester courses": Cultural Policy 1 and 2, or Aesthetics 1 and 2; the same course but with the addition of the skills aspect, so for example there are Presentation skills 1 and 2.

The third semester is devoted to the elaboration on the research project, with few elective subjects. Again in Lebanon courses are mostly those which already exist for students of other domains – thus proposed elective courses are: The Middle East from 1970-the present; Wars in Lebanon from 1975-1990; Art in Lebanon and the Middle East.

The third semester in France is devoted to transversal seminar and many methodological courses: (How to make a survey), or global issues such as Arts, context and globalization. This program is packaged from the already existing courses at the University, but do not contribute to the development of the profession of cultural mediators, more so , do not contribute to the development of the

research and teaching in cultural management in the region, as, paradoxically, the “cultural” and the professional part of the curriculum is left to Marseille University to decide on, although they do not have the expertise in Middle East cultural specificities (cultural policy, legislation, cultural practices, models of financing, marketing, communications etc.).

b. “Événementiel et tourisme” – professional master: This master’s degree is done within faculty of humanities and literature with the aim to educate future professionals for event management (both in culture and tourism). Besides general art subjects and their history: there are subjects in Street arts; Art of the spectacle; Visual arts; Art history; Film history, Introduction to photography, Heritage, etc. There are more subjects linked to practical issues like Audiovisual of events, Cultural policy, Cultural mediation, Scenography of cultural events, Communication skills, Conception and production of events 1 & 2, Art direction (mis-en-scene), Rights to culture and the arts (in Arabic), Risks regarding events, Cultural tourism and events. In addition to a wide array of subjects that are elective and can be useful for researching and preparing specific event concepts such as: Sociology of events, Urban socio-anthropology, etc. Students can do internships in different organizations, and choose lectures from different departments including Italian language 1 and 2, but also Audio-visual Communication in Arabic Language, which is useful regarding the fact that the majority of the students’ later work will be done in Arabic.

c. MA in Curation and art criticism – professional master’s (Faculté des lettres et des sciences humaines- Université Saint-Joseph) <http://www.usj.edu.lb/admission/dipl.htm?cursus=838>

The aim of this program is to educate future critics and specialists in the art and culture in

the region in order to be capable of working on projects. This is an important statement that shows awareness of the underdeveloped institutional systems in the Arab countries and that more and more initiatives are created through projects within private and civil sector.

This program is taught in three languages: French, English and Arabic, and is more linked to cultural management than “mediation culturelle” as it has the following subjects: Approaches to contemporary art; Heritage, Museology, History of exhibitions; History of modern art; Art in the Arab World; Introduction to Contemporary Lebanon Arts; Cultural Management; Cultural Policy; Art market; Production of art projects; Audience and Mediation; PR and institutional communications; Conception and production of events, communication, ideology and ethics; Law and Arts; Seminar of Methodology; Internship, Training of Observation- a hundred- hour- internship in a cultural structure. It allows students to become familiar with the issues related to the existence and functioning of the Lebanese cultural institutions, and implement the learning acquired during the different courses offered during the program. What is obvious in this program is that the less developed course is the one related to culture policy (7-hour-course of 1 credit) compared to 48-hour-contemporary-artistic-practices- course, to 28 hours of Arts Management (12 of which are field work), to Events Conception and Production (28 hours-4 credits and 12 field work), and to Law of Culture and Arts course (21 hours-3 credits- 9 hours for case studies).

What is well noticed through in this program is the business approach of the arts, an approach that is gradually growing in Lebanon, regionally and internationally. The following description of the arts management course (delivered in English in this francophone university) is very relevant to this point.

<sup>12</sup> Liliانا Swaydane, director of Master en Mediation culturelle which has started last year and Jamil Basma, head of theatre and cinema department in the Faculty of Fine Arts.

<sup>13</sup> For the proverb "Nobody is laughing to warm bread"... few „expressions“ in different media had been developed.



### MANAGEMENT DE L'ART (EN ANGLAIS) FACULTÉ DES LETTRES ET DES SCIENCES HUMAINES

This is the core-marketing management course for the USJ students in Arts. The aim of the course is to provide a rigorous and comprehensive introduction to the business of arts providing the contemporary marketing practice and principles. Content: Lecture on the definition of arts and entertainment. - A Brief historical overview of management and an arts manager job. - Defining the marketing process for the Arts. - Understanding the marketplace and customer needs. - Designing a customer-driven marketing strategy. - Customer Relationship management. - What is a mission statement? - Planning a Business portfolio- The BCG matrix. - Marketing Strategy and marketing Mix in the Arts. - Marketing Analysis, planning, implementation and Control Human Resources and the arts - Leadership and group dynamics. - Market Segmentation and Target Marketing. - Definition of competitive advantage. - Creating a financial business plan-feasibility study. - How to calculate Cash flows, EBIT (Earning before Interest and Taxes), benefits, etc. - Fundraising.

**(XI) Lebanese University LU** - Faculté des Lettres et Sciences Humaines<sup>12</sup> cultural mediation and a Curatorial master's.

a. Master de mediation culturelle was created in 2012, as a degree with two "parcours" (tracks) – one in mediation and the other in applied linguistics. The first semester comprises general subjects such as Methodology of teaching, Research methodology (with emphasis on needs when researching and writing for the field of cultural mediation and linguistics). In the second semester besides the two subjects that are more linked to linguistics (Elaboration d'une séquence didactique complète and Interlangue et analyse des erreurs), other subjects are connected to mediation, but mostly around book and literature (Goncourt des étudiants etc.) Optional subjects proposed are those linked to Lebanese cultural environment (Heritage and art and Literature...). It is only in the third semester that subjects such as the Conception and management of a cultural

project (21 hours - 5 credits) appears. It includes courses of methodology of research, legal and ethical issues of information, digital environment, creating websites, layout, design and Photoshop. Practice as well as acquiring concrete expertise are taken into consideration through workshops, seminars, case studies on the ground, or internships. The final cultural project is presented after an internship of 1 to 2 months (20 credits) in an educational, social, or media context.

Fourth semester is devoted to the internship and the creation of a final mediation project. As an example of a final project: One proverb for each day – done in different media<sup>13</sup>, was very successful... In the first year (2012-13) this program accepted 15, then (2013-14) 13 students, and (2014-15) 11 students. The school has very successfully developed a network of cultural institutions, which are accepting students for their internships. This program is focusing on "accessibility of the arts", mostly literature and books within the community. It is done as a set

of seminars for each module lasting no more than three days... Students therefore have time to develop their projects and to do their research (observation placement). Still – more emphasis on management and marketing expertise is needed. Partnership is developed with Paris 3 – Censier, and with Grenoble 3 (Marie-Christine Bordeaux, Nathalie Rannou, etc.), which brings contextual (socio-economical) and cultural policy expertise via the French professors, but managerial expertise is still lacking. The program is supported by AUF (Association of universities francophone), using video-conferencing.

This program has been developed in French language and according to French standards. The public cultural system in France is extensively developed, and posts of cultural mediators exist throughout the cultural and the educational system, while this is not the case in Lebanon, neither in any other Arab country. Training specificities (entrepreneurship, leadership, PR, marketing, etc), which would be more important to tackle in the Lebanese context and expertise lack adequate staff in this department of the university. Common core in the first semester can be seen only as a guarantee of high level of education – but does not contribute to the professional profile of cultural mediators (i.e. Linguistics and education; Teaching methodology, etc). Even “teaching” as part of cultural mediation in museums for example, is completely different from “teaching methodology in schools” – as much as there are crucial differences in formal and non-formal education.

However, this program is developed and headed by someone who has passion and commitment, and readiness for further development and improvement. Liliana Swaydane identified some of their weak points: Lack of courses in Law (culturally relevant legislation), Project management &

Fundraising; Cultural Policy, Graphic design (which could easily be developed) and Curation of cultural programs.

b. Curatorial master’s. This department is aware of the need for special courses in Cultural management and cultural policies. It has connections with some French universities.

Opportunity: Dean of the faculty of Arts is the current President of the Union of Arab Art Universities, and this school (Hadath) is now a University focal point.

**(XII) University of Balamand** is the only university we visited which was situated outside of Beirut, in the North of Lebanon, a few kilometres away from the city of Tripoli. It is a well-established university with a large campus. Theoretical Education at BALAMAND evolves around 4 axes:

- Axis of interrelated history and Religion
- Axis of philosophy in the large sense: sociology - ethics – aesthetics – science- philosophy
- Axis of social sciences (psychology, sociology)
- Axis of the Arab World: sciences, literature, philosophy, music, architecture...etc.

The applied sciences are learned through group research in “Laboratories” and they are: Lab of Epidemiology, Lab of applied education, Lab of scholar psychology, Lab of physical education, Lab of environment. At Faculté des lettres research is done individually. The efforts that are deployed to develop course Techniques of research in fine arts, face some resistance and opposition from the artists’ side.

**Balamand University programs** do not include any culture management or culture policy program, and do not deliver elective courses dealing directly with those issues.

In fact a program on public governance is being discussed since few months to be implemented at Balamand University and some programs related to cultural management field are given or are close to be introduced.

**The Balamand University** is strongly oriented toward the interactive communicative learning: the Library Learning Centre is very representative of what it is called DIGITAL HUMANITIES, a term that reflects the highly digitised character of all learning in social sciences and humanities. The online diplomas (unrecognised by the Lebanese government) provided at Balamand University prove this tendency. The new technology is considered as an essential tool of communication: tools such as videoconference and Moodle are regularly used to ensure constant communication.

## EGYPT

**(XIII) University of Cairo**, (Faculté des Lettres, Department for the French Literature) has launched a professional diploma, two-year-program in Cultural Development – Cultural management and cultural policies. Major subjects are: Cultural management, Cultural economy, Cultural legislation, Cultural policies, Cultural Animation, International cultural relation, Museum management, Library management, Theatre management, Data-base management, Cultural project management. The program started in 2014 and it had two cycles. They had 11 students in the first year and the second year, they had 23.

**(XIV) French University Cairo** has developed a master's program that is only partially related to cultural management. There is a Heritage management program developed in 2012, but offers only a French diploma from University Paris Sorbonne, as the program does not meet the requirements of the Supreme Egyptian council of universities (two-year-program for master's diploma is obligatory).

## CONCLUSIONS – STATE OF THE ARTS IN HIGHER EDUCATION

### SOCIAL RELEVANCE OF PROGRAMS

It is important to understand why scarce courses that exist in this field do not attract a large number of students. It seems that there are several reasons for that: cultural professions as such have lost their prestige, thus they are not much respected among potential students and their parents. On the other hand, curricula of the programs and contents and methods of courses are dependent on the general department (faculty) policy where programs are situated (Law school, Linguistics and Literature school, Economy, Arts, Sociology etc.) which is not necessarily linked to the best interest of students, the profession or for the cultural field itself. For example, Master de mediation

culturelle in the Lebanese University has many subjects linked to linguistics and to Lebanese art and literature (as it is developed within this department), while topics such as project management appear at the very end of the program schedule, and some more specific subjects such as financial management, contracting, or marketing – are not included at all. The third reason might also be the fact that- concluded clearly from the survey- in many ways and sometimes higher education programs are not offered through a university body such as ISADAC (Institut Supérieur d'art dramatique) and is not recognised as a university or a part of it, but mostly viewed as a vocational centre, and this may be the reason why potential students don't appreciate master's courses offered by those institutions.

<sup>14</sup>The Akademia review (n. 24, Dec. 2013) notes collaboration between three film schools (Tunis, Marrakech and Beirut), University of Manouba and University of Gafsa.

These modules that need “training” (skill learning), such as leadership, entrepreneurship, PR and marketing are also lacking, as universities as such do not have adequate teaching staff.

For example, St Joseph University of Beirut master’s program is linked to film and theatre studies, so during the 1st year they learn more about philosophical approaches, contemporary artistic practices, aesthetics, theatre anthropology, etc. Thus, students are only receiving practical training in Marseille during the 2nd year, which is pedagogically wrong from several angles. First they would have to learn the economic, legal and other important socio-cultural conditions of their own country, and that can only be learned locally, while aesthetics, anthropology, semiotics etc. could be learned in France in the second year, to prepare them for research methodology and master’s thesis work.

Academics at all institutions have collaborative relationships with foreign colleagues in their fields and in some cases, institutional collaborations, ex. ISAJ and universities of Lyon II and Creteil, but this seems limited and was not really in the field of cultural policy or management (more in cultural mediation and arts)<sup>14</sup>. All the academics we interviewed felt there was a clear need for a network of researchers in the area – to build capacity in cultural diplomacy as well as cultural policy and management. In some countries (Tunisia) there was a concern that universities were rather ‘closed’ to the outside world, both toward the region and elsewhere (international research project was mentioned only once). Another concern relates to the lack of autonomy of both universities and departments specifically, therefore most of the international connections are individual and linked to attendance of conferences.

Although there are collaborative programs

with universities from Europe and USA, there are no mutual regional university programs, partner projects etc. to connect universities from North Africa and the Middle East. Regional collaboration, if exists at all, is mostly linked to festivals (i.e. university of Manouba links with three film schools from Tunis, Beirut and Marrakesh as well as with the university of Gafsa to collaborate in a student film festival). Also, in our research we have not identified important contracts of relevant university departments with the public, private and civil cultural institutions except small, nearly private initiatives, not recognised by the university administration, to create an informal network of cultural organisations which would welcome interns.

The Problem of the current curricula offerings is that they are mostly linked to departments of arts and humanities lacking the possibility to involve professors of economy, marketing, law etc. On the other hand, foreign universities that depend on the market demands are opening elitist programs like MA in curation and art criticism (ST Joseph, Lebanon) or linked to cultural tourism and event management. Ibrahim Awad from the American university in Cairo said: “Cultural management MA degree would be possible if a feasibility study would prove that there would be students capable to pay 12000 dollars and study only in English.” That clearly shows why private universities will not start such a program with its curriculum linked to cultural management, and why it was necessary for Al Mawred to fundraise for the students’ grants and to negotiate with a public university to launch an MA in cultural management. Additionally, state universities lack “initiators”; competent faculty members (Ph.D. holders) that could lead the process. Even professors specialising in other fields but willing to fight for a new cultural policy and management program, they would not have the freedom to add new programs without undergoing huge administrative processes and

internal battles.

### PROFESSORS' COMPETENCES

Professors who are teaching disciplinary subjects related to the cultural domain, might be linked to international research community (historians of arts, theatre studies etc). These connections depend on the professors' academic background. None of them is attending cultural management, cultural policy or other related conferences (cultural economy etc.) and none is publishing relevant academic journals.

It is clear that academically, cultural management discipline is practically non-existent in the MENA region, although numerous university professors try to introduce some aspects of it in their study programs, or to launch specific courses. In the Academic world, there is a hierarchical system of professor ranking – in Tunisia it concerns: Professors A, B and C. Only 'A' professors are allowed to make decisions about hiring staff, technical assistance, research links, pedagogy etc. In cultural study or arts departments, there may only be a few 'A' professors, which are not necessarily specialised in the main area of studies, which means that decision-making is very slow, non-competent and cumbersome.

### LACK OF RESEARCH

In most of the countries where they're being taught, master's studies in cultural management and mediation are organised as professional (vocational) master courses, and there are no possibilities for research master's programs and PhD courses (as neither cultural policy nor cultural management are recognised as academic disciplines). That on the long run prevents development of new academics, a new competent generation some of who might enter academia as professors of different subjects related to cultural

management.

### LINKAGE WITH PRACTICE

Everywhere where MA programs are organised, students have internships, usually in local cultural institutions. Moroccan universities are creating their own cultural and artistic programs and events that are engaging students; in Tunisia, interns mostly work in public cultural organizations, while in other countries, students are obliged to find internships by themselves. In Lebanon, project-making is part of the curricula, not only conceptualization but also realization. "One proverb per day" was a successful example of multimedia students' project, involving art students of different departments to choose one proverb and create artwork (The Lebanese University, Mediation culturelle). This MA program has succeeded to establish a network of cultural institutions in Beirut, which welcome interns. In this respect, it has to be emphasised that the new program activity of Al Mawred, whose experiences with capacity building programs (especially long term ones as Abarra) and with "national cultural policy" groups in Morocco, Tunisia, Egypt, Jordan, Palestine, Lebanon, Algeria, brought them to the clear decision that a long-term comprehensive cultural policy and management education is needed, to be conceptualised and designed for the whole MENA region. In many countries, especially Algerian and Moroccan university professors are part of those national cultural policy groups, participating in research and in raising the level of knowledge necessary for further academic development. So, the group of cultural policy and management experts in the region has grown, but their mutual links are sporadically endorsed, depending mostly on financial possibility of Al Mawred to organise meetings and to bring them all together.

<sup>15</sup> ALESCO - The Arab League Educational, Cultural and Scientific Organization (ALECSO) is a Tunis- based institution of the Arab League, established in accordance with article 3 of the Arab Cultural Unity Charter by an announcement made in Cairo, Egypt, on 25 July 1970. It works in the domain of coordination of cultural, educational and scientific activities. [www.alesco.org](http://www.alesco.org), accessed 10 December 2015.

<sup>16</sup> ISESCO – Islamic Educational, Scientific and Cultural Organization, <http://www.isesco.org.ma/>, accessed 1.12.2015.

The great lacking in the university system in the MENA region is the absence of centres for continuous professional development within universities. We have not identified any of such centres which could be devoted to the cultural sector, nor specific programs for different professionals in culture, among them cultural managers, marketing experts, curators, public administrators, etc.). Only in Tunisia, one Institute, ISAJ, is intending to develop an incubator: a Centre of Entrepreneurship (trying to develop cultural industries entrepreneurship with cross disciplinary teaching). It will not grant diplomas. This is now a project in the first phase of a 3- year-pilot, with some funding from the Tunisian/American Development Fund. ISAJ is trying to run it as an independent organisation (outside of the School), but to do so, they need to create an association of citizens to keep the money from going back to the state (but then it would not be part of the school). Thus, the “entrepreneurial university unit” and this association, will both sign a convention; an agreement on how to operate together. Basically, they were proud to say that each of the professors has different engagements in the practical world, and that this experience, through different formats, is used in their teaching.

In Morocco, Ibn Tofail University has a kind of a Continuous professional development department, which has programs mostly in accounting, management and auditing and marketing. In the field of research they cover economics, organisational studies, Management, Gender, Sociology, Literature and languages.

Otherwise, a need was accentuated everywhere, even when exploring possibilities for the development of a regional MA. In Tunisia, Sana Tamzini (Design) was unconvinced of the need for a full master’s

degree (academic) program and felt that the greatest need was for Continuing Professional Development short courses. This view was echoed by other interviewees- including late Mr Gannoun director of the el Hamra theatre and Youssef Ben Brahim, the Ministry of Culture’s legal advisor.

This approach is the same in Lebanon, where even academic staff at the Lebanese American University LAU suggested that Art management education should be developed more as a BA diploma or within Continuous Professional Development department as “First of all, even the vocabulary should be developed...”

Thus, continuous professional education appears in the region only by independent actors, such as Al Mawred, but also through foreign cultural centres, and since 2000 through efforts of the EU, ECF, UN and UNESCO (the contribution of ALESCO<sup>15</sup> and ISESCO<sup>16</sup> is nearly non-existent.

Most of the cultural professionals that we have interviewed had attended different types of continuous professional education on national, regional and international levels. In their responses they have underlined both positive and negative aspects of these sporadic programs, focusing more on positive aspects of regional capacity building programs, which offer more than training experiences. On the other hand, the majority of the training programs offered by foreign actors are considered by these interviewees relevant and needed in bringing new theoretical knowledge and insights (cultural policy, cultural development issues etc), but evaluating them as irrelevant in their practical part - related to financial management, legislation, risk management and HR...

<sup>17</sup> It is important to underline that these programs have succeeded in raising awareness among cultural professionals in the region about the necessity to create their own organisation – Al Mawred with representatives in the Advisory board from all Arab countries (from Morocco to Emirates)

### 3.1 EUROPEAN POLICIES AND TRAININGS REGARDING CAPACITY BUILDING IN THE ARAB REGION

Diversified sporadic programs devoted to cultural project management and fundraising exist in the region targeting two clearly distinct groups: cultural professionals and youth interested to develop cultural projects within civil society activism. (Cultural training after the Arab spring is often part of programs for civil society development and the fight for democracy).

Both the EU and European Cultural Foundation have been developing numerous programs regarding cultural cooperation in the Mediterranean region. To enable those programs to be effective, it was necessary to define the state of the arts regarding independent cultural sector in the MENA region and to formulate adequate training programs to strengthen capacities of arts and cultural organisations. The results of preliminary research which started to be developed in the beginning of 2000 have shown weaknesses of independent cultural sector due mostly to political factors that prevented the creation of real independent organisations (specifically in Egypt, Algeria, Syria etc.), but also numerous weaknesses of public cultural systems (rigidity, lack of autonomy, lack of interest for audience development etc.).

The interest of the private cultural sector in education for creative industries started to be developed in the region only since 2010, partially due to the efforts for the implementation of the UNESCO Convention 2005, but also due to the recommendation of different agents that saw film, and specifically documentary film as an excellent tool in promoting human rights and democracy.

#### 3.1.1 European Cultural Foundation from Amsterdam

As an independent organisation, was the first to enter the region in the domain of capacity building for the arts and culture, developing a contract with a pan Arab organisation Al Mawred AlThaqafy (based at that time in Cairo) since 2004. It's important to say that Al Mawred was registered in Brussels as an NGO, but as a limited company in Cairo (as it was the only local possibility), fulfilling its local role by organising festivals and cultural events and promoting cultural collaboration among Arab cultural operators. The contract between Al Mawred and ECF was an exemplary contract, very different from all previous training experiences that happened in the region supported by foreign cultural centres and American foundations (that included only one-way knowledge transfer North-South)<sup>17</sup>. These were mostly traditional cultural management training programs (project, financial and HR management, marketing, fundraising etc.), that are "still an important dimension of cultural professionalisation as it provides the basis for cultural professionals to lead or operate effectively within their organisations" (I. Schwarz).

But ECF partnered with Al Mawred launching the first Training of trainers (ToT) program in the Arab region, regrouping twenty experienced cultural professionals who have shown a desire to further develop themselves as trainers. The purpose of the program was to enable people with local knowledge and practice to become the first generation of trainers who would be able to conduct trainings in Arabic, to codify practice-based knowledge appropriating (adapting) from the western know-how that could be useful, and further transfer this "new" cultural management knowledge to cultural operators in the Arab region.

<sup>18</sup> See annex. Seminar program

<sup>19</sup> ECF developed close links with program designers and trainers before and during the program delivery, being involved in various ways: “facilitator, listener, trainer, evaluator, etc” (I. Schwartz). <sup>20</sup>Published in a book: Cultural Policies in Algeria, Egypt, Jordan, Lebanon, Morocco (Palestine, Syria and Tunisia”, published by Al Mawred Al Thaqafy / European Cultural Foundation / Boekmanstudies, Amsterdam 2010

<sup>20</sup> Published in a book: Cultural Policies in Algeria, Egypt, Jordan, Lebanon, Morocco (Palestine, Syria and Tunisia”, published by Al Mawred Al Thaqafy / European Cultural Foundation / Boekmanstudies, Amsterdam 2010

<sup>21</sup> Milena Dragicevic Šeši> The Abarra program evaluation, Executive summary, September, 2015. Unpublished text for Al Mawred.

The program was developed in a comprehensive manner realised in a series of three seminars with specific tasks for each participant in between. The final result was a strategic plan that they had to develop for their own organisations thus not only learning how to make it, but how to train other people in their organisations to do it as well, as strategic planning should always be based on teamwork. Accordingly, they learned together with their organisations how to use local resources and knowledge in developing their own strategic approach. This capacity building program incorporated training for raising awareness and for skill development on how to research cultural policies of their own countries, how to engage with communities and stakeholders, including all other necessary skills for strategic management, from planning to fundraising, evaluation, audience development and PR, etc.<sup>18</sup>

The program was very successful and today numerous former participants are active trainers in the region.<sup>19</sup> In spite of the fact that at the beginning, trainees heavily objected to the trainings and demands linked to the notion of cultural policy (because they didn't think cultural policy existed in their countries). It was only at the end of the program that they got the knowledge and awareness about its importance in the region, and the desire to be involved personally in cultural policy research. That is why a new program was created, again in partnership with ECF and Al Mawred: Training for the cultural policy researchers based on public call. Twenty researchers from eight countries have been selected for the training and fifteen successfully finished the program producing cultural policy national profiles of Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Syria and Tunisia. After a presentation of those profiles in 2010 in Beirut conference<sup>20</sup>, it was decided to create a cultural policy group in every country of

the region (task force) to continue research but also to enhance the capacities of cultural professionals in the region to discuss priorities, instruments and the results of cultural policies.

The Arab spring that started in 2011 in Tunisia gave an enormous push to those processes throughout the region as for the first time it became possible to involve a large number of stakeholders in public debates. That was also the moment when the EU, specifically through EUNIC, wanted to engage more deeply in capacity building processes of the civil society culture in the region.

ECF continued its presence and continuous support to Al Mawred Al Thaqafy; supporting a very complex capacity building scheme: Abarra, unfortunately only for countries that experienced the Arab spring revolutions<sup>21</sup> (Tunisia, Syria, Libya, Yemen, Egypt and Sudan). The scheme “offered a rare possibility to apply as non-registered groups (this was the only program giving institutional funding without asking organisations to be officially registered). Another important aspect of the program was to help in constructing the new body of knowledge, not linked only to strategic planning but also to governance, administration, financing, contracting, etc. “The program consisted of training sessions realised always in different countries where at least two members of each organization participated thus enabling the development of the skills of most of the participants to produce strategic development plans for their organisations until the end of the grant/training period (one year). In four rounds, within a total of forty-one organisations that got complete support and ten more participated in preparatory trainings, but have not been selected for a grant. According to Ammar Kessab, this program plays an especially important role in the region (Tunisia).

<sup>22</sup> Tandem – Cultural Managers Exchange, in: Another Europe, Capacity/ building Programs with EU neighborhood, 1999-2014, ECF, Amsterdam, 2015., pp. 162-173

During this process a necessity for another type of capacity building became evident: linked to international networking and collaborative project making. As there are no mobility schemes for cultural operators ECF launched in 2012 a Tandem Shaml (a cultural management exchange program between the EU and the MENA region countries). This program enabled 200 organisations from 28 countries<sup>22</sup> out of which 14 from the MENA region to be trained to cooperate with organisations from the EU and other European countries including Turkey and Serbia.

In conclusion we can quote Isabell Schwarz words that “ECF capacity building expertise is an innovative mix of training contents, approaches and methodologies. It combines hands-on arts and cultural management subjects, reflections on cultural policy issues, and local cultural development strategies.

### **3.1.2 A similar program to enhance cultural collaboration was developed by Roberto Cimetta Fund ([www.cimettafund.org](http://www.cimettafund.org))**

It organises a call for applications for the Upline. This funding line aims to promote cultural and artistic initiatives lead by Arab artists and cultural operators developing local projects (venues, networks, platforms). In 2015, applications for this fund were sent from 14 countries (Algeria, Egypt, Iraq, Israel, Jordan, Lebanon, Morocco, Palestine, Saudi Arabia, Somalia, Syria, Tunisia, Turkey, Yemen). The countries where the actions of the 50 eligible projects are taking place: Algeria (2), Egypt (14), Iraq (2), Jordan (1), Lebanon (6), Morocco (8), Palestine (5), Syria (2), Tunisia (9), Turkey (1). 6 projects are from rural areas only, 27 in urban areas, 7 in suburbs, 3 in refugee camps and 7 in a mix of rural and urban areas. The artistic disciplines involved are: architecture (1), dance (7), film (6), multidisciplinary work involving also art in the

public space, sociology, ecology (14), music (5), theatre (7), visual/digital arts (5), writing/ literature/language/calligraphy (5). The program is raising the capacities of cultural sector by informing them and asking for high standards in cultural project management, reporting and evaluation (hands on cultural management training)

### **3.1.3 European programmes**

#### **3.1.3.1 Anna Lindh foundation – Dawrak Program**

It brings people together from across the Mediterranean to improve mutual respect between cultures and to support civil society. The Anna Lindh Foundation runs the largest Network of civil society organisations involved in the promotion of intercultural dialogue across Europe and the Mediterranean. See more at: <http://www.annalindhfoundation.org/about#sthash.0YPifslA.dpuf> <http://www.annalindhfoundation.org/news/announcing-call-anna-lindh-foundation-intercultural-actions>

Regarding cultural management, one of the most important project is “CIN - Cultural Innovators Network” (see: 3.3.7.)

#### **3.1.3.2. EUNIC**

It organised the Euro-Mediterranean Forum on Creative Industries and Society, at the Dead Sea, in Jordan in May 2012 within the framework of a long-term EUNIC Middle East and North Africa (MENA) Project, which addresses Democratic Empowerment, Cultural Policy and Creative Economy. The aim is to support the creative sector in the MENA region to redefine cultural policies that respond to the changing socio-political context in the region, to demonstrate the potential of the creative industries, to increase and reshape the scope of cultural exchanges

<sup>23</sup> On their 25-year old program European Diploma in Cultural project management, several participants have participated from Morocco till 2013, since 4 places are reserved for cultural professionals from Magreb and Lebanon. This is financed by Ministère de la culture Valonie. Few of them such as Dounia Benslimane (Morocco), Shanz Kechroud (Algeria) and Sana Tamzini (Tunisia) are not only recognised as cultural operators, but as training organisers and trainers.

<sup>24</sup> A. K. Ibid

and to strengthen the competitiveness of the sector. One of the main objectives of the Forum offered actors of the cultural and civil societies in the region a possibility to meet in order to create a cross-border network. The Forum aimed at gathering the expectations of cultural and civil society partners in order to conceptualise the structure of the long-term EUNIC MENA Project. The Forum is organised in collaboration with Al-Rai Centre for Studies. The EU Delegation to Jordan is financially supporting the project while the EU Delegation to Lebanon supports some of the representatives of the Lebanese NGOs. The Forum hosted 160 participants from 7 Arab countries - Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine and Tunisia and 6 EU countries and proposed actions (exchange and networking, advocating national cultural policies and develop new cultural spaces, capacity building) at regional and national levels – to be managed by EUNIC and supported by the European Commission in Brussels and EUNIC members.

### 3.1.3.3 The EUNIC Pilot 1

2014/2015 was developed according the previous mentioned objectives of the Dead Sea Forum. It consisted of two training sessions implemented by the training team of Marcel Hicter Association from Brussels (with long expertise in cultural project management and development trainings<sup>23</sup>). The 16 participants coming from the seven MENA countries were selected for the program, which consisted of two sessions held in Casablanca and Beirut. For the period in-between, they were supposed to develop their projects with the help of Marcel Hicter trainers.

In the evaluation of Antje Klesse, for the positive side of the training, the participants mentioned: various methods such as peer-

to-peer exchange, interactive workshops; gaining new skills, information and knowledge in: planning cultural activities (input on strategies), cultural policies and the cultural scene in the MENA countries (inputs from MENA actors); networking and forming partnerships. The main critical points concerned the Europe-MENA balance: too much accent on the European perspective, too much accent on theory, and lack of follow up after the second training session in Beirut. It is important to underline that the visibility of EUNIC was questioned, as little presence of EUNIC representatives at both trainings was noted. It was probably because “the action, as a one-time only measure without follow up planning, can probably have no broad and long-term impact beyond individual small-scale activities by the participants.”<sup>24</sup>

These two examples (the Dead Sea Forum and the EUNIC Pilot project) show a major difference between the EU and EUNIC approach from long-term processes, which are ad-hoc and sporadic, to the ECF approach, which always builds their programs on previous results and with local/regional managers and know-how, being however all the time present during implementation. One of those new ECF programs is now open for participants from the MENA region: Idea Camp, 3-day collaborative working platform for ‘cross-pollination of ideas allowing projects and partnerships to emerge’ (Ina Studeroth).

3.1.3.4. The regional EU-funded program “Med Culture” - 2014-2018 is targeting cultural activities and organisations in the MENA region.

Med Culture is part of the regional program “Media and culture for development in the Southern Mediterranean” which has been allocated a total budget of €17 million over a four-year period, of which €9 millions is for the award of grants on a co-financing basis,

and €8 millions for one capacity-development mechanism on media (Med Media) and one capacity development mechanism on culture (Med Culture). (EU Neighbourhood Info).

Med Culture is a EU-funded regional program that kicked off in February 2014 with the aim of sustaining the creation of institutional and social environments propitious to culture as a vector for freedom of expression and sustainable development. This should be accomplished by reinforcing the capacities of the public and private cultural sectors as vectors for democratization, and economic and social development for societies in the Southern Mediterranean.

“The role of the Med Culture program is to accompany partner countries in the south of the Mediterranean in the development and improvement of cultural policies and practices related to the culture sector. Its objective is to “pave the way towards the development of institutional and social environments that will confirm culture as a vector for freedom of expression and sustainable development.” More specifically, Med Culture aims to improve governance in the cultural sector, to strengthen mutual capacity development among peers of civil society organisations, to broaden the base by involving the young generation, and to promote sharing of and access to information. With that in view: to outline a set of cultural priorities responding to the region’s common patterns which are to be implemented in accordance with the ongoing democratic process and specificities of each country.”<sup>25</sup>

Houna aShabab program - Med Culture group of young cultural practitioners targeted young people (18 cultural practitioners, 2 researchers on cultural issues and 2 cultural bloggers) from Southern Mediterranean countries interested in meeting and interacting on

areas of common interest and participating in training sessions tailored to their needs in the view of contributing to the development of their initiatives. Program activities planned for 2015-2017 include a regional conference on creativity and culture for development, national focus group meetings in respective countries, and capacity development activities on cultural management and policy issues.

### 3.2 UN AND UNESCO

**3.2.1 MedLiHer – “Mediterranean Living Heritage” project**, co-funded by the European Union (EU) and UNESCO, was launched in 2009, aiming to facilitate the safeguarding of intangible cultural heritage in Egypt, Jordan, Lebanon and the Syrian Arab Republic according to the UNESCO Convention for Safeguarding Intangible Cultural Heritage. It comprised of workshops on the methodology and procedures of nominating intangible cultural heritage elements to the Representative and Urgent Safeguarding Lists, creation of a network and preparation of projects (2010-2011). Those international and national safeguarding projects have been prepared on the basis of strategies and priorities that have been identified in each inventory. The last phase of MedLiHer (2011-2012) was devoted to the implementation of national projects and, where appropriate, international projects.

**3.2.2 Renc Euromed 2013** organised in Tunisia is an occasional UNESCO capacity building program of which the main goal is to encourage cooperation among EUROMED cultural professionals. Since 2011 Euromed seminar youth development program was implemented in Israel.

### 3.3 CAPACITY BUILDING PROGRAMS OF EUROPEAN FOREIGN INSTITUTES

<sup>26</sup> <http://www.goethe.de/ges/prj/ken/qua/kum/sas/enindex.htm>; <http://www.goethe.de/ins/za/en/joh/kul/sup/kue/kue2/8744480.html>

<sup>27</sup> <http://www.fes-egypt.org/pages/english/fes-in-egypt/about-fes-in-egypt.php>

**3.3.1 The “Kulturmanagement” program** of the Goethe-Institut was launched in 2011 ([www.goethe.de/ges/prj/ken/qua/kum/nan/de14179766.htm](http://www.goethe.de/ges/prj/ken/qua/kum/nan/de14179766.htm)). Similar to other capacity building programs that are offered by Goethe institute throughout the world (Arthink South Asia<sup>26</sup>, etc.), it offers further professionalisation to MENA cultural operators through six-week-training- program in Germany (cultural policy, project management, team management, finances and budgeting, fundraising, marketing and communications) with visits of German cultural organisations and initiatives.

**3.3.2 La KULTURAKADEMIE specific program** of Goethe institute for Tunisia offers to Tunisian (but also Algerian and Moroccan) experienced cultural professional trainings in project management, marketing, fundraising and legislation. After attending the program, participants could do an internship in Germany or to ask for grants to realise a project developed during the program. The program didn't fit the needs of all participants, for the more experienced professionals; it only gave the most basic knowledge. The program was realised by German and Tunisian trainers lacking both regional and European perspectives.

**3.3.3 Goethe Institute in Tunisia** together with German UNESCO Commission has developed “Training for cultural managers in the Arab world” and “Basic course in cultural management” and presently, they are developing it as a systematic MENA countries action. Those trainings are held in French language and are engaging trainers from various European countries.

**3.3.4** Regarding Goethe Institute activities, there are also ad hoc specific programs of Goethe institute in the region such as Goethe institute in Alexandria that involves local trainers (e.g. Fayrouz Karawya)

**3.3.5 Friedrich Ebert Foundation** “The FES has eleven offices in the Middle East and North Africa region. “We believe in the importance of international dialogue as a way to avoid conflicts among countries.” Thus, establishing a common ground for regional and international dialogue through the exchange of delegations and the participation of experts in conferences strengthens international understanding. In 2003, a cooperation agreement was signed between the foundation and the League of Arab States”<sup>27</sup>. The foundation mostly supports capacities of civil society and gender equality.

**3.3.6 The German Commission for UNESCO launched the Program CONNEXIONS** in 2011, thus intensifying its activities in the Arab region, especially in Tunisia and Egypt. In the framework of the capacity building program CONNEXIONS, knowledge transfer, networking as well as training activities for young experts (cultural managers, artists, curators, producers, cultural activists, researchers and consultants) have been developed. Measures and actions initiated in 2012 were deepened in 2013 and are being continued in 2014.

For example, in 2012, the main activities of the **CONNEXIONS program** were a forum and a conference entitled ‘Cultural life, diversity of cultural expressions, human development-perspectives and actions’ and ‘Culture, human development, dialogue: resources, actions, networks’. Other activities included: Tunisian cultural associations Forum; “Creative work in populated districts” training lab; ‘Promotion of cultural diversity – creation of academic department in cultural policy and cultural management in Tunisia’ international Workshop; Pilot collaboration and Cultural Resources Online Coaching ‘Identify and mobilise (endogenous) cultural resources’

<sup>28</sup> <https://www.unesco.de/en/kultur/kulturelle-vielfalt/connexions.html> accessed 23 January 2016.

<sup>29</sup> In Beirut in December 2015 two members of the CIN network have been interviewed: Geoliane Arab from Lebanon and Sabrin Abdul Rahman Palestine [www.culturalinnovators.org/innovators/sabreen\\_abdulrahman](http://www.culturalinnovators.org/innovators/sabreen_abdulrahman)

<sup>30</sup> <http://www.annalindhfoundation.org/members/cultural-innovators-network>, accessed 5. January 2016.

<sup>31</sup> [www.culturalinnovators.org/innovators](http://www.culturalinnovators.org/innovators)

Basic aims of CONNEXIONS<sup>28</sup> were learning, sharing expertise, networking, capacity building for managing cultural activities, learning more about the 2005 UNESCO convention and establishing new partnerships. The program was expected to increase empowerment in the cultural field, strengthen relationships in the local cultural sector, in the international cultural sector, increase interest in cultural opportunities, develop new creative life and social skills and to foster better understanding of the UNESCO Convention & its implications to cultural professionals' work, strengthen the self-organisation of civil society in the cultural sector, expansion of cultural participation, democratisation of the culture, knowledge transfer by networking between national, regional, trans-regional and international stakeholders and cultural experts, development of a deeper understanding of a cooperative and sustainable cultural policy. According to Christine Merkel "85% of the participants of CONNEXIONS workshops 2012-2014 rated the learning experience as positive [however, these workshops do not pretend to be a cultural management training

program; the focus was on capacity building for civil society actors]. Why: empowering methodology, to produce a toolkit to be re-used with colleagues, regional exchange of experiences, including experiences from around the globe [UNESCO framework]"

**3.3.7 The "CIN - Cultural Innovators Network"<sup>29</sup>** is operating under the auspices of the Anna Lindh foundation and the Goethe-Institute<sup>30</sup>, supports individual cultural operators from the MENA region by establishing their network as a platform for their further activities. The main idea was to build "a cross-sectoral network of young activists from countries north and south of the Mediterranean which promotes mechanisms of a democratic and inclusive discourse, exchange of working experiences, acceptance of innovative approaches, and mutual consultation and cooperation."<sup>31</sup> The CIN members organise a day annually dedicated to public presentation of their projects and ideas through round tables, events in public spaces, community art workshops etc.

**FIGURE 1 CULTURE INNOVATORS DAY, ALGERIA 2015**



**3.3.8 The British Council** has been active in running internationally oriented development programs: Cultural Leadership (<http://gulfartguide.com/british-council-mena-cultural-leadership-innovation-program-for-20122013/>) and a program for Young Leaders (The Future leaders scheme). It currently offers positions for Future Leaders in the sector of cultural management under the framework of the Future Leaders Scheme 2015 (<https://jobs.britishcouncil.org/Vacancies>). The 2015 scheme aims to help “develop and grow our cultural relations leaders of tomorrow.” The three-year development program offers the opportunity for international work experience through a series of rotational placements.

This program was initiated through the pilot CLI project, which focused on three regions of the BC geography: Western Europe and North America, the Middle East, the Near East and North Africa. In total, 45 countries were involved in the pilot phase, which contributed to the formation of strong partnerships. Their main partner was the Cultural Leadership Program, which is part of the British Arts Council and is funded by the UK government. The underlying idea of that program was to improve the quality of cultural leadership in the UK, and they used their experience, know-how and connections in the UK for developing the CLI pilot.

To start with, in each of the three regions they identified 2 future cultural leaders between the ages of 25 and 35, and they organised a meeting for learning and mapping purposes in order to find out what their needs were and how they could be fostered. The program aim is to steer participants toward thinking about culture in a social, political and civic context, and find ways in which they could engage with and address relevant issues in these domains – something that matches our interest.

British council organised also other sporadic initiatives in the field of training of cultural management in the MENA region.

#### **Cultural skills program in entrepreneurship and innovation in the arts**

this program was developed by the British Council Israel together with the Negev Development Authority, The Arab Culture Association and NESTA. Its main focus is to nurture skills through supporting projects in innovation and entrepreneurship in the arts designed to support communities in the periphery of Israel. The project is designed to provide tools in entrepreneurship, early career development opportunities, mentorship and seed investment for select projects that connect between the arts/creativity and society benefiting their local communities.

The program was launched in July 2015, and successful projects will be announced in March 2016., <https://www.britishcouncil.org/il/en/cultural-skills-program-entrepreneurship-and-innovation> (accessed 2 February 2016).

#### **3.3.9 The Creative Force program** is managed by SIDA, the **Swedish International Development Agency**

in the framework of the Swedish Results Strategy for special initiatives for human rights and democratisation 2014-2017. The Creative Force supports collaborative initiatives that contribute to strengthen democratisation and freedom of expression through capacity-building activities, such as seminars, workshops, training courses and exchange visits, and through awareness raising and communication activities to influence public opinion. Priority will be given to projects targeting women, youth, children and minority or vulnerable groups.

**3.3.10 French institute** also organised sporadic training programs in cultural management relevant locally. (Amongst survey

participants, only one person identified French institute as an actor in the field of cultural management education)

**3.3.11 Flemish institute** also organised sporadic training programs in cultural management. (Amongst survey participants, only one person could identify Flemish institute as an actor in the field of cultural management education)

**3.3.12 Cervantes institute** (Morocco) also organised sporadic training programs in cultural management. (Amongst survey participants, only one person could identify Cervantes institute as an actor in the field of cultural management education)

### 3.4 EUROPEAN CIVIL SOCIETY AND ITS ROLE IN CAPACITY BUILDING PROGRAMS IN THE REGION

**3.4.1 MELOPEE** is a cultural management workshop dedicated to MENA professionals, held in Fère en Tardenois, France. This is a program aiming at offering a contribution to the activity of cultural operators from the Mediterranean through training initiatives and meetings with colleagues from their region. It has been developed by AMUNI together with l'ECHANGEUR, a centre for artistic production in France, in partnership with different international organisations.

**3.4.2** The European Festivals Association (EFA), the Beiteddine Art Festival and the Edinburgh International Festival launched the Open Call for Application for two **Ateliers for Young Festival Managers**; the sixth edition was the first in the Arab world and it took place in 2013 in Beirut, Lebanon.

**3.4.3** The management centre UK and Tamasi collective **Training of Trainers on Fundraising for the Arts & Culture in the MENA** project

was realised in 2013. Tamasi is a collective of 11 independent performing arts organisations with members based in Jordan, Egypt, Palestine (West Bank and Gaza) and Lebanon. Tamasi works across the MENA region and has extensive regional and international collaborations. Tamasi works towards the flourishing of free and equitable societies in the MENA region. Members believe that the arts and culture are both the main vehicle and pillar for freedom of expression in the region. Output includes: Performances, productions, capacity building, training and mentoring programs and opportunities for burgeoning and independent artists, sub granting and technical support, research and advocacy as well as venue development and rehabilitation.

As part of its effort to strengthen and increase the capacity of the independent arts sector, Tamasi identified the need for skilled fundraisers who can use a wide range of fundraising tools to mobilise resources for the independent arts sector in the MENA region. Tamasi, therefore, started a project in 2013 geared towards developing a core group of fundraisers for the sector through targeted training of trainers.

### 3.5 INTERNATIONAL

**3.5.1 US Embassy** offers scholarships in Israel; furthermore, USAID and Friedrech Ebbert established a **vocational training centre in Jordan**.

**3.5.2** Kennedy centre, The John F. Kennedy Centre for the Performing Arts offers valuable skills building for arts managers through the Institute for Arts Management. Arts Management Training in Ramallah 2007.

**3.5.3 Youth empowerment development association** (YUDA, Grassfield, SAD) organises workshops, which are only

sporadically dedicated to culture, but primarily dedicated to empowering women and youth.

#### **3.5.4 International Society for Performing Arts (ISPA) Middle East & Northern Africa Fellowship Program**

provides two early or mid-career leaders from the performing arts community access to ISPA's extensive international network of arts professionals. Participants must be performing arts management professionals from one of the following countries: Algeria, Egypt, Iraq, Jordan, Lebanon, Libya, Morocco, Palestinian Territories, Syria or Yemen.

Selected participants have the opportunity to engage in the development and exchange of ideas with leaders from some

of the world's most significant presenting organisations, performing arts organisations, artist management agencies, cultural policy groups, foundations, festivals and related professionals.

#### **3.5.5 Kennedy centre for the Performing Arts, USA**

is the biggest USA institute for art management (created in 2001 by M. Kaizer) and offers trainings for professionals around the world in a form of 10-month-fellowships (including lectures and hands-on work with numerous workshops with peer-learning methodology), as well as a one-month-internship. Several professionals from the MENA region have used opportunities of both programs.

### 4.1 The Culture Resource / Al Mawred

**AlThaqafy** (<http://mawred.org>) is a long-established player in the MENA culture with a multi-disciplinary range of activities and growing MENA outreach. Mawred was founded in 2003 in Cairo and has been running and supporting a great variety of activities: trainings in cultural management, conferences and other platforms for debate, publications, and festivals. Another focus has been providing Arabic translations of relevant documents and making them accessible online. The most important Al Mawred programs in the domain of cultural management are:

- Training of Trainers (see 3.1.1).
- Cultural policy research / training for researchers.
- Trainings and peer-education of National Cultural Policy groups in 12 countries.
- Abarra, capacity building program for emerging organisations in Egypt, Tunis, Yemen, Syria and Libya.
- Regional and local trainings for young cultural managers and entrepreneurs in project management, strategic management, etc.
- IMKAN, a program for cultural leaders.

**IMKAN Al Mawred program** for Arab cultural leaders was the First (Advanced) Training Forum for Young Cultural Leaders in the Arab region, which was organised in March 2013 in order to support and refine the skills and capabilities of Arab cultural practitioners, and to qualify them to play a pivotal role in the political and social development process in the Arab region. The program has been annual (3 editions were held till today, each lasting 3-5 weeks), it includes several lectures, seminars and training sessions revolving around the role of intellectuals and artists in the political sphere, the relationship between art and society in relation to customs, norms and taboo topics. The forum

included training sessions in negotiation skills, project presentation skills, and the use of digital media in cultural practice and project management. Trainers for the last two workshops (in 2014 and 2015) were: Basma El Husseiny, Hanane Hajj Ali, Rana Yazaji, Abdullah Al Kafri, Gesa Brinkraut (Germany) and Tom Fleming (United Kingdom)

Recently, Al MAWRED has also moved into the sphere of state education with a two-year MA course in Cultural Policy and Culture Management for students from the MENA region. The course is hosted by the Faculty of Arts and Human Sciences, Ben M'sik, University of Hassan II of Casablanca, Morocco, and has been developed in collaboration with the faculty of Cultural Studies at the University of Hildesheim, Germany. The idea is "to build a new generation of researchers, cultural managers, cultural policy makers and academics, who can contribute to the cultural life in the Arab region and enjoy outstanding capabilities in strategic planning, culture management, and cultural policy, that would help them play a vital role in the governmental cultural sector, creative industries and the independent cultural sector. Such students would be active players in fostering and supporting the freedom of expression, the right to culture, regional cultural cooperation/networking and professionally oriented cultural work."

**Al Mawred also initiated a project: Tunisia Balad El Fann (Tunisia country of arts), the complex training program** implemented together with the **Ministry of culture of Tunisia**. It comprised in 2015: A) six workshops targeting representatives of cultural sector from all 24 Tunisian governorates addressing the following topics: cultural policies, planning and management of the cultural projects, institutions management, organising cultural events, drafting funding

<sup>32</sup> The African Arts Institute (AFAI) was launched in February 2009 to promote participatory democracy, respect for fundamental human rights and freedoms and equitable social and human development in African countries by affirming the cultural dimension of development.

proposals, and others. B) Three introductory 2-day workshops were held for government employees only, taking place before the main workshops. They included intensive training on communication and presentation skills. At the end of each workshop certificates have been given to trainees. C) A final Training of Trainers workshop on cultural management was also held, including 18 most successful participants among those who have participated in the 6 principle workshops.

**4.2 Racines** ([www.racines.ma](http://www.racines.ma)) - "Association pour la culture, le développement, la promotion de l'industrie créative et la coopération en Afrique" was founded in 2010 in Casablanca, Morocco. Racines has hosted numerous festivals, conferences and trainings, and has run publication and research projects. It also functions as the Moroccan and North African office of "Arterial Network" - an African network of artists, civil society activists and entrepreneurs ([www.arterialnetwork.org](http://www.arterialnetwork.org)). Racine is among the most professional and important organisations for cultural development that are active in Morocco, the MENA region and Africa. Racines are creating numerous types of actions: debates (Wednesday's meetings), advocacy actions (authors' rights, cultural diversity after UNESCO Convention 2005, freedom of creation), fostering information exchange (website platform, bulletin...), conferences, forums, trainings on cultural leadership, governance and entrepreneurship for Africa since 2012 and research and publishing. Their Moroccan mapping research project, establishing the significance and conditions of the arts and offering diagnosis of cultural development, incorporated 18 disciplinary (art and culture) sections and 10 transdisciplinary issues – education, training, cultural diversity, dissemination, governance, creative industries, public space and urban projects, authors and performing rights.

The Cultural Leadership Program is a three-year project funded by the European Union's investing in people program. This program is led by the South African organisation The African Institute (AFAI<sup>32</sup>) with the support of different partner organisations: the Goethe Institute, Arterial Network, and collegiate partners Racines (Morocco, North Africa), Doual'Art (Cameroon, Central Africa), Groupe 30 Afrique (Senegal, West Africa) and The GoDown Arts Centre (Kenya, East Africa). The program has several target groups – training of trainers, training of cultural leaders, training for cultural entrepreneurship and training of cultural project management. <http://leadershipculturel.wordpress.com>. On the local level, as one of the five partners in the cultural leadership program, Racine is the key initiator on the cultural policy debate in Morocco and its success is now influencing the work of national cultural policy groups in other countries of North Africa.

**4.3 The Beirut-based "Arab Fund for Arts and Culture"** - AFAC (<http://www.arabculturefund.org>) was "established in 2007 as an independent initiative that funds individuals and organisations in the fields of cinema, performing arts, literature, music and visual arts whilst facilitating cultural exchange, research and cooperation across the Arab world and globally". In addition to training, research and exchange programs, AFAC provides funding for the production and distribution of culture and art.

All three MENA organisations listed here were, to varying degrees, integrated in the EUNIC training. According to feedback interviews with trainers and organisers, Racines helped to set up the Casablanca training session, including presentations on the activities of Racines and Arterial Network. A presentation on AFAC was part of the training session in Beirut — Al Mawred

<sup>33</sup> Besides the mentioned, interviewees have also mentioned Ashkal Alwan (Home Workspace program) in Beirut, and Arab Image Foundation, but their work is mostly dedicated to curators and contemporary curatorial practices, thus not analysed in this report.

<sup>34</sup> See the report M. Dragi evi Šeši , Arabic spring and the work of cultural policy groups – bottom up cultural policy, Journal of Faculty of Dramatic Arts Belgrade, 2015

was represented at the Beirut training by Al Mawred board member (Hannan Hajj Ali), who attended some parts of the session. There was, however, no input on Al Mawred activities in plenary sessions. European and International organisations were represented as funders and organisers of cultural support measures since the beginning of the Arab Spring in 2011. The uprising led to a release of special funding for measures supporting the process of transition and democratization: Four selected landmark programs may be mentioned here.

## CONCLUSION

It is obvious that those sporadic and ad-hoc organised trainings do not respond to the large, deep social and professional needs<sup>33</sup>. It would be important first to conceptualise systemic cultural education and then to introduce it to foreign support of sporadic complementary programs. `Cultural management needs a lot of training and not only a session of two or four weeks. We need long term programs with a practical side (development and realisation of a project)` (Mohamed Ben Soltane). `They need to coordinate and align with the Arab organizations that are aware of the local context. (Abdullah Al Kafri).

Several cultural professionals have underlined that trainings unfortunately are not targeting

staff of national cultural institutions. Especially after the Arab spring, the major strategy of foreign cultural institutions was to target civil society activists and NGOs incorporating cultural management programs in a broader framework for the fight for democracy. That was indeed very important, it strengthened capacities of independent artists, cultural activists and cultural NGOs, raised their level of professionalism, but on the other hand, it has deepened the gap between the public (state) cultural sector and the independent sector. Cultural professionals employed in state institutions are more and more lagging behind, lacking capacities and skills needed in the contemporary cultural realm.

This fact was further accentuated by the fact that Al Mawred also focused its trainings on emerging groups and organisations. There was nearly no one who would work on capacity building and the development of professionalism in the public cultural sector. However, Al Mawred with the program that is devoted to the creation of Think-tanks in cultural policy in each of the MENA countries, sometimes succeeded in creating diversified groups (in few countries such as Tunisia and Egypt) by incorporating in those think-thanks both sides; representatives from the public sector and from the civil society. Unfortunately, this effort was with low level of success, as the two sides did not trust each other and even often despised each other.<sup>34</sup>

When it comes to training programs offered by local actors, most of the interviewed professionals think that they are not sufficiently developed. As there are no specialised training centres that would professionally develop their curricula and methods, except in Israel – LEHAT and JCU, numerous professional artistic and cultural associations, as well as cultural organisations, are sporadically organising some trainings.

### EGYPT

**Cairo Urban Initiatives Platform (CUIP)**, Cairo, focuses on architecture, art, advocacy, urban development, and interdisciplinary initiatives addressing issues related to the city, the urban environment and public space in Cairo. CUIP organises Project management professional course.

**Sakia cultural wheel**, Cairo, a private Egyptian organisation that sporadically develops trainings in the framework of El Sakia Academy.

### ISRAEL

**Jerusalem Culture United**, Jerusalem, organises a professional development program, based on existing international models, which teaches and encourages new and adaptive management practices to art organisations with a focus on strategic management, marketing, fundraising, PR and communication. Each year, starting from 2012, JCU organises one-year programs dedicated to new, emerging and also mid-size arts organisations. In 2013, a \$5000-Innovation-leadership grant was introduced and given to each of the 15 participating organisations to help them improve their infrastructure.

**LEHATTAU (Tel-Aviv) Tel-Aviv University** conducts a commercial training course

aiming to develop the capacities of existing professionals in the field. The course is focused on marketing and fundraising and it is mostly dedicated to senior professionals.

**Lottery foundation**, Israel Film Council and other public institutions like artist unions organise training programs sporadically and mostly dedicated to project administration, writing proposals or some specific skills related to specific fields e.g. film production.

There are also some cultural organisations that sporadically organise trainings as part of their broader mission, namely, social activism:

**Beit HaGefen**, Haifa - an Arab Jewish Culture Centre - is a non-profit organisation which strives for the creation of common and equal spaces that encompass the variety of identities and cultures in Haifa in particular and in Israel in general. Beit HaGefen Centre organises various cultural, educational and tourism activities aimed at a broad age range. Arts management training program for public (municipality) officers was organised and the standard for the creation of such workshop was Recanati business school cultural management program.

**The Arab Culture Association** is an independent non-profit organisation that is aiming to strengthen Arab culture and identity for Palestinians living in Israel. The ACA is known for its pioneering programs that address several cultural fields, such as: Arabic language, arts and literature, cultural tourism, and the promotion of higher education and critical thinking. 'Work of Art' program adopts an Interdisciplinary approach to enhance working conditions of Palestinian Arab Culture actors in Israel. Its goal is to improve the professional capacities of Arab culture players in Israel to increase job opportunities and income sources. This program focuses on the

field of cultural entrepreneurship, marketing and promotion of cultural products.

### LEBANON

**ETTIJAHAT independent culture** based at the moment in Beirut is currently designing training for Syrian cultural professionals based in Beirut to respond to their specific needs and problems.

### MOROCCO

In Morocco, there are several organisations and artist associations which sporadically organise trainings: **Association l’Boulevard (music)**, Casablanca, **Association Casamémoire (cultural heritage)**, Casablanca, **Association Darja (dance)**, Casablanca, **Association Dabat Théâtre (theatre)**, Rabat, **Association Daha Wassa (theatre)**, Rabat, **Association AMC Mode (fashion)**, Casablanca.

### PALESTINE

In Palestine, numerous organisations are developing trainings to raise the capacity of cultural professionals in related fields, but not always linked to management (**Shashat Women Cinema, Birzeit Media Development Centre, Riwaq in the field of heritage, Women Affairs Centre**).

**Al-Harah theatre performing arts training centre (PARK) Beitjala**, Bethlehem, was initiated by Marina Barnham, leader of the centre who was the participant of the first regional ToT program of Al Mawred, and since then, has participated in all regional trainings in Arabic language offered by Al Mawred. At the same time, her theatre is very active nationally, regionally and internationally in different networks and programs (such as CIN), gaining different experiences and

expertise. Thus, she decided to open the centre within her theatre that is devoted to specificities of performing arts management.

**Tamer institute for community education’s** mission is to encourage and deepen opportunities of learning and literacy among children, young adults and groups that work with them. Their strategic goals are: supporting literary and scholarly production on child culture in Palestine; enhancing reading and writing as well as all forms of self-expression among children and young adults; building solid policies and infrastructures that promote learning and growth; supporting and formulating the institutional capacity of Tamer Institute.

### TUNISIA

In Tunisia, some NGO’s organise training programs for their own members. This is the case of **ECLOSION D’ARTISTE** that aims to establish and develop a free and democratic cultural climate through relevant training of new young talent.

**Fanni Raghman Anni**, independent Tunisian association’s main activities are “production, performance, and dissemination in one part and trainings in the second. Besides, they have a experience in the cultural relief (refugee camps in North Africa and the Middle East) and cultural management.” FRA supports and develops local talents of both sexes, and gives them the opportunity to create a cultural space in their communities, making it possible for them to pursue their fight for their rights and for the eradication of all forms of exclusion. FRA provides these groups with means of expression, education, advocacy, recovery, innovation and communication through practical programs such as debate sessions, training workshops, etc.

## CONCLUSION

Cultural professionals claim that sporadic trainings that happen often involve trainers that come unprepared for their courses (because they are invited in the last minute). Also, since the majority of local trainers are in fact cultural professionals, they would need specific trainings to develop their teaching skills (Mohamed Ben Soltan, Tunisia).

Most interviewees agreed that there is a great need for cultural intermediaries and professionals of various sorts, who can work in both the public and private sectors. (We

were told that the majority of musicians don't have managers or agents and there are very few promoters or fundraisers, hence musicians don't get the opportunities abroad as they should). The same goes for publishing, which does not sell beyond borders, and other art forms when it comes to knowledge, skills and abilities. Cultural policy support schemes are lacking in the field of international (and even regional) cultural cooperation. Thus, numerous independent actors are starting their training initiatives, but without a general framework which should be developed in order to create possibilities for validation and certification.

<sup>35</sup> Through field work and interaction with the bodies and institutions of the cultural sector we noted the lack of knowledge and awareness of the legal frameworks through which civil and cultural society can engage and participate to develop cultural policies and keep up with the concerned ministry in the advancement in this sector. It is also important to raise the question of how partnership with the local civil society is essential for the development and elaboration of the reforms; for example the so-called “strategy of the development of public administration in Lebanon has been developed and it included the cultural sector in partnership and collaboration with the European Union that funded the project, without referring to civil society. Such actions raise questions in terms of the absence of the role of the latter whereas it should be the first partner of the ministry to ensure the implementation and sustainability and effectiveness of such reforms.” Nayla Geagea (legal consultant and cultural activist)

As more and more cultural infrastructure is built (Algeria, Morocco...) and numerous festivals are created, demand for managers increases in the public sector, though there are questions about the ability of the state to educate, train, and finally select such competent managers. On the other hand, development of the independent sector and artistic collectives of civil society actions in public space have also raised demand for competent cultural professionals armed with contemporary knowledge, abilities and skills.

In general, majority of interviewees identified all listed knowledge and skills as important. However, the mostly needed were underlined competences regarding cultural policies,

advocacy and legislation<sup>35</sup> as well as those related to fundraising, project proposal writing and audience development skills.

Other needs concerned: international cultural cooperation skills, PR and marketing, project and event management, art production and cultural management for specific fields, cultural diversity awareness and intercultural skills, curating and programming; financing and budgeting; HR and leadership. It was all resumed in conversation, as our interlocutors confirmed that those “soft skills” are not taught in academia, but can be gained in practice, by doing, or on sporadic courses organised by different national and international actors.

## KNOWLEDGE AND SKILLS: STRENGTHS AND WEAKNESSES OF MENA REGION CULTURAL PROFESSIONALS<sup>36</sup>

PERSONAL ABILITIES (lack of or exaggerated)	KNOWLEDGE	SKILLS
Audacity, courage		Delegate tasks/jobs
Self-confidence		How to motivate team
Proactivity	Cultural Policy + international cultural policy	Entrepreneurship
Tolerance	Larger political context	How to think globally Strategic thinking – long term
Acceptance of criticism		Adequate formality in communication
	Cultural Diplomacy	International administrative competence
Focus	Administration protocols, techniques and structures	Administrative competence Professional communication
Exaggerated Leadership mentality	Cultural economy	To be decisive in decision making
Exaggerated perfectionism	Project economy	Fundraising
Lack of interest in economic reflection	Lack of knowledge to define economic values of cultural “products”	Project implementation
Too compromise-oriented		Budgeting
	Legislation	Contracting of project
Lack of ability to sustain inner motivation		Campaigning
Lack of capacity to present and persuade		Public relations & marketing Visibility of project/org. Persuasiveness

<sup>36</sup>The table was designed during «Cultural Policy, Criterias, Concepts and Constructions», Research Atelier of the Arab Cultural Policy Group of Al Mawred Al Thaqafy and the Department of Cultural Policy of the University of Hildesheim, supported by Goethe-Institut Cairo, 24. – 28.2.2014, Berlin.

In my previous research in the MENA region (2013-2014), most of the interviewed cultural operators agreed on the need to learn more about the following topics: Strategic Planning, Cultural policy, Economics of culture, Fundraising and proposal writing, Financial Management, Legislation and international conventions, Cultural diplomacy and international cultural cooperation, Arts Management at times of crisis and instability, Cultural project management, Cultural tourism, Cultural industries.

		Mastering different “languages” (vocabulary of artists, business sector, audiences...)
Cultural knowledge – how to develop a cultural product (Technology of theatre /film/ visual arts etc. production		Circulation of cultural products Use of social media
Lack of genuine interest for others		Community embodiment of the project
Technical knowledge (different for each value chain)		Archiving
Evaluation		Assessment and evaluation skills

The training and educational needs in the region regarding skills and knowledge could be put as the following

- The ways training needs are being expressed differ very much in academia (public sector) and NGO sector (civil society) – mostly because people in NGOs have gone through different western trainings. Thus, they focus on managerial skills and needs, while the public sector talks more about concept-making (curators) and mediators and consequently – MA programs are designed in this way, with more “knowledge” distribution than skills, and more insights than entrepreneurialism
- The core idea preoccupying most of the cultural actors interviewed is to design a model created in the Arab world with the Arab world and for the Arab world. The European or American based knowledge (concepts such as creative economy or creative entrepreneurship) were criticised as inappropriate; mainly by those who are master’s degree holders from abroad and work now in a Lebanese or an Arab context. During focus group discussions that I held with the Lebanese cultural operators, the idea of mentorship was also prevailing; same as the idea of working with experts and artists in a sort of “laboratories”. Mentors and experts (artists, professors, artisans, pioneer initiative leaders...) here would play the role of catalyts.
- The most suited format concerns long term hybrid approach of a centre of continuous professional development and of an academy where learning is project and problem-solving oriented and research-based. Thus many operators mentioned that capacity building, although designed around “strategic management” etc. should also include specific workshops, besides skill-oriented ones (like fundraising) to enable both knowledge and skills to be “united” (cultural marketing and audience development workshops, or cultural policy workshops to train them to design cultural policy instruments, ...)
- Also the issue of the time duration of capacity building programs was underlined. Many previous experiences such as Abarra, Homework space program and Metropolis – have shown that one-year-commitment would be adequate to have both organisations and individuals really interested and ready to devote more of their time and energy for professional development. (Short courses might be popular, as they would demand 3 days, or a week of their time –but the impact of such courses is low. When it comes to a series of courses within a complex capacity building program – both the organisation and its leaders have to be sure to what extent they need it, to commit to such demanding program scheme).

<sup>37</sup> "It is crucial for artists, cultural managers and activists to know their rights, to know the position of the artist in the Lebanese law and in the society"  
 Karim Dakroub (President & artistic director, Khayal Association for Arts and Education)

- At the same time – training needs and training formats, if regional, have to reflect Arab diversities ("acknowledgment of diversities" – Nadine). Besides curriculum content that would take care of it throughout the different courses, the internship program could be conceptualised as a system of "stages" happening in different (Arab) countries.
- The idea of a "Nomad program" was positively accepted, as most of the successful capacity building experiences are "nomadic" (Abarra trainings; MENA pilot – Casablanca & Beirut; European Diploma, etc.). This nomadism is enabling participants to be more open to diversity and to gain different perspectives, and to develop "adaptability skills": ("Both artists and managers should use language of marketing and mediation, should be able to adapt their values to new contexts...").
- The curriculum of such a program should be extremely complex, not limiting itself on offering technical skills, but above all fostering critical thinking<sup>37</sup> and addressing the issue of public interest in culture (cultural policy), multiculturalism (fighting against "sectarianism" in education and cultural practices). Cross-disciplinary is seen as a must!

Although training needs might differ from country to country, from discipline to discipline, from generation to another – it was possible to see crucial issues and shortcomings as well as visions of possible actions to complement the present needs and fulfil the educational needs of cultural managers and cultural systems.

### 7.1 OBSTACLES

**Obstacles related to Educational and cultural policies** are partially related to unstable and harsh situations in the region, which are the main reasons that prevent governments from focusing on education and culture.

Governments are not interested or don't want to support arts because of their critical potential (in Israel new law was just introduced envisaging that projects in culture financed by the Ministry should be "loyal to the state"), or seeing arts as part of the western culture (Algeria, Morocco, Jordan, etc). Thus, the public education system does not have enough art education to form future audiences and future cultural professionals. As there is no art market, arts production cannot be self-sustainable, while cultural policies are mostly supporting institutional infrastructure and traditional cultural formats. In many cases culture is seen as a "luxury" (Israel).

Parliaments in the region rarely debate cultural issues, and only few cities have important cultural policies and practices (e.g. Casablanca has 12 theatre halls).

The Certification issue is neglected, and professional diplomas (Cairo) are outside the university system, but also outside the professional framework (there is no system which would guarantee or stimulate employment based on acquired skills in life-long learning processes).

Freedom and lack of autonomy of university system and public cultural system was underlined throughout the region as the main problem. Few professors have indicated that "Council of higher education has refocused proposed programs" (Israel) turning it toward already existing academic disciplines. All

academics agree that the authorisation (accreditation) is a main problem in this field. There are some individuals (Ditti Ronen, Israel) or institutional initiatives (Lyat Friedman, Bezalel college) who were both confronted with the difficult process of authorisation, lacking information about possible partners, funds and possibilities for development of such ideas (cultural policy task force or Institute, MA program etc.)

In spite of some efforts of higher education systems to develop some courses in cultural management and mediation, the lack of cultural policy that would valorise good projects and art productions is in fact contributing to the "de-legitimisation of cultural professions"; both in Israel and in other countries in the region, most visible through the fact that the best students do not want to study anything linked to arts (Tunisia).

**Lack of human resources** for teaching and training. This is of specific importance for the development of university accredited courses, as there are "no people qualified to deliver the courses" (L. Friedman, D. Ronen Israel), nor professors that can acquire authorization to teach cultural management, cultural policy and other relevant subjects. Everywhere in Europe in the 80's of the XX century were overpassed by engaging academics with Ph.D. in related disciplines, and enabling them to further continue their research outside academic practice in cultural management. It is only now, and that is also rare, that Ph.D. degrees can be done in Cultural management (Belgrade University of Arts), thus most academics in Europe do their Ph.D. degrees in Cultural Policy (Warwick University, Jyväskylä University, Hildesheim, etc.), or in Economy (focusing on the Economy of Culture), or Business Management.

**Language issue** – foreign, French-English, Arab-Hebrew. This issue is not that crucial for university programs and courses, as they attract those who can speak certain language, but it is of crucial importance for life-long learning training formats that aspire to regroup practitioners from the whole region alongside foreign experts. Translation costs are raising training costs, thus it is important to focus on Training of trainers, enabling them to deliver in Arabic language. In Israel, for the sake of legitimisation of Palestinians within Israel, it would be important to have courses in both Hebrew and the Arabic language, enabling Arab cultural practitioners to get adequate education.

**Obstacles in employability.** In discussing employability in the cultural sector with professors of various universities and with other cultural professionals, it seems that academics are primarily focused on educating students for jobs in the public cultural, educational or scientific realm, (which are not growing very fast at the moment). Secondly, those jobs in the public sector are highly dependent on the ruling party power and appointments (Akademia, n. 24/2013, p.17).

However, from the general view of Interviewees; there is not enough **artistic education** in primary and secondary schools. As a consequence, there is a missed opportunity to have schools as a “job market” for cultural animation and management graduates, and there is a problem later to develop audiences, when the population has a low level of artistic education. Thus many were saying: “we have cultural infrastructure, we have products, but audiences are lacking”.

While there is ‘entrepreneurship’ education in business and management schools, there is very little that prepares art students for self-employment or freelance work

in the arts, or for starting small cultural businesses. This seemed to us to be a striking difference between the situation in Lebanon, for example, and that in North Africa. It was only recently that associations of citizens started to be created, among them Association “Process” with the aim to valorise and promote design in Tunisia, organising competitions for students and young designers for objects of everyday use, and linking those with adequate enterprises (La Presse de Tunisie, 23.1.2014, p.11)

Some parts of the cultural industries e.g. film, are funded via the Ministry of Information, rather than Culture and this fragmentation of funding is a characteristic of the split between ‘arts’ and ‘cultural industries’. Other cultural activities are funded via the Ministry of Education. There are also funds from other ministries, which can be used to support civic associations, but often the cultural independent sector is not aware of them, and that again reduces potentials for spreading employment in the cultural sector.

#### **Quality and adequacy of training programs.**

Most of the interviewees claimed that the training offer is sporadic and of diversified quality. `Trainings are not satisfactory or sufficient. A thorough research of needs of areas of professional development, as well as existing capacities, can explore potential for trainings and various areas of development in the cultural sector.` (Huda Odeh)

Although it seems to us that existing trainings are at least partially satisfying the needs for professional development of independent cultural sector, numerous operators have mentioned that ‘you need to enable our institutions technically, administratively and financially as well (Aktham Mohammad Al-Lama, Ta’ayosh for training and human development), as this exists only within

Abarra program that is limited to post Arab spring countries. In Israel, it was a collective claim – that if the budget for culture does not grow, there's no sense in educating human resources (thus campaign for 1 %).

In the region, there are neither enough university programs nor training courses in cultural management, the majority of practitioners have learned it 'hands on' and through trial and error, but not through education. Some members of the younger generation are pursuing this as a field of study in France and the UK. (Dr Alia Arrasoughly) "The usual complaint on offered trainings are: 'that they are not rigorous enough, that they present higher expectations than what they are offering in reality' and participants feel that a lot of time was wasted" (Dr Alia Arrasoughly).

'There is no comprehensive strategic perspective. One-time workshops accomplish a limited amount of change. This horizontal approach by international organisations goes contrary to sustainable development needs of the longitudinal impact.' (Dr Alia Arrasoughly)

The majority of the trainings are offering only basic skills and knowledge, therefore inadequate for experienced professionals who are in 'need of professional advancement'. It is contradictory that training programs are accessible and well known mainly to established professionals, while the content is dedicated to beginners and young practitioners. There are exceptions like the open call for the selection of participants for Med Culture seminars that allowed a large dissemination of the promotion of the trainings and gave possibility to unknown professionals to take part in it ("news about calls circulates nowadays much quicker than compared to a few years ago" / F. B. Med Culture). At the same time, professionals are still criticising

access: 'There are cultural cliques and power groups and a diversity of ideas although acclaimed verbally only but not practically on the ground. Competitiveness is rampant rather than equal or win-win collaborative efforts' (Alia Arrasoughly)– low accessibility... There is a clear suggestion that there is a need for the inclusion of other voices and that programs of cultural management training should be developed in a way to link numerous local and international partners in designing comprehensive long-term structure of trainings with clear follow-up.

**Obstacles to the course effectiveness.** Local and international trainers often do not know each other. Their mutual introduction and exchange of knowledge and information is not structured enough, it is still intentional, but rather a consequence of a chance. These links should be provided more attention. (Tomka)

'Some participants are sent to training programs without a clear goal from their organisation's standpoint. Because of that, (1) these participants are uncertain what it is that they have to pay attention to and to look for, or (2) they go back satisfied with what they have learned, but have no resources, responsibilities or support from their employers/managers to implement acquired knowledge.' (G. Tomka, Serbia) 'Learners often do not have a clear understanding of the nature of their learning needs ('Self-diagnosis'). Mostly, the donor funds of these programs do not cater for this preparatory phase, which is very important for sustainable effects. (C. Merkel)

Strategies and mechanisms related to new audiences and new funding sources require further work. There is the challenge of finding new solutions to respond to issues of contacts, networking and new audiences.

**Accessibility obstacles** are linked to the lack of relevant information regarding training offer (access to information resources is reduced – no knowledge about them). Prices of trainings and master’s programs can also be part of the obstacles (for example to acquire and attend a European Diploma in Cultural Project Management, or expensive Master’s courses in Lebanon, etc.). Thus all interviewees have positively evaluated the fact that the majority of the foreign foundations presented trainings as free of charge, as well as training and capacity building programs of Al Mawred. The lack of information is seen as one of the major obstacles in the region: ‘When we convened a study day (December 2013) in Tunis on learning options to upgrade knowledge in cultural management and cultural policy, it resulted that even top quality professional Tunisian colleagues would not be aware of the already existing training centres in their own country, 30 km away.’ (C. Merkel)

## 7.2 OPPORTUNITIES

Creative industry policies in the region can offer opportunities for the development of further training. For example, The Morocco Government is keen to develop Morocco’s ‘creative industries’ through a ten-year cultural policy strategy, **MAROC CULTUREL** (2014-2024). As a result of this, the budget allocated to culture and education by the Moroccan government is expected to grow. For example the annual budget of the ISADAC will double.

“Cultural Policy Debate ” is gaining ground throughout the region: agora concepts, forum practices, demonstrations, discussions within the political institutions, claims for liberty of conscience, liberty of expression, liberty of creation, the growing interest in the policy of the “city”; the policy of the state, the policy of the international organisations, the policy of the media, the policy of funders, etc. All

## Regional and local “competitiveness”

There is a certain amount of competitiveness between Al Mawred and Racine. For Racine, Al Mawred is seen as an organisation that separates North African Arab countries from the African continent while Al Mawred sees Racine as a newcomer in the regional training and cultural policy research which separates Arab North African countries from the rest in the Middle East. They are both competing for the scarce funds in this domain thus avoiding any form of collaboration even when their actions are overlapping, for example: the trainees of Racine leadership program have been invited to participate in a German art management conference in Heilbrom in 2015 while Al Mawred took their former trainees to Hildesheim in September 2014. However, existence of both organisations at the same time is a huge regional opportunity.

of that can be seen as a huge opportunity in raising interest for cultural policy and new governance practices, where numerous operators will ask for more and more education and training in the domain.

The future of cultural development in the region is seen in small cultural enterprises that now get relatively little legal support and are treated as any other small business (they do not benefit from particular tax deductions, for example). There is a strong will to have a new, clear and detailed law to install the status of the “cultural enterprise” that will replace the vague status of the “association” in some countries, or the “limited business company” in others, both not favourable for the cultural sector.

Trade unions and activists are pushing the government to have a cultural policy that is based on “investment in culture” rather than

<sup>38</sup> <http://www.medculture.eu/country/jordan/structure/332>

“helping and giving money as charity,” and to move from the individual production to a real cultural industry. As an example, a national policy for theatre development in Morocco (Plan National de développement du theatre au Maroc) was prepared in 2011 to be adopted and implemented by transversal cooperation between the Ministries of Culture and Education and the other different Ministries. This plan is aimed at audience development through regular production, quality of work, a cooperative policy between cultural enterprises and institutions, links between human, cultural and artistic resources and cultural spaces, and the development of national theatres with ensembles.

**Trade unions and other civil society associations play** an important role in trainings, cultural management and cultural policy development. Their role is also seen as important for consolidation of professions involved in cultural and artistic production and distribution, with the aim of training more cultural managers and enhancing the expertise of existing ones.

There is an organic link between the need to change cultural system, cultural policy and governance, and the urge to change the content of education and training. For example, artists now have a greater need to be involved in co-operative activities and lobbying. Creation of new laws (like the law of 2001, which allows the integration of the Sub-Saharan in the Moroccan society or the law recognizing Amazigh minority and language in Algeria), encouraged some groups to become more involved to work with marginalised or oppressed communities, where transmission of knowledge is progressing gradually, and where “new” tools are being adopted such as art therapy or drama therapy.

Cultural management is seen ‘as a business opportunity, and face many challenges in follow- through for tangible results. In addition, quite often these trainings lack the contextual perspective of creative problem solving for working in the Arab region.’ (Toleen Touq, Med Culture Jordan Country Report)<sup>38</sup>

Various programs, trainings and workshops led by vocational training centres in the MENA region (such as the vocational training centres in Jordan) which are primarily transferring general managerial skills and knowledge in the field of social activism, project and financial management and so on, could be redefined and reshaped according to the special needs of the cultural and creative sectors (see Recommendations II. 1).

Among Arab trainers, we have identified those who have extensive experience in working throughout the Arab region for both regional (Al Mawred) and international organisations such as Goethe Institute and the British Council (e.g. Marina Barnham, Hanane Haj Ali, etc.). A number of trainers and cultural professionals and experts are mentioning that they are working as consultants, coaches and mentors for different organisations. In Palestine, the mentoring program of the Ministry of Culture was mentioned, and in other countries coaching and consultancy (e.g. Marina with Tamasi collective).

Thus Arab experts and trainers, including those trainers that are not specialised in the cultural field certainly represent a strong opportunity for further development of national training centres. All survey participants have stated that in their countries there is a number of professionals who could be engaged as trainers.

In Palestine, there is a specific and important player in the cultural field, the Qattan foundation, which develops various programs, among which are managerial trainings for librarians, which could be marked as partners in the development of future cultural management training programs.

In Israel the situation is different and more specific. There are numerous initiatives to create master's programs (Bezalel), to settle and "Institute" a cultural policy (Diti Ronen). Artists associations are active, and there is also a forum with delegates from 100 influential associations and organisations from the cultural field. Artist associations and artists are seen as possible agents of change, under the condition that they receive further training and education.

Lottery Fund is also seen as an agent that might contribute to the development of continuous professional learning programs.

Recommendations will use some of the possibilities and offer some solutions, but in every country of the region it will depend on the "agents of change", their decisions on collaboration, partnership, among themselves, but also with organisations and universities from the public sector. Specific advocacy action should be envisaged, and maybe national cultural policy groups should be motivated to put professional education on their agenda – lobbying and advocating for public policies to set life-long learning as their priority.

This set of recommendations is offered to all interested actors in this area: international organisations (from UNESCO to ECF), regional and local NGO's and networks, governmental bodies (ministries of education and ministries of culture), universities and other relevant public and private organisations which are active in the field of lifelong learning. Specifically, of possible concern to those who were not active in the field of culture such as employment agencies and all those who are nurturing skills for social and economic development and especially those who are neglecting possible contribution of cultural sector. However, starting from the standpoint that public universities and public cultural sector have the highest responsibility in this domain, as it is already funded by public money, these recommendations refer primarily to them, their potentials and possibilities.

Regarding the importance of civil society organisations and their present involvement in this area and due to the help of international donors as well as their solidarity and responsibility, the following recommendations are taking into account their potentials for developing such programs and for conceptualising advocacy and lobbying actions for art management education.

The recommendations are structured in 3 chapters: I universities, II civil society organisations, III international governmental organisations (UNESCO, EU) and specific foreign foundations and associations active in this field (ECF, Goethe institute, British council etc.). Accordingly, both vocational (professional) and university (academic) education will be treated with equal attention, but underlying their different needs and formats.

Recommendations are concrete and could be easily realised as they mostly depend on the good will and energy of existing professionals and organisations. In different countries, different organisations have been identified as possible leaders of change, but are not quoted by name in these recommendations as we thought that two planned seminars would be the proper place to divide roles and responsibilities.

## **I General recommendations for the content of cultural management education and training programs**

Cultural management, in spite of the usual stereotypes, is not only about managerial knowledge and skills; training formats have to include possibilities for the development of reflection and to contribute to the capacity building of a "reflective practitioner"! Thus, the following concepts have to be debated throughout the trainings:

**Global thinking, democratisation and wide development:** to develop democratic values in the places where it is still needed; to develop bottom-up policies and actions and freedom of access to culture; organise participatory projects and more participation of civil society; develop the access to the public domain and access to information; avoid exclusivity of art and foster transsectorial projects; foster mobility, global approach, new regions ...

**Equality, social change and politics:** react upon poverty, sustainability and gender issues; ask important and ethical questions; do smaller and deeper projects instead of big events for sustainability considerations; revision of sceptic trends; more independence from political influences.

<sup>39</sup> However, although proposed in the feasibility study, the real network of university professors involved in research and teaching has not yet been created. Researchers and professors started participating in European cultural policy research forums since 2014 in Hildesheim. In Morocco, Algeria and Egypt important national conferences have been organised. Five regional conferences have been organised since 2010 and the last one was just held in Beirut, Lebanon recruiting around 30 participants (December 2015 Beirut).

## II INTRODUCTION OF SYSTEMATIC AND COMPREHENSIVE CULTURAL MANAGEMENT EDUCATION AT UNIVERSITY LEVEL

1. Creation of ANCATC<sup>39</sup> – similar to ENCATC – European Network of Cultural Administration training centres – research had shown that in Lebanon and Morocco, but also Tunisia and less in other countries, there is a relevant number of teachers and trainers in this domain. Creating a national and Arab network will contribute a lot to the recognition of the profession, exchange of experiences and the creation of Arab cultural literature management (example readers based on local knowledge, etc.)
2. As many universities had already started some courses in cultural management and cultural mediation, with different strengths and commitment levels, , it could be important to establish a: CURRICULUM DEVELOPMENT PROGRAM – from which all universities in the region can benefit. (Benchmarking Model – CEU curriculum development centre, Budapest – focusing on media teaching and public policy teaching. Many universities from Central and Eastern Europe had developed young teachers and their curricula in those domains through this centre).
3. Curriculum development program could be designed to help and strengthen all bachelor's and master's programs in the region, by having two to three-10-day to one- month- programs of peer training + support from ENCATC or selected European and American universities each year.
4. The curriculum's focus should be, besides issues like management, marketing, project writing, fundraising etc. which constitute the base for cultural management master's degrees around the world – about: programming, curating, and mediation – as they are extremely relevant issues in cultural practices. Separately, the curriculum should include relevant cultural policy modules: such as an overview of cultural policies in the world and in the region (models); cultural policy making on all relevant levels; lobbying and advocacy etc. Programs should be both content and method oriented (What & Why, together with How and For Whom)
5. As an alternative to curriculum development centre:
6. Select few university departments with best potentials: Disseminate help on the base of competitive demands to a few selected universities with already established programs, earmark them & help them develop few key courses which are lacking till now in their teaching practices (curriculum).
7. Offer help through specific cultural management programs first to public universities as they are more affordable to students coming from all social classes.
8. Nomadic programs - Stimulate joint master's degrees among Arab universities (now there are few master's degrees but only with French universities) – Master's degrees that develop within Arab universities themselves – could benefit from the strengths of each university, producing an extraordinary regionally relevant program...
9. Find opportunities to help specific programs like Heritage management at Balaband University, Cultural mediation in Tunisia and Morocco (grants for students...), by raising the levels of those programs, finding appropriate partners etc.
10. "Introduce cultural management course

<sup>40</sup> «Those that strongly embrace local cultural setting and working conditions,, respond to locally identified needs, build on local knowledge and skills, involve tutoring in Arabic, refrain from any form of top-down, neo-colonial training delivery...” (Isabelle Schwarz)

<sup>41</sup> This recommendation is the same for the Arab training centres and the trainings organised by the international community.

in all art schools” – only for visual art and design, we have 13 universities in Tunisia that would need that (Mohamed Ben Sultan)

11. Universities as advocates for art education in primary schools (Liliane Sweydane, Lebanon).

According to most of the interviewees in each country where the research was conducted, it would be highly important to introduce cultural management and cultural policy to university curricula - especially courses for artists during BA studies and MA programs for a variety of professionals. Furthermore, ‘Universities in the MENA region tend to be rather traditional in their approaches, whereas the younger generation of cultural professionals expect other more contemporary ways of learning, therefore involving practitioners from across the arts and media fields is recommended.’ (I. Schwarz)

### III DEVELOPMENT OF NATIONALLY AND REGIONALLY EMBEDDED TRAINING PROGRAMS AND TRAINING CENTRES (IN ARABIC AND HEBREW LANGUAGES)<sup>40</sup>

1. To have centres and programs tailored for the region lead by local professionals with local experience was a unanimous demand. Investing in local centres for life-long learning and permanent education would be more effective than organising sporadic training programs. ‘Without institutions with NATIONAL expertise, professional development cannot know its real needs. Foreign trainings are welcome, but their angle has to be technical and financial, not political.’ (Alaa Touil). ‘Skills are valuable but sometimes not related to our own context. It would be more efficient to do it by well-trained people from the same context which is very

different from Europe’ (Marina Barnham). “European standards and practices do not apply to the reality of work on the ground, Maya Zbib, Beirut

2. The programs should be mostly realised in the Arabic language, or in Israel, in both Hebrew and Arabic.
3. The programs should be more complex, long-term and should target different groups of professionals: emerging activists and mid-range managers and leaders. For each group, training programs should be organised in a longer period through sequential `stratified training, from basic to advanced.`<sup>41</sup> (Alia Arasoughly)
4. Invite international experts to bring their expertise, but in the same time engage enough local trainers and experts (Dabdoub Victoria, Palestine, Irit Schmirat, Israel)
5. Training has to also respond to a need to have a competent public administration. Sana Tamzini suggested that continuous professional development (CPD) is necessary for civil servants – particularly in cultural ministries. “We lack such trainings for directors in the public sector – decision makers and those who are in key positions (local authorities, public cultural institutes’ directors and curators, etc.)”
6. In spite of the fact that both Al Mawred and Racines act as regional centres, few participants underlined that “It would be very important to establish a regional centre for cultural management and cultural policies”, thus probably emphasising a need for the centre that would really cover the whole region.

#### IV LEARNING THROUGH PRACTICE – THE ROLE OF CIVIL SECTOR AND PUBLIC CULTURAL ORGANISATIONS

1. Introduction of coaching as a peer-to-peer training method of cultural management. Due to the fact that all survey participants have stated that experienced cultural professionals who could get involved `as trainers` of cultural management exist in their countries, coaching based on peer-to-peer method of training and education could be developed to contribute to educating young and emerging organisations and professionals.
2. Specific nationally or regionally driven programs of creative mentorship. Creative mentorship provides opportunities for personal and professional development of emerging leaders working in the field of culture. It might promote mentorship as a way of lifelong learning and to exchange knowledge and experience between an established professional in a different domain (from business to politics) – the mentor, and emerging cultural professional – the mentee. That would aim to use skills developed in different sectors and transfer those to culture. At the same time, that would help community leaders to better understand the motivation and need of the cultural professionals and art sectors in general.
3. Internships can be developed as specific programs of hosting and sending younger art managers in relevant organisations. The learning process could go both ways, towards the receiving organisation; and towards the sending organisation of the intern. This kind of training can be considered a hybrid, combining mentorship and peer-to-peer learning with acquiring hands on experience.
4. In-house trainings ` In addition to group and cross-country trainings outside the usual working environment, I

would suggest training on the field. Trainers could spend some time within organisations – therefore grasp a better understanding of the micro-context as well as specific organisational issues. At the same time, training themes would be better suited to organisational needs, plus trainers could see trainees in action and approach issues that are otherwise hidden or paid very little attention. Cost-wise, each trainer could oversee and consult several organisations simultaneously.

Similar to that, trainees could spend time in other similar organisations in their field doing job shadowing and learning on the job in a different environment.

In both cases, the knowledge transferred is not an a priori knowledge, but rather one that evolves from the specifics of every organisation in focus.` (G. Tomka, Serbia, Al Mawred trainer)

All of this would be a possible solution to express the needs of the local trainees who have a feeling that programs should be more focused, dedicated to a fewer number of trainees, self-organised according to the needs of the organisation, enabling not only individuals but organisations to raise their capacities.

#### V RECOMMENDATIONS FOR INTERNATIONAL ORGANISATIONS

1. The programs should be more complex, long-term and should target different groups of professionals: emerging activists and mid-range managers and leaders. For each group, training programs should be organised in a longer period through sequential `stratified training, from basic to advanced.` (Alia Arasoughly)
2. Training should include more local knowledge and trainers. It is obvious

<sup>42</sup>This responds to the need to raise level of training.

<sup>43</sup>This was a lonely voice, as the majority of responses felt the need to know both, and realised how intervowen are the two fields.

that foreign trainers, although bringing contemporary knowledge and skills in management and marketing in the arts, are lacking competence regarding legal and financial system and cultural policy framework of each of the specific countries.

3. Adjust programs to local complexity and needs. Furthermore, `foreign entities and international bodies should offer more in-depth expertise to cultural professionals in countries where they work`.
  4. Raising capacities of local university professors and trainers would be more beneficial than raising capacities of cultural professionals. For example, ten professors or trainers in the cultural management field could spread their knowledge continuously to dozens of generations of artists and cultural professionals.
  5. The programs organised by foreign cultural centres should also be more complex and
  6. `It would be better to organise courses over a longer period of time`
  7. Programs should be dedicated to a fewer number of trainees
  8. Both trainers and trainees feel that trainings should include in-depth (strategic) analysis of organisations which participate in the programs, local case studies and field visits, etc.
3. Make sure publicity of the trainings are accessible to everyone using different platforms (to respond to the major obstacle of access).
  4. Countries that are hosting waves of refugees or facing internal conflicts obtain trainings that would take into account such turbulent circumstances. In Israel, for example, trainings should take into account the Arab-Jewish / Israeli-Palestinian conflict.
  5. Market research professionals should be involved as trainers and trainees. Also, trainings should be based on market studies, tangible and flexible business models.
  6. Academics should be introduced to the field as trainers<sup>42</sup>.
  7. Make a clear difference between training for cultural policies and training for cultural management<sup>43</sup>.
  8. `At this point in time, I have not seen a screening study for the MENA region which maps technical competence building in and for the arts in a comprehensive manner, for all disciplines, and – in tune with the current market and the set-up of the cultural sector in the region – with a hands-on assessment of under- and overproduction [i.e. not to augment the number of people with degrees but without tangible job/self-employment opportunities]. This includes the cultural economy (publishing, television, design, and fashion)`. (C. Merkel).

## VI SPECIFIC RECOMMENDATIONS BY PARTICIPANTS

1. Establish networks of local cultural operators to share knowledge and experiences (specific platforms for sharing, although everyone knows everyone, but we rarely share) Dabdoub Victoria, Palestine.
2. To develop training content aiming toward communities and professionals in smaller cities and villages.
9. Introduce training in digital technology.
10. Realistic and applicable business models should be included in curriculum of training courses.

**A. LIST OF INTERVIEWED PRACTITIONERS, PROFESSORS AND TRAINERS**

List of cultural professionals, university professors and cultural management trainers who have participated in the survey (or focus group debate) for Mapping the training experiences in cultural management in MENA region.

**ALGERIA**

- Ammar Kessab, AlgerCulture
- Habiba Laloui, researcher
- Nawel Guellal, Human Development Network
- Shanez Kechroud, activist

**EGYPT**

- Ayman Helmy, Al Mawred
- AlShaimaa ElSaadani, Al Mawred
- Abir Aly, artist
- Basma El Hussein, Action for hope
- Fayrouz Karawya, Independent artist, cultural manager and activist
- Marwa Helmy, Al Mawred
- Rana Yasaji, Al Mawred
- Salma Mobarak, Universtiy of Cairo
- Waleed Farog, NABTA (Sudan diaspora)

**JORDAN**

- Ala Younis, artist and curator (Cultural Policy Group)
- Aktham Mohammad Al-Lama, Ta'ayosh for trading and Human Development
- Raed Ibrahim, artist, activist (Cultural Policy Group)

**LEBANON**

- Anbara Abuayyash, Al Mawred
- Abdullah Alkafri, ETTIJAHAT Independent Culture
- Doreen Toutikian, MENA Design Research Center
- Geoliane Arab, cultural manager

- Hanane Haj Ali, trainer, artist, activist
- Hannan Kassab Hassan, University of Damascus (Syrian) in Beirut
- Khaled Elekhetyar, journalist (Syrian)
- Liliane Sweydane, Lebanese University
- Liwaa Jazji Sdramaturg, artist (Syrian)
- Mani Pournaghi, Goethe Institute
- Maya Zbib, Zoukak Theater Company and Cultural Association
- Nadia von Maltzahn, Orient-Institut Beirut
- Nayla Geagea, lawyer
- Patrick McGreevy, Dean of the Faculty of Arts and Sciences, American University of Beirut

**MOROCCO**

- Abderrahim Ghoulim, Traditional Arts Academy Cassablanca
- Azlarab Alaoui, ISMAC
- Banana Abderrahmane, L'ecole superieur des beaux arts de Casablanca
- Bousetta Abdelaziz, Traditional Arts Academy Cassablanca
- Chaffi, Rachida, Centre Textile et Habillement Moulay Rachid
- El Bouazi Abdelhak, Ecole Bassim de Modelism
- El Haouasse Abdelmajid, ISADAC
- Elena Lugosi, Artcom Sup
- Ezzahar, Abderrazak, ISMAC
- Guihia Said, Traditional Arts Academy Cassablanca
- Laura Gutierrez Tejon, Instituto Servantes Cassablanca
- Logie Alexis, Artcom Sup
- Marouane Baouad, I.H.B. Art Media
- Mohamed Dellal, Mohamed I Universtiy
- Mourad Kadiri, La Maison de poete
- Nabil Boudarka, ISMC
- Rachid Boutacliou, College Lasale
- Salima Ben Moumen, ISADAC
- Tawil Nourrdine, College Lasale

## TUNISIE

- Alaa Touil, Med Culture
- Asma Kaouech, Fanni Raghman Anni
- Cyrine Gannoun, artist
- Errais Borges, ISBAT, MIES
- Habib Bel Hedi, artist
- Mohamed Benslama, Our culture first
- Mohamed Ben Soltane, Bchira Art Center
- Sanae Tamzini, artist, activist, manager

## PALESTINE

- Alia Arasoughly, SHASHAT Women Cinema
- Fatin Fahrat, researcher
- Huda Odeh, free-lance
- Marina Barham, Al Harah Theatre
- Ruba Totah, Tamer institute for Community Education
- Sabreen AbdulRahman, Atabet Fan
- Victoria Dabdoub, El-Atlal

## ISRAEL

- Diti Ronen, Hebrew University of Jerusalem, Ministry of Culture
- Els Verbakel, Bezalel Academy
- Eytan Shouker, Bezalel Academy, artist and activist
- Irit Shimrat, New Fund for Cinema and TV
- Lyat Friedman, Bezalel Academy
- Max Shlomovitz, independent artist
- Michael Turner, Bezalel Academy
- Nini Moshe, independent artist, cultural manager
- Ron Glait, The Kibbutzim College of Education
- Yeala Hazut, Beit-HaGefen Arab Jewish Cultural Center
- Zahi Ubied, tourist guide

## FOREING AND REGIONAL ORGANISATIONS:

- Christine Merkel, German Comission for UNESCO
- Goran Tomka, Universtiy of Arts Belgrade (Al Mawred trainer)
- Ina Studenroth, Goethe Institute, France
- Isabelle Schwarz, European cultural foundation
- Jean Pierre Deru, Fondation Marcel Hicter
- Ljiljana Simić, EU expert, trainer
- Mustafa Alskaf, Damascus University / now in Belgium
- Wolfgang Schneider, Hilderseim Universtiy (partner in MA program Casablanca)
- Serhan Ada, Bilgi University, Istanbul
- Yonca Kösebay Erkan, Kadir Has University

Survey also included conversations in focus group with cultural practitioners from Iraq, Mauritania and Yemen, as we considered their opinion about existing regional training important.

## B. QUESTIONNAIRES

A) Questionnaire for cultural professionals

1. Which are the organizations in your country that train cultural professionals in the field of cultural management, cultural policy, (production, marketing, animation and cultural mediation, heritage management, etc.)?

A) Universities, please specify:

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B) Training centers, please specify:

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C) National cultural institutions, please specify:

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D) Foreign organizations, please specify:

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E) Other, please specify:

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2. Have you had the opportunity to participate in any of these?

A) Yes, as a participant (please list the most important ones:

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B) Yes, as a trainer (please list the most important ones:

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C) Not in my country, but I took part in a training/educational programme abroad (please specify in which organization and where)

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D) No

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E) Other (as a consultant, mentor, coach, please specify:

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3. If yes, could you identify these trainings/educational programmes without difficulty and were these easily accessible (selection, financial conditions...)?

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4. Did they meet your expectations, and did they have a real impact on your professional career?

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5. Do you think that in your country cultural professionals have easy access to relevant cultural management and cultural policies education and trainings?

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6. Are you acquainted with Arab, Mediterranean, MENA and other macro-regional trainings and do you have access to information related to the main players in this domain?

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7. Are there any scholarships and grants for local and international trainings and major professional development programmes?

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8. Would you say that programmes offered by foreign organizations in your country are adequate regarding local needs for professional development?

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9. Would you say that existing trainings are satisfying the needs for professional development? If not, what needs are not fulfilled in this regard?

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10. What knowledge and skills in the field of cultural policies and cultural management are needed in your country, which are not promoted by the existing training and other educational programmes?

- A) Project /event management and art production
- B) PR and marketing/ communication skills
- C) Audience development
- D) Fundraising / project proposal writing
- E) Curating, programming
- F) Financial management
- G) Cultural management in a specific field (e.g. heritage, tourism, performing arts, creative industries, please specify: \_\_\_\_\_ )
- H) Career development/ Leadership
- I) Human Resources and communication skills
- J) Cultural diversity awareness and intercultural skills
- K) National and local cultural policies
- L) International and national cultural institutions and players
- M) International cooperation in the cultural field

11. In what area of cultural professional career further advanced trainings would be needed (e.g. tourism professionals, accountants, please specify):

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12. Do you think that in your country / local community there are already enough professionals who could be involved in training programmes more actively as trainers?

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13. What kind of recommendations for development of the cultural management and cultural policies training and education programmes in your country would you give?

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If you have any further comments, for example, recommendations for universities, decision-makers, etc. please feel free to express them separately as an appendix to this questionnaire.

#### B) Questionnaire for university professors in the cultural field

1. Are there programmes in your university that are related to the field of cultural management and cultural policy, heritage management, intercultural mediation, animation...? Please specify the name of the modules/courses/programmes:

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2. Do you know when and why these programmes were introduced in the educational offer of your university?

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3. At what levels are those subjects tackled? Please specify (bachelor, master, doctoral):

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4. What are the key courses and what disciplines do they cover (you may attach a curriculum if it suits you better)?

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5. Are these courses/programmes attractive to students? What is the profile of the students taking part in these courses?

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6. If there aren't any courses/programmes of that kind in your university, do you have an idea why? Or what are the major obstacles to include these programmes?

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7. Do you know of other universities in your country that provide programmes in cultural management and cultural policies?

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8. Does your university organize vocational trainings in the field of cultural management, and do you know of others that do the same?

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9. Do you have information regarding the employment of graduates in their respected professional field?

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10. Do you organize internships, workshops and so on in cooperation with other cultural organizations in your country and abroad related to cultural management/policies, and what are the forms of such cooperation?

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11. Are there any plans to modify the curriculum, introduce new study programmes, courses/modules or other innovative subjects?

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12. Have you established partnerships with other universities in the field of cultural management or cultural policies from your country or from abroad (e.g. joint master programmes)

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13. What would be your recommendations for the improvement of the university study programmes in this field (to your university, to the Ministry of Culture, to the Ministry of Higher Education, etc.)?

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C) Questionnaire for trainers involved in different programs (EU MED, AI MAWRED, Tunisia, Country of the Arts, etc.)

1. How would you define your training expertise (e.g. financial management, strategic planning, please specify:

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2. How have you become a trainer? How did you gain your training expertise?

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3. For whom are you working as a trainer, can you list the most important training programmes that you were involved in as a trainer? (List the name of the programmes and if possible, web sites)

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4. According to your experience, what are the best capacity building and cultural management training programmes in your country? In the region?

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5. What are the weaknesses of the majority of the training programmes organized in your country?

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6. How would you assess the contribution of those programmes to the development of cultural professionals in the region?

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7. What are the main conclusions of training evaluations?

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8. What would be your recommendations for improvement of the vocational trainings, what new topics, forms and methods of trainings you would suggest and so on...

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9. What are the profiles of participants in these trainings and according to you, should the trainings address specific groups of participants in the future (for example, representatives of rural areas, public/ private sector professionals)?

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10. Are these trainings easily accessible?

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11. Do you feel a need for the establishment of training centers in the field of cultural management in each of MENA countries? And in yours in particular?

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12. Are there specific trainings related to the cultural management and creative industries such as in the film industry, publishing, the music industry? Is there any field that lacks specific training in terms of cultural management such as film, visual arts, performing arts, cultural tourism, cultural heritage...

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13. Do you think that universities in your country and the region are preparing future cultural professionals that meet the standards of the sector and the needs of contemporary society?

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14. Do you collaborate with universities? If yes, in which way? If not, are there any specific reasons for that? Would you be interested and is it possible to integrate your training/ course within university curricula?

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## ANNEX C

International MA in “Cultural Policy and Management”, Université Hassan II, Casablanca

### RECRUITMENT OF STUDENTS CONDITIONS AND ACADEMIC MOBILITY

The degrees required to join the programme are BA or BSc. In case of a degree from a department other than the English departments, a good score of TOEFL (85 minimum of the computer version and 500 on paper-based versions) or 6.0 on IELTS is required. The specific pedagogic pre-requisites are good command of English, Arabic, and French as well as basic knowledge about cultural matters. The selection procedures include candidate file, a written test and an interview.

The requirements for the application are as follows:

- Letter of Motivation and a research Proposal;
- Curriculum Vitae (including supporting documents)
- Students 'reflections on cultural projects lacking in his /her country, future challenges to the cultural policy in his /her country; and community service he or she experienced or finds interesting.

Many tracks potentially lead to this master programme. Potential graduates may come from the stream of cultural studies (or literature) in the departments of English or any other department whose input evolves around artistic and cultural studies based in other departments nationwide or worldwide provided that the candidates master both English and Arabic.

The number of students accepted each year is twenty five, ten from Morocco and fifteen from the Arab region.

### PROGRAMME ORGANIZATION

	N°	Module	N° of Hours	Nature of the module (Major Complementary/ tool)
Semestre 1	1	Cultural Management	45	Major
	2	Cultural Policy, Cultural Development Planning & Cultural Rights	43	Major
	3	Cultural Mediation and Cultural Diversity	43	Major
	4	Human Resources Management in Culture and Cultural Entrepreneurship	43	Major
	5	Cultural Activism and Animation, Community Work	43	Major
	6	Cultural Diplomacy and International Cultural Relations	45	Complementary
	TOTAL N° OF HOURS IN SEMESTRE 1			262
Semestre 2	1	Strategic Planning (from analysis to evaluation)	45	Complementary
	2	Models & Instruments of Cultural Policies	45	Major
	3	Economy and Marketing of Culture (with Fundraising)	41	Major
	4	Management of Cultural Projects: from Concept to Evaluation	47	Major
	5	Cultural Legislation	43	Major
	6	Management of Cultural Heritage	43	Major
	TOTAL N° OF HOURS IN SEMESTRE 2			264

Semestre 3	1	Research Methods and IT	48	Complementary
	2	Academic Writing	47	Tool
	3	Cultural industries	40	Major
	4	Cultural Trends in the Arab Region	43	Major
	5	Financial Management and Budgeting	43	Major
	6	Audience Development	42	Major
	TOTAL N° OF HOURS IN SEMESTRE 3			263
Semestre 4	1	TRAINING / TERM PAPER		
	2			
	3			
	4			
	5			
	6			
	TOTAL N° OF HOURS IN SEMESTRE 4			

#### PARTNERS OF THE PROGRAMME

INSTITUTION	NATURE OF THE PARTNERSHIP
University of Hildesheim, Germany	Academic: Summer school, teaching, and supervision

INSTITUTION	FIELD OF ACTIVITY	NATURE OF THE PARTNERSHIP
<ul style="list-style-type: none"> <li>FITUC (Festival International du Théâtre Universitaire de Casablanca)</li> </ul>	<ul style="list-style-type: none"> <li>International festival</li> </ul>	<ul style="list-style-type: none"> <li>Internship and project design and implementation</li> </ul>
<ul style="list-style-type: none"> <li>FIAV (Festival International des Arts Vidéos)</li> </ul>	<ul style="list-style-type: none"> <li>International festival</li> </ul>	<ul style="list-style-type: none"> <li>Internship and project design and implementation</li> </ul>
<ul style="list-style-type: none"> <li>Hassan II University of Casablanca</li> </ul>	<ul style="list-style-type: none"> <li><b>Cultural matters</b></li> </ul>	<ul style="list-style-type: none"> <li>Internship, working on projects, and running punctual events organised by the university</li> </ul>
<ul style="list-style-type: none"> <li>Almawrid Athakafi</li> </ul>		<ul style="list-style-type: none"> <li><b>Initiator and major sponsor of the programme</b></li> </ul>

A memorandum of understanding has been signed between the three partners: Culture Resource, Hassan II University and Hildesheim University. The parties have adopted a participatory approach while designing, developing and establishing this master's degree based on the findings and recommendations in the Feasibility Study report and the MA program proposal drafted by Pr Milena Dragicevic Sestic. Each party has been responsible for additional tasks. Culture Resource, the initiator of the project, works

as the main coordinator and facilitator of the program; it provides funds and manages the budget. Hassan II University hosts the program with regard to infrastructure, facilities, administrative matters and other regular university management tasks. It also completes the procedures for university accreditation of the program in Morocco. Hildesheim University assists with pedagogic and research work related to curriculum design, based on the past research and program experience of the university.

## OBJECTIVES OF THE MODULES

### MODULE 1

#### Cultural Management

The aim of this module is to provide students with knowledge, insight and skills in the practice of managing creative people and organizations. This is achieved through the analysis of theories, processes, and practices behind strategic planning and decision-making in arts organizations today. The focus is on the practice of good management and effective leadership applicable to a range of organizational styles in the arts, considering and comparing the not-for-profit and commercial sectors. In addition to generic management issues, students are asked to identify and analyze issues unique to the arts industry. Students are introduced to relevant case studies from a diverse range of arts organizations to illustrate the application of strategic planning, board governance, managing creativity, human resource management and project management.

### MODULE 2

#### Cultural Policy, Cultural Development Planning & Cultural rights

The goal of this course is to acquaint the students with the necessary knowledge and skills for the understanding of models and instruments of cultural policy, as well as to enable them to get involved into cultural policy debates and processes of lobbying and advocacy, to provide an overview of legal frames relative to culture in the Arab region. The course equally gives practical analysis of techniques and instruments and provides

insight into mutual relations of cultural policy, law and economy, as well as knowledge about authors' rights and international and national laws, necessary for running art projects and for managing cultural organizations and institutions.

### MODULE 3

#### Cultural Mediation

This module maintains that the knowledge and skills required to manage arts and culture cannot be gained solely from reading a textbook (however good it is). Rather, cultural mediation/management is learned 'on the job'; it is emergent, lived and 'experienced' on a day-to-day basis. In this module students have the opportunity to engage with a diverse group of leading arts and cultural organizations and senior arts and cultural managers, to hear first-hand how they deal with the everyday tensions involved in cultural management in the 21st century. Students are introduced to a wide spectrum of practice, process, skills-based and theoretical issues. Each session will also include guided discussion, informed by critical and cutting edge theory, relating to the topic of the week.

#### Human Resources Management in Culture and Cultural Entrepreneurship

This module helps students to acquire knowledge and skills in the field of human resource management and understand the basic concepts of HR development and sociology of organization. It also introduces concepts related to HR such as team spirit, leadership, and how to make collaborators strive to reach the organization's objectives.

**Learning outcomes**

By the end of this module, students should be able to:

- Be familiar with ways of forming teams and motivating them,
- Distribute tasks and get people involved in achieving objectives,
- Plan work to meet deadlines,
- Evaluate people's effectiveness.

**MODULE 5****Cultural Activism and Animation, Community Work**

This module explores literature and debates on cultural activism, which include a set of creative practices and activities that attempt to challenge dominant representations of the world while presenting alternative socio-political and spatial imaginaries in ways which challenge relationships between art, politics, participation and spectatorship. The module also aims to present a small range of cultural activist practices that can change commonly-held constructions of the world in a community such as culture jamming, subvertising, rebel clowning, etc. The broad aim is to contribute to ways to change the status quo of cultural matters and suggest alternatives that will engage audiences in a community, in the hope of developing opportunities for democratic debate and political advocacy.

**MODULE 6****Cultural Diplomacy and International Cultural Relations**

This module introduces an in-depth knowledge of cultural diplomacy and international cultural relations in all its facets, including soft power, globalization, mutuality and cultural diversity. It provides an opportunity for students

to develop individual competencies and professional skills in this global field. It also trains students in practices conducive to cultural diplomacy within the context of the political, economic and cultural pillars upon which sustainable international relations are based. Special reference is made to pan-Arab cultural relations/ cultural diplomacy and cultural exchange.

**Strategic Planning**

The goal of the module is to acquaint students with knowledge and skills of strategic management, organization development, strategic planning, methods of strategic analysis and evaluation in culture. This module also helps students develop consciousness about importance of strategic approach to decision making in cultural institutions and about the need for generating and implementing specific development strategies for cultural organizations. A special emphasis is put on strategic management in turbulent circumstances in transition countries, namely in the Arab region.

**MODULE 8****Models and Instruments of Cultural Policies**

This module addresses the two basic types of cultural policy instruments: regulatory and economic instruments. The students are invited to describe and analyze models related to the implementation of these instruments in the Arab region. The focus is on post-Arab spring arts policy and practice, with a particular emphasis on the main developments that have contributed to the evolution of current policy. The module also examines the interrelationship of the many functions and responsibilities of the departments of culture and investigates how instruments of cultural policy are implemented at a national,

regional and city level. This module contains a component on study skills particular to the subject, including an evaluation of source material, in particular policy documents and reports, and on more general areas of essay writing.

## MODULE 9

### **Economy and Marketing of Culture (with Fundraising)**

The goal of this module is to present theoretical achievements of marketing in culture, to get students acquainted with possibilities for application of knowledge, instruments and techniques of marketing in cultural institutions, as well as in promoting art projects and events. Students are trained to master strategies of public relations, understand interconnections of programming and marketing strategies in relation to audience development, and to international promotion of art works and projects.

## MODULE 10

### **Management of Cultural Projects: from Concept to Evaluation**

This module helps students acquire the know-how of cultural project management. It introduces the notion of a project and how to implement the different stages of a cultural project. It equips students with criteria and mechanisms against which they can evaluate their planned projects.

#### **Learning outcomes:**

The students will be able to:

- Understand the components of a project,
- Design a project : planning, scheduling, resourcing, budgeting, and evaluating,
- Evaluate the feasibility of implementing a project,

- Evaluate project costs and risks

## MODULE 11

### **Cultural Legislation**

This module introduces the general legal framework related to the arts and cultural sector. It then focuses on two main areas relevant to all cultural sectors: contracts, copyright and intellectual property laws. Aspects of trade practices law and corporation legislation will also be examined. A range of other issues are covered, including the limits imposed on artistic expression by defamation law and censorship.

## MODULE 12

### **Management of Cultural Heritage**

This module addresses heritage sector-specific principles, policies, institutions and practices, and provides training in essential heritage management skills. It will help students:

- Understand the major aspects of heritage management theory and practice,
- Gain practical experience in the heritage sector,
- Develop knowledge and skills essential for today's heritage-sector careers,
- Study the heritage capital of Arab region – see heritage-management in action,
- Access state-of-the-art facilities, including laboratories, archives and libraries,
- Use the latest techniques and equipment to build key practical skills,
- Receive heritage careers advice from heritage professionals with significant experience.

### Research Methods and IT

This module aims to introduce students to scientific research in cultural matters. It starts with introducing the foundations of research through different types of strategies of research. Then it focuses on two major approaches of research, namely qualitative and quantitative. Within the framework of these two approaches, different tools of data collection and analyses are elaborated and explored through examples and case studies. Another objective of this module is how to use IT in research with reference to how to search online and how to use software programmes for data analyses.

#### Learning outcomes

After completing this course, the students should be able to:

- Identify and justify the choice of adopting a certain tool of data collection,
- Analyse the data in accordance to its nature and to the research strategy,
- Analyse quantitative and qualitative data,
- Use IT or computers to analyse data.

### MODULE 14

#### Academic Writing

This module aims to make students familiar with academic writing features. It will help them have access to scholarly articles and reports, including theses and dissertations. It will also equip them with strategies of evaluating the accuracy and effectiveness of resources (theoretical or methodological) used as evidence in academic reports.

#### Learning outcomes: Students will be able to:

- Understand abstracts and structures of research-based articles,
- Evaluate evidence in articles,
- Use academic style (choice of verbs,

adverbs, etc.)

- Write abstracts and articles (or research reports) using appropriate citation and referencing,
- Use advanced MS Word applications (creating a table of content, footnotes, ...)

### MODULE 15

#### Cultural Industries

The Cultural Industries module introduces students to the major cultural industries, as defined by the United Nations Creative Economy Report (2008): heritage, arts and media. The focus is on the current situation of these industries in the Arab region and their contribution to the social and economic transformations that the Arab societies have been experiencing lately.

### MODULE 16

#### Cultural Trends in the Arab Region

This module aims at providing a good understanding of the major cultural trends in the Arab region. The students are invited to discuss popular, traditional and contemporary cultural and artistic practices in use in different Arab societies. They are encouraged to identify, describe, compare, analyze and evaluate these practices in the light of the deep social, economic and political transformations that these countries have been experiencing recently.

### MODULE 17

#### Financial Management - Budgeting

This module introduces students to the fundamentals of financial management and budgeting in arts organizations. The course starts with an examination of the principal

financial reports and introduces students to the nature and type of transactions undertaken by arts organizations, how these transactions are recorded in financial statements and the steps necessary to prudently manage arts organizations. In the second half of the semester, students examine the preparation and evaluation of financial budgets in arts organizations. Specifically students address the budgeting process, budget preparation and the use of financial and performance measurement systems.

## MODULE 18

### Audience Development

This module identifies the core principles of audience development and marketing for organizations within the creative economy and examines their application in practice. The module enables students to develop their understanding of audience development strategies and activities undertaken by these organizations to grow and build sustainability in their operations, including the use of the new information technologies. This module helps students acquire the necessary skills and knowledge to plan and execute an audience development and marketing strategy for a cultural project or organization.

### TRAINING/TERM PAPER

#### OBJECTIVES

This module guides students to plan and develop their own research study. It reinforces and implements previous knowledge of research methods. It finally helps students to put into practice most of the amount of knowledge accumulated in previous semesters.

Learning outcomes: Students will be able to:

- Plan and implement an extended piece of research,

- Evaluate critically current research and scholarship in the topics they want to investigate,
- Demonstrate reasonable mastery and adequate justification of techniques applicable to their own research and scholarship,
- Apply knowledge in original and innovative ways drawing upon previous research in their academic field.

#### TIME

The timing for writing and finalising the thesis is one semester (4th semester); however, the distribution of topics and the beginning of readings should be done in Semester 3 or before the summer break of the first year.

#### LOCATION

Trainings should take place in governmental and non-governmental/national and international arts and cultural organizations. Students' choice should be discussed with the pedagogic team.

#### ACTIVITIES

There are five signposts which students will have to go through:

1. Approval of the research proposal submitted as an assignment in the previous semester. After discussing the project with a supervisor, the student presents his / her project in a PowerPoint format in the presence of classmates and other professors,
2. Readings and review of the literature which the students submit no later than a month,
3. Research methods: description, implementation, data collection and data analysis,
4. Findings and discussion,
5. Finalising: introduction and conclusion, and an abstract.

Each student is expected to submit a research

thesis of 14,000 to 15,000 words (excluding references and appendices). Before doing so, s/he has to give presentations about the progress of his/her work.

#### SUPERVISION

Each student has a supervisor to provide guidance and further help. In addition to regular meetings with students, the supervisor may be asked to attend the in-progress presentations. The supervisors write progress reports after each of the above signposts and give them to the coordinator of the module.

The students are encouraged to resort to other professors for further advice and specially guidance in specific areas of research. This should be done in discretion with the supervisor.

#### EVALUATION

The finalised theses are validated by the supervisors. Then they are double marked by another professor. A viva in front of a jury consisting of a minimum of two members is compulsory.

A consensus between the scorers and the members of the jury is desirable. Otherwise, the scores are added up and an average is worked out

The students have to score a minimum of 10/20 to pass this module. Scores are calculated on the basis of scoring signposts by the supervisor, the score granted by the second reader, and the grade of the viva.

The calculation of the final mark is done as follows:

- Mark by the supervisor: 50% (including grades by the evaluators of in-progress presentations)
- Mark by the second scorer: 25%,
- Mark granted by the (two) professors for the viva: 25%.

#### RECOMMENDATIONS

The general recommendations of the current report focus on three main interrelated points. First, there is an urgent necessity to have a long-term vision and clear strategy for at least the ten coming years based on fieldwork knowledge of the current situation to determine the real needs of training in the fields of cultural policies and cultural management at the local and regional levels. The objective of this strategy should be to develop and consolidate the capacities of this sector at various levels. Second, this long-term strategy will not lead to any of the expected results if it is not the fruit of a participatory approach which includes all the actors in the field: public authorities and policy makers at all levels, civil society organizations working in the field, private sector, intellectuals, artists and media organs. The third point concerns the adoption of an ongoing monitoring and evaluation approach that accompanies the implementation process of this project, with well defined indicators for each phase of this process.

**Process indicators**, achieving 80% of the objectives of the program modules quantity with a standard pedagogic quality 'see section 9 for details)

**Outcome indicators**, achieving 80% of the objectives of the program (see section 2 for details).

The university with the support of governmental departments responsible for the development of art and culture should

- Create a cultural policy observatory, a professional research center and debate at the national, taking advantage of the new information technologies to complement the already existing efforts in this area. This initiative should allow more visibility in designing cultural policies in the upcoming years.

- Review and update artistic curricula in primary, secondary schools and universities at the national level and support vocational training and life-long learning opportunities for professional artists.
- Develop and implement an ongoing field work research policy that aims at conducting surveys and mapping studies on creative/cultural industries on a regular basis in order to preserve, develop, promote and disseminate information and knowledge on these industries for sustainable development. This endeavor requires the creation of a national cultural research fund, strengthening institutions for capacity building in cultural research and developing a national cultural research agenda. This agenda may include qualitative and quantitative studies about the value of culture and about cultural participation, using cultural statistics' (see UNESCO-UIS 2012) and/or mapping culturally significant places, adopting Geographic Information Systems (GIS) (for a more detailed explanation of what GIS is and can offer, see: <http://www.gis.com/content/what-gis> ).
- Provide more financial, logistic support to this project to secure its sustainability.