



Artistic Mobility and trans-Mediterranean cooperation – 24th June 2011) Roubaix-Lille, France

Present:

Daniela Allocca, Italie

Roxana Alvarado, Belgique

Michèle Bayar, France

Alex Campos, Portugal

Julie Chenot, International relations manager, Marseille-Provence, European Capital of Culture 2013, France

Agathe Cornille, France

Angie Cotte, Secretary General of the Roberto Cimetta Fund, France

Ahmed El Attar, Director of Studio Emad Eddin, Cairo, Egypt

Joana Louca, Portugal

Donato Giuliani,, Conseil Régional Nord-Pas de Calais, France

Omar Idtnaine, Maroc

Mais Irqsusi, Regional Coordinator, Safar Fund, Jordan

Razvan Naegoe, Roumanie

Ferdinand Richard, Chairman of the Roberto Cimetta Fund, France

Alina Tudor, Roumanie

Morgane Vandernotte, Chargée de mission Culture, Conseil Régional Nord-Pas de Calais, France

Anne-Isabelle Vignaud, Directrice La Condition Publique, Roubaix, France

Arzu Yayintas, Turquie

Kais Zaied, Tunisie

Delphine, France

Invited but unable to attend:

Branka Bencic

Ljuba Scudieri

Presentation by Donato Giuliani of the strategic frame that the Regional Council Nord-Pas de Calais has put in place in order to develop an international cultural cooperation plan. Mobility is a way of building a symbolic territory that goes beyond land into partnerships of all kinds built on mutual concerns, histories, projects, etc. This has led to two new considerations: the first is that it is possible to « deterritorialise » a territory. Deterritorialisation would mean that you can build virtually a territory of partnerships that goes beyond your own natural boundaries. The second is that a region can become a “macro-region” ie by building partnerships with other regions that are not necessarily next to each other but that share common problems, ideas, projects, and these join forces to create a “macro-region” where new possibilities emerge for each citizen. There partnership with the Roberto Cimetta Fund is a modest political sign to support relations with the neighbouring countries of the EU.

Presentation of Safar Fund by Mais Irqsusi.



Ferdinand Richard develops three political statements:

- 1) There is a need for commitment to development in the Arab world following the uprisings there
- 2) There is a paradigm shift from national to local levels
- 3) A major global issue is that of combating islamophobia

We can work on these three issues together at local level. In the context of fair trade it is evident that there are a lack of project leaders from the Arab world. If we respect cultural diversity then we reinforce democratic plurality and these political commitments go hand in hand with respect for bio-diversity. This is an ideological framework that we can work in. The former grantees of the Cimetta Fund all provided reports of their travels, and this resource has not been exploited by the Fund, but should be.

Presentation by Anne-Isabelle Vignaud, Director of La Condition Publique, of the activities of the “cultural manufactory” in Roubaix. Roubaix’s population is young and many ethnic minorities live and work there.

Julie Chenot opens the first session by presenting the aim of Marseille-Provence 2013 to improve dialogue between cultural actors at all levels throughout the region. They want to develop a platform of exchange. Their project is short term and they must develop a programme in collaboration with local and regional authorities. The Roberto Cimetta Fund has many connections with artists from the Mediterranean. The Fund that MP13 and RCF have developed together encourages cooperation and the development of projects that can in turn contribute to the programming of MP13. This partnership is also a political statement that RCF is an important cultural actor in the region. The idea of this mobility funding line is to connect with artists from Tunis or Beyrouth and other cities, regions, communities around the Mediterranean, but also to connect the two people in Tunis and Beyrouth to bring about sustainability.

Donato Giuliani introduces the session also by indicating the opportunity that his region recently had to host a project of IMA (Institut du Monde Arabe in Paris). This opportunity has now been integrated into their strategy. He would like us today to think about mobile relations, mobile opportunities, exchanges with whom, what for and where...

Presentation of each artist and his/her project:

Daniela Allocca (31) is a performer, researcher and cultural operator. I was invited by Elena Bellantoni to participate in Platform Translation Beirut (July-2011) at the 98weeks space to present a book on the concept of translation and develop a new project in Beirut. I'm also co-founder of Wandering Translators a group of interdisciplinary translators and I'm trying to involve the network of WT and to find new partners in different cities from the euro-med area for our project Performing Translation about intersemiotic translation, mobile-identity and researching the intersections between theory and practice, bodyscapes and mindscapes."

“Michèle Bayar, écrivain notamment pour la jeunesse, anime depuis six ans des ateliers d’écriture multimédia et multiculturelle. Son public : des collégiens du Languedoc-Roussillon en duplex avec des collégiens de Tunis depuis deux ans en partenariat avec le Club Unesco Alesco Bardo. Ces ateliers, qui



conduisent de l'expérience littéraire à l'adaptation cinématographique et au tournage de courts-métrages, sont destinés à amener des jeunes gens, de culture différente mais tous très consommateurs d'audiovisuel, à réfléchir ensemble sur le rapport texte / image dans l'écriture de fictions."

Roxana Alvarado, travaille sur les Arts et Droits des femmes dans la Méditerranée : Palestine et autres pays de la région en perspective

Arts et Récits de vie pour l'émancipation des femmes en synergie avec l'œuvre d'artiste

Travail plastique de recherche et création sur la condition des femmes, l'émergence de ses expressions, potentialités et la re-construction de ses projets de vie .Ce travail de terrain s'oriente aussi dans les contextes d'enfermement psychologique, social, territoriaux, ou dans le cadre des prisons de femmes

Agathe Cornille works in Lille on a project called "Beyond the walls" initiated by the Company "Tire-Laine". The project aims over a long period to establish artistic exchanges between French and Palestinian musicians. The project includes tours in Palestine as well as workshops for children.

travaille pour le projet « Au Delà des Murs » qui est une l'initiative de la compagnie du Tire-Laine, mené sur plusieurs années afin d'établir des échanges artistiques et humains entre des musiciens palestiniens et français. Ce sera la rencontre des musiques Tsiganes d'Europe de l'Est avec les musiques traditionnelles de Palestine, toutes deux issues de la tradition orale. La première étape du projet en Cisjordanie est une tournée du groupe Swing Gadjé et du Jadal Group de Bethléem, ainsi que d'autres musiciens de Cisjordanie, dans les villes de Ramallah, Naplouse, Bethléem, Beit Jala, Beit Sahour et Hébron du 9 au 23 octobre 2011. Ces musiciens mettront en place des ateliers de musiques basés sur l'apprentissage oral avec des enfants de camps de réfugiés mélangés à des enfants d'écoles ou d'académies de musique dans ces mêmes villes.

Gérald Dumont has worked with students in Bamako and then in Beirut. He is a stage director and works on performances for young audiences.

Alina Tudor and Razvan Neagoe were born in Romania and they both live and work in London UK and Bucharest, Romania. They graduated from the National University of Arts Bucharest and founded focAR group in 2006. Until now they have developed a rich exhibition activity in performance, photography, video art, installation art, land art, public art as focAR group a good reason for winning an important youth prize offered by Professional Artists Union of Romania (2007).

They have been invited to take part in the City Switch residence programme by Galerie Roger Tator in Lyon. Their proposal is the research of the civic and touristic aspects of Lyon and the translation of their findings into artistic manifestation, using a container both as medium and tool of expression, within a working-class and mixed-race area.

Alex Campos and Joana Louca, Portugal work on a project called Nomad Eye funded in part by Youth in Action.

Omar Idtnaine, Morocco works on films and has recently been to Qatar to develop a project there.



Arzu Yayintas, Turkey is a curator for non-profit institutions. She works in Istanbul and Ankara. She has also worked in Anthakia where the population is a mixture of Turks and Arabs.

Kais Zaied, Tunisia has two projects that are linked. One is to set up a caravan to project documentaries around the country in remote towns and villages, the other is to open up a cinema to project art films in Carthage.

"J'ai 27 ans. J'ai un master en management et marketing culturel. J'ai une expérience de six ans dans le domaine du cinéma. J'ai réalisé quatre courts métrages dont un intitulé « Conversations » avec lequel j'ai participé au Festival de Cannes en 2006 et obtenu le prix du jury au Fespaco à Ouagadougou. Depuis plusieurs mois, je travaille sur la création d'une salle de cinéma « CINEMADART » à Carthage.

Un espace qui sera consacré à l'expression libre, aux débats d'idées, à l'expérimentation, à l'échange et au développement de la cinéphile.

How does an artist manage to continue his/her project after a mobile experience? How can we develop a sustainable framework for mobility that generates positive feedback?

Ideas that arose:

Mobility of one artists going from A (departure zone) to B (destination) should provoke other artists in B going to A for sustainability to emerge

Mobile artists help to redefine a creative city so that the definition keeps evolving and leads to regeneration

Mobile artists become cultural operators because they accumulate contacts, tools and knowledge enabling them to build longterm projects

Mobile artists enable a local or regional territory to develop its attractivity abroad and also has an impact on return to artistic development.

Artists in the Arab world do not have relations with local or regional authorities at all

Mobility is a luxury

Mobility leads to the desire to set up cooperation projects. How can we convince institutions to support these new projects when they are not really prepared for this yet. A mobile artist easily becomes a national representative of culture, when he or she is first and foremost an artist.

Grantees of the Funds have to be partners in the building of cultural planning in their own countries particularly in the countries of the South and East Med using the skills and experience they have acquired while traveling.

Post mobility experience is a challenge: often artists require more than one trip to lead to sustainability. The RCF is an important organisation because it provides a democratic framework where all artists can apply and the expertise is independent. Otherwise, mobility funding through the State or other institutions is often discriminatory.

Characteristics and qualities of RCF: democratic, open, multilateral.



It is necessary to develop a network of mobile artists and operators for sustainability of positive effects, but relations with local decision makers are not easily because politicians don't always want sustainability.

Sustainability is both in the place where the project is taking place and also abroad.
Mobility must lead to interaction with the community.

Ahmed El Attar introduces the second session on the question of artistic exchanges and cooperation. He makes the point that any valid projects relies first and foremost on a strong relationship, friendship, trust between two partners. Cooperation is based on a vision for something new than cannot exist without the other partner. It becomes greater than the sum of both initial parts. This is an important point because sometimes institutions tend to force cooperation because it fits into their strategy, goals or long-term objectives, but a good cooperation should come from the partners. What gives strength to a cooperation is having similar aims. Allowing people to meet to prepare a project and allow time for project building is essential. This is why meetings such as these ones are important. Mobility in this sense consolidates project building. In Arab countries only the artists or events that are funded succeed, although this is not the right reason for support. Support should be based on artistic quality. Funding comes from abroad and there is no funding from the State, which leads to lack of sustainability (especially with regard to EU funding). One of Safar Fund's major objectives is to counter this phenomenon by helping people realise where resources lie and coordinate efforts to induce sustainability. There is also a lack of evaluating the impact of what is produced, favouring only production works for events without analysing their impact.

It is essential to realise that a partnership can be short term in this respect (ie short term funding). Systems such as "accompaniment" are long-term and seem more adapted to sustainability.

He pinpoints a major obstacle that is the difficulty in obtaining visa for artists from the South (use Kais' text in his report). There are solutions to this but there is no political will to solve the problem and other obstacles such as quotas (defined number of visas that an embassy can deliver per year). He puts forward the idea of having files on artists available to all the Embassies, Internal Affairs Ministries, etc. They would be able to monitor the artists' travel. Sending the mobile artists' reports to the Embassies could also be recommended particularly those around the Mediterranean basin.

Ideas that emerged from the debate:

It's important to advocate for cultural visas and long term "accompaniment" funding.

The Alumni (and coalitions of alumni) could meet during big festivals to address the question of support for artists (like a visiting programme for 4 to 5 days). Some institutions already fund this kind of artistic presence in festivals (Institut français, Local and regional authorities, embassies, Ministries of Foreign Affairs...). Courants du monde supports operators but not artists. Youth in Action could be another source of funding.

It would be a good idea to involve Chambers of Commerce in the Arab world (particularly the international officer) because their duty is to help develop local enterprises and they must see that this is also possible through cultural sector/industries.

Airline companies should be encourage to give out empty seats at reduced prices to artists.



How can we make our action more visible: festivals have mobility and visibility so they would be key partners to exchange with; the web provides visibility so social networks are a good tool.

Conclusions

Challenges

- 1) To give back dignity to each and everyone (links to fair trade).
- 2) Each population area should be an autonomous source of diversity and quality (shared goals amongst those who live in the area so that it makes this area special; organised by itself for itself). This is a source of diversity and also a way of recognising ones own diversity (no homogeneity). However, quality is of major importance. As a sector we must send out quality messages especially in international relations.
- 3) Support must be given to long-term private relationships, partnerships; this is the heart of artistic co-production.
- 4) Contribution to collective planning. Although there is the “ego” of the artist, gaining in autonomy implies that the artist takes part in the decision-making process so that his/her voice is heard. A collective plan must include artists.
- 5) Artists must address the rest of the world together. We can contribute to the global debate. We have to contribute and show our interdependence. Our Euro-Arab relationship should contribute to the global dialogue.

Tools

- 1) Mobility funds are a tool, as are alumni meetings such as this one. Mobility funders could build coalitions with other donors to give a package of support to an artist while keeping it very open. Mobility funds are supportive mechanisms rather than controlling ones.
- 2) Micro-loans should also be provided to start a project. Having already obtained EU funding, EU institutions could vouch our credibility to banks.
- 3) The challenge of the host; it is the role of the mobility fund to vouch for the encounter of the artist and the host organisation.
- 4) Insist on the process. The process is more important than the production.
- 5) Meeting other artists in other countries gives you “connectivity” and a critical approach to advocate your own difficulties in your own country, which are often shared by others (solidarity in the arts world). You realise you don’t have to mainstream yourself.

Paris, 14th July 2011