

Challenge or ambition? Public Private Partnership in Cultural Heritage

Adopt a Mediterranean Heritage is something profoundly new. A public private partnership in cultural heritage, with the support of international institutions. It was launched at the end of March 2006 via the internet and so far the reply has been encouraging: we have already received inquiries from Algeria, Morocco, Turkey and Israel.

Some of the most successful Euromed Heritage partners have already presented concept ideas for Adopt, and we hope many others will follow.

Participating in "Adopt" represents a radical change for the Mediterranean promoters used mainly to "receive" public finance rather than to "hunt" for fresh money. Looking for private funding means *in Primis* developing an idea, a budget and a project: this has not always been the case for South Mediterranean partners.

The Focus Groups the RMSU is organizing in Morocco, Syria, Egypt and Israel also provide a platform for the diffusion of "Adopt". In Damascus, for example, at the National Museum of Arts, I was approached by a dynamic researcher looking for funding for the restoration of a collection of Icons to be displayed in the National Museum. It will be difficult to forget the enthusiasm of this lady when the initiative "Adopt a Mediterranean Heritage" was present-

ed. All this is even more inspiring when you take into account the cultural heritage of Syria and the shortage of available funds. Personally, I will be more than happy to identify the right investor interested in this respect.

The Technical Committee of Adopt met for the first time on 11 April 2006 at RMSU premises. Mounir Bouchenaki (ICCRUM General Director), Stefano Bianca and Francesco Siravo (Aga Khan Trust for Culture), Luca Fornari (Italian Ministry of Foreign Affairs), Giulio Pecora (ANSA Deputy DG), Jane Sheppard (ICCD) and RMSU representatives participated in the working session and provided interesting suggestions and comments for the implementation of the new initiative. Francesco Bandarin, UNESCO World Heritage Center Director also expressed his supports by means of a personal letter.

Adopting a heritage in the Mediterranean

"Adopt a Mediterranean Heritage" is the new initiative launched by our colleagues of Euromed Heritage in this year 2006, a project that has immediately won my heart, in particular for the originality of this appeal, launched on behalf of cultural heritage in a region which is especially important for the history of mankind. During a workshop organized in Monaco in 2001, professor Jean Leclant, secretary of the Académie des Inscriptions et Belles Lettres, asked a fundamental question to which this new initiative, "Adopt a Mediterranean Heritage" could give an answer, even if only a partial one, viewing the amplitude of what is at stake: "Which solutions are envisaged for the preservation and safeguarding of Mediterranean cultural heritage, in the face of multiple menaces from modern civilisation? The field of study is immense", he declared, "as immense as the number of dangers to which our sea and its shores are exposed." So once again we ask this question about the protection of cultural heritage in the Mediterranean region, whose common history and destiny we are so often reminded of by experts who tackle the manifold challenges that face the region. And it is easy to remind ourselves of the development and flourishing of cultures and civilisations that during millennia of exchanges, contacts, but also conflicts, have produced one of the highest concentration of monuments and historical sites of the world. It is enough to glance at the map of sites recognised by the Convention concerning the Protection of World Cultural and Natural Heritage and see alone the density and the extraordinary distribution around the Mediterranean region, that is a matter for preoccupation for those who are in charge of safeguarding and valorisation of cultural heritage. The justification for the ambitious project "Adopt a Mediterranean Heritage", started by Euromed Heritage, lies in the very fact of creating awareness for the values of this heritage, and awareness for all those who like to see the safeguarding and preservation of a source for the very necessary cultural and intercultural dialogue between its "different parts".

Mounir Bouchenaki, ICCROM General Director



11 June 2006 is the deadline for receiving the first proposals and 26 June the date for the next evaluation by the Technical Committee. The RMSU is positive about receiving many interesting proposals, our joint learning process continues following the motto "more cultural heritage, more dialogue"!

Roberto Carpano, RMSU Co-ordinator

To apply: http://www.euromedheritage.net/adopt/en/download_area.htm

Tempos in accordance

Launched in Beirut 3 years ago, the MediMuses project sheds light on the common musical heritage of the Mediterranean.

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Peace around a Mosaic

Interview with Vassilis Koniordos, Elliniki Etaira, the Hellenic Society for the Protection of the Environment and Cultural Heritage, coordinator of Byzantium Early Islam

How many international forums are able to put around a table participants from Israel, Palestine, Greece, Turkey and Cyprus?
Not many for sure. This is the particular success of the new Euromed Heritage project, Byzantium Early Islam, a project that is showing an extraordinary capacity to enhance dialogue, in spite of geo-political differences.

How do you feel in coordinating this project?

At the beginning we also had our moments of embarrassment and insecurity but our



partners are professionals, they know they can trust each other for not trying to diminish the scientific value of the programme for reasons of another nature. From this optimistic attitude we were able to extend our partnership also with a Turkish Institution and hopefully the collaboration with Turkish-Cypriot experts.

Israeli, Palestinians, Greeks, Turks, Greek Cypriots, Turkish Cypriots, what is your next goal?

We would like very much to plan the next meeting of our Scientific Committee and the Second Workshop in the green zone of Cyprus in November, after the Ramadan and the main Jewish holydays are over.

The site of Kathisma, is one of the main objects of your studies?

Yes, the Kathisma archaeological site which is situated between Jerusalem and Bethlehem. Kathisma was a Byzantine religious complex comprising a church and monastery that was decorated extensively with elaborate mosaics.

The programme of Byzantium early Islam (BYZeIS)

The important historical area which is surrounding the Mediterranean basin is full of small and large open air archaeological sites and historic monuments, with sculptures, reliefs, mosaics and murals of all periods, including the Byzantine early Islamic period (mid 7th – mid 8th Centuries). This aspect of the common Mediterranean heritage has been neglected and is in danger. To date, little study, preservation or promotion of this heritage has ever been done.

To rectify this situation the Byzantium early Islam Project, (BYZeIS), has been formed. The aim of the project is to bring together and to highlight the Byzantine early Islamic heritage and to modernize the ability of heritage professionals to manage this valuable resource through co-operation across borders and by creating amongst the diverse heritage professionals a common language on heritage management and conservation practice.

www.byzantiumearlyislam.net

The Qantara Project, Mediterranean heritage crossing from East to West

Interview with Mr. Yannis Koïkas (Qantara Project Coordinator) in Paris at the Institut du Monde Arabe

Could you tell us where Qantara, the name of your project, comes from?

The name summarizes our will to make a bridge between the cultures of Mediterranean Heritage. The Mediterranean basin is to be considered just as a bridge: Qantara is bridge in Arabic. Each country should be aware that their heritage is not national even if physically it is in their geographical territory, it is a shared heritage that all countries own together.

Which objects are included in your investigation?

Our project partners are very competent in their cultural heritage at national level, from the Fondation El Legado Andalusi (Spain), to the Ministry of Culture in Tunisia, Lebanon, Algeria, Morocco, the Ministry of

Tourism and Antiquities in Jordan and we, the Institut du Monde Arabe, coordinating the consortium. Each of us is choosing a selection of his own national cultural heritage. Each object or item included in the list provided by every country will be compared and linked to the others in the final Qantara database. We don't want what we call "orphan" items or simply beautiful items but only items that share their identity with others. We'll demonstrate that a Mediterranean heritage already exists as a whole.

What do you mean by cross-cultural identities?

To explain it more clearly: we present in our database the Giralda cathedral of Seville (Spain, XII century), that is now a cathedral but was built as a Mosque. Its "square plan" architecture influenced the project of many churches built in the North of Europe or many Muslim architectures in Arabic countries as the Koutoubia of Marrakesh (Morocco, end of XIV century) and also some general estate buildings. For example a building in New York City built in the 20th century has the same structure. It is quite surprising.

In your Qantara database, how many buildings and how many artefacts did you select?

From the lists provided by the partners, the consortium, led by our Scientific

Committee, is selecting 1,000 emblematic items in a balance between sites, monuments and objects. We want to show that the Fatimid dynasty coming from Tunisia inspired other cultures: in Egypt they created a new dynasty that radiated in the entire region and influenced up to the architecture in Sicily. Or that the shape of a shell can be found in Pyramids in Egypt as well as in Greece as a symbol of Aphrodite or also in the Santiago Pilgrimage Path in Spain but also during the Omayyad period or in the Almohad monuments in Algeria, Morocco, Andalusia.

Interview by Maia Borelli

BRICKS: a solution for Cultural Heritage services

BRICKS is an Integrated Project financed by the EC Sixth Framework Programme that aims at integrating the existing digital resources into a common and shared Digital Library, a comprehensive term covering "Digital Museums", "Digital Archives" and other kinds of digital memory systems. Even small, budget-strained cultural heritage institutions may use BRICKS to fully valorise their digital collections while retaining proper IP rights and operational security.

Detailed information are available on

<http://www.brickscommunity.org>

Inquiries can be addressed at

info@brickscommunity.org



End of a taboo

“Patrimoines partagés” was a great chance to bring into the spotlight the 19th and 20th century heritage of Algiers, still entangled in post-colonial resentment, as shows today an exhibition in Algiers.

Farida Cherbi and Leila Oubouzar, faculty members for architecture at the Heritage Department of the Mouloud-Mammeri's Faculty in Tizi-Ouzou are watching the seaside of Algiers, an emblematic part of the city. In front of them is the haven built by the French settlers after 1830, with aligned rows of houses in the Haussman style. At the foot of the houses, a succession of vaults which at the beginning of the 19th century sheltered up to 350 shops. Frédéric Chas-sériaux, the French architect who built the whole seaside area, imagined ramps that connected the city to the port with a surgical symmetry.

The seaside, but also the Khemisti Boulevard, are part of the study carried out by the two architects under the direction of Bous-sad Aïche, head of the project. “We chose Algiers because this city is an emblem of the colonial period”, they explain.

For three years the small researcher group was immersed in colonial Algiers, a place where injuries have yet not healed well. “It

is a controversial inheritance. To appropriate ourselves of this heritage is still problematic but we have to go beyond our passions”, reckons Bous-sad Aïche. They also had to go beyond the obstacles that had raised up in front of them: the recent job shortage in this part of the city, works of art and plans that have disappeared from the universities and little cooperation from the Ministry for Culture. Nevertheless, the professors carried out an architectural survey with their students, collected pictures but also information from institutions and agencies for the safeguarding of cultural heritage. All these data have been presented during the exhibition “Heritage seeing”, in April 2004, in the Arts and Culture Palace of Algiers. A new version of the exhibition is planned soon.

This initiative allowed also to lift the taboo on the necessity to protect this kind of architecture. We have a tendency to forget the recent heritage but it's deteriorating”, explains Bous-sad Aïche. “The city of Algeria posses an important heritage from the French period. If we forget it, it's like giving up a big part of our history”, completes Leila Oubouzar.

Today, the team of the Tizi Ouzou's Faculty has a clear conclusion: nothing is classified, except the Kasbah which has been under Unesco's protection since 1992, and a little part of the 19th century city. Hope inevitably passes through a political decision. But

while they are looking out for this decision, the three university professors have decided to create a postgraduate course on 19th and 20th century heritage. It is the matter of adding one more stone to consolidating a building that is still too fragile.

Olivier Bouisson, Winner of the Euromed Heritage Journalistic Award 2005



Patrimoines Partagés

The exhibition “Algiers: Images of a Heritage” from the 20th to 25th of May 2006, was presented at the European cultural festival at the Salle Frantz Fanon of the Riadh El Feth Office in Algiers. This exhibition marks the end of the Patrimoines Partagés project and has been organized by the team “Architectures modernes en Méditerranée” of the Architecture Department of the Mouloud-Mammeri's Faculty in Tizi-Ouzou.

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Tempos in accordance

The smallness of the country reduces in a way its variety. The sea gives it a dimension of openness and the city of Beirut extended beyond the littoral during the civil war, but still the socio-cultural stratification is limiting the differences.

The effects of this particular aspect of Lebanon shows up clearly while talking about music. As a matter of fact, the MediMuses project, dealing with the musical heritage in 11 Mediterranean countries during the last three years, reconfirmed this reality in one way or another. “The National Superior Conservatory of Lebanon worked in collaboration with MediMuses. We were specially concerned with the preservation of the classical Arabic music between 1860 and 1960”, indicates the musicologist Toufic Kerbage. The artists who took part in this project did their best to avoid the exotic genres and to surpass, meanwhile, the victory of the society of consumption and the new arrangements oriented to leisure activities. “After the war,



the Lebanese people don't have the patience to go to concerts anymore. They prefer having drinks while listening to some music in the background. Today, we can count only 10 serious musicians, those who participate in the MediMuses project such as Rima Khcheiche and Ghada Shbeir (singers) or Imane Hemsî (qanoun player)”, adds the ou'd player and composer Charbel Rouhana, who is very critical when it comes to the professionals involved so much in show biz.

The superior conservatory is one of the reconstructed buildings, a part of the post war Beirut. Directed by Walid Gholmieh, it counts 4500 students and 14 branches. Six of the latter are located in different districts of the capital. Nevertheless, this fact doesn't resolve the existing problems, especially the identity dilemma.

“My generation and the one after are suffering from a real identity problem. One day, we will be losing the main element of our musical richness”, explains Rouhana, adding: “Since the ou'd meeting in Thessalonica, 2002, I began to be more interested in the question of identity. It was like regaining

awareness. A year later, we have all discovered that our way of playing changed”. During this project, Rouhana has actually worked on a CD assembling 14 mowshah (form related to Andalusia) by the Alexandrian composer Sayed Darwish.

Perhaps a lot of Lebanese people are claiming a Phoenician identity, but through the Medi Muses project only the Arab belonging was retained. “The Arabs inhabitants of the coastal cities as Alexandria or Aleppo contributed largely to developing the traditional classical Arabic music. The curve of its evolution corresponds to the geographical curve of these cities. The musical theories are so much alike in Greece, Turkey, Lebanon, Syria and Egypt. Their musical histories complete each other”. Toufic Kerbage can talk for hours about the several themes related to the project; he wrote two books about the theory and history of the Mediterranean music which are on their way to being published.

Nevertheless, to conclude he will only mention the symbolic story of his grandfather who was originally from Baalbek and who died in the fifties: “He was singing songs from Egypt and Aleppo considering them as his own tradition”. An hybrid tradition in a very nice way.

Dalia Chams, Winner of the Euromed Heritage Journalistic Award 2005

Medvoices

Mediterranean Voices: Past, Present and Future

The multi-lingual interactive website and database www.med-voices.org was officially launched at the Graduate Centre of London Metropolitan University on 29th March 2006. The event marked the closing stages of the project: Mediterranean Voices - Oral History and Cultural Practices in Mediterranean Cities.

The website and oral history database represents the culmination of three year's work, collecting, recording and selecting a vast range of material for dissemination via the interactive database on ethnographic investigation into the cosmopolitan oral and social histories of 13 historic cities across the Mediterranean region.

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Rehabimed

Rehabilitation and durable tourism

Kairouan, Tunisia
from 19th to 26th June 2006

The basic contents of this seminar will be similar to previous Rehabimed trainings, but as their title explains, it will centre specifically on the social problem of housing in the historic centre and on the role of cultural tourism, all from the viewpoint of rehabilitation of traditional architectural heritage.

This activity is conducted in French.

To consult the programme and to register see:

www.rehabimed.net

Unimed

From Unimed to HERIMED Association

Association of 10 Mediterranean countries for the cataloguing, preservation and enhancement of the Euro-Mediterranean Cultural Heritage

The HERIMED Association has been set up, founded as a result of the Unimed Cultural Heritage II project (UCH II) co-financed by the European Commission. The meeting for the constitution of HERIMED Association was hosted by the Regional Centre for planning and restoration of Palermo, Sicily on 13th March 2006. At present HERIMED counts among its associates the Institutions of 10 Mediterranean countries from Algeria, Tunisia, Egypt, Lebanon, Palestine, Turkey, Spain, Portugal, France and Italy. Many activities of the HERIMED association will be directed towards the creation of a Euro-Mediterranean Charter of Risk.

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Euromed Heritage Forum

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Euromed Heritage Library

In the framework of the Euromed Heritage Programme, many projects have produced and are still producing books, scientific publications, catalogues and guides. Relying on the competencies of the Institute for Cataloguing and Documentation of the Italian Ministry of Culture, a Euromed Heritage Library will be established on the ICCD premises. The library aims to be a tangible form of sustainability, by allowing scholars and interested professionals to easily consult Euromed Heritage publications. Please send the RMSU all type of deliverables you have produced and are still producing, to form part of the Euromed Heritage Library. Publications can be sent at RMSU expenses.
www.euromedheritage.net/en/eh_library.htm

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The **Regional Management and Support Unit (RMSU)** has been set up for Euromed Heritage II-III on behalf of the EuropeAid Co-operation Office.

The role of the RMSU is to assist partners and beneficiary countries in achieving project objectives, ensure coherent implementation of projects and full exploitation of opportunities, promote visibility and exchange of information and results.

The RMSU is located at the Istituto Centrale per il Catalogo e la Documentazione (ICCD) in Rome and benefits from the technical know-how of the international Centre Città d'Acqua of Venice.

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RMSU Training sessions on "project design": in May and July 2006

Following the positive results obtained with the training courses organized in 2005, the Regional Management Support Unit (RMSU) of the Euromed Heritage Programme, has organized 2 new training sessions on "project design", which will take place in Brussels from 29th May until 1st June 2006 and in Venice from 5th to 8th July 2006. Each course is open to 25 participants, chosen from among partners of the Euromed Heritage Programme and other candidates interested in acquiring new knowledge through the proposed training. For any additional information:

training@euromedheritage.net

http://www.euromedheritage.net/en/rmsu/rmsu_training.htm