



ثقافة - ALL
AROUND داير
CULTURE ما يدور

YOUTH-LED CULTURAL AND CIVIC INITIATIVES COLLABORATIVE LABORATORY

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Introduction

The "All-Around Culture"¹ programme promotes a vital cultural ecosystem for the social and economic inclusion of young people in seven countries across the Arab region, including Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Tunisia, as well as Syrian and Libyan communities in these countries. Co-funded by the European Union and implemented over a 4-year period, it focuses on collaboration and interconnection. It is a multi-faceted cultural programme that promotes a vital cultural ecosystem as an environment for the social and economic inclusion of young people. "All-Around Culture" is based on five axes, namely:

- Support the stability of 36 cultural entities and encourage their investment in sustainable collaboration to facilitate and increase access to culture in their contexts.
- Promote youth-led cultural and civic initiatives through 32 research grants and 24 production grants as well as collaborative labs to support community and contextual arts production.
- Create partnerships and exchange knowledge between 30 cultural entities from the Arab region and Europe.
- Practice continuous knowledge exchange in order to connect diverse learning needs throughout the programme, as well as to share ecosystem-based approaches and practices with the wider community.
- Set up an advocacy platform for free access to culture and for improving the working environment for cultural and artistic initiatives in the countries of intervention.

Within the framework of this international cooperation programme, L'Art Rue² is implementing the "Youth-led cultural and civic initiatives" component which aims to encourage community and contextual projects by applying collaborative approaches. From April to December 2021, 32 project leaders from 7 countries (Algeria, Egypt, Morocco, Jordan, Tunisia, Lebanon, Palestine, Tunisia) benefit from a research grant as well as a coaching from the L'Art Rue team which accompanied them in the reflections and the conception of their project.

This research phase was concluded with a collective meeting in Tunis, as described in this report, where they had the opportunity to meet several experts and

1 For further information on « All-Around Culture », visit <https://allaroundculture.com>

2 For further information on L'Art Rue, visit <https://lartrue.org/>

exchange on the production phase, which concerns only the 24 projects that will be selected from the 32 projects initially participating in the call³.

Thus, from the 1st to the 6th of November 2021, 29 project leaders and 7 experts exchanged to strengthen the cultural network of the MENA region around different themes: community, territory, collective, archives and memory during plenary sessions, workshops and peer-to-peer meetings. The aim of this week of intensive exchanges was to take stock of the selected projects and to provide participants with the means (territorial study, project management, curatorial work, writing, financing) to deepen their understanding of the subject.

In order to bring out the themes as well as to highlight the problems that arose, the form of a logbook to report on the week was rejected in favour of a more cross-cutting approach, in the image of the exchanges, grouping the reflections in the first part and a methodological approach in the second. This "theoretical/practical" choice seems to us to be more appropriate to reflect this week of exchanges.



1. Programme themes

1.1. Space

1.1.1. POLICY

Joke Quintens⁴, co-founder of Wetopia, proposed to define politics based on the collective as a set of individuals or different territories, with similar or opposing

³For further information on "Youth-led cultural and civic initiatives", visit <https://lartrue.org/fr/nos-programmes/projets-de-cooperation/thaqafa-daayer-maydoor-all-around-culture>

⁴ Presentation on Day 2, Plenary Session 1, 02/11/2012 at 10:00, Hotel Bélvédère Fourati. Tunis

approaches, but with the sole aim of collaborating for the collective good. Within this framework, Wetopia⁵ is an initiative based on participatory design, co-creation and the establishment of new alliances to create a less conflictual territory. Hence the idea of bringing together politicians, civil servants, community leaders, companies, institutions, etc. and civil society (citizens, city builders, entrepreneurs, artists, activists, communities, etc.).

For example, in South Africa with the *Desmond Tutu Foundation*, the idea is to bring together people who would never have met before, never have spoken (deputy mayor, activist, entrepreneur, academic, scientist) with the aim of changing democracy and breaking down social segregation. Indeed, Joke Quintens insists on rebuilding the collective based on the terms "we" and "together" since politics is carried by all.

Another example is *A school of will*⁶, which is based on inclusive development, such as a café in a former police station where the employees are former prisoners. The idea is to find a solution based on knowledge, experience and creativity in a local society.

The political dimension of a project was also addressed by Heba Hage-Felder⁷, director of the *Arab Image Foundation (AIF)*⁸ which is an institution created in 1997 and which continues to exist despite the difficulties in Lebanon. She proposed several perceptions to approach the political history and social relations of a territory from a collection of more than 500 000 objects related to photography. This space once marked by colonization, now offers readings to perceive a decolonized⁹ history. Defining a territory through the collection of images also raises questions about the right to image. Heba Hage-Felder pointed out: Who owns the image: the collector, the one who took the image or the one who is in the image? Taking an interest is a form of commitment, as is preserving, which is a political act because it allows us not to lose our memory.

Hicham Bouzid¹⁰, founder and artistic director of Think Tangier, addressed the modification of a territory by politics. He presented his project around the Zouitina neighbourhood in Tangier to question the vision we have of Tangier. Indeed, the city

5 For further information on Wetopia, visit <https://futures-project.org/project/wetopia/>

6 For further information of A school of will, visit <https://aschoolofwill.eu/>

7 Presentation on Day 2, Plenary Session 2, 02/11/2012 at 16:00, Hotel Bélvédère Fourati. Tunis.

8 For further information on Arab Image Foundation, visit <http://arabimagefoundation.com/>

9 See the work of Yasmine Eid-Sabbagh at <https://www.ibraaz.org/essays/75>

10 Presentation on Day 3, Plenary Session 1, 02/11/2012 at 15:00, Hotel Bélvédère Fourati. Tunis

has changed a lot since 1999 with an effervescent¹¹ urbanisation. But Hicham Bouzid underlined the lack of documentation about the changes, which blocks access to the urban development plan. So how to analyse and understand this changing city? For the first phase, the idea is to meet people with different backgrounds. After a year, people are connected, people come for information and the project has touched many sectors. The second phase of Think Tanger¹² was launched: meet people (e.g. Tanger film library) and see how they see the city. Indeed, we cannot think of the city in its entirety from a single space, a single landscape. For this project it is also necessary to talk about commitment, to make room for indiscipline, not to follow the framework, to commit to something without a "political" agenda. Refocusing on a neighbourhood means setting up a dynamic, a collective work at different levels. It is a whole dynamic that is engaged, in which it is necessary to pay attention to the border between social work/cultural work.

In his presentation, Ludovic-Mohamed Zahed¹³, imam and founder of the Calem Institute in Marseille, addressed the politics of public space in the light of the existence of the LGBT (lesbian, gay, bisexual and transgender) community in France and particularly in Marseille. His approach to the issue is an extension of his research career. L.-M. Zahed is currently undertaking doctoral research on Islam and gender diversity, and more specifically on the radically alternative LGBT Islamic "corporalities" and "religiosities" that are currently emerging as the vanguard of new Islamic liberation theologies.

L.-M. Zahed started to work on the way political discourse instrumentalises certain concepts such as 'minority', '*pinkwashing*'. The presentation of L. Zahed entitled "dual culture and hybridity" and the CALEM¹⁴ Network was mainly about the state of play, the influence and the place of the LGBT community in the current cultural dynamics, based on a critique of "*pinkwashing*". The speaker began his presentation by talking about the discrimination he experienced in Algeria (difficulty in accepting him as a gay Muslim) regarding his sexual orientation, which caused the rejection of his spirituality. The question was therefore to analyse this kind of discriminatory thought pattern, combining Islamism and homophobia (which, for the speaker, amounts to a desire to reconcile the two sides of his personality).

11 New structures linked to the change of political regime, the change of king. Numerous economic potentialities which are reflected in the urban development of Tanger Med and the free zones. For more information on this subject, see <https://www.tangermed.ma/>

12 For further information on Think Tanger, visit <https://www.think-tanger.com/>

13 Presentation on Day 4, Plenary Session 2, 04/11/2012 at 3pm, Hotel Bélvédère Fourati. Tunis

14 For further information on CALEM, visit <http://www.calem.eu/>

To this end, the discussion launched by the audience questioned the foundations of the issue of 'minority' which, according to the speaker, serves as a notion that has been standardised. Being fundamentally cultural, this notion has been instrumentalised by the Power at the same time as it has created it. The inferiorization of certain minorities caused by this instinct of phobia and conservatism has no other alibi than numbers (statistically this community does not represent the majority). In this respect, L.-M Zahed took the example of the Amazigh language (forbidden to be spoken in public until a certain point in Algiers).

It was therefore a question of strategy to counteract these policies. L.-M. Zahed recalled the importance of working on the terminology of the important concepts involved in this debate, citing the publications of research work on the subject (e.g. "radicalisation" rather than "Islamism"). The speaker did not hesitate to consider this issue in a problematic linked to "well-being", which does not only depend on the history of spirituality, but on the whole society. In this perspective, the speaker stressed the importance of developing tools of consciousness (such as *Reiki*, of which he is a practitioner) and the importance of awakening cultural consciousness.

1.1.2. ARTISTIC

Through her presentation and the debate it provoked, Elvira Dyangani Osé¹⁵, in her capacity as Director of the Barcelona Museum of Contemporary Art (MACBA)¹⁶, addressed two categories of space: one containing artistic action (art centre, museum, etc.) and the other is more public (around these artistic spaces). Indeed, E.-D. Osé's presentation was essentially based on case studies: The Showroom (London)¹⁷ for which she was responsible, and the Museum of Contemporary Art in Barcelona (MACBA), of which she is currently the director. With regard to "The Showroom", the expert emphasised the collaborative dimension of the production and creation approach adopted in this space, showing art projects, exhibitions, events, discussions, publications and meetings (the example of Kathrin Böhm, Studio View, the example of the "Chirka" project, Cauleen Smith, Navine G. Khan-Dosso, "there is no alternative", "The power in the Story" by Michel-Rolph Trouillot). Most of the works exhibited refer to political and historical themes, to collective memory and to social issues such as discrimination.

E.-D. Osé focused on the work produced by artist collectives - an initiative that is very much supported within the space - and the values adopted within The Showroom,

15 Presentation on Day 4, Plenary Session 1, 02/11/2012 at 4 pm, Hotel Bélvédère Fourati. Tunis

16 For further information on MACBA, visit <https://www.macba.cat/es>

17 For further information on The Showroom, visit <https://www.theshowroom.org/>

which is to promote artists who have never had the opportunity to exhibit in London, the aim being for them to work in partnership with international artists based in London and to connect them with the organisations that are part of the space's networks. Among the important values adopted by The Showroom is the connection between communities and the notion of co-responsibility. Above all, the aim is to broaden the audience and create new synergies. E. -D. Osé expressed her regret about the ephemeral nature of the artist collectives and organisations formed. The lack of transmission affects, in her opinion, the sustainability of a good number of the initiatives supported. Thus, the question of archiving these histories remains a priority.



Still on the subject of space, Tarek Abou El Fetouh¹⁸, independent curator, after presenting the Chinese artist Xing Danwen's exhibition "Captive of love" at the Red Brick Art Museum, shared with the audience an extract from Judith Butler's text ("Bodies in conflict, and the politics of art", 2012), evoking the way our bodies meet and confront each other in public space when it comes to advocating a common cause. The speaker emphasised the importance of the role of art in structuring/establishing the new devices of public space. In his curatorial text, the speaker referred to the idea of the symbolic 'disappearance' of the city and the public space in post-revolutionary contexts, where the aim is to merge with it. Here again, the relationship between public and private space is strongly emphasised (how to 'make public' the private space of the artists photographed).

18 Presentation on Day 5, Plenary Session 1, 05/11/2012 at 3pm, Hotel Bélvédère Fourati. Tunis

1.2 Collaboration / Mediation

1.2.1. SHARING

Joke Quintens evoked this notion of sharing with Wetopia which is a 'living laboratory' that works locally on the ground to connect people and projects, to try out solutions and possibilities, to explore new forms of democracy by co-creating and working together. Another example chosen by J. Quintens was the Grand Puzzle, which is a quiz on the perception of the city¹⁹. In this approach, it is important to work with artists who can make visual proposals on the discussions and facilitate the exchanges.

For this collaborative aspect, Hicham Bouzid shared the issues that were raised with Think Tangier and wondered how to highlight the different narrators, the different neighbourhoods with their populations, by putting forward an informal utopia and therefore exploring all the forms linked to the informal. It is necessary to explore the informal network(s) of Tangier that the state is trying to erase. The residencies have created a community of artists and exchange with them. In 2017 with Tamkeen²⁰ Foundation, a series of workshops and bi-monthly meetings were conducted to address issues as diverse as: what is the vision, what do they want, what do we want? etc. sharing experiences; how to highlight the neighbourhoods and put them in perspective. In this process, tours of Tangier were initiated to see the city from other points of view (places, narratives) and to set up a citizens' radio station (started 3 years ago), taking the material to the neighbourhoods and letting the citizens express themselves.

1.2.2. AUDIENCE(S)

Joke Quintens, as a social designer, insisted on the need for the collective and therefore for different audiences to meet. She based her demonstration on a concrete example during the Manifesta 13 in Marseille with La fabrique du nous and Marseille solutions²¹, young people from the Baumettes district and students from a business school exchanged views for several days at Fort Boyard. Thus, a meeting between people "who have nothing to "see" together" allowed them to question each other.

Heba Hage-Felder emphasised that the diversity of audiences requires diversified programming with exhibitions, *guide tours*, invitations to curators to vary curatorial

19 For further information on Grand Puzzle, visit <https://manifesta13.org/fr/etude-urbaine-pre-biennale/index.html>

20 For further information on Tamkeen, visit <https://tamkeencommunity.org/>

21 For further information, visit <https://www.marseille-solutions.fr/>

approaches, open studios, workshops and publications. In a more collaborative approach, the platform "*the Lab page*"²² is important because it stimulates work around the photographic object. The idea is to encourage interaction between different approaches to photography and the archive. We question technology, history, social and political issues through the productions of artists, writers, engineers, etc. Everyone can participate.

E.-D.Osé also raised the issue of the public. In fact, she highlighted the philosophy of the museum according to its conception, both in its curatorial choices and in its strategy of immersion in the neighbourhood, as well as its way of positioning itself in the social context of the region. Furthermore, the speaker insisted on the concept of "*open work*", a concept advocated by Umberto Eco. In her opinion, it is above all a question of inviting the public to interact with the work, emphasising plurality in art as an interactive process. As far as the MACBA museum is concerned, its objective is to create a link with the surrounding neighbourhood and to respond to the needs of the social diversity that animates it. It is about making visible the "invisible heritage" of communities that we tend to forget. The objective is to make the museum more permeable to its social context. Furthermore, the speaker insisted on the sense of appropriation of the space (it is not what happens in the museum that is important, but what happens to the museum: how does the programming affect it in some way? It is also a question of thinking about the flexibility and possible transformations of the space according to the temporary exhibitions that take place there.



1.2.3 IDENTITY

L.-M. Zahed addressed the issue of identity and integration in the light of the policies implemented in Marseille, where he is currently based. His approach to this issue is sociological. Indeed, he considers that the objective of the actions he carries out in

22 For further information on Arab Image Foundation, visit <http://arabimagefoundation.com/Lab>

collaboration with the community is to reflect on possible "survival strategies", considering the issue of migration as part of the same struggle. The discussion with the audience was about how to fight against the myth of "integration" and how to get rid of the syndrome of the "ideal integrated". To this end, L. Zahed reminded the audience of the importance of the economic stakes, according to which in times of crisis, the issue of rights turns radical and makes the questions of individual rights more complex.

That being said, the speaker specified that despite everything there is reason to speak of an awakening. Indeed, there are fewer and fewer people who believe in these mirages (for example, immigrants from Marseille who become Marseilles, many of whom are activists and are aware of the dynamics underway). The concrete way forward would be to give people the tools to become aware of the sources of the problem: the key areas would be education and economic emancipation.

1.3. Archive

1.3.1. COLLECT

Heba Hage-Felder explained the importance of the act of conservation and the AIF's approach to it. The collection is enormous and constitutes a real heritage because some of the photographs date back to the 19th century. The photographs come from donations and are family albums, studio photos with their decorations that bear witness to the past and the place of photography within families, and works by professional photographers. The conservation is done both physically (the photographic object) and through digitisation. Photography is a complex archive, emphasised Heba Hage-Felder, because it is understood in several ways: the physical object, the negative, the analysis of the image. At the AIF there is no hierarchy between amateur and professional photography. Everything has its place. So collecting allows us to build up this exceptional collection.

Hicham Bouzid also addressed in his presentation and in the discussion with the participants the importance of collecting and documenting, not only a territory but also the project itself. He takes the example of the urban laboratory of co-creation and co-imagination between Think Tangier, the community foundation Tamkeen, the Ghosn Zaytoun Association and the community of Zouitina, which has been organising co-creation workshops with the different communities for the past two years. All the exchanges, workshops and meetings have been the subject of a timeline of all the meetings 2017-2020, which retraces all this work and allows the experience

to be documented. Similarly, Makan magazine also has this desire to collect experiences around new themes.

1.3.2. PRESERVE

In her speech, Heba Hage-Felder wanted to clarify the role of an institution that preserves photographic archives. The first thing she emphasised was to see the object in all its diversity. Indeed, conservation must also be seen as a theme in its own right. Every image is twofold, there is the negative and the print, and both aspects must be preserved. So how can we approach conservation by taking into account these multiple aspects? The approach adopted is not to standardise conservation but to see how professionals have conserved their images, in particular when they are archives from studios. You have to respect the way things are done and opt not for one form of classification but for several. You have to see conservation, explained Heba Hage-Felder, as several suitcases with different contents, with different narratives. The more you use the diversity of the archive, the more you keep the story. The archive is dynamic and shows new trends in contemporary practices. Thus, each passage at the Foundation is documented and preserved, systematically keeping all versions of an image. She also insists on the need to document and preserve what we do.

1.3.3. EXHIBIT

T.-A. El Fetouh opted for an anecdotal approach to his presentation entitled "Between the personal/individual and political", which began with a presentation of the exhibition "Avant-Gardist Art" (1989)²³. The content of the presentation was concerned with the problematic of the body and the appropriation of public space by artists, and the resulting tensions between the individual, art and politics. By contextualising this exhibition in the light of the current art scene, the speaker underlined the divergence between our vision of art today - with its multitude of episteme - and that of modern art, where everything was centralised, according to him. Indeed, the speaker recalled the critical socio-political context of the exhibition entitled "Avant-gardist Art" in China (holiday when people did not necessarily go to the Museum, militant student movements, etc.)²⁴. The speaker showed how the artists "occupied" the National Museum in Tokyo. With the posters showing the arrows expressing "no turning back", the artists were convinced that they would change history. T. -A. Fetouh insists on the provocative and critical aspect of the

23 Exhibition of historical archives after study by the curator based on documentation.

24 These included the fall of the Soviet empire and the internal conflicts between 1987 and 1989.

works presented, and the performances that caused a scandal (leading to the accusation of the artist Chaou Lo).



2. The projects

2.1 Workshop with participants

A first workshop led by Camille Hoeltzel²⁵ from the association L'Art Rue to identify common reflections on the projects. Three axes were chosen: What works/does not work, what is missing, What is expected. The participants stuck post-it notes on a timeline linked to the “All-around Culture” project by responding to one of these three axes. A participant chose a post-it and asked the person who wrote it to explain their message. One of the first questions concerned the archives: how to use them. Here we are talking about audio archives, testimonies. There is what really existed and what the witnesses tell. Then the question of the partnership was addressed, with the changes due to Covid-19 and the fact of having a single counterpart that does not allow for comparison or to know if we are going in the right direction. Then there were several interventions on the subject of the narrative, how to structure it when the territory or the place changes according to the hours, the days, the seasons, how to deal with audiences that also change. Finally, the way of understanding a territory through certain professions that depend on the economic sphere and how we can trace the connections between countries, between communities by tracing this merchandise.

The methodology in the approach to the project was also discussed by Joke Quintens. She started to draw some lines of thought on how to define a project. The first question was why are you doing this? What are the goals? How do you stay close to what you have defined and look at the link with the context (place, community). Then it is necessary to list the tools: people, methodology, budget, others? It is also a

²⁵ Workshop on Day 1, Plenary Session 1, 01/11/2012 at 16:30, Hotel Bélvédère Fourati, Tunis

question of defining a territory (near space/remote space) and then a place (a city, a neighbourhood, a street). The important thing is to use the potential of a place because the benefit is mutual between the population and the project leader. Joke Quintens insisted on the way of understanding a territory: population, economy, natural resources. The artists are there to bring out these different characteristics. Moreover, throughout the project, one must never forget the need to adapt to changes and to constantly question oneself.

Virginie Dupray²⁶, cultural project manager, organised her presentation around two project management workshops, taking the participants in half groups. First, she addressed the issues involved in defining the project with:

- What are the stories? What stories do I have to tell?
- What findings, analyses and observations does my project address?
- Analyse the situation I am starting from

Then she asked about the posture, i.e. the way in which we position ourselves in relation to this project:

- Am I best placed to tell this story? Why is that?
- What is my responsibility, my legitimacy?
- To have the legitimacy, not to come from above, to project something?
- Why is this necessary for me? What is the urgency of doing it now?

A project is aimed at an audience, a community, and it is necessary to define it well:

- Who am I talking to, and who am I listening to/hearing?
- What is the audience/how many people are reached (in the process/outcome)
- What is my ecosystem? (Territory/community)

Virginie Dupray then discussed the project itself and its design

- How to turn fragility into strength/survival technique....
- How to grow organically: adapt to the community, the environment
- Defining the issue of scale/time
- How much of it is poetry: art, creation? Everything that touches the senses, beauty, sensitivity
- What will remain of the project and why (for the creator, different stakeholders. What was my goal? What did I achieve?)

26 Workshops on Day 3, 03/11/2012 at 10:00 and on Day 4, 04/11/2012 at 10:00, Hotel Bélvédère Fourati, Tunis

In this last part, she insisted on the need for honesty by putting in place indicators, measures (distinguishing between practice and ethics), to understand the continuity with the community.

The participants were then divided into small groups to define the general objectives (theme, who, when, how, why) and specific objectives (link with the project, time frame, content, activities, results) of their project. She stressed the importance of not confusing activities and results: an exhibition is an activity, the result is the audience and the evaluation of this audience.

During the discussion, other points were raised, Virginie Dupray insisted on some recommendations:

- Be precise in the storytelling, define the terms, the territories
- Define the framework
- Be concrete
- Identify the audience well
- Ban the theme of "raising awareness"
- Making a budget step by step better perception in the budget process or by theme
- How does the project leader position himself, the posture

2.2 Individual interviews with participants

2.2.1. COURSE OF ACTION

Jan Goossens, artistic co-director of L'Art Rue, and Selma Ouissi, co-founder of the organisation, had the opportunity to speak individually with 18 of the project leaders present. The aim was to share the state of play/research and answer their questions. The difficulties endured by most of the project leaders as well as the questions asked by them revolved around the following points

- How to move from the research stage to the production stage
- Difficulties in giving form and meaning to the material collected
- Lack of a clear timetable
- Methodological difficulties
- How to position yourself in the project

It was also a question of recalling what is expected and appreciated from the next *proposals* to L'Art Rue, which consists mainly of encouraging multidisciplinary approach and imagination in the projects, involving the local community, but above all formulating clear and realistic proposals. The experts had the opportunity to

inform the participants about the estimated amount that will be allocated to the projects, which will be selected in February 2022. Finally, the programme of this closing day ended with an exhibition where all project leaders had the opportunity to present an overview of their projects. This exhibition allowed for an exchange between the participants and members of L'Art Rue team.

2.2.2. GENERAL REMARKS/RECOMMENDATIONS

Selma Ouissi and Jan Goossens, presented several points/remarks:

- Have project ideas with realistic and achievable goals and specify the exact role of each person in the project.
- Emphasise the inclusive and participatory aspect of projects and the importance of mediation.
- Require more detail on the format and content of the project for books and the nature of the event that will launch it.
- Question the reasons for the choice of space when organising visual arts exhibitions.
- Linking creation and mediation from the outset (which in itself constitutes an objective in Street Art).
- Interview project leaders who have received grants to support their project on how the grant was invested.
- Selection criteria for staff who have been (or will be) involved in the project.
- Requiring draft editing from project promoters working on audiovisual works if the production and post-production phase is likely to exceed the planned deadlines.