

## CREACT4MED Mapping: Best Practices

Application Number: BP\_56

1. Basic info*	
Email Address	albadil.alternativeculturelle@gmail.com
Title of the Best Practice	Hors Lits Tunisie
Name of the Applicant	Selim Ben Safia
Is the BP a registered legal entity?	Yes, I will send the certificate of registration by email
Website	<a href="https://al-badil.net/arts-vivants/hors-lits/">https://al-badil.net/arts-vivants/hors-lits/</a>
Country	Tunisia;
Subsector	Arts and culture (cultural heritage, gastronomy, visual arts, performing arts, leisure and recreation, crafts);
Category	a) Cultural and creative entrepreneurship;
Year of establishment and duration	5/11/2017
Target group of the BP	<p>One one hand, the training stage of the project targets young adults from 18 to 30 years old originating from all Tunisia and who have no occupation. It is directed at those who have never received previous cultural management training, but have obtained at least a baccalaureate at the outset of secondary education and are engaged in civil society in some way. There is particular emphasis on the candidate's motivation to bring change to the cultural scene of their neighborhood, their sense of initiative, their strong commitment and their ability to reclaim the project.</p> <p>On the other hand, the festival phase is aimed at all inhabitants of all governorates. The festival is staged in the heart of neighborhoods, directly in people's homes, and is artistically varied with the ambition of reaching an audience that does not necessarily have access to cultural events for economic or social reasons</p>
2. Best Practice Characteristics	
Problem Statement	<p>Our main aim is the democratisation and decentralisation of art and culture. We believe that widely shared knowledge, understanding, ambition and invention are essential to progress, i.e. to the harmonious functioning of society and overall development. We work with young people who want to learn, create and fulfil their projects. This is challenging in a national context defined by a lack of resources, relays and networks. Young artists and cultural players are in need of more structured management of their professional activities, further decentralised artistic dissemination and distribution, and national and international networking.</p> <p>We target towns that have little or no access to cultural life, directly in the homes of people who are not necessarily used to receiving strangers in their homes, let alone artists. Due to the lack of decentralisation of culture and for economic reasons, the public do not have access to cultural festivals or artistic activities.</p>

<p>Mission Statement &amp; Value proposition</p>	<p>In Tunisia, the Hors Lits adventure began in 2014, thanks to the current artistic director of Al Badil, whose goal is to extend the initiative to all Tunisian cities. Hors Lits combines a project management training programme with a travelling performing arts festival. Since 2017, the project has expanded and established itself as a virtually unique endeavour in Tunisia, enabling us to develop and diversify an audience for two activities central to contemporary cultural practices: dissemination and training.</p> <p>The festival takes place in the heart of people’s neighbourhoods or in unusual venues. It is culturally and artistically multi-disciplinary in order to reach the widest possible audience.</p> <p>The festival is free to all. Audiences were introduced to contemporary artistic creation. We also hope to have alerted institutions on the need to create more festivals in marginalised regions and to provide better support for existing initiatives.</p> <p>We welcome amateur and professional artists from all backgrounds who do not have easy access to creative and/or production spaces, or do not have the opportunity to disseminate their work in Tunisia or abroad because of economic constraints, issues of free movement, lack of access to information.</p> <p>We are responding to several strategic objectives with this project:</p> <ul style="list-style-type: none"> <li>1° To train and support young people ages 20 to 30, from all governorates and experiencing economic difficulties in the cultural management profession.</li> <li>2° Create a distribution platform</li> <li>3° Identify new artists</li> <li>4° Identify new projects led by cultural managers</li> <li>5° Raise awareness of audiences in the regions to new artistic practices</li> <li>6° Involve young people in cultural mediation: democratisation and decentralisation of art</li> <li>7° Encourage young people to initiate new forms of cultural activity in order to create new cultural players in their turn</li> <li>8° Empower young people in the process of creating and organising cultural events</li> </ul>
<p>Results and growth</p>	<p>We consider our project to be innovative because it intervenes in-depth on a number of axes, in particular the professionalisation of young cultural players and the setting up of festivals involving residents of rural areas or areas far removed from culture.</p> <p>3 main KPIs have been identified for the implementation of our activities:</p> <p>The number of young participants: each year, around 25 candidates have taken the cultural management training course, with over 200 applications received each year, and young people are generally very interested in following this type of project. Since 2018, we have trained a total of almost 90 young people. Within this KPI, we have included a sub-indicator for gender and geographical diversity. We have succeeded in our objective, each time having very mixed</p>

	<p>promotions (45 women and 44 men trained) and originating from 20 different governorates of Tunisia. Another sub-indicator is participant satisfaction.</p> <p>The number of artists presented: we presented a total of nearly 30 artists, both Tunisian and international. On average we presented 8 artists each year. We're a little short of our forecasts, due to the Covid crisis which affected all artistic and cultural events.</p> <p>The number of creative sectors impacted: We programmed artists from the performing arts sector, eg dance, music, and theatre.</p> <p>Our last main KPI is the number of people who attended the performances: over 2,000 people booked to attend the shows, on average approximately 500 reservations each year. This figure reveals the public's curiosity and commitment to our project.</p> <p>Because the shows are free, not all members of the audience make reservations, meaning we can't always track the exact number of people in the audience. In addition to the number of reservations, we also received audiences who attended through word to mouth..Our original objective was more than achieved, despite the editions held during the Covid period.</p>
<p>Strategy to be financially sustainable</p>	<p>We are financed mainly by funders, but we are working towards providing services (organising artistic and cultural events) in order to become financially independent. For the moment, the Hors Lits festival is free in line with the objective of reaching as many people as possible. Eventually, we plan to make it a paying event, so that we can provide a fee for the artists through ticket sales or voluntary contributions, depending on the governorate and the purchasing power of the local population. We are working with the local public institutions and civil society organisations that support us in organising this festival, so that the costs are lower and borne locally by our partners.</p> <p>We are aware that diversifying our financial resources is essential for the future of our organisation and our projects, which is why this is the area we want to evolve in as much as possible.</p>

<p><b>3. Impact (please complete at least 3 of the 6 sub-sections)</b></p>	
<p>Economic significance</p>	
<p>Replicability and upscaling</p>	
<p>Employment generation</p>	<p>Our immediate contribution in terms of employment generation is through the training of young people. Although we don't award diplomas because we're not a training organisation, we do put our beneficiaries in touch with many cultural organisations and institutions in Tunisia, particularly for internships, work placements or voluntary work. In addition, nearly 30 young people have found a fixed-term or permanent contract as a direct result of our training courses.</p>

	<p>Several associations have been set up as a direct result of the various editions, including Cinérif in Sidi Bouzid which employs 3 people, Wild Tunes in Tunis which has 2 employees, and Art de Vie in Kasserine with 4 employees. These associations regularly organise cultural events and contribute to our objective of democratising and decentralising culture. They regularly turn to service providers to support them in their activities.</p> <p>There are also a number of artists who have gone on to perform on a national or international scale, including Selim and Noor Arjoun, Sofiane Jouini and Marwen Errouine. In fact, cultural institutions and organisations were invited to each edition of the festival, thus enabling them to identify artists for future programming.</p>
<p>Inclusiveness</p>	<p>For every call for applications for young cultural managers that we launch, we ensure that gender parity is respected.</p> <p>For performances, we highlight female artists from diverse social backgrounds. We have an inclusive programme and we make sure that this is a systematic approach setting ourselves targets for inclusivity. What's more, by including the local population in the various stages of organisation and performance, we ensure that their needs and concerns are taken into account.</p> <p>Furthermore, for each edition, we're targeting new regions and new towns. The aim is to show as many people as possible the impact of culture and the benefits of art. We firmly believe that art is a vehicle for social cohesion.</p>
<p>Social impact</p>	<p>We are convinced that the Hors Lits festival has a strong and lasting social impact on the region in which it is held.</p> <p>The first social impact of our business plan is that of cultural democratisation. Indeed, by bringing the festival directly to local people and making it tour throughout Tunisia, we are making art accessible. What's more, the performances are free, which contributes to cultural openness and makes art accessible to a large community, including people who would never have had the opportunity to take part in such events. By taking place in isolated neighbourhoods and homes, we attract a diverse audience, and people from different social backgrounds are brought together to enjoy artistic performances.</p> <p>We then create a large and varied artistic community around the association. A local community is also created, and the visibility given to the artists can enable them to become part of a strong, close-knit network. In this way, the festival will create opportunities for networking and collaboration between artists, or potential future collaborations.</p> <p>What's more, the mediation work we carry out before and during the festival creates instances of social dialogue and intercultural exchange between the team, the local people and the local and international artists taking part in the festival.</p>
<p>Innovation</p>	<p>The Hors Lits festival is innovative in a number of ways, and has a major impact on the Tunisian cultural scene.</p> <p>Firstly, by integrating cultural management training into the festival programme, we are helping to professionalise young Tunisian cultural players. This helps them to network professionally, as well as opening up their cultural and personal horizons. The beneficiaries are thus proactive in setting up the project.</p>

What's more, holding festivals directly in the homes of local people is an innovative approach in Tunisia, providing an unprecedented level of social and cultural inclusiveness in remote and rural areas. By offering free events and choosing accessible venues, the festival broadens its audience to include people from different backgrounds.

From an artistic point of view, the festival is innovative in its multi-disciplinary programming, integrating several forms of art and culture. It contributes to the promotion, decentralisation and access to culture throughout Tunisia, and encourages the exploration of new forms of artistic expression.

Environmental sustainability

**4. Challenges and lessons learned**

**Challenges**

Over the years, the team has faced a number of challenges linked to the situation in Tunisia and to the nature of the project.

Firstly, in the training phase, the difficulty lies in enabling young people from all over Tunisia to come to the capital. After calling on our local network to attract candidates from all over the country, we have to manage their travel, accommodation, meals, etc. It's essential to create strong links with them to guarantee their long-term commitment. Afterwards, the performances take place directly in the homes of local people. Thus the main challenge is to carry out mediation actions as close as possible to the local people to ensure their needs are respected and that the performances are adapted to the location. In fact, because we work directly in the homes of locals, it is very important to meet them before the festival and to build close relationships with them. Finally, our challenge during the festival is to manage the logistics between the different governorates. Since the festival travels, the teams have to be coordinated remotely and then on site, as well as manage the transport of equipment and the travel and accommodation of the teams.

**Lessons learned**

There have been several key takeaways for the team over the years. As far as the links established with the young cultural managers are concerned, it's important to maintain a strong relationship to keep them involved and committed on the long term and throughout the festival.

What's more, it's essential to know the environment in which you're working. We have learned that it is invaluable to meet with local civil society organisations, artists and residents, local public authorities and to engage in intercultural dialogue with all the players involved.

As well as enabling us to offer an approach adapted to the local situation, this will also facilitate future processes and ensure that we have genuine local contacts and local partnerships throughout the country.

	<p>We are also looking to be independent from funds and to diversify our organisation's sources of revenues.</p> <p>We want to generate income by providing a coworking space for our young cultural managers, as well as specific technical equipment.</p> <p>After our years of experience, we'd like to offer the services of our teams and the experts with whom we work on the various stages of cultural project management . Our aim is to offer services and specific tools covering the entire value chain of cultural project management.</p> <p>The aim would be to rent this space at variable prices based on a grid of criteria (whether the people are our beneficiaries, partners, external professionals) so as to have an offer adapted to everyone's needs.</p>
<b>5. Demographic Information</b>	
Is the organization led by a woman?	No
What age is the lead of the organization?	Between 16 and 35 years old
<b>6. Reference contact information</b>	