Cultural Policies
in Algeria, Egypt, Jordan,
Lebanon, Morocco,
Palestine, Syria and Tunisia

An Introduction

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An Introduction

Foreword

by Odile Chenal and Philipp Dietachmair

Interesting dynamics are at play on the cultural scene in the Arab world. Not only a rapid expansion of the contemporary art market and a growing interest of international art experts and dealers for the artistic creativity in the Arab region can be observed, but also, more profoundly, the development of an independent cultural sector. In a political context, which remains very difficult in most of the Arab countries, a new generation of internationally connected cultural players has managed to open independent spaces for contemporary artistic creation throughout the whole region, and to create the first frameworks and tools for cultural leadership and management.

These changes cannot remain without impact on governments' role and accountability in cultural life; and these cultural actors will start questioning public cultural policies more loudly.

Unlike what many in the "West" probably think, cultural policies do indeed exist in the Arab world. In most of the Arab countries Ministries of Culture were established in the 1950s and 1960s, earlier than in several of their European neighbours. This does not mean, however, that these ministries and their sometimes prolific administration produce consistent cultural strategies. Generally speaking, there is very little or no transparency about decision making mechanisms, and very little or no consultation about needs and priorities. There is an evident lack of public information and public debate with a free exchange of arguments.

In this paradoxical context of a changing cultural and artistic scene and fossilization of the cultural bureaucracy, the regionally operating NGO Culture Resource (Al Mawred Al Thaqafy, Cairo) took the initiative of opening the debate about fundamental cultural policy issues.

A first step was to gain more insight into the cultural landscape in general and the role of public authorities in particular in the different Arab countries. Therefore Culture Resource, in close cooperation with the European Cultural Foundation, commissioned researchers to investigate the cultural policies in Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Syria and Tunisia. The results of theses studies were presented and discussed during *The 1ˢᵗ Conference on Cultural Policies in the*

Arab Region (Beirut, 7-8 June 2010). A timely initiative, as the vibrant energy of this conference showed!

The publication of this book represents a further joint step towards increasing awareness about the importance of up-to-date cultural policy frameworks, while at the same time providing a first glimpse into the realities of public cultural administration and policymaking in this area.

An essential body of experience and practice for reviewing, analysing and documenting cultural policy frameworks and realities in Europe is the *Compendium of Cultural Policies and Trends in Europe* compiled by the Council of Europe and ERICarts. This was an important point of reference for the Arab and European researchers involved in the making of this book. The individual cultural policy profiles do not claim to describe the full picture. Instead they present the beginning of a discursive and institutional process that is being set in motion throughout the cultural scene in some Arab countries, in the context of the EU Mediterranean Neighbourhood. The complete country profiles will be made accessible on the websites of the project initiators and other online platforms interested in cultural policy research and documentation. In the years to come more country profiles and extended versions of the ones introduced in this book will be prepared.

It is the start of a process. A start in stimulating studies and research on cultural policies in Arab universities, in creating opportunities for scholars, cultural actors, civil servants and media to engage in the debate on cultural policies both at local and regional levels and in an international perspective, particularly in the context of the ongoing cooperation between the European Union and the Arab Mediterranean countries.

At a time when the structures and traditions of cultural policies in most European countries are undergoing change, there is indeed much to share. Cultural policies may remain first of all a national domain; they are, however, interwoven with cultural practices, international connections, regional challenges and global issues. International cultural cooperation must be viewed from a new perspective.

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Contents

The initiative for the assessment and development of cultural policies in the Arab region

by Basma El Husseiny

In March 2009, Culture Resource (Al Mawred Al Thaqafy), in collaboration with the European Cultural Foundation, the DOEN Foundation and the British Council, launched an initiative to conduct a survey of the general features of cultural policies in the Arab region. The initiative aims to build a data base that will support cultural planning and cooperation, and to propose ways of developing the systems of cultural work in this region.

The initiative is an extension of the Cultural Management Programme that Culture Resource (Al Mawred Al Thaqafy) initiated in 2005. This programme offers training courses in Arabic to a large number of individuals involved in cultural management. To support the courses and the participants, four essential reference works on cultural management were translated into Arabic and published: *Guide to Cultural Management,*[1] *Arts Management in Turbulent Times,*[2] *Strategic Planning in the Arts*[3] and *Art Management: Entrepreneurial Style.*[4]

1 Marina Barham, Makhlouf Boukrouh, Hanan Hajj Ali and Basma El Husseiny (2009) *Guide to Cultural Management*; 2nd Ed. Cairo: Sharqiyat. First edition: 2006.

2 Milena Dragićević Šešić and Sanjin Dragojević (2005) *Arts Management in Turbulent Times: Adaptable Quality Management: Navigating the Arts Through the Winds of Change.* Amsterdam: Boekmanstudies and European Cultural Foundation.

3 Michael M. Kaiser (1995) *Strategic Planning in the Arts: A Practical Guide.* New York: Kaiser/Engler.

4 Giep Hagoort (2000) *Arts Management: Entrepreneurial Style.* Delft: Eburon. (Utrecht School of the Arts).

Townhouse Gallery shop, Cairo, Egypt. © Courtesy Townhouse Gallery

During the first phase, a preliminary survey was conducted of the policies, legislation and practices that direct cultural activity in Lebanon, Syria, Jordan, Palestine, Egypt, Algeria, Tunisia and Morocco. The surveys were conducted between May 2009 and January 2010 by a team of Arab researchers from the 8 countries concerned. They were selected through an open competition in which they demonstrated their knowledge of and expertise in the state of cultural work in their countries. As a first step, the researchers participated in a workshop, conducted by European experts, to train them in the use of the cultural policies survey model developed by the European Institute for Comparative Cultural Research (ERICarts) and the Council of Europe, used in the *Compendium of Cultural Policies and Trends in Europe.* The model was modified somewhat to cater for the prevailing conditions in the Arab countries in the study. The surveys offered the Arab researchers a systematic exploratory tool that facilitated their task of identifying the strong and weak points in the policies and practices that direct cultural work in their countries. The findings constitute only the first step towards the creation of a database intended to support official and independent cultural planning and action in the Arab world. The researchers also benefited from the support and expertise supplied by the British Council's *Cultural Leadership International Programme.*

In January 2010, the researchers completed a preliminary overview of the operative cultural policies in their countries, Their findings were then reviewed by Arab and European cultural policy experts and practitioners and published by the publishing house Sharqiyat (Cairo, 2010) under the title *An Introduction to Cultural Policies in the Arab World* (مدخل إلى السياسات الثقافية في العالم العربي) as the product of these endeavours. The editor, Hanan Hajj Ali, has been involved in the research project from the outset and participated in the review of the findings.

A study of this scope and magnitude would never have come to fruition had it not been for the huge efforts on the part of the participating researchers who surmounted formidable obstacles, not least of which was the limited time available to them, to obtain their information. Considerable credit for the completion of their research is also due to the European Cultural Foundation for the part it played in selecting the European experts who reviewed the findings. Finally, it is important to stress that it is only the first product of a research project that must continue and should engage everyone concerned with the promotion of cultural work in the Arab region.

Cultural politics and cultural policy in the Arab world

by Issandr El Amrani

Cultural policy is not set in a vacuum. It is dependent on prevalent social attitudes, political and geopolitical contexts, ideological and theological frameworks and economic conditions. In the Middle East, which tends to be known in the West more for its chronic instability rather than its cultural production, this no different. What is different in the Arab world, and perhaps unique to it, is that its recent history has been both unusually turbulent and exceptionally important to outsiders.

These 2 factors, of course, are causally related: the Middle East's centrality as a geo-strategic prize in the colonial era and the Cold War, as well as its role as the world's primary producer of oil, have made it all the more turbulent. Within its mostly new nations, elites old and new battled for control. Because there was not always agreement on borders – largely inherited from European colonialism or earlier Ottoman colonialism – by the countries involved, conflicts often sprang up between neighbours, or fed rivalries. In the context of the Cold War, the region became an area of proxy conflict, with the United States and the Soviet Union supporting client regimes and, at the same time, promoting a certain idea of what culture should serve and what shape cultural policy should take.

Perhaps more blatantly than in today's Western Europe or North America, where culture tends to be increasingly understood and consumed in terms of commodification at the popular level and from a largely aesthetic viewpoint at the elite level, the concept of culture in the Arab world continues to be mobilized for political and ideological ends. In part, this is the legacy of political eras of mass mobilization in the 1950s and 1960s, following decolonization. At first the nationalist political project demanded a definition of national culture and a process of transition away from both colonial influence and traditional delimitation of the cultural realm.

Colonization, decolonization and the want for a national identity

In the traditional societies of most Arab countries, the definition of culture at the elite, educated level was formed by the eras' intellectuals until well into the 19th century. These intellectuals generally came from the *ulema*, so were products of a religious education and worldview. This was an intellectual tradition that favoured the text and knowledge of a canon (at the centre of which was the Quran, but also a tradition of Quranic exegesis as well as secular prose, such as poetry and history) and often separated this from the visual arts, dominated by craftsmen and guilds. The encounter with the West – itself in the middle of a long cultural revolution that began in the 16th century – would change that, but did so slowly and unevenly across the Arab world, notably with the introduction of state policies such as the creation of public educational systems separate from religious institutions. Furthermore, in those countries that were more directly controlled by European powers, Algeria in particular, local elites received a form of education that completely broke with tradition and promoted concepts of culture (as well as politics) that were alien to the majority of the population.

The concept of a national cultural policy is a modern one, fitting the realities of state structures, since a national cultural policy is by necessity based on the existence of a nation-state and its institutions, as well as the idea of a national identity. Cultural policies carried out by states are, at least in part, attempts to define the national character – they have pedagogical purpose. The concept of a national culture, after all, was not necessarily obvious in the Arab world prior to the creation of nation-states through Western colonial rule and, later, decolonization. An Egyptian in the 19th century may have seen himself as Egyptian, but it is just as likely that another identity prevailed over the national one: as an Arab rather than a Turk (as much of the ruling elite was); as a Muslim; as a nominal subject of the Ottoman Empire; as Bedouin rather than inhabitant of the Nile valley; or indeed as Alexandrian, Cairene or Upper Egyptian. Likewise an Algerian may have thought of himself as Amazigh or Arab, or from a particular city or region, or as Muslim or Jewish. Multiple identities could co-exist, as they continue to, but with the religious and provincial ones often being the most strongly felt and most culturally relevant.

For most Arab countries, particularly the ones that were under strong colonial rule, the idea of a national identity began to spread in the late 19th century. This was in reaction to 2 main

factors: the creation of an institutional framework of the state that was either created by colonial administrators with the Western nation-state as a template (as in Morocco or Algeria), or by local administrators who introduced Western institutional management techniques in a bid to modernize their administration (as in Egypt under the Muhammad Ali dynasty)[1]. These structures, which were inherited by the post-colonial states, continued to impose a top-down approach to cultural policy and the state elites' definition of culture. This did not always occur directly in terms of official cultural policy, but in the wider political debate about national identity by the new political elites of these countries.

The rhetoric prevalent at the time of decolonization usually emphasized Arab identity, which became more central to political discourse because of solidarity across the Arab world in conflicts, such as the Algerian War of independence[2] and, most prominently, the Arab-Israeli conflict[3]. This was because pan-Arabism had by then become the ideological lingua franca of much of the Arab world, often with the Palestinian question (at least since the Arab Revolt of 1936-1939 in Palestine)[4] at its heart. Even so, rhetorical adoption of pan-Arabism did not translate into actual unity; indeed the experience of actual political unity was transient, short-lived, and never pursued with any great alacrity. Rather, pan-Arabism became a rallying cry within the Arab system, in the relationships between major Arab powers and Israel, and an element in the Cold War confrontation between the Soviet Union and the United States of America (USA) – both of whom would be played off against one another by local powers even as they seduced cultural elites with their own models for aesthetic and political expression. Because it was endorsed by political elites, notably in countries where a colonial language had been dominant in administration and elite cultural circles, pan-Arabism was quickly translated into a cultural policy. This policy's centrepiece was to make Arabic the sole language of education, even in

1 See the cultural policy profile of Egypt, subsection "Short historical outline of national cultural policy", by Menha El Batraoui and Nermeen Khafagui.

2 The Algerian War (1954-1962) was a decolonization war between the Algerian independence movements and France.

3 The Arab-Israeli conflict concerns the wars, hostilities and political tensions between the Arab people of the Middle East and the Jewish community in the modern state of Israel. Both parties consider this land to be their historical homeland.

4 The Arab Revolt was an uprising by Arabs in the mandate Palestine and was directed against mass Jew immigration and acquisition of land, as well as against British colonial rule. They demanded a more representative government.

countries such as Algeria and Morocco where a centralized mass educational system was still a relatively novel invention and where large non-Arabic speaking minorities (the Imazighen – Berbers –, who speak various but related dialects) lived. Thus to the problem of diglossia – the use of the 2 variants of Arabic, one "high" and one "low", usually the local dialect or even another language, within the same community – was perpetuated alongside class considerations and the continued relevance of the colonial language among elites or for social advancement.

But there is a second way in which these early debates on national identity were shaped, notably in countries where colonial policy had displaced traditional knowledge and mastery of the Arabic language among the new, non-traditional elites. One striking example of this is the Moroccan cultural magazine *Souffles*,[5] whose founders struggled with their Moroccan and Arab identity when their own cultural references, as leftist secularist products of the colonial educational system, were often foreign. Even as they rebelled against the colonial legacy of having been taught to see their own culture as folkloric and exotic (particularly because the French, while appreciative of local "primitive" arts, were rarely interested in or understood the cultural environment of the *ulema* and other forms of local "high culture"), they felt alienated from the people and nation whose vanguard they supposedly were. In an early issue of *Souffles*, the Moroccan novelist and sociologist Abdelkebir Khatibi (1938-2009) asked: "*Now that we face enormous problems of nation-building we must ask frankly and without detours the question of literature: in countries that are in large part illiterate, that it to say where the written word has few chances for the moment to transform things, can you liberate a people with a language that they do not understand?*"

The problem of alienation of cultural elites remains salient to this day, with operators and creators in the cultural field (notably in its current state, in which the most innovative actors are often independent from the state) frequently noting concern about how to approach those left on the cultural margins: the poor, the illiterate or under-educated, and those simply left outside the area of cultural innovation (generally, large cities).

Even before these problems could be resolved, after the brief euphoria that characterized the decolonization era, another

5 The quarterly *Souffles* (Rabat, 1966-1972) was founded, edited and published by Abdellatif Laabi. For more information about *Souffles*, see: El Amrani.

debate came to dominate the politics of culture. The last 20 years were characterized by a dramatic increase in the ability (and reality) of Western, and especially American, power projection into the region. Western political penetration of the region has had a dramatic impact, from the 1990 Gulf War and subsequent sanctions on Iraq, the rapid increase in the number of troops and equipment permanently stationed in the Middle East, to the disappointment of the Oslo peace process[6] and the invasion of Iraq and counter-terrorism policies of the George W. Bush administration and its European allies. Alongside these interventions came increased efforts to change the economies of the states of the region, and a growing dependence on processes that Arab citizens felt largely powerless to influence.

"Culture wars"

It has also been a time of an unprecedented increase in the reach of Western cultural products in the Arab world through satellite television and the Internet, as well as a reassertion of a new type of pan-Arab identity through these media. Moreover, Western forms of mass culture have been appropriated and reinterpreted with a local dimension, as seen in the proliferation of Arab television shows, blogs, comic books and other new types cultural products. These two trends have at times had contradictory effects. On the one hand, these new channels for cultural consumption have been eagerly welcomed, at times replacing a state-controlled cultural production widely seen as unsatisfactory. On the other hand, in the popular imagination, rejection of Western policies in the region often promoted a rejection of Western influence more generally, encouraged by the capturing of the anti-Western sentiment in many countries by political forces (usually, but not always, Islamists or neo-traditionalists) that had a pre-existing cultural agenda stressing the rejection of foreign cultural influences. Since these Western cultural influences are profound in certain areas – for instance, modern figurative painting as a cultural form was largely absent from the Arab world before its introduction via elites in the colonial era, while the novel was also an innovative form that did not flourish until the early 20th century – there were ready targets in the culture wars that would come to the fore of Arab cultural life in the 1980s, surfing on the wave of religious revivalism.

6 In 1993 the Oslo Accords were signed, presenting a framework for future negotiations between the Palestinian and Israeli government. The Palestinian National Authority (PNA) was created by the Accords to take over administrative responsibility for the territories under Palestinian control.

Islamist students at Cairo's Fine Arts Institute, for example, successfully campaigned against the use of nude models in painting classes and championed an "Islamically correct" art based on the abstract geometric patterns of traditional handicrafts and the concept (notably in Sunni Muslim tradition) that depictions of the human figure are banned. (This is derived from the second commandment revealed by Moses, "Thou shalt not make unto thee graven images", intended to ban the worship of idols.) Such campaigns have toned down, partly because they have achieved some of their aims, and the early rigidity of the Muslim religious revival in the Arab world has given way, as it grew in popularity, to a concern for adaptation to modernity. Nevertheless, the campaigns continue to erupt every now and then.

A recent attempt by Islamist lawyers in Egypt to have a new edition of the *Thousand and One Nights* banned because the work (in its late medieval Arabic original) is at times lewd may, for example, at first appear absurd, considering it is one of the most recognized texts of Arab culture, with a long pedigree of popular appreciation. It is more understandable, however, when seen as a contest with the state about its cultural policy, since the Islamists in particular objected not only to the *Nights*' publication (i.e., that the work was not banned as a matter of state policy), but also that the publication benefited from funding from the Ministry of Culture. In this sense the controversy was not dissimilar from protests against state funding of photographers whose work feature erotic material in the UK or in the USA, such as Robert Mapplethorpe. In many Arab countries, however, such controversies have an added political dimension of enabling conservative movements that are marginalized or excluded from formal politics (where they could have a legitimate influence on state funding and cultural policy, through elected institutions such as parliaments), to score points against the ruling regimes.

These "culture wars," as the Egyptian academic Samia Mehrez calls them, have proliferated in the last 30 years, becoming a recurrent feature of Arab political life, particularly in countries where regimes have sought to maintain, for both domestic and foreign consumption, a reputation for relatively modernist, secular values.[7] This is the case in countries such as Egypt, Morocco and Tunisia where regimes exercise a hegemonic political power and frequently repress culturally conservative political forces (mostly, but not only, Islamists) through an

7 Mehrez (2008).

array of legal, extra-legal and violent measures. In all of these countries, policymaking is dominated by a small exclusive elite, making it easier to criticize policies for political gains. In the cultural field, when Islamists choose to attack cultural policy, it is thus not simply a reflection of their point of view on cultural issues; it is also a political opportunity to embarrass the regime and present themselves in public as defenders of morality or "true" national values.

Consider the case of Morocco, where King Mohammad VI officially supports the important music festival in the capital Rabat, called *Mawazine-Rythmes du Monde*. In 2010, amidst a star-studded cast, *Mawazine* hosted the British pop star Elton John, who had recently been embroiled in a controversy over his public statements on homosexuality and religion. One of the more firebrand leaders of the Islamist Justice and Development opposition party, Mustafa Ramid, made a public statement condemning the fact that Elton John had been invited at great state expense and expressing concern that featuring such an artist may encourage homosexuality among Moroccan youth. At the same time Ramid had been protesting against constraints on his parliamentary activities as the head of his party's parliamentary delegation. He and his party had condemned homosexuality in the past (which is illegal under Morocco's penal code), but had not called for the expulsion of other foreign artists who are known to be homosexual. In other words, the Justice and Development party's policy on the Elton John concert was not part of a consistent campaign against hosting gay artists, but rather an opportunistic campaign to improve its public image as a moral force in Moroccan politics by attacking a festival closely linked to state policy and key individuals in the regime. (The *Mawazine* festival is run by the king's powerful personal secretary, Mounir Majidi, and enjoys the King's personal patronage.) Conversely, one cannot speak of a consistent policy on the part of the Moroccan authorities. The festival organizers responded to the controversy by stating that Elton John's sexuality is a private matter and irrelevant to the festival. This was not out of liberal conviction, however, since they have never made any attempts to abrogate laws penalizing homosexual behaviour, and the state has in the past banned artistic work considered beyond the pale of public mores.

Unfortunately, for much of the region, it is in this tendentious political environment where culture is an object of politics that cultural policy, in so far as it exists, is often crafted, with all the

limitations, hesitations and risk-aversion this entails. The political framing of cultural issues around dichotomies such as authentic/foreign or Islamic/non-Islamic has done a great disservice to cultural policymaking, but has also had a more pernicious effect. Much as ordinary citizens have tended to stay away from the political field, these "culture wars" have also had the effect of convincing progressive political actors to choose the lesser of the two evils, the state rather than the intolerance of Islamists, with all the resulting clientelism and co-optation this entails. Such a divide-and-conquer approach, in politics as well as in culture, has not led to much progress.

The need for engaged cultural policies

One final note: since the release of the first *Arab Human Development Report* in 2002,[8] it has been commonplace to speak of a dearth of cultural production in the Arab world. Columnists have focused on the statistic from the report that fewer books are published in the Arab countries in a single year than are published in Spain, which has about a fifth of the population. Many choose to see in this factoid a wider cultural problem and have spoken, since the al-Qaeda attacks on the USA of 11 September 2001, of an Arab malaise. A political malaise certainly exists and it is fair to say that it extends to the cultural field, since this political malaise has thwarted the creation of dynamic cultural policies. But, as the late Palestinian-American thinker Edward W. Said (1939-2003) noted in 2000, this is only part of the story, since Arab authors and creators have flourished outside the Arab world, and cultural barriers existed even before 9/11 caused much of the rest of the world to view this region through the prism of terrorism. As Said wrote, the obstacles to Arab culture gaining its proper place globally are many: "*Some of them are the cultural and religious hostility that exists between the West and the Arabs, the history of Orientalism, the problem of Israel, the absence of any serious cultural policy by the Arab countries, the depressed state of democracy in the Arab world, the astonishing mutual ignorance between cultures that seems to lead an independent life of its own. The results have been for Arabs a poorly understood and appreciated literature and culture that, considering the genuinely interesting and significant work that as a modern people we have produced, is simply unacceptable*".[9] There are 2 sides to this verdict. One is that in global cultural politics, appreciation of Arab cultural production, particularly in the Anglo-Saxon world,

8 Hunaidi (2002).

9 Said (2000).

has been tainted by the political concerns of the day. The other is that in the Arab world, a much greater effort must be made to formulate cultural policies that highlight the value of culture and engage populations. *The 1ˢᵗ Conference on Cultural Policies in the Arab Region* in Beirut (7-8 June 2010) and this book are welcome attempts at this.

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Cultural policy profiles

Introduction to the cultural policy profiles of Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Syria and Tunisia

by Hanan Hajj Ali

If we accept that the global concept of culture in relation to cultural policy has evolved from *"the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group"*[1] to *"what human beings produce, not what they inherit,"*[2] and acknowledge that culture is now universally perceived as a productive sector and not just a service sector, then cultural policies in the Arab world appear out of step, erratic and, at best, inching their way toward some vague horizon. However, culture as a 'discrete' and fully-fledged concept is a relatively recent phenomenon. In the Arab world, most governments only acquired separate ministries of culture well after they became independent nations. (It took Lebanon until 1994.) We should also bear in mind that here, as elsewhere, the term "cultural policy" only acquired currency relatively late in the 20th century. Before then cultural action was steered by cultural conditions, practices, trends or opinions that took their cue from or were deliberately shaped by national political policy.

   A cultural policy is the entire amalgam of plans, actions and practices, or absence of actions, that aim to meet the cultural needs of a country or society by means of the optimal investment of all the human and material resources available to that society, according

1 UNESCO 1982.

2 Al Aziz (2006).

to UNESCO.[3] It is thus a comprehensive policy that transcends in depth and scope the concerns related to the arts and heritage, and demands the combined and integrated involvement of diverse sectors of society. When framed in this manner, the question of cultural policy opens up an entire vista for research into such matters as the relationship between society and culture as an innovative system, between society and its daily culture, between existing institutions and the entire cultural developmental process, and between the institutions (if they exist) and the actual ties that work toward the development of the social, political and economic state of a country. However, the reality of cultural policies in the Arab world (which differs from country to country in accordance with the nature of the ruling regime) swings between 2 poles: the totalitarian (and prevailing) mode, in which the state monopolizes all "cultural action" from design and finance to execution, and the democratic (and waning) mode in which freedom is the basis of expression and the prerequisite for artistic and cultural innovation.[4] Cultural policies in the Arab world feature the following general traits:

- they tend to remain theories that do not translate into practical integrated plans;
- they remain confined to the authorized or guided path or to the official treaty and are not translated into a set of formally adopted rules, laws and plans for the realization of long-term change and development;
- they put culture at the service of politics (giving rise to such terms as Arab national culture, national identity culture, Islamic identity culture, resistance culture, the ruling party culture and centralized official culture) rather than putting politics at the service of culture.

Seen in this light, cultural policies in Arab countries vary from being non-existent to aiming to tame, or simply being inadequate. Nevertheless, against the backdrop of change in the international order and the onrush of globalization, the growing involvement of civil society in cultural work since the 1990s, by means of various non-profit organizations (NGO's) and associations, poses some pressing questions to both governmental and independent cultural operatives. The latter needed to develop a clear map of the cultural terrain in which they moved, pinpointing its strengths and weaknesses, identifying the gaps that required the

3 UNESCO 1982.

4 For a typology of cultural policy models, see Opening horizons: the need for integrated cultural policies in the Arab world, by Milena Dragićević Šešić.

most urgent attention, while simultaneously performing that crucial task of formulating a cohesive policy of their own and strategy to implement it. Meanwhile, some governments felt compelled to upgrade their cultural policies in order to support civil society's efforts to bear the brunt of cultural work, whereas others, in contrast, sought to turn cultural policy into an official way of channelling the surge in independent cultural activity and keeping it under control. The new and rapidly evolving situation also gave rise to new sources of finance (from foreign foundations, for example) and new occupational fields (such as cultural management) which compounded the need for research into the state of cultural policies.

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ALGERIA

by Makhlouf Boukrouh and Ammar Kessab

A socio-historical outline

Geography and population basics

Algeria, officially the People's Democratic Republic of Algeria, lies in Northern Africa. It is bordered by Morocco[1] and Mauritania to the West, Mali and Niger to the South, Libya and Tunisia[2] to the East, and the Mediterranean Sea to the North. Algeria is part of the Maghreb, which is made up of Morocco, Algeria, Tunisia, Libya and Mauritania. The capital and the largest and most important city is Algiers. Other important cities include Oran, Constantine, Annaba, Tizi-Ouzou, Sétif, Batna, Blida, Sidi-Bel-Abbès and Clef.

The size of Algeria is almost 2,382,000 km² with an estimated population of over 35.6 million (2010). Of the population 99% is Arab, including circa 30% Imazighen (singular Amazigh) or Berbers, and less than 1% European. The vast majority of the population is Sunni Muslim (99%, state religion); 1% is Christian or Jewish.

Language

The official language is Arabic. Tamazight, spoken by the Imazighen, is a recognized national language; different groups speak different dialects, like Taqbaylit, Kabyle, Ishawiyan, Tashawit, Imzabiyan, Tamzabit, and Tamachaq. French is also widely spoken and understood.

History

Algeria's first inhabitants were Imazighen, who now represent a significant minority. They have lived in North Africa between

1 For more information, see the cultural policy profile of Morocco, by Fatima Azzahrae Chaabani and Sellama El Ghayam.

2 For more information, see the cultural policy profile of Tunisia, by Ouafa Belgacem.

western Egypt and the Atlantic Ocean for as long as we have records of the area. The country has been occupied many times during its history, for example by the Phoenicians and Romans, but the Arab invasions of the 8th and 11th centuries AD had the greatest cultural impact. In 1492 Moors and Jews, who had been expelled from Spain, settled in Algeria. Between 1518 and 1830 Algeria was an integral part of the Ottoman Empire. In 1830 it became French territory and in 1848 was made a *département* of France. This phase, which ended in 1962 after a fierce battle for independence, represents a key era in the country's modern history. The French implemented a highly advanced acculturation policy,[3] which created a cultural resistance that defined and consolidated the foundations of Algerian identity. These foundations, on which the present cultural policy is based, are

3 Risler (2004).

firmly Islamic, Arabic and Amazigh with affiliation to Africa. The Islamic component established itself as the main pillar of the Declaration of 1954[4] and the Arabic component is manifested through language, according to the Tripoli Charter of 1962.[5] Algeria confirmed its affiliation to Africa in its constitution of 1963 after independence.[6] In 1996, another key component that was previously suppressed was added to the constitution: the Amazigh identity.[7] In the 1990s Algeria was engulfed in a civil war, known as the *décennie noire* or *Black Decade*. Various Islamic groups and Algerian forces battled all over the country. Abdelaziz Bouteflika has been president since 1999. In Algeria the president holds all powers, including nomination of the prime minister and ministers.

Organization of public administration

| Ministry of Culture | General Secretary | Directorate of Legal Affairs |

Ministry of Culture
The Ministry of Culture (MOC) is the main government authority responsible for national cultural policies. It consists of several directorates and sectoral departments, which the Minister relies on to organize cultural activities at the national level. Under his/her direct command, cultural organizations implement the MOC strategy at national and regional levels.

Directorate of Cooperation & Exchange

Directorate of Heritage Restoration and Maintenance

Directorate of Legal Protection of Cultural Products & Enhancement of Cultural Heritage

Directorate of Organizing the Promotion of Cultural and Artistic Products

Directorate of Development of Promotion of Arts

Directorate of Books and Public Reading

Figure 1: *Organization of the Ministry of Culture (MOC)*

4 *"The establishment of the sovereign democratic social Algerian state within the framework of Islamic principles."*

5 *"The role of national culture will be primarily represented in making Arabic, which is the expression of the cultural values of our country, its dignity and efficacy, the language of civilization."*

6 *"Algeria is an integral part of the Maghreb, the Arab World and Africa."*

7 *"The basic components of the identity of Algerian people are Islam, Arabism and Amazigh."*

Interministerial or intergovernmental and intersectoral cooperation
Interministerial cooperation in Algeria is weak, or at least not
very visible. Some MOC initiatives are launched in collaboration
with other ministries. Heritage preservation, for instance, is
coordinated in cooperation with the Ministries of Tourism,
the Interior, National Defence and Finance. To combat illicit
trafficking in national cultural heritage, the MOC and the General
Directorate for National Security jointly take care of specific
training courses for the police. Under the supervision of the
Ministry of Foreign Affairs, the Algerian embassies abroad often
collaborate with the MOC. For example, in preparation for the
Second Pan-African Festival of Algiers (2009), all the Algerian
embassies in Africa were asked to prepare lists of possible artists
and to submit them to the MOC.

The ministry most involved in the cultural sector (besides the
MOC) is the Ministry of Youth and Sport. It organizes several
cultural and artistic activities throughout the country including
such festivals as the *National Festival for Youth "Hip Hop"*,
National Festival for Youth Patriotic Song, *National Festival for
Youth Popular Dance*, *National Festival for Children's Theatre*,
National Festival for Youth Fanfare, *National Meeting for Youth
Short Films*, *National Meeting for Youth Websites* and *National
Meeting for Youth Digital Photo*.

Cooperation between government tiers
The state presence at regional level is mainly manifest through
the 48 Directorates of Culture in the 48 Wilayas (governates).
The Directorates of Culture (1994) replaced the Directorates of
Culture and Communications (1992) which, in turn, replaced the
Directorates of Information and Culture. They comprise 4 services,
including the Arts and Literature and Heritage offices. The
Director of Culture is proposed by the Minister of Culture and
nominated by presidential decree. He/she represents the State in
the Wilaya. The Directorates of Culture are directly financed by
the MOC. The influence of these Directorates is very important
in the regions, but less important in Algiers, where they face
competition from several national bodies that work under the
supervision of the Minister of Culture, from organizations
directed by the Cultural Affairs Commission of the Wilaya, and
from the Cultural Affairs Commissions of Communal Popular
Assemblies (town halls), that are independent of the MOC.

The Wilaya is a public community with financial autonomy.
It consists of an elected council and a governor (Wali), appointed
by the President. Article 22 of Law N° 90-08 (1990) concerning
the Wilaya Code requests the popular assembly of the Wilaya to

form a permanent commission on the study of records related to cultural affairs. This commission elects its President, who must be a member of the Wilaya's Popular Assembly.
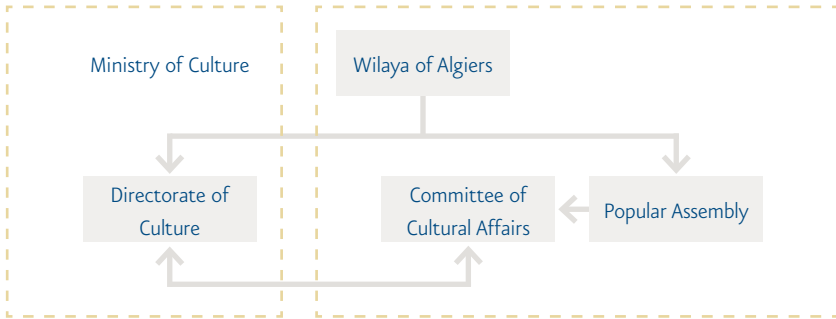

Figure 2: *Cultural structure at the Wilaya level*

The Communal Popular Assembly (APC) is an executive body governing a basic community. It has financial autonomy and is called a "commune". A cultural agency, set up by the APC, runs the cultural activities of this commune. The cultural policies of an APC focus almost exclusively on its own area, encouraging local artists and building their own local infrastructure.

Interconnections between the MOC and local "cultural" authorities are complex, subjective and depend largely on personal relationships.[8]
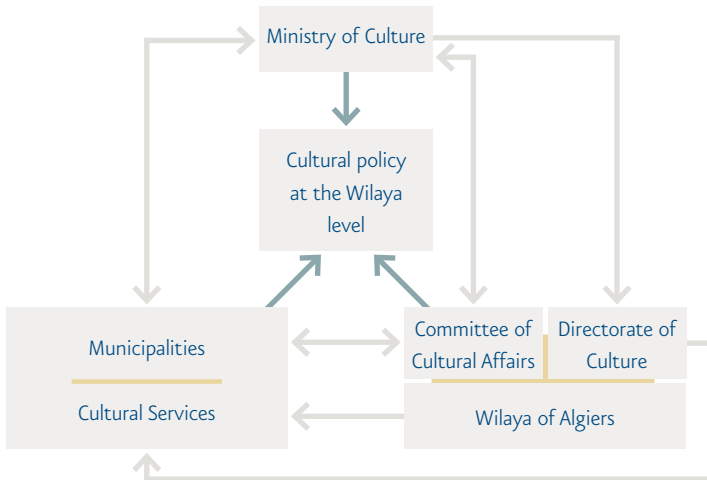

Figure 3: *Cultural policy at the Wilaya level, the example of Algiers*

8 Kessab (2008).

Youth centres are located in all the 48 governorates and managed by the Directorate of Youth and Sport (decentralized services of the ministry) and the offices of the youth institutions (which are administrative organizations under the supervision of the Minister of Youth and Sport).[9]

Urban/regional dynamics

The activities of local commissions (on governorate and municipal levels) are generally insignificant compared to the activities of the MOC. The only exception, however, is Algiers Governorate, due to the existence of a cultural affairs and services committee in a number of very dynamic municipalities, whose activities do equal those of the Ministry of Culture.

Algeria has a total of 1541 municipalities.

Under the umbrella of the Ministry of Culture attention is paid to the heritage of (local/regional) communities through a number of events, which include the *Local Cultural Festival for Kabyle Music and Songs*, *Local Festival for Tuareg Music and Songs*, *Local Festival for Chawi Music and Songs*, *Local Festival for Mizabi Music and Songs* and *Local Festival for Amazigh Music and Songs* (in Tamanrasset). Intergovernorate cultural exchange weeks are organized annually, including the *Cultural Week of Media* (in Algiers), the *Cultural Week of Ghardaïa* (in Tizi-Ouzou) and the *Cultural Week of Constantine* (in Oran). In addition, an annual festival is held in all 48 governorates, the fruit of intergovernorate cultural exchange, within the framework of re-launching the process of openness and exchange between cultures and consolidating the concept of a united Algerian nation. Other festivals are more regionally oriented, such as the *Local Festival for Music and Songs* in Oued Souf, Sétif and Oran and the *Local Festival for Bedouin Music and Folkloric Poetry.*

Several associations, representing the regional cultures, organize cultural events as well. In the Kabyle region, East of Algiers, the following key events are organized with regard to the Imazighen: *Amazigh Heritage Festival, Amazigh Poetry Festival* and *Amazigh Theatre Festival.*

According to the Ministry of Culture there are 541 municipal cultural centres, 84 museums, 258 municipal libraries, 32 media

9 This dual management is due to the vagueness of the statute that governs these institutions, which has not been changed since 1962, and is detrimental to their management. Owing to a lack of financial resources, moreover, several directors of these institutions have created non-profit associations to take advantage of land grants, making the issue of managing more complex. Several of these establishments are deadlocked.

techs, 48 art galleries, 325 cinemas, 16 municipal music institutes, 55 theatres, 554 youth houses and 39 culture houses.[10] Apparently the authorities have begun to be aware of these shortcomings, which may explain the recent inclusion of this part of the cultural infrastructure in the Local Associations Support Programme. The Ministry of the Interior and local groups set up a programme to build libraries and reading halls on a municipal level. The project to build 995 municipal libraries and 181 reading halls at a total cost of 15 billion dinars has been endorsed.[11]

Public and private funding of culture

Public funding
The national budget for culture in 2010 is 293,250,136 US dollars (21,630,130,000 in Algerian dinars-, which is 76% of the national budget. It is the most important budget dedicated to culture in Africa and in the Arab Region.

Year	Culture Budget in Algerian dinars	Culture Budget in American dollars	State Budget in Algerian dinars	State Budget in American dollars	%
2010	21,630,130,000	293,250,136	2,837,999,823,000	38,476,136,429	0.76%
2009	14,327,280,000	194,241,866	2,593,741,485,000	35,164,607,985	0.55%
2008	8,276,873,000	112,213,571	1,589,555,541,000	21,550,373,387	0.52%
2007	5,269,191,000	71,436,971	1,251,305,141,000	16,964,549,092	0.42%
2006	4,271,339,000	57,908,609	1,118,161,032,000	15,159,450,000	0.38%
2005	2,678,529,000	36,314,113	1,017,815,793,000	13,799,021,055	0.26%

Table 1: *Budget for culture compared to the state budget, 2005-2010* (in Algerian dinars and US dollars)

For the Five Year Plan 2010-2014, the Minister of Culture announced an investment of 1.6 billion US dollars (118 billion Algerian dinars).

The break down of the cultural sector budget for 2009 shows that a great deal of attention is paid to cultural and artistic activities: 88.01% of the sector's total budget. Public institutions receive the largest part of the subsidies, 46.2%.[12] This can be explained by the number of institutions falling within this category (48 Directorates of Culture, 40 culture houses and many artistic

10 www.m-culture.gov.dz/

11 www.interieur.gov.dz

12 The budget for public institutions includes a small percentage for civil and independent organizations.

Zineb Sidera,
Reusable Space 1 & 2, 2008,
C-prints, 120 x 100 cm.
© Courtesy Zineb Sidera and Kamel Mennour

qualifications institutions). Cultural events come next with 33.84%, while the third position is held by the institutions of a commercial and industrial nature, including theatres and public departments, with 11.79%. Educational and cultural activities of qualifications institutions and cultural societies constitute 0.23%. The expenditure of the administrative section amounts to 11.98% of the sector's total budget.

Sections	Amount	Percentage
Heritage	1,307,683,000	10.37
Al-Ahqar National Barn	268,303,000	2.12
Al-Taseely National Barn	84,198,000	0.66
Meezab Valley Protection	30,436,000	0.24
National Museums	597,230,000	4.73
Manuscripts	34,800,000	0.27
Al-Rayyas Palace	42,716,000	0.33
The National Department for Operating and Exploiting Protected Cultural Properties	250,000,000	1.98
Subsidies for Institutions	2,486,640,000	19.71
The Culture Palaces	83,200,000	0.65
Culture Houses	1,019,500,000	8.08
Cinematographic Institutions	118,200,000	0.93
The Cultural Dissemination Agency of Algeria	125,420,000	0.99
Theatrical Institutions	800,000,000	6.34
The National Institution for Ballet	20,000,000	0.15
The Orchestra Institution	30,000,000	0.23
The National Department for Culture and Information	100,000,000	0.79
Ryad Al-Fateh Department	78,000,000	0.61
The Algerian Cultural Centre in Paris	112,320,000	0.89
Research	400,000,000	3.17
The National Centre for Research in Prehistory and Anthropology	320,000,000	2.53
The National Centre for Research in Archaeology	80,000,000	0.63
Qualifications	919,827,000	7.29
Music Qualifications Institutes	450,534,000	3.57
Fine Art Schools	379,131,000	3.01
The Higher Institute for Performance and Audio-visual Arts	82,162,000	0.65
Grants, Training and Qualifications	8,000,000	0.06
Public Libraries and Reading	3,191,408,000	25.3
Public Reading Halls	2,760,000,000	21.88
The Algerian National Library	431,408,000	3.42
Cultural Events	4,304,200,000	34.13
Conferences and Forums	100,000,000	0.79
Cinema and Cultural Events	4,160,000,000	32.99
President of the Republic Prize	7,200,000	0.057
Magazines	12,000,000	0.095
Cultural Societies	25,000,000	0.19
Total	12,609,758,000	100

Table 2: *Public funding for the cultural sector 2009* in Algerian dinars

Table 1 shows that remarkable attention is paid to cultural events. They occupy the first place with 34.13%, followed by libraries and public reading halls with 25.3%, subsidies for institutions with 19.71%, heritage with 10.37% and qualifications with 7.29%, while research comes last with 3.17%.

The increased subsidy to cinema and cultural events (32.99%) actually reflects a trend towards activities at the expense of other areas like research, qualifications and artistic creation.

Private funding

The legislative texts, which regulate both public and independent institutions, state that it is possible to benefit from the support of the private sector. Laws on the public and private economic sector in Algeria provide tax exemptions for institutions sponsoring cultural activities, but in reality limited support is given to the cultural field, compared with support for sports and charities.

National and international cultural policies and cross-sectoral policy themes

Short historical outline of national cultural policy

From the beginning in 1962 cultural policy faced several severe problems. Due to a lack of efficient management personnel, the cultural infrastructure began to deteriorate. Geographical remoteness presented another problem, as did the unequal distribution of cultural centres over the governates and municipalities. Algiers hosted the vast majority of cultural activities. Decentralization in the theatre sector began in 1968 not as a result of cultural policy measures but of the struggle between charismatic figures in the Algerian theatre world. Some of the most influential figures wanted the regional theatres they were managing to become independent, at any expense.[13] The establishment of the Directorate of Information and Culture in the Wilayas (governorates) of Algiers, Oran and Constantine, in 1974, marks the first cultural policy decision on decentralization by the Ministry of Culture, by way of experiment.[14] This experiment was extended to the entire country in 1992 with the creation of the Directorates of Culture and Information,[15] which were replaced in 1994 by the current Directorates of Culture in the governates.[16] This desire

13 Kessab (2008).

14 Interministerial Decision of 8 October 1974.

15 Executive Decision 92-281, dated 6 July 1992.

16 Executive Decision 94-414, dated 23 November 1994. The jurisdictions of the Director of Culture were expanded in 2003 by virtue of Decision 12 August 2003.

for decentralization was accompanied by opening culture houses in every governorate in the country.[17] The National Festival for Folkloric Arts (1978) represented the first decentralized cultural activity. This initiative was adopted by the local officials at all levels of every governorate. According to Culture Minister Mehri who coined the slogan "Arts will come from the people and aim at the people", decentralization was supposed to help develop folkloric arts. Despite all the efforts to decentralize, Algiers is still the main cultural axis in the country, while the other governorates (with the exception of Oran, Annaba and Constantine) are suffering from severe cultural recession.

After the unrest of the *décennie noire* in the 1990s, Algerian intellectuals and authorities both realized that neglecting culture did have a huge negative impact, and was one of the factors aggravating the situation. Thus, attempts to restructure the cultural sector, led by the Ministry of Culture in particular, are currently in progress. These attempts include trying to improve the country's image abroad through involvement in the international arena and at home the shaping of strong cultural legislation.

National cultural policy objectives

An important cultural policy objective in 1962 was to rebuild the country. After the terror of the 1990s, a strong cultural life became the new cultural policy objective.

Main cultural policy issues and priorities

The main cultural policy issues and priorities stem from the national cultural policy objectives:

- improving Algeria's image abroad after the reign of terror of the 1990s, including presenting large-scale artistic events such as *Algeria's Year in France*, *Algiers: Capital of Arab Culture*, *Pan-African Cultural Festival of Algiers* and *Tlemcen: Capital of Islamic Culture*;
- pointing out the cultural diversity in Algeria;
- putting the cultural industries at the core of the new cultural strategy in Algeria, an initiative of President Abdelaziz Bouteflika;
- protecting the tangible and intangible heritage. Many activities have been conducted since the beginning of the 3rd millennium to protect this heritage.

Cultural policy model

Since independence (1962) cultural policy in Algeria has been

17 Decision 74-244 dated 6 December 1974.

formulated according to a centralized model, based on the domination of the Ministry of Culture, which controls most of the cultural and artistic activities in the country through its huge financial resources.[18] This approach has been boosted since the beginning of the 3rd millennium with an unprecedented increase in the cultural budget and the institutionalization of a number of festivals, previously managed by associations. Some cultural infrastructures formerly run by local authorities are now being managed by the Ministry of Culture. The MOC is strengthening its supremacy in different areas, for example through the local Directorates of Culture, located in all the 48 Wilayas (governorates). Despite these changes in the past few years, the cultural infrastructure is still poor and not subject to adequate regulations.

International cultural policy and cooperation

To promote its culture abroad, Algeria regularly organizes "cultural weeks" in several countries, namely Egypt, Tunisia, Switzerland, Syria, China, Saudi Arabia, Niger, Libya and Mali. Algeria has only one cultural centre abroad, the Algerian Cultural Centre of Paris (France); the Cultural Centre of Cairo (Egypt) does exist officially, but is not operational. The Cultural Influence Algerian Agency, directly affiliated to the MOC, is responsible for Algerian presence at international cultural events and contributes to hosting cultural events in Algeria.

The Ministry of Foreign Affairs is responsible for cultural cooperation with foreign governments.[19] Three Directorates within the ministry are involved in the cultural field:

- the General Directorate of Protocol, in charge of issues related to cultural centres;
- the Directorate of Ceremonies, in charge of official visits and conferences, and the preparations for cultural events in this context;
- the Directorate of Human Rights, Social Development and International Cultural, Scientific and Technical Affairs.

In every Algerian embassy abroad a consular officer takes care of cultural affairs, for example by participating in events featuring aspects of Algeria's culture.[20]

Algeria cooperates with all 6 countries with which it shares its borders: Morocco, Tunisia, Libya, Mali and Niger. An agreement on cultural cooperation was signed (1992), followed by the

18 Khaled (2006).

19 Presidential Decree N° 02-403 of 26 November 2002.

20 Presidential Decree N°02-407 of 26 November 2002 defining the tasks of the heads of Algerian consular missions.

establishment of the Arabic Maghreb Prize for Cultural Creation (1992), and another agreement on the creation of a Maghreb Council for the National Book (1994). Strained relations between Algeria and Morocco over the disputed territory of Western Sahara prevented the implementation of the 1992 agreement and seriously affected multilateral cooperation, at least between 1995 and 2006. After 12 years the political tensions calmed down. A conference of Maghrebian Ministers of Culture and the 4th *Maghreb Book Fair* (2007) were held. The *Maghreb Cultural Heritage Months* were organized in Algeria. Cultural cooperation with Morocco, Libya and Niger is still very weak and limited to rare artistic exchanges, with the exception of the Algerian cultural weeks in these countries. Bilateral relations with Tunisia have always been excellent, especially in artistic exchanges. Tunisia was the first country to sign a bilateral agreement on cultural affairs with Algeria in 1963. A convention with Mali was signed in 1964, and a protocol for bilateral cultural cooperation in 2007. In total Algeria has 11 cultural agreements with Arab countries and 50 with other foreign countries.

Algeria was the first country to ratify the UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage* (2003).[21] It drew up the *Islamic Declaration on Cultural Diversity*, adopted during the Islamic Conference of Culture Ministers 2004.[22] Algeria takes part in 11 Euromed Heritage projects related to protecting and maintaining cultural heritage.[23]

Foreign cultural centres are mainly located in the city of Algiers. There are 8 centres (French cultural centre of Algiers, of Oran, of Constantine, of Tlemcen and of Annaba, Italian cultural centre in Algiers, Instituto Cervantes in Algiers and the Goethe Institut in Algiers), in addition to the cultural services of foreign embassies, which participate in Algerian cultural life. Their diplomatic strategy focuses on presenting the cultural activities of their countries. The *European Cultural Festival in Algeria*, which lasts one month, is a major event bringing together all the foreign cultural centres of the European Union to present a cultural programme. Through its affiliated bodies, the Ministry of Culture usually provides the venues free of charge. This is the only visible form of collaboration.

21 Available at: http://unesdoc.unesco.org/images/0013/001325/132540e.pdf

22 Available at: http://www.isesco.org.ma/english/culture/culturalDiversity/ Cultural%20Diversity.pdf

23 Euromed Heritage is an EU programme to fund partnerships between conservation experts and heritage institutions of the Mediterranean region.

The cultural sector includes numerous foreign cultural and artistic associations. In Algeria there are associations in the field of history and heritage (667), literature (96), arts (573) and sciences (343). The total number of associations registered at the Department of Cultural Associations in 2001 numbered 3463.[24] These associations play a very minimal role in comparison to the dominant position of the Ministry of Culture, but nevertheless can be important in villages and remote areas, where the cultural activities of the Ministry of Culture are rare or nonexistent.

Direct exchanges between Algerian and foreign cultural institutions are flourishing. Examples include the partnership between the Algerian National Theatre (ANT) and "La Criée" theatre of Marseille (2006), and the cooperation between Algerian and German archaeology students to restore some of the artefacts of the Cherchell Museum.

Employment policies and social security

Artists are vulnerable and they often have 2 or 3 jobs to earn their living. After the Algiers Declaration of 2003 about the status of artists, an association for Algerian artists was founded for writers, painters, musicians, dancers, actors and others, under the sponsorship of the General Algerian Workers Union (UGTA, 1956). The aim of the association is to defend artists and address the Ministry of Culture about its responsibility to ensure decent socio-economic conditions for artists. In 2010 their position has not changed for the better.

In the private sector artists work according to the joint system of all workers as laid down in Law N° 90-11; they do not benefit from any special status.

Social insurance for workers is covered by the Social Insurance Fund (CNAS) but for freelance workers it is covered by the CASNOS Fund. Permanent and temporary workers in cultural institutions generally fall into the first category, but casual workers do not benefit from any social insurance. Thus, social security constitutes a major problem in the independent cultural business.

Copyright and other legal provisions in the cultural field

Legislation in the cultural field started in the early years after independence by revoking the basic French laws on the sector. Since then presidential acts (very few) have been passed, as well as primary laws and executive acts and orders (the majority).

24 Ministry of Culture (2001).

There are laws regulating the distribution of public funds, like the National Fund for Cultural Heritage (Act Nº 06-239 dated 04/07/2006), the National Fund for Arts and Literature Promotion (Act Nº 98-116 dated18/04/1998) and the Cinema Development Fund (Act Nº 91-03 dated 19/01/1991). Legislation was developed for the heritage sector on the restoration of sites and the establishment of national museums; on language to enable the Arabization of education and administration; on the book sector to structure the distribution; on reading and libraries to promote reading in educational settings and the establishment of reading centres; on the media to draw up rules for implementing the right to information; on the visual and applied arts to create a National Museum; on architecture to protect historical and natural sites; on town and country planning to protect state buildings; on the film industry to establish cinemas or national centres; on the performing arts to create a national symphony orchestra and a national ballet, and to establish the Algerian National Theatre and regional theatres, to name but a few examples.

Legislation is not in keeping with the character of the cultural institutions. They are supposed to provide general services, not make profit, yet some laws give the institutions a commercial dimension.

Cultural industries
In order to develop a creative industry, capable of generating jobs and wealth for the country, the necessary economic conditions must be created for the market to attract investors and to develop a professional training programme. Unlike the film and CD sectors, the book sector has been developing for some years now, due to the financial assistance of the Ministry of Culture and the fact that many programmes have been launched since 2002 to promote reading books. Private initiatives in other sectors need the same support as publishing. A statistical system needs to be established to monitor the cultural industries.

Cultural diversity (minorities, groups and communities)
After independence, the cultural policy in Algeria was restricted to a narrow definition of culture. This definition denied any cultural diversity and in the early 1980s the police in Tizi-Ouzou in the Kabyle region violently crushed a demonstration demanding official recognition of the Amazigh (Berber) identity. In 1996 this identity was included in the Algerian constitution and a

Touareg music lover plays Tassili n'Ajjer music (Djanet region). Photo: Farid Djema

high commission for the Imazighen was created. A number of associations representing the various Algerian regional cultures organize cultural events, mostly festivals.[25] The Ministry of Culture also supports the Amazigh culture through various events which manifest the artistic expressions of the Tuareg, Chawi, Kabyle and Mizabi. The MOC also supports the Gnawa, descendants of black African slaves. Gnawa music is very popular among the youth in the big cities. Recently 2 Gnawa music festivals have been institutionalized, the first a national festival (in Béchar), the second an international festival (in Algiers). In order to create a form of coexistence between all cultural diversities in Algeria, intergovernorate cultural exchange weeks are organized annually.

Women make up 37% of judges, 50% of teachers, 53% of doctors and 32% of executives, but outside these fields, significant disparities remain.[26] No accurate figures on the percentage of women working in the cultural field are available; the Minister of Culture is a woman.

Culture and ICT

To enable the cultural sector to benefit from the new technologies, the Ministry of Culture recommended that these technologies be taught in all the public cultural structures. In addition it held the 4th MEDIT *Fair* (2009), in cooperation with the Ministry of Mail and Information Technologies, about the technologies of information and communication. The Algerian National Popular Council has adopted a law to regulate, control and combat ICT-related violations.

The cultural field in general

The Algerian cultural scene is characterized by the powerful presence of public cultural institutions: the Ministry of Culture, Directorates of Culture on a Wilaya level and other cultural institutions, such as cultural centres affiliated with municipalities, museums, theatres, culture houses and youth houses affiliated with the Ministry of Youth and Sport. Public cultural institutions can be categorized as non-profit (Directorates of Culture, training centres and culture houses), semi-commercial (cinemas, theatres, etc.) or commercial (National Institution for Printing Arts). Despite the increasing number of new cultural

25 See the subsection "Urban/regional dynamics".

26 African Peer Review Mechanism (2007).

facilities and institutions, activities and new laws, the legislative framework governing the cultural field remains unchanged.

The independent sector

The independent sector is still very limited and is represented by cultural societies or associations (on local and national levels) on the one hand, and private commercial institutions on the other. Cultural societies and associations include theatres and other artistic cooperatives. Examples of private enterprises can be found especially in the book sector with publishing houses like Berzakh, Marsa and Chihab. Audio-visual production institutes are less well developed. The cinema distribution market is divided among 5 big distribution companies: MD Ciné, Cirta Film, Tassili Film, Sora Production and Kino Max. In the recording business, Cadic-Soli dominates the disc and cassette market; Belda dissemination, editing and production, invests in the traditional and modern music market. Art intermediaries (distribution) also operate on the private market. Civil society in Algeria operates in a politically complex environment.

Some foundations are also involved in the cultural field, such as Casbah Foundation (heritage), the Emir Abdel Kader Foundation (history), the Mohammed Dib Foundation (literature), the Fennecs d'Or Foundation (cinema) and the Sheik Abdelkrim Dali Foundation (1998) music. Independent institutions, including private institutions, are governed by the Commercial Institutions Law or the Cultural Associations Law. Despite the fact that private institutions are legally independent, they still rely on state subsidy and are not yet able to develop their own resources fully, as in the press sector. This sector previously benefited from state subsidy but in time managed to achieve financial independence, thanks to advertising and sales. The policy of the MOC regarding the private organizations is one of regulation and support. The department maintains control of the cultural products of these companies through the Copyright Office (Droits d'auteurs et Droits voisins) for music and audio-visual products, film licensing, the number of legal deposits for books etc., and ISBNs, and support for books publishers and theatrical cooperatives. There are no Algerian non-governmental organizations (NGOs) in the cultural field.

Many new projects have been inaugurated or are being prepared in the cultural field, for example, the Museum of Modern Art, the Film Library of Oran and the Tizi-Ouzou Local Theatre. Some of them are large, such as the Arabic Centre for Antiquities, the Big African Museum and the Arabic South American Library. A national agency was created to manage these large-scale projects.

Cultural heritage

Archaeology and built heritage

The old-fashioned and inefficient law of 1967 dealing with the excavation and protection of archaeological and natural sites was replaced by Law N° 98-04 (1998). Key element in this law was the emergence of the concept of "intangible heritage", which is particularly important for the Imazighen. The 1998 law marked the beginning of a political vision of Algeria's heritage, bringing cultural concepts closer together and detailing the heritage situation and its subjects.[27]

The Ministry of Culture has offices to protect tangible heritage (the Hagar National Park, the M'zab Valley Protection and Promotion Office, the Tassili National Park Office and the National Office for Management and Investment of Protected Cultural Wealth), and research centres dedicated to heritage (the National Centre for Prehistoric Research, Anthropology and History, the National Centre for Manuscripts, the Arts and Culture Centre "Palais des Rais" and the National Centre for Archaeological Research).

Since 2003 the MOC has doubled the number of archaeological sites listed as national sites. This categorization gives them priority in terms of restoration and maintenance. Over 390 sites and monuments have been categorized as national heritage, mostly during the last 10 years (since 2000), more than 20 sites and monuments per year. Six sites are on the UNESCO World Heritage list, namely Casbah of Algiers, Oued Mizab, National Park of Tassili, Qalaa Bani Hamaad, Jamila and Timgad. April was chosen to be "Heritage Month".

Algeria determined its strategy by putting legislation at the centre of its national heritage protection policy.

Several local unions carry out various activities to protect the country's physical and intangible heritage, such as the Bel Horizon Union in Oran and the Ahaggar Friends Union, which organizes the annual *Tin Hinan International Festival* (in Tamanrasset) to celebrate the Tuareg heritage. The Casbah Foundation (1992) was established by a group of volunteers to preserve the cultural and architectural richness of this maze-like quarter of Algiers, dating back to Phoenician times.

Museums

The Ministry of Culture manages 11 museums.

27 Aribi.

Bastion 23 or Palais des raïs, a monument from the period of Turkish regency. Photo: Farid Djeman

Language, books and literature, reading promotion, libraries and archives

Language
Since independence, there has been a gradual Arabization of primary, secondary and university education, administration and the media. This project, however, conflicted with the predominant local dialect and the Amazigh language,[28] Tamazight, which was sidelined after independence but became a national language in 2002. Some say that Algeria is the first Francophone country after France, even though around 30 laws have been enacted to eradicate the French language.[29] French is taught in schools from the age of 9.

Books and literature
In the early 1990s the National Book Institution was dissolved and all its assets, such as printing machines, libraries and storage facilities, relinquished. Some of these were distributed among workers and some were sold on the private market. The experiment failed because some facilities were not used as originally intended and some libraries were transformed into retail outlets. Now, 20 years later, a form of cultural policy is emerging in the book sector with the help of the Algerian National Union of Book Publishers (NUAP), the Professional Book Union (SPL) and more recently (late 2009) the Forum of Book Publishers. These organizations are beginning to influence policy decisions concerning the book trade and events like book fairs and exhibitions organized by the Ministry of Culture. The sector is booming and the number of publishing houses has increased. Distribution remains a problem, however.

Translation into dialectal Arabic of *Le Petit Prince* by Antoine de Saint-Exupéry, published by Barzakh Editions, 2008.
© Courtesy Editions Barzakh

28 Cheriguen (1997).

29 Benrabah (1996).

Reading promotion and libraries

Reading in schools is being promoted by rehabilitating school libraries and forming task groups in the field of literature. (The Ministry of Culture and the Ministry of Education are cooperating on this.) The National Book Centre has also been founded (2004). This is a library programme with the aim of building well over 1550 libraries and reading centres across the country before 2014. Hundreds of libraries have already been built and opened their doors.

Media

Broadcasting

Radio and television are monopolized by the state and under the custody of the Ministry of Information. There are 5 TV channels – the National Channel ENTV, Algerian Channel, A3, Quran Channel and Amazigh Channel – and 3 radio channels that transmit their programmes 24/7 – Channel 1 in Arabic, Channel 2 in Tamazight, and Channel 3 in French and some English. There are also 2 specialized channels (Quran Channel and Cultural Channel) and an international channel, in addition to 43 local radio stations in governorate centres.

Press

The freedom of the press is partly guaranteed by the state. Newspapers are subject to the Publicity Law. However, there is no collective or individual press agreement, no independent press union and no laws that protect the people working in private journalism in general.[30] There are 65 daily newspapers, of which 57 are general newspapers, 3 financial and 5 sport newspapers.

The arts

National and international festivals

In addition to the numerous local festivals,[31] cultural diversity is presented on a national and international scale, for instance in the *National Days of Amazigh Theatre* (sponsored by the Ministry of Culture and the governor of Tizi-Ouzou), the *National Festival* (in Gourara) and the *Tin Hinan International Festival* (in Tamanrasset) to celebrate the Tuareg heritage. The annual *International Festival of of World Desert People* features desert cultures and traditions that span the globe. Groups from

30 African Peer Review Mechanism (2007).

Algeria, Egypt, Morocco and Tunisia are among the participants. Some festivals held in the Arabic-speaking regions take their regional specificity into consideration, such as the *International Festival for Andalusian Music*. Several film, music, and theatre festivals are held annually, such as the *Amazigh Film Festival*, the *Contemporary Music Festival*, the *Folk Music Festival*, the *Comedy Festival* and the *Amateurs Theatre Festival*

Film and multimedia

The review and redistribution of public responsibilities in the field of film and video began in the mid 1980s, and eventually 3 key public institutions – the Algerian Centre for the Film Industry, the National Institution for Audio & Visual Production and the National Agency for Documentary Films – were closed down. Cinema management was assigned to the private sector. This experiment failed and resulted in the deterioration of film facilities and falling attendance rates. The door was opened for the private sector to establish production companies and offer them financial support. Attempts are now being made to move these cinemas back into state control and we are witnessing the beginning of investment in building new cinemas.

Amateur art/folk and traditional arts

There is a clear lack of cultural facilities in some areas and the facilities that do exist are unevenly distributed. Some municipalities have no library or cultural facilities at all. Moreover, the financial resources are inadequate.

As a result of the lack of facilities, participation in cultural activities is very limited. Thus hobbies in all fields of art remain central to amateur cultural activities. Official attention is noted during amateur festivals such as the *National Festival for Amateur Theatre* and the *Amateur Film Festival*. Despite the fact that legislation stipulates that women and children should be encouraged to engage in cultural activities, in practice their participation is very poor.

Education in the arts

Art education

In-school art education is the responsibility of the Ministry of National Education, which is responsible for the programmes of public and private institutions. The National Education Guide Law (Law N° 08-04, 23/1/2008) stipulates that students' general

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31 See the subsection "Urban/regional dynamics".

knowledge should be enriched by scientific, literary and artistic teaching which should constantly be adapted to social, cultural, technological and vocational developments. Educational games, visual arts and music are included at all levels of education, with an average of 1 hour a week per discipline.

In addition, the Ministry of Culture has established various art education institutions. In 2008-2009, there were for instance 9 regional pre-graduation training institutions (5 arts institutions with 802 students and 4 music institutes with 457 students). The 3 graduation training institutions (higher education) totalled 301 students: the Advanced School for Fine Arts (193 students), the Higher Institute for Audio & Visual Performance Arts (66 students) and the National Higher Institute for Music (42 students).[32]

The attention paid to arts education by the Ministries of National Education and of Culture is not matched by the Ministry of Higher Education and Scientific Research. With the exception of the Faculty of Letters and Languages of the University of Oran, Algerian universities do not offer courses in the fields of culture and the arts.

Out-of-school arts education is one of the tasks of the local groups, culture houses and youth centres. The disciplines that attract most attention are media (broadcasting), visual arts, audio-visual arts, music and theatre.

Vocational/professional training

The educational infrastructure in Algeria reflects the administrative and educational control shared by 3 ministries, namely the Ministry of National Education, the Ministry of Higher Education and Scientific Research and the Ministry of Vocational Training. Vocational training as a whole is divided into 4 networks, each with a separate structure: the network of public institutions for vocational training, the private schools network, the network of public institutions affiliated to other ministries and the network of training institutions affiliated to commercial companies. Thus, training takes place in 27 vocational centres. There are 434 specializations.

In the field of culture and arts, vocational training is spread over 4 branches with 80 specializations (18.43% of all vocational courses in Algeria): service industries (17 specializations such as domestic arts, the manufacture, maintenance and repair of musical instruments, hairdressing and aesthetics), traditional handicrafts (35 specializations such as sculpture (wood/marble), traditional clothing, calligraphy and book binding), audio-visual technologies

(11 specializations such as photography, audio-visual techniques and maintenance of audio-visual equipment, all-round audio-visuals) and the printing industry (17 specializations like typography, engraving and printing).

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EGYPT

by Menha El Batraoui and Nermeen Khafagui

A socio-historical outline

Geography and population basics

Egypt, officially the Arab Republic of Egypt, is largely situated in Northern Africa and partly in Asia. It borders the Mediterranean Sea in the North, the Gaza Strip[1] and the Red Sea in the East, Sudan in the South and Libya in the West. The part of Egyptian

1 For more information, see the cultural policy profile of Palestine, by Fatin Farhat.

territory located in Asia is the Asian Sinai Peninsula, which lies between the Mediterranean Sea in the North, and the Red Sea in the South. Egyptians often refer to it as the Land of Fayrouz. Cairo is the capital; other cities include Alexandria, Aswan, Luxor, Giza, Sharm El-Sheik, Port Said, Mahallah al Kubra, Tanta, Al Mansurah, Suez and Asyut. Most of the inhabitants live in the Nile Valley, especially in Cairo and Alexandria, near the Mediterranean and Red Sea coasts, and in cities along the Suez Canal.

The size of Egypt is almost 1,001,450 km^2 with an estimated population of 80 million (2010). Of the population circa 95% is Egyptian, 2.5-5% Nubian and 0.1% Greek. The vast majority of the population is Muslim, mostly Sunni (circa 90%), 8-10% is Coptic Christian and 1% other.

Language
The official language of Egypt is Arabic. English and French are widely used in commerce and administration.

History
There is evidence that the country was inhabited before the Sahara started to form around 8000 BC. During the Neolithic era, several pre-dynastic cultures developed independently in Upper and Lower Egypt. The earliest known Lower Egyptian site is Merimda, about 700 years older than the Badarian culture in Upper Egypt. The Badarian culture and its successor Naqada are generally regarded as predecessors to civilization. The earliest known evidence of Egyptian hieroglyphic inscriptions appears on Naqada III pottery vessels (circa 3200 BC). Around 3150 BC, King Menes founded a unified kingdom, which established a series of dynasties that ruled Egypt for approximately 3 millennia (the pharaohs). The country was conquered during that period by Libyans, Nubians[2] and Assyrians, but the Egyptians drove them out again. In 343 BC Egypt fell to the Persians, later to the Greco-Macedonians, Romans, and Byzantines. The country was invaded in 639 AD by Arabs who ruled the country for 6 centuries through caliphates until the Mamluks, a Turco-Circassian military caste, took control about 1250 AD. They governed Egypt until it was conquered by Ottoman Turks in 1517, and the country became a province of the Ottoman Empire. A French invasion of a permanent nature, led by Napoleon Bonaparte, beginning in 1798, was thwarted; the French were driven out by Ottomans, Mamluks, and British forces. The Albanian Muhammed Ali,[3] commander of the

2 See subsections "Cultural diversity" and "Language".

3 See also the subsection "Short historical outline of national cultural policy".

Restoration and reconstruction of traditional urban mud brick architecture in Al-Qasr in the Dakhla Oasis. Photo: Fred Leemhuis

Albanian regiment and in the service of the Ottomans, emerged as a leader, and in 1805 he was acknowledged by the Sultan in Istanbul as his viceroy in Egypt. Ottoman power in Egypt was over and Muhammad Ali established a dynasty that was to rule Egypt until the revolution of 1952. As a result of the debts to European banks caused by the building of the Suez Canal (completed in 1869), Egypt's share in the Canal was sold to the British Government. British forces occupied Egypt in 1882. In 1914 the Protectorate was made official, but as a result of constant revolts – in 1919, for example, there was a revolution – the British recognized Egypt's independence in 1922. The Sultan of Egypt (previously viceroy) substituted this title for that of King. In the Egyptian Revolution of 1952 the monarchy was overthrown by a group of young officers and the republic was declared in 1953. A new constitution was adopted in 1971 (and amended in 1980, 2005 and 2007). Hosni Mubarak is President of Egypt and the elected Head of State since 1981.

Organization of public administration

Ministry of Culture
The Ministry of Culture (MOC) is the main ministry responsible for elaborating and implementing cultural policies and culture-related activities. Since 1985 this ministry has been solely dedicated to culture.
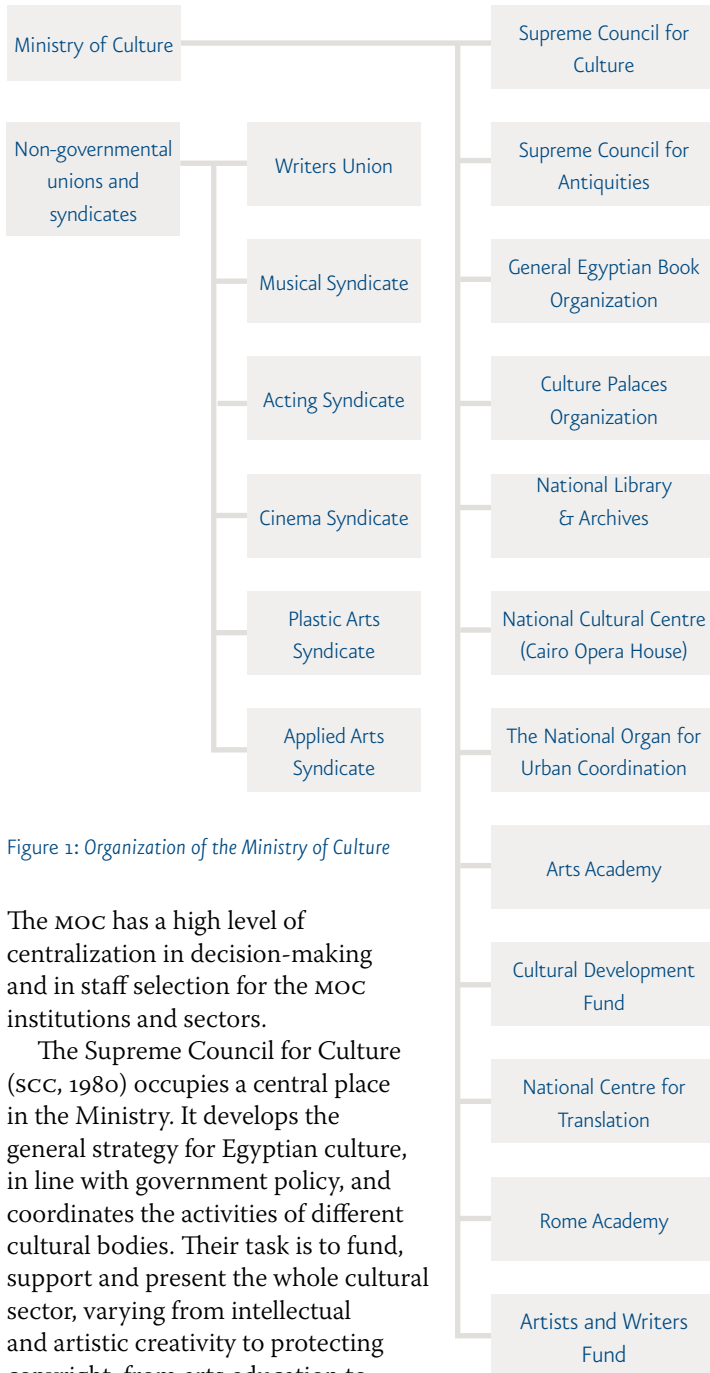
Ministry of Culture		Supreme Council for Culture
Non-governmental unions and syndicates	Writers Union	Supreme Council for Antiquities
	Musical Syndicate	General Egyptian Book Organization
	Acting Syndicate	Culture Palaces Organization
	Cinema Syndicate	National Library & Archives
	Plastic Arts Syndicate	National Cultural Centre (Cairo Opera House)
	Applied Arts Syndicate	The National Organ for Urban Coordination
		Arts Academy
		Cultural Development Fund
		National Centre for Translation
		Rome Academy
		Artists and Writers Fund

Figure 1: *Organization of the Ministry of Culture*

The MOC has a high level of centralization in decision-making and in staff selection for the MOC institutions and sectors.

The Supreme Council for Culture (SCC, 1980) occupies a central place in the Ministry. It develops the general strategy for Egyptian culture, in line with government policy, and coordinates the activities of different cultural bodies. Their task is to fund, support and present the whole cultural sector, varying from intellectual and artistic creativity to protecting copyright, from arts education to developing standardized criteria for various contests, subsidies and

Item	Expenditure		Budget		Deficit	
	2006-2007	2007-2008	2006-2007	2007-2008	2006-2007	2007-2008
Total general	21,960,273,000	27,926,860,000	12,934,698,000	9,748,480,000	9,025,575,000	18,178,380,000
General services	718,985,000	678,082,000	563,494,000	455,840,000	155,491,000	222,242,000
Defence and national security	7,500,000	8,500,000	8,500,000	7,500,000	2,777,000	4,096,000
Public order and safety issues	7,500,000	578,496,000	574,400,000	638,627,000	1,819,055,000	5,058,193,000
Economic affairs	641,394,000	8,666,288,000	3,608,095000	3,503,212000	214,041,000	364,771,000
Environmental protection	5,322,267,000	768,721,000	403,950,000	440,250,000	61,744,000	2,817,914,000
Housing and community facilities	654,291,000	3,084,0241,000	266,110,000	2,661,075,000	1,534,124,000	1,809,279,000
Health	2,722,819,000	2,601,807,000	792,528,000	791,133,000	777,141,000	1,446,828,000
Youth, culture and religious affairs	2,325,257,000	3,352,296,000	1,905,468,000	1,382,409,000	4,456,298,000	6,429,649,000
Education	7,336,006,000	8,115,000	1,685,618,000	2,879,708,000	4,456,298,000	6,429,649,000
Social protection	72,204,000	73,379,000	47,971,000	67,300,000	4,904,000	25,408,000

Table 1: Budget allocation on culture, youth and religious affairs compared to other government sectors, 2006-2008

Source: http://www.mof.gov.eg/Arabic/Mwazna2007-2008/Services/Services-08-02.pdf

promotional prizes. The scc gives advice on the cultural and artistic dimension in broadcasting and the representation of Egypt in different regional and international cultural and artistic festivals.

Interministerial or intergovernmental and intersectoral cooperation
The Ministries of Education and Higher Education, the Ministry of Youth and Sport and its affiliated youth centres, the Ministry of Awqaf and the Ministry of Information are involved in formulating and implementing cultural policies. Cooperation between them is in the form of incidental projects and seasonal cultural events.

Cooperation between government tiers
The country is divided into 29 administrative entities (governorates) and numbers over 1500 municipalities. Cultural activities are mainly concentrated in Cairo and Alexandria.

Public and private funding of culture

Public funding
The budget of the Ministry of Culture is low compared to that of other ministries. One of the reasons is that in the neoliberal vision of the government, culture is considered to be a commodity, not a service for the benefit of all. The greater part of cultural funds, therefore, is spent on management and salaries instead of artistic production and distribution. Moreover, the field lacks managers, intellectuals and artists to defend culture.

Amount in Egyptian pounds	Expenditure
14,236,000	Chapter 1 Wages
2,600,000	Chapter 2 Merchandise and services input
N.A.	Chapter 3 Investment costs
5,340,000	Chapter 4 rewards for non-state workers
2000	Chapter 5 Non-cultural activities
200,000	Chapter 6 Construction and equipment

Table 2: *Expenditure of the Supreme Council for Culture,*[4] *2008-2009, in Egyptian pounds*
Source: Interview with Dr Emad Abu Ghazi, secretary of the Supreme Council for Culture

The budget for the General Organization for Culture Palaces,[5] which shoulders the lion's share of the governmental cultural activities in the governorates and villages (home to more than 56%

4 See the subsection "Ministry of Culture".

5 See the subsection "Amateur art/folk and traditional arts".

of Egypt's population), did not exceed 12.9% of the total budget
of the culture sector in 1991-1992, and 13.3% in 2001-2002.[6]

Private funding

There are many independent creative arts organizations,
especially in the field of the cinema and performing arts, as
well as civil society organizations like Culture Resource (Al
Mawred Al Thaqafy Foundation)[7] which is funded by the Ford
Foundation, the Open Society Institute, the European Cultural
Foundation and the DOEN Foundation. The 2008 budget
amounted to 600,000 US dollars of which 73% was spent on
cultural activities and programmes. Studio Emad Eddin (2005)[8]
offers training and rehearsal facilities for independent theatrical
and music groups, and halls to rent. Their overall income
increased by 185% since opening. Activities and projects in the
independent sector are often sponsored by international and
foreign organizations, such as the Swiss Pro Helvetia Fund.

National and international cultural policies and cross-sectoral policy themes

Short historical outline of national cultural policy

The beginning of cultural policies in Egypt date back to the reign
of Muhammad Ali (1805-1849).[9] He aimed to create a powerful
empire and to this end he formed the first official Egyptian
government, which many authorities and administrations were
affiliated to, and enacted many laws. During his reign cultural
organizations appeared as a product of the modernization process.
Missions were sent to Europe (France) to create a bridge, benefit
from its scientific revolution, and study fine arts and modern
education. Muhammed Ali established the Public Printing House
(1820) to print government publications and scientific, legal and
literary books. He made awards available to writers and translators
and instructed that their work be printed at the government's
expense. A decree was issued prohibiting the smuggling of and
trading in Egyptian antiquities. The first museum of Egyptian
antiquities was established in 1835.[10] Under his successors the
Boulaq Museum was opened and the way was paved for an

6 *Al-Ahram Weekly*, 29 September 2009, 1.

7 Se also the subsection "The independent sector".

8 See also the subsection "Performing arts".

9 Seen also the subsection "History".

10 Khedive Abbas (1874-1944), who succeeded Muhammad Ali, gave a whole collection
of antiquities from this museum as a present to a foreign prince. Al-Raf'ee (1932).

archaeology/antiquities infrastructure (1885). In addition, the *Rawdat Al Madares* (or Garden of Schools) *Magazine* was issued in 1870 and paid for by the Ministry of Education. This magazine attempted to raise the cultural awareness of students and advocate the importance of education in general and of women in particular. Other important cultural organizations were established, such as the Comic Theatre (1868), the Opera House (1869), the Zizinia and Al Fairy Theatre[11] and the Kutub Khana or National Library (1870)[12]. Egypt had become a cosmopolitan state; journalism flourished and scientific, literary and political newspapers were published. During British rule, the pace of modernization accelerated as a result of the country's full integration into the international capital market. As a result, the number of theatres and dancing and singing clubs, as well as literary, scientific and religious societies, increased. The foundation stone of the Egyptian Antiquities House, the "Egyptian Museum", was laid in 1897 and officially opened in 1902. The Book House and Arabic Antiquities Service, the "Islamic Museum", also opened. The Arabization movement became important, and many performing arts troupes were accused of presenting comic shows with themes of love and amorous adventures, which ended in vulgar belly dancing. The British occupation created a resistance that was reflected in various artistic, cultural and intellectual forms. As a result of the prominent status of music, the Oriental Music Institute was opened in 1929.

After the military coup in July 1952, the ousting of the monarchy and declaration of the Republic, cultural policies and institutions became closely linked with the military regime, which sought to confirm Egypt's Arab identity. The regime attempted to control all the country's institutions, including cultural ones, and nationalized all newspapers. Among the new agencies and institutions which were established was the Ministry of National Guidance. The first Ministry of Culture was created in 1958 under the name of the Ministry of Culture and National Guidance. In 1959 the new regime started establishing Culture Palaces and Houses in all the governorates, stipulating a *"culture for all approach"* which was aimed at the masses in both rural and urban areas. This approach contributed to discovering and developing talents in all fields and also stated that works of art should be controlled. The control criteria should include the question, *"Does this work of art serve popular interest?"* The 1971 constitution proclaimed Islam as "the religion of the state,

11 Al-Raf'ee (1932).

12 See also the subsection "Libraries and archives".

Arabic the official language and the principles of Sharia the main source of legislation". Accordingly Egypt fell under the control of religion, which dominated the fields of media and education. Since 1981, Egypt has been living in the age of privatization; culture, education and all basic services were turned into commodities. Thus the role of state cultural institutions, such as Culture Palaces, museums and theatres waned, and the state of the buildings deteriorated, while the role of the security establishment became paramount and was primarily dedicated to protecting the regime. In the present situation, any accidental event may create a cultural battle, such as the nomination of Minister of Culture Farouk Hosni to run for the office of UNESCO Director General. This resulted in a heated debate about MOC cultural policies, the condition of Egypt's firmly established cultural institutions and the number of disasters regarding antiquities and theatres in the last 20 years. The withdrawal of the government led to the involvement of civil society.

National cultural policy objectives
The Minister of Culture stressed that Egypt's cultural policies are based on promoting and reinforcing cultural tolerance. Different ideas and convictions are legitimate, as is freedom of expression. They are the foundations on which the freedom of citizens is based. The role of culture is, therefore, to identify and fight the sources of bigotry and highlight the spirit of tolerance. Cultural policies are also based on consolidating the sense of belonging to the Egyptian nation. Egyptian cultural programmes target all social classes and groups. There is a huge gap, however, between the policies and daily cultural practice.

Main cultural policy issues and priorities
- preserve, collect, protect and promote the country's heritage via books and brochures or electronically;
- expand restoration projects to the endangered archaeological sites;
- expand the cultural infrastructure;
- dedicate more attention to handicrafts and promote their production to preserve the Egyptian identity.

Cultural policy model
The Egyptian cultural policies model is primarily an administrative state-controlled centralist model, which has its origins in the socialist economic system of the 1960s. By the mid-1970s, the economic system changed towards market liberalization. As a result, public subsidies to cinema, theatre and popular culture

decreased. The bulk of subsidies went to antiquities, due to their importance to the tourism sector, in accordance with neoliberal principles that prioritize investment and profit. The changes in the economic system and the political orientation were not equalled by corresponding changes in the centralized, hierarchical administrative structure of state cultural institutions.

International cultural policy and cooperation

There are 3 ministries responsible for international cultural cooperation:

- the Ministry of Culture is responsible for providing the materials used by the cultural centres and the cultural attachés to introduce Egyptian culture abroad, as well as the necessary assistance to the attachés to sign cultural and special agreements, particularly with civil institutions overseas. One of the cultural centres is the Egyptian Academy in Rome;
- the Foreign Ministry is responsible for cultural activities overseas and holds administrative and financial responsibility;
- the Ministry of Higher Education is responsible for the educational supervision of Egyptian students abroad and selecting the Egyptian cultural attachés, who directly supervise those students and introduce Egyptian culture to the host country.

Each of the ministries has a Deputy Minister for Foreign Affairs to coordinate the activities.[13]

International cooperation is especially evident in the field of cultural heritage[14] through international organizations which have been working in the country for a long time, such as UNESCO. This organization funded the largest part of the National Museum of Egyptian Civilization (Fustat, in Cairo) to save the Nubian heritage, in addition to other projects such as building museums. The Global Egyptian Museum is a long-term project carried out under the umbrella of the International Committee for Egyptology of UNESCO. French archaeological missions are joining forces with Egyptian experts in excavating works in San el-Hagar (Tanis) and Saqqara. The French Institute for Oriental Studies (Institut Français d'Archéologie Orientale, 1980, Cairo) studies Egyptian antiquities and oriental monuments, has a large library, publishes books and provides grants for archaeological research. Other countries also maintain archaeological missions: Germany, Italy, the Netherlands and

13 From an interview with Dr Faisal Younes, former Deputy Minister for Foreign Affairs of the Ministry of Culture.

14 Se also the subsection "Cultural heritage".

Spain are all engaged in excavation and restoration work. Moreover, they cooperate with the authorities to organize exhibitions at the Egyptian Museum in Cairo. The American Centre for Archaeology contributes to archaeological activities and is developing a database for the Egyptian Museum. In spite of the fact that the larger part of Egypt lies in Africa, there is no cultural interaction with other African nations.

Egypt hosts a large number of foreign cultural centres which offer language teaching and conduct various cultural activities, such as visual arts exhibitions, film screening, concerts and workshops for children. These include the cultural centres of France, Germany, India, Italy, Japan, Korea, Russia, Spain and the United Kingdom. They conduct cultural exchanges between young people in Egypt and their counterparts in other countries, cooperate with different organizations and cultural centres to stage all sorts of cultural activities, and organize training courses for archaeologists – from restoration to museum displays.

Employment policies and social security

There are no clear employment policies in the cultural sector. In general, MOC workers are subject to the Labour Law,[15] and artists are subject to the rules of the syndicates/unions of which they are members. Artists who are not members of any syndicate/union are not entitled to unemployment allowance and are not insured. The Artists and Writers Fund (1964) was created[16] to provide health insurance, insurance against unemployment, life insurance and insurance against partial and total disability and make pension arrangements for artists and writers.

Copyright and other legal provisions in the cultural field

The constitution (1971) addresses the cultural rights of citizens, but also imposes restrictions on exercising these rights. Despite many international agreements that underline the freedom of expression and the right to participation in cultural life which were ratified by Egypt, most of the country's cultural institutions have censorship committees. It is the work of religious institutions such as Al-Azhar to censor cultural products in relation to Islam. A prison term and/or a fine is imposed on any person who makes or possesses printed materials, manuscripts,

15 Since the MOC has become a registration office, it has large numbers of bureaucrats. In addition, the MOC is an administrative ministry, thus does not offer incentives, and the wages are low. This also applies to all the key MOC sectors, such as the Culture Palaces. Source: interview with Dr Faisal Younes, Deputy Minister for Foreign Affairs of the Ministry of Culture.

16 Law N° 146.

plans, drawings, advertisements, engravings, photos, symbols or any other public item – with the intention of distributing, posting or dealing in them – which are contradictory to public morals. Daily newspapers are filled with censorship news from the cultural field;[17] the debates between the cultural elites and human rights activists about freedom of thought, expression and creativity are ongoing. Presidential decrees and/or laws have been introduced on each cultural field.

The *Arab Cultural Unity Covenant*, signed by the Arab League in 1964,[18] stipulates: "Each member country shall formulate a law to protect intellectual property of all works issued or published in any Arab League Country". In Egypt, Law N° 354 was issued in 1954, amended by virtue of Law N° 14 of 1968, Law N° 34 of 1975, Law N° 38 of 1992, Law N° 29 of 1994 and finally the Intellectual Property Law N° 82 of 2002. According to this law the creative works of authors shall be protected.

Cultural diversity (minorities, groups and communities)

Egypt numbers approximately 21,000 Imazighen and 2-4 million Nubians[19], both descendants of peoples who lived in the area for millennia. The Nubians were forcibly displaced in 1902, 1912 and 1933 for the building and elevating of the Aswan Reservoir, and again in 1963 for building the High Dam. They demanded to be relocated on the Nile banks in the same area of old Nubia.[20] This demand is consistent with international treaties related to displacement and signed by the Egyptian government. State interest in Amazigh and Nubian art is restricted to the traditional aspects. Armenian and Greek communities have their own churches, schools and clubs dating back to the late 19th century and the beginning of the 20th century. As for religious minorities, Egypt has approximately 2000 Egyptian Bahais and 8-10 million Copts (Egyptian Christians). Several social and religious stumbling blocks prevent the Copts from actively participating in all aspects of cultural life. Egypt also accepts Sudanese refugees from Darfur. There is no organization which supports and promotes the arts of these communities.

17 In 2010, for instance, a group of Islamic lawyers called for the classic book *Thousand and One Nights*, also known as *Arabian Nights*, to be banned, because they consider it obscene. *Thousand and One Nights* is a centuries old collection of Arabic and South-Asian tales.

18 The Arab League, or the League of Arab States is a regional organization of Arab states in North and Northeast Africa and Southwest Asia. It was formed in Cairo in March 1945 with 6 members: Egypt, Iraq, Lebanon, Saudi Arabia, Syria and Transjordan (later renamed Jordan). Yemen joined in May 1945.

19 See also the subsection "Language".

20 Aswani (2009).

Wael Shawky, *Clean History*, installation shot, Townhouse Gallery, Cairo, 2009.
© Courtesy Townhouse Gallery

The Personal Status Law considers the husband as the head and provider of his family who has the right to discipline its members as he sees fit. Other laws also discriminate against women and ascertain that Egyptian society is a male-dominated world. There are a number of women's rights institutions that conduct research, launch awareness campaigns and form lobby groups to pressure the government to change the discriminatory laws. The Cultural Forum for Women has 27 branches and is affiliated to the General Organization for Culture Palaces.[21]

Culture and ICT
Egyptians use Internet to express their political and cultural opinions through blogs, on-line forums and websites. High tech is applied, especially in the field of heritage.[22] A copyright law and a unified law on the regulation of the telecommunication sector have been issued, and a draft law on e-signature is in preparation.

The cultural field in general

The independent sector
As a result of the cancellation of the *Cairo International Festival for Experimental Theatre* due to the invasion of Kuwait by Iraq in 1990, a number of independent theatre groups emerged to "support art against war". This marked the start of a cultural scene outside the official institutions. The groups became known as the "free groups" and were facilitated by the El-Hanager Theatre and El-Hanager Arts Centre.

21 See the subsection "Amateur art/folk and traditional arts".

22 See the subsection "Cultural heritage".

Bidoun Library and Dora Garcia, *Instant Narrative* (part of the group exhibition *Invisible Publics*), Townhouse Gallery, Cairo, 2010. © Courtesy Townhouse Gallery

The official Artistic Profession Union limits its support to graduates of arts institutes. No union or association has sought to unite the independent artists and thus obtain a legal status for them, which would enable them to develop their work.

Another venture that emerged with independently based activities was the *Al-Nitaq Festival of Arts,* founded by William Wells (owner of Townhouse Gallery), Stephania Ongaro (owner of Mashrabiya Gallery) and Karim Francis (owner of Espace Karim Francis). The activities of this festival span several artistic fields and have resulted, for instance, in the rise of independent bands and independently produced short digital films. The Townhouse Gallery (1998) is an independent venue for visual arts, film, music and theatre, offering an international residency programme exploring sound, and a photo festival, *Photocairo* (2002). A third development in the independent sector is the rise of independent organizations like Culture Resource (Al Mawred Al Thaqafy, Cairo)[23] and Culture Wheel (Sakiat El Sawy). Culture Resource is a regional, non-profit organization that supports

23 See also the subsection "Private funding".

the artistic creativity of young people under 35 in the field of literature, visual arts, film, music, dance, theatre and crossovers in the Arab region. Culture Resource makes awards for independent productions, exhibits works, conducts workshops, for instance about arts management, initiated the establishment of the Arab Fund for Arts and Culture (a private initiative), offers fundraising and marketing assistance to small groups, helps artists travel abroad and initiates discussions on artistic and cultural issues, in addition to staging the *Spring Festival.* Culture Wheel is a private artistic centre that presents all the arts in various venues and seeks to bridge the existing cultural gaps.

Capacity building is needed to achieve a professional independent sector in the long term. This includes continuing, long-term workshops, places for rehearsals and shows, private funding, settling the legal status of bands which are not allowed to have their own box office and dealing with censorship.

Cultural heritage

The Supreme Council for Antiquities (founded in 1858 as the Antiquities Service) is part of the Ministry of Culture and is chaired by the Minister of Culture. The Council receives more than half of all the funds allocated to the heritage sector, for salaries, building museums, maintenance, restoration, etc. The Supreme Council for Antiquities consists of:

- the Egyptian Antiquities Sector, responsible for the restoration and maintenance of Egyptian and Pharaonic antiquities, and archaeological sites and discoveries in all the Egyptian governorates;
- the Islamic and Coptic Antiquities Sector;
- the Museums Sector;
- the Antiquities and Museum Financial Support Fund Sector;
- the Projects Sector, responsible for implementing restoration and maintenance projects for Egyptian, Islamic and Coptic antiquities and building and developing museums.[24]

In 1974, Egypt ratified the International Heritage Directive issued by UNESCO's 1972 Public Conference, emphasizing the need for the documentation, protection and maintenance of historic property.[25] The Centre for Documentation of Cultural and

24 Sources: MOC website; interview with Dr Haggagui Ibrahim, member of the Coptic and Islamic Museum's Management Board http://www.ecm.gov.eg/main.htm.

25 See http://translate.google.com.eg/translate?hl=ar&langpair=en|ar&u=http://whc.unesco.org/en/list

New Bibliotheca Alexandrina designed by Snøhetta Architects with Hamza Associates, officially inaugurated on October 16, 2002

Natural Heritage (CULTNAT, Cairo) was inaugurated in 2002. In 2003, this centre became administratively affiliated to the New Bibliotheca Alexandrina,[26] and is supported by the Ministry of Communication and Information Technology. The aim of the centre is to apply the latest technological innovations to document and disseminate information about Egypt's cultural heritage, tangible and intangible, as well as Egypt's natural heritage, in collaboration with national and international specialized organizations. A few examples are the website of the Eternal Egypt project and CULTURAMA, the world's first 9-screen interactive projection system. The huge database of CULTNAT is published on CD, in books and other formats, in addition to providing data on its website http://www.cultnat. org. One of these is the series of archaeological atlases giving exhaustive maps, locations and descriptions of archaeological sites, governorate by governorate. CULTNAT also provides capacity building for professionals in the fields of conservation and documentation.

26 See the subsection "Libraries and archives".

Language, books and literature, reading promotion, libraries and archives

Language

Article 2 of the constitution (1971) stipulates that Arabic is the official language of the state, thereby underlining the Egyptian identity and hence there are no language protection laws. Egypt has no linguistic diversity resulting from different ethnic groups or nationalities, with the exception of Nubians, who have their own unwritten language, and the Amazigh. The Coptic language is an ancient Egyptian language which is still the language of the Coptic Orthodox Church.

The Academy of Arabic Language (1932) seeks to produce dictionaries, examine Arabic-language related issues, devise terms, and conduct cultural activities. The Union of the Arab Language Academies (1971, Cairo) is closely related to the Academy and has well over 20 active committees, including committees for Dialects and Linguistic Research, Literature, Petroleum, Civilization Phrases and Art Terms, and the Sharia. The National Centre for Translation (2006, Cairo)[27] represents official Egyptian and non-Egyptian agencies interested in supporting the translation movement.

Books and literature

The General Egyptian Book Organization (GEBO, 1971, Cairo)[28] is affiliated to the Ministry of Culture. GEBO is in charge of projects such as the Family Library, the Egyptian Modern Encyclopaedia and the Theatre Dictionary. GEBO also writes, translates, prints, reprints, publishes and markets cultural books, both national and international. Marketing cultural books is in the form of organizing book fairs, such as the *Cairo International Book Fair*.

The Ministry of Information has 2 censorship departments. One is for foreign printed materials and newspapers imported into the country or printed in Egypt under licenses issued abroad. The other is for printed materials that are printed under a license issued by the High Council for Journalism. The censorship role of these departments often results in banning some publications or confiscating the printed material itself.[29]

27 Established by Presidential Decree N° 381.

28 Established by Presidential Decree N° 2826.

29 Farouq.

Libraries and archives

The Kutub Khana[30] or National Library (1870), following the example of Paris Bibliothèque Nationale, was established with the purpose of collecting, housing and protecting precious manuscripts. The present National Library and Archives (Dar al-Kutub) has, for example, a collection of papyri, rare Persian manuscripts, Turkish manuscripts, endowments and court records, and a music library. It also provides research services.

The New Bibliotheca Alexandrina (BA, Cairo) or the New Library of Alexandria, is affiliated to the Ministry of Education. It has a general library, an Internet archive, 6 specialized libraries (on the arts, on multimedia and audio-visual materials, for the visually impaired, for children and the young, of microforms, and of rare books and special collections), 4 museums (antiquities, manuscripts, Sadat, and the history of science), a planetarium, a multimedia presentation of Egypt's heritage over 5000 years, a science exploratorium for children, 8 academic research centres, temporary and permanent exhibitions, and a conference and dialogue centre. The BA also hosts regional and international networks, such as the Anna Lindh Foundation.

Media

The media are subject to Law N° 38 (1992) and the control of the religious establishment. Al-Azhar has the final say in any Islam-related matter in audio-visual works.

Broadcasting

In the early 1970s the Egyptian Radio and Television Union (ERTU) was established under the supervision of the Ministry of Information to operate the state-owned radio and TV stations. The Union is responsible for the development, planning and implementation of media policies. Law N° 13 (1979) requires, for example, that the Union promotes the socialist democratic regime, national interests, the cultural, religious and ethical values and traditions of the Egyptian people, safeguard the freedom of individuals, address all social categories, preserve family cohesion, reserve time for political parties, and relate to the demands and daily concerns of citizens.

TV programmes are the foremost public cultural tool. According to many studies, they are the main cultural tool used by young people (90.1%), followed by radio (75.9%) and

30 See also the subsection "Short historical outline of national cultural policy".

magazines (48.5%).[31] Egypt has 8 state-owned TV channels: 2 central channels and 6 channels for the governates. They broadcast "over the air". In addition, there are several satellite channels, also owned, operated and supervised by the state. After the launch of Nile Sat (1998), channels 1, 2, 3, 5 and 8 began broadcasting to extend coverage and reach the areas previously without reception, owing to their geographic location. Specialized satellite channels include Nile Culture, Nile Drama and Nile Comedy.

The first private Egyptian channel was Dream TV (2001). The channel is owned by an Egyptian businessman. More channels are owned by businessmen, such as Al Balad, OTV, Cairo, Al Naas etc. They broadcast drama series, news, programmes in the fields of history and archaeology/antiquities, talk shows and sports. These and other satellite channels attract a large audience at the expense of state TV, which needs modernizing and lacks vitality. El-Mehwer TV is a public-private enterprise, partly owned by the government-operated Egyptian Radio and Television Union and partly by a private owner.

The radio network system consists of 9 networks: General Programme, the Arab Voice, Middle East, Holy Quran, Guided Radios, Youth and Sport, Regional Radio, Cultural Network and Specialized Radios.

Press
The publication of the first newspaper in Egypt dates back to the late 18th century. The publication of newspapers requires a license from the Supreme Press Council. The Egyptian constitution asserts the freedom of expression, press, literary, artistic and cultural creativity, and scientific research.[32] The chapter (comprising 6 articles) titled "Press Authority" is devoted to press authority, autonomy, supervision and banning seizure, the freedom of publishing and journalists' right to access information.[33] Egypt has signed the *International Covenant on Civil and Political Rights* (1982), but as a result of legal restrictions and supervision by the Supreme Press Council, the Covenant has never been fully implemented.

31 Farouq.

32 In articles 47, 48, 49.

33 These run from article 206 to article 211.

The arts

National and international festivals

In Egypt many government-related cultural activities are presented in festivals, often in the field of film or the performing arts. The 14 organizations affiliated to The Cultural Development Fund (1989),[34] for example, are responsible for organizing festivals such as the *National Festival for Cinema*, *Cairo International Festival for Children*, *Cairo International Festival for Experimental Theatre*, in addition to the *Aswan International Sculpture Symposium*, the *Egyptian International Graphics Triennial*, and the *Alexandria Biennial for the Mediterranean Countries* (1955 as Biennial for the Arts of Mediterranean Countries). The Cultural Development Fund supports cultural activities. The main financial resources of this Fund come from the Supreme Council for Antiquities, in addition to revenues generated from selling books and films produced by the Supreme Council for Culture.[35] The Cairo Opera House organizes the *Arab Music Festival*. The *Ismailia International Folklore Arts Festival* is organized by the city of Ismailia.

Just as the government sector, the independent sector also focuses on film and the performing arts, such as the *Cairo Refugee Film Festival* (2009) which aims to raise awareness for refugees fleeing conflicts in Africa, Asia and the Middle East. The festival is organized in collaboration with the Centre for Migration and Refugee Studies (CMRS) at the American University in Cairo, the non-profit NGO Egyptian Foundation for Refugee Rights (EFRR, 2008), St. Andrew's Refugee Services and the independent Tadamon-Egypt Refugee Multicultural Council. *The Creative Forum for Independent Theatre Groups* (2003, Alexandria), organized by the Bibliotheca Alexandrina[36] and the International Association for Creation and Training (I-act),[37] is a kind of anti-festival, where there is no place for formalities, just artistic expression.

Visual arts, design and photography

Egypt has 2 syndicates for plastic and applied artists whose members are required to be graduates of the faculties of fine arts or applied arts which exist in major universities. The Faculty of Applied Arts in Cairo consists of the departments of decoration, photography, printing, textiles, and publicity and advertising.

34 Established by virtue of Presidential Decree N° 430.

35 See the subsection "Ministry of Culture".

36 See the subsection "Libraries and archives".

37 See the subsection "Performing arts".

Poster *Cairo International Film Festival*, 2009

Private galleries have provided the momentum and space for innovation in Cairo's art scene, which is dominated by state-run galleries. Most of the funding for art comes from the Ministry of Culture, but the state sector tends to favour traditionalism in artistic styles. This is evident in the contrast between the larger state-run art festivals and the smaller *Al-Nitaq*.[38]

Architecture

Under the direction of architects, designers and artists, *Medina Magazine* (1998) features architecture that has been designed and created in Egypt. The magazine is published in Arabic and English. *Medina* also organizes annual design competitions for students and professionals, and supports symposiums and art projects. The National Organ for Civilization Coordination (2001)[39] was established to improve the visual quality of the exteriors of buildings and architectural and archaeological spaces,

38 See the subsection "The independent sector".

39 It was established by Presidential Decree N° 37 and entered into force in 2004.

and maintain the original architectural pattern of existing buildings. Egypt has no legislation which relates architecture to its environment or makes construction regulations obligatory; in practice these regulations are ignored. Criticism of architecture is lacking. Architecture is subject to the Intellectual Property Protection Law (2002), but laws that prohibit the demolition of buildings with an artistic or historic-architectural value – particularly ancient buildings[40] – are not enforced.

Film and multimedia

The film industry is one of the most profitable cultural industries. During the last few years, the industry saw some increase in demand as a result of indirect taxes on tickets being lifted, which increased profits for producers, distributors and cinemas. It was the beginning of broad investment in cinemas. Their number increased, they started operating in the summer, e.g. film screenings in summer camps and military theatres. The Egyptian film infrastructure expanded; there are 44 studios, over 60% of which are in the hands of Media Production City. External distributors disappeared, and satellite channels took over their role. Films were sold to satellite channels, particularly encrypted films, for millions of pounds before their release. This meant guaranteed profits for producers who received only 50% of theatre revenues. The increase in revenue was accompanied by an increase in expenses. While revenues saw a 28% increase, the cost of producing a film multiplied fivefold in recent years. SEMAT emerged as a host for independent cinema.

The sector allows a vertical monopoly (production, internal and external distribution, and advertising), and a screening monopoly in cinemas. The alliance of El Nasr/Mohammad Hasan Ramzy/Internal Distribution and Oscar/Wael Abdallah/Advertising and Diamond/Hisham Abdel Khaleq/External Distribution is one of the most important monopolist coalitions in the field. This coalition achieved 46% of the Egyptian market revenue in 2005. The Arab Company, under the chairmanship of Esaad Younes, achieved 33% of that year's revenue, bringing the combined income of both companies to 139 million Egyptian pounds in 2005, an 80% share of the revenue realized that year.

The Egyptian film industry is subject to censorship by a number of authorities.[41] In 1994, a fatwa came out concerning Islamic issues referring to *the protection of general order, decency, and higher interests of the State.* In 2002, the Minister

40 Antiquities Law N° 117, 1983.

41 Law N° 38, 1992, amending Law N° 430, 1955.

of Justice decided to empower some officials of the Islamic Research Academy with legal rights of seizure. In addition the Egyptian Censorship Board authorizes screenplays for films and series.

Performing arts (music, dance and theatre)
The music profession syndicate includes composers, musicians, intermediary organizations, conductors and music historians. The Acting Syndicate includes film, stage and broadcasting actors, directors, cultural managers, make-up artists, decor designers, theatre technicians, theatrical clothes designers, folklore artists, ballet dancers, puppeteers, and the like. The syndicates are required to preserve the heritage of the respective arts and develop them further, as well as dealing with related issues and developing curricula for all stages of education.[42]

The Cairo Opera House (1988) replaced the 19th-century Opera House which burned down in 1971. It presents and promotes performing companies affiliated to this National Cultural Centre: the Cairo Symphony Orchestra, Cairo Opera Company, Cairo Opera Choir, Arabic Music Ensemble, National Arabic Music Ensemble, the Cairo Opera Children's Choir and Cairo Ballet Company. Special programmes and training classes exist for young talented performers in all the artistic fields. The Cairo Opera House, or National Cultural Centre, is part of the Ministry of Culture and organizes a number of festivals[43] and dedicates special attention to the visual arts. It also has a museum for modern art and a music library.

A few of the independent organizations are Rawabet Space for Performing, an independent venue for presenting independent performing arts, including bands, and Imad Eddin Studio,[44] a low-priced rehearsal space for independent groups. The Studio offers professional dancing and acting workshops as well. I-act (International Association for Creation and Training) is a non-profit organization in the field of theatre-related arts seeking to revive the Mediterranean culture.

The Young Arabic Theatre Fund (YATF) supports young artists living and working in the Arabic-speaking countries by launching cultural spaces in the region and by support for production and touring. YATF stages its own bi-annual festival *Meeting Points.*

42 Law N° 35, 1978.

43 See also the subsection "National and international festivals".

44 See the subsection "Private funding".

Amateur art/folk and traditional arts

The General Organization for Culture Palaces (GOCP, 1989) seeks to raise the cultural level and awareness in a number of cultural fields. The Organization's activities include literary clubs which try to develop tools for the talented. There are poetry salons to introduce village poets in Cairo. Competitions and visual and popular craft fairs are held. Attention is paid to cinematic culture and there is a special Palace for cinematic culture. There are 2 levels of music ensembles – central troupes, and provincial and local troupes –and 3 levels of theatre troupes – Culture Palace and Culture House troupes, theatre clubs troupes, plus a troupe in Cairo – and folklore troupes. The Egyptian Folklore Atlas helps to explore the cultural stages Egypt underwent as a foundation for a vision of Egypt's civilization and its constituents. There are activities for children, publications, Palaces specialized in one cultural field, and financial support for cultural societies. Festivals, seminars and joint fairs are held. Libraries are provided with the necessary scientific and literary resources. Work is done to eliminate illiteracy, Arab events are attended and training is provided for amateurs and professionals.

Palaces and associations	2007	2008	Comments
Number of Culture Palaces and Houses	439	428	Decrease of 2.5%
Number of employees in the Culture Palaces and Houses	7887	7910	Increase of 0.3 %
Number of cultural activities (conferences, concerts, theatre, cinema, folklore, fine arts)	49405	47356	Decrease of 4.1%
Audience	4,047,000	4,017,000	Decrease of 0.7%
Number of cultural associations	166	165	Decrease of 0.6%
Number of employees in the cultural associations	2675	3233	Increase of 20.9%
Number of activities in the cultural associations	3480	3643	Increase of 4.7%
Audience numbers	294,000	238,000	Decrease of 19.%

Table 3: *Number of Culture Palaces, Culture Houses and cultural associations, 2007-2008*
Source: http://www.capmas.gov.eg/nashrat6.htm

Culture Palaces exist in every governorate capital; Cultural Houses, which are smaller in size, are present in all cities and play the same role. They offer similar services to a drama or folklore club. Culture Houses specializing in a particular handicraft carry the name of the handicraft. The British Council provides artistic activities for people with disabilities.

Handicrafts include textiles and tents, inscribed ceramic and metals, kilims and rugs, silver and gold jewellery, furniture, folkware and ornamented linens and silk. They constitute a vital and developing popular heritage. There are approximately 2050 industrial ateliers working in these fields, which are considered to be vocational training centres, providing job opportunities for more than 32,000 people. Handicraft centres can be divided into centres affiliated to the Ministry of Culture and private workshops.

Antiquity dealers are currently required to obtain licenses from the MOC to open antiquity shops. The Supreme Council for Antiquities is entitled to grant licenses for selling antiquity models. The aim of these licenses is to protect traditional handicrafts from fake foreign products and produce items according to specific technical specifications set by archaeologists.

The private workshops specialize in making and selling pottery products or manually woven carpets. Some civil society organizations and international agencies support the country's handicrafts, such as the Anglican Society and Society of Jesus.

Education in the arts

Art education
Most arts educational courses are short term and provided by, for instance, the cinema school in Galal Studio, the Opera House's Skill Development Centre, which organizes activities like ballet for children and singing for adults, or the Jesuit Centre in Cairo, Alexandria and Al-Minia, which offers various cultural activities and training workshops. Long-term training courses are provided by the Emad Eddin Studio (2005)[45] in different art forms. These courses have resulted in the emergence of the *there is still a rest* dramatic festival. Another festival in this field is the *Festival for Youth Creators*, arranged by the French cultural centre. Top-ranking participants are given the chance to attend the *Avignon Festival*.

Vocational/professional training
Most major universities include a Faculty of Fine or Applied Arts, within the Faculty of Arts or Theatre and Drama. There is also a large number of Faculties of Art Education and Specific Education in visual arts and music. The Academy of Arts is a higher educational institute (1959, Cairo) established by the Ministry of Culture. It comprises 7 art schools:

45 See also the subsection "Private funding".

- the Higher Institute for Criticism: students graduate to become art critics who usually review artistic festivals. The academy awards the scientific degrees of bachelor, master and PhD;
- the Higher Cinema Institute (1959): aims for students to graduate to become film actors and to participate in the developing film industry;
- the Higher Institute for Arab Music (1929): students graduate to become specialists in Arab music. The Institute has 2 performing groups: the Umm Kulthum Band for Arab Music and the Religious Recitation Band;
- the Higher Conservatory Institute, or the Cairo Conservatoire (1959): students graduate to become musicians. Students of the institute participate in many festivals and celebrations;
- the Higher Institute for Ballet (1959): students graduate to become ballerinas able to develop Egyptian ballet at a high artistic level;
- the Higher Institute for Theatrical Arts (1944): students graduate to become professional actors, directors, critics and theatre decoration artists. Six specializations are offered, namely criticism, dramatic arts, acting, decor, make-up, and integrated artist and criticism;
- the Higher Institute for Folk Arts (1981): students graduate to become specialists in the popular folk arts with a view to protecting and recording the folk tradition.

The Higher Institute for Cinema attracts the most students (BA 326, Diploma 48, MA 2 and PhD 4), followed by the Higher Institute for Theatrical Arts (BA 319, Diploma 36, MA 5 and PhD 1) and the Conservatoire (Pre-BA (1-4 years) 276, BA 104, Diploma 40, MA 1 and PhD 1).

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JORDAN

by Nawal Ali and Samah Hijawi

A socio-historical outline

Geography and population basics

Jordan, officially the Hashemite Kingdom of Jordan, is a
constitutional monarchy in the Middle East, bordering Syria[1]
in the North, Saudi Arabia in the East, Iraq in the South and
Palestine[2] and Israel in the West. Jordan has access to the Red Sea
via the port city of Aqaba. Amman is the capital and largest city.
Other major cities are Irbid, Jarash and Zarqa in the North, and
Aqaba, Karak and Madaba in the South.

Jordan has an estimated population of 6.4 million (2010) and
covers an area of 92,300 km². The population is 98% Arab, 1%
Circassian and 1% Armenian. It is estimated that the majority,
92%, is Sunni Muslim, 6% Christian (mostly Greek Orthodox)
and 2% other (several small Shia Muslim and Druze groups)
(2001). Jordan shelters approximately 2.6 million refugees (1.9
million registered refugees from Palestine and circa 700,000
from Iraq, 2009), as well as about 160,000 internally displaced
persons (2007).

Language

The official language is Arabic. English is widely understood
by the upper and middle classes and is used in commerce,
government, universities and medicine.

History

The Kingdom of Petra, an independent and wealthy area which
controlled several trade routes, was one of the early roots of

1 For more information, see the cultural policy profile of Syria, by Reem Al Khatib and
Rana Yazaji.

2 For more information, see the cultural policy profile of Palestine, by Fatin Farhat.

Jordan, until it was absorbed by the Persian Empire and later the
Roman Empire. Several kingdoms mentioned in the Bible, such
as the kingdoms of Ammon, Moab, Judah, and the Maccabees,
were located in what is now called Jordan. Before it became part
of the Ottoman Empire in 1516, it had been part of the Islamic
Empire and was ruled by the Mongols, the Ayyubids and the
Mamluks. Except for the Western part, which formed part of the
Crusader Kingdom of Jerusalem for a short while, Jordan has been
under the continuous influence of Muslim and Arab cultures
since the 7th century. Following World War I and the collapse of
the Ottoman Empire, the country was put under British mandate
in the early 1920s. It gained independence in 1946. The monarchy
is based on the constitution of 1952. The current king, who is also
head of state, chief executive and commander-in-chief of the
armed forces, is Abdullah II. His father and predecessor was King
Hussein (1935-1999). The King exercises his executive authority
through the prime minister and the Council of Ministers, or
cabinet. Parliamentary elections were held in November 2007
and independent pro-government candidates won the vast

majority of seats. In November 2009, King Abdullah exercised his constitutional authority to dissolve parliament and called new elections. The following month he dismissed the government and appointed a new prime minister and cabinet. The King instructed the new government to conduct elections before the end of 2010 and institute economic and political reforms.

Jordan is seen as a modern Arab nation; its culture is based on a tribal system with traditional attributes and values. It has a pro-Western regime, with close relations to all parts of the world.

Organization of public administration

Ministry of Culture
At a national level, the administrative functions of the cultural sector are carried out by the Ministry of Culture (MOC). According to Article 4 of the Culture Act, the Ministry of Culture is responsible for drawing up the cultural policies and directing their implementation in the various cultural fields, in line with the policy of the Kingdom and the national interest.

Interministerial or intergovernmental and intersectoral cooperation
The cultural strategy in Jordan is based on partnerships between the Ministries of Education (art education), Higher Education and Scientific Research, Information (the media), Tourism and Antiquities (cultural heritage and tourism), Municipal Affairs, the Higher Council for Youth (heritage and contemporary culture, including history and religion), Awqaf and Islamic Affairs, and other cultural actors.

Cooperation between government tiers
The Ministry of Culture maintains a hierarchal management system of all activities and funds as well as the administration of the cultural centres around the country. Cultural organizations registered at the Ministry of Culture are monitored by ministerial representatives. A person is appointed who attends board meetings and a financial report has to be submitted to the Ministry at the end of the year. These registered organizations are free to source their own funds but all funding has to be submitted to the cabinet or Prime Minister for approval.[3]

Urban/regional dynamics
Jordan has 12 governates. For the establishment of cultural centres in the governates and remote areas, the Ministry of Culture

3 Khamis (1998); www.kinghussein.gov.jo/constitution

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Ministry of culture ── General Secretary ── Assistant General Secretary for Cultural and Artistic Affairs ── Directorate of Art and Cultural Agencies and Festivals
                                                                                                              Directorate of Studies & Publishing
                                                                                                              Directorate of Theatre & Arts
                                                                                                              Directorate of Art Design Unit
                      Royal Cultural Centre
                      National Libary
                                          Assistant General Secretary for Legal Affairs ── Department of Financial Affairs
                                                                                            Department of Administrative Affairs
                                          Directorate of Wasfi Al-Tall House
                                          Directorate of Public Relations & Information Unit
                                          Directorate of Policies & Government Performance Development Unit
                                          Directorate of Information and Documentation Unit
                                          Child Culture Directorate
                                          Directorate of Communication, Promotion and Cultural Exchange
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Figure 1: Organization of the Ministry of Culture

encourages cooperation with the Royal Cultural Centre, the King Abdullah II Ibn Al Hussein Centre, the Princess Selma Centre for Children, the Palace of Culture and other cultural centres in the main cities like Amman, Karak and Zarqa. The capital Amman allocates 1 million dinars on an annual basis to support the cultural infrastructure, festivals, forums, bands and other cultural initiatives.

Public and private funding of culture

There are 3 main supporters of culture in Jordan: Royal organizations, the Ministry of Culture and the Municipality of Greater Amman, in addition to the agencies emanating from the ministry and municipalities.

Public funding
The Ministry of Culture supports the arts in the different cultural fields. Project proposals are submitted to the MOC and selection is based on the recommendations of an 'undeclared jury', chosen on the basis of personal relations or the good connections of certain artists with the ministry, instead of being elected by the Ministry of Culture. Depending on the jury's feedback, the project is granted full or partial funding. This process is an attempt to maintain fairness in the selection process and avoid 'wasta', a phenomenon similar to intermediaries, which are widely used in all day-to-day work in Jordan. If the composition of the jury is one-sided, and/or there is an apparent lack of transparent selection criteria, this influences the interpretation, definition and acceptance of the arts, and leads to a biased assessment. The chances of artists and cultural operators outside this circle receiving MOC funding, are slim in such a situation.

Information about cultural expenditure and a breakdown of the figures are not easily available.

Ministry	2007	2008	2009 expected	Total per Ministry
Culture	1,850	7,260	7,260	16,370
Education	55,547	91,150	81,150	227,847
Higher Education and Scientific Research	6,640	7,360	9,680	23,680
Youth	9,420	4,370	4,270	18,060
Total per year	73,457	110,140	102,360	285,957

Table 1: *Breakdown of expenditure by ministries involved in culture 2007-2009 (exchange rate 1 Jordanian dinar = 1.412 US dollars)*
Source: Ministry of Planning and International Relations (2007).

The Ministry of Education has the largest budget and specific budgets are allocated for culture, which in this context is used for issues referring to nationalism and loyalty to the state, not to the visual arts, music, theatre, etc. The separate budget under clause no. 5 is reserved for the "Development of national confidence for students in the Kingdom, to strengthen their identity as a Jordanian, an Arab, a Muslim, and a human being".

Ministry of Culture	2007	2008	2009 expected	total by programme
Council for Arts and Culture	0	50	50	100
Fund for Support of the Arts	0	0	0	0
Capacity building	0	15	15	30
Digitizing information of the Ministry	25	25	25	75
Cultural development through t the Interne	–	10	10	20
Infrastructure and buildings	1,230	5,000	5,000	11,230
Dept of the Martyr Wasfi Attal	100	50	50	200
Art activities (exhibitions, art centres, festivals etc.)	285	2,050	2,050	4,385
Archive of Jordanian documents	150	0	0	150
Communication and community culture	40	40	40	120
National programme for development of communication	20	20	20	60
Total by year	1,825	7,160	7,160	16,145

Table 2: *Breakdown of public expenditure on the Ministry of Culture programmes 2007-2009 (in thousands of Jordanian dinars)*

Private funding
As a result of the meeting between King Abdullah II and a number of Jordanian intellectuals in 2007, the King Abdullah House for Culture was established and the idea for a Culture Support Fund was launched by virtue of a Royal initiative. The new King Abdullah II House of Culture & Art will be built by Zaha Hadid Architects. The project consists of a performing arts and cultural centre with a 1600-seat concert/theatre/opera hall, a 400-seat theatre, an educational centre, rehearsal rooms and galleries. The Royal Courts directly support a special fund for artists.

Some private sector organizations, such as the Jordanian Civil Bank, Cairo Amman Bank, Orange Telecom Company, Zain Telecom Company, the Unique Media Group and *Al-Ghad Daily* support cultural events and activities, often as part of their propaganda and public relations.

National and international cultural policies and cross-sectoral policy themes

Short historical outline of national cultural policy

In 1977 the culture ministry was established as the Ministry of Culture and Youth. Its main concern was publicizing Jordanian culture and heritage and organizing activities such as seminars and festivals. In 1990 the National Charter was issued, maintaining that the Jordan national culture belongs to Islamic Arabic culture in ideology, art and creativity. The guidelines that followed were to form the foundation of all cultural and development plans, and included adhering to the Arabic language, protecting and popularizing national cultural heritage through libraries, information centres, theatres, exhibitions and museums. It also stressed the rights of Jordanian writers, intellectuals and artists to be open to various cultures, and their intellectual rights and copyrights; if necessary legislation was to be updated. As a result there was temporary prosperity in all cultural fields. Due to confusion in the government's attitude towards culture in general, the ministry was closed in 2003 for a year. In 2007 King Abdullah II met with intellectuals to develop plans for the changing circumstances, which were hindering cultural work. The *National Agenda for 2005-2010* for education, higher education and creativity mentions the creation of the Jordan City of Culture and

Film set of *Battle for Haditha*, dir. by Nick Bloomfield, 2007. Photo: The Royal Film Commission

the allocation of one million dinar annually for each city holding the title. It also mentions the mobile children's library and Jordan family library project through which cheaper versions of books can be produced to encourage Jordanian families to establish their own libraries. The budget of cultural bodies supporting these initiatives was raised from 130,000 to 600,000 dinar (183,228 to 845,666 US dollars) and the budget for publications and supporting books was raised 300% compared to the 2006 budget.

National cultural policy objectives
The concept of culture includes both religion, beliefs, customs, traditions, conventions, laws, language, literature and the arts as the creations of man (technological progress).
The main objectives are:
- to boost the national identity of Jordan by launching projects that consider cultural and artistic creativity as a keystone to disseminate a conscious, responsible and inclusive culture;
- to develop the infrastructure of the culture and art sector in all fields by striking a balance between the governmental sector, civil institutions and the private sector;
- to develop and update the institutional structure of the Ministry of Culture to be consistent with the Royal vision and with the government reform programme, and develop the Ministry's Human Resources (HR).

The secondary objectives are:
- to restructure the Ministry of Culture in order to guarantee sufficient autonomy to reduce the current level of centralization;
- to restore the directorates of culture in all governorates, starting with the directorates at regional level, and provide the necessary infrastructure;
- to decentralize by giving the directorates of culture at regional and municipal levels more jurisdiction with regard to planning and managing cultural activities and providing the necessary HR training;
- to create a fund to support culture with contributions from the public and private sectors;
- to institutionalize the support provided to the various cultural organizations and activities;
- to boost Jordan's role in the Arab and international cultural movement and achieve a Jordanian presence in the cultural and artistic activities at Arab and international levels;
- to support cultural tourism in Jordan by staging annual festivals;
- to market the Jordanian cultural product overseas;
- to promote investment in the cultural sector.

Main cultural policy issues and priorities

The meeting of King Abdullah II with intellectuals in 2007 resulted in a list of priorities, including the establishment of a cultural fund for the support of a cultural movement for publishing, creativity, raising the level of the cultural service, preserving and maintaining historical relics and monuments, establishing museums and protecting and restoring ancient manuscripts and the allocation of 10 million dinars to contribute to this development. The fund also seeks to grant creativity awards and provide employment opportunities for intellectuals and creative artists.

Cultural policy model

According to cultural policy and management expert Milena Dragićević Šešić,[4] the cultural policy model in Jordan is a *mécénat* or patronage model, which may be considered to be the most lucid model in all Arab kingdoms and emirates in Mashreq.[5] The *mécénat* model managed to achieve support for culture and cultural activities. In many cases the Royal family assumed a direct role in fostering and establishing cultural institutions, such as the Royal Film Commission, by establishing a number of museums and organizing important cultural events, such as the Jordanian Song Festival.[6]

International cultural policy and cooperation

Jordan's policy is to be a link between the region and the world, but strategic planning is lacking in this context. The Ministry of Planning, through the Directorate of International Cooperation, supervises the completion of agreements and provides the funding for programmes and projects, in cooperation with other countries and sponsors. Jordan has numerous cultural and bilateral agreements[7] with Arab and friendly countries, but also with the European Union concerning the European Neighbourhood Policy, and the European Association (2002).

The most important foreign cultural centres are the French Cultural Centre, the American Cultural Centre, the Italian Cultural Centre, the Turkish Cultural Centre, the Goethe Institute, the British Council, the Spanish Cultural Centre and the Russian Cultural Centre.

4 Milena Dragićević Šešić is the Director of the UNESCO Chair in Cultural Policy and Management at the University of Arts Belgrade, and Professor of Cultural Policy and Cultural Management, Cultural Studies and Media Studies of the Faculty of Dramatic Arts.

5 Mashreq or Mashriq refers to the region of Arabic-speaking countries East of Egypt and North of the Arabian Peninsula.

6 Paper presented at a workshop conducted by Culture Resource (Al Mawred Al Thaqafy) in Beirut in 2009, entitled "Cultural Continuity" by Milena Dragićević Šešić.

7 Jordan has 47 bilateral agreements.

Film set of *Transformers: Revenge of the Fallen*, dir. by Michael Bay, 2009.
Photo: George David

Copyright and other legal provisions in the cultural field
Starting with the National Charter, culture is mentioned
everywhere within the framework of an Arab and Islamic
identity, with the Arabic language as an important part of culture.
The laws that govern the cultural field are mainly implemented
by the Ministries of Culture, Education, and Youth.

In theory, the law also protects the rights of authors, i.e. writers
and creative and performing artists. In practice, this rule is rarely
implemented. Several clauses are too open and vague, leaving much
to personal interpretation. The rights of authors and the protection
of artistic work are regulated by different laws:

- the Copyright Protection Office exercises the powers of
  judicial police officers in the implementation of the provisions
  of the law. They have the power to inspect, seize, and destroy
  pirated copies, and to close down the business responsible
  for the infringement. Unfortunately, infringement happens
  at many levels. Pirated copies of films, music and computer
  software can be bought in shops on every main street in the
  country;
- the penalty for copyright infringement has been raised to a
  minimum of 3 months imprisonment or a fine, ranging from
  1,000 to 3,000 dinars (1,400 to 4,200 US dollars), or both
  penalties. The profit margins are high enough, though, to
  afford paying a penalty sometimes;
- the financial rights of authors have been extended to a period of
  50 years after death or the death of the last surviving co-author;

- if the copyright of a work of art has not been registered, this will not negate the rights of the copyright holder of such a work;
- a performing artist is granted the right to prohibit third parties from recording his or her live performance or reproduction of such a recording by any means, if his or her consent has not been given;
- the rights of performers and producers of phonograms are protected for 50 years;
- radio and television broadcasts are protected for 20 years;
- collections of literary or artistic works, such as encyclopaedias, anthologies and data compilations, whether in machine-readable or other form, are protected;
- software is protected under a specific law protecting computer programmes, whether in source or object code.

Cultural industries

The Ministry of Culture is undertaking 2 projects to support the cultural industries, namely the Development of Cultural Industries and Communication and Cultural Promotion. The Royal Film Commission (RFC, 2003, Amman) has a mandate to develop and market the Jordanian audio-visual industry through advancements of human, technological and financial capacities.[8]

Cultural diversity (minorities, groups and communities)

The small minorities include the Circassian, Armenian, Kurdish, Chechen and Druze. They maintain their mother tongues and cultures and have their own clubs, events and popular groups. They co-exist in harmony in Jordanian society.

In 2007 municipal elections were held under a system which reserved 20% of seats in all municipal councils for women. Long-term strategies are needed to reduce the gap between the laws and social practices. To this end the National Commission for Women was established. Various civil organizations have adopted cultural awareness programmes that promote equality and equal opportunities between the sexes, such as the International Institute for Women's Solidarity and the Women's Union.

Culture and ICT

In its cultural policy Jordan advocates the use of Internet and modern technology. Most of the government institutions are operating according to this new technology. This is also the case

8 See the subsection "Film and multimedia".

with the civil cultural organizations, writers and artists leagues, and the Artists Association. Social media are widely used. The Greater Amman Municipality has created 16 information technology centres and over 30 branch libraries.

The cultural field in general

Categories of cultural organizations

There are over 280 public cultural institutions in Jordan. They involve all forms of creativity, such as poetry, novels, fine arts, music, theatre, arts criticism, handicrafts and folk music. About 111,000 people are associated with these institutions. The Ministry of Culture subsidizes these institutions on an annual basis with about 300,000 dinars. Besides these governmental institutions there is a number of financially and administratively autonomous organizations in the field of the arts. Examples of such independent organizations are the Royal Film Commission and the Applied Arts Centre.

Other categories of cultural organizations are the cultural NGOs and private organizations. NGOs are regulated by the Ministry of Culture and are not permitted to engage in activities which fall within the purview of other ministries. An example of a private organization is the Abdul Hameed Shoman Foundation (1978), established by the Arab Bank. The Foundation is dedicated to the promotion of knowledge, research and development in the fields of the sciences, the humanities and the arts. An instrument to this end is the Abdul Hameed Shoman Cultural Forum (1986), a platform that hosts events for prominent Arab intellectuals, scientists and innovators. The Foundation publishes and translates the works of Arab intellectuals, poets, and writers, and establishes libraries. Arab and international films can be seen on a weekly basis in the cinema.

Cultural heritage

Archaeology and built heritage

Jordan's cultural heritage is divided into antiquities (movable and immovable from before 1750 AD), which are protected by the Antiquity Law Nº 21 (1988) and its amendment, and urban and architectural heritage, from after 1750 AD, protected by Law Nº 49 (2003), amended in 2005. The latter form of heritage refers structural techniques and their connection with a historically important person or national or religious event.[9]

9 Ha'obsh circa 2003.

Both laws are the responsibility of the Ministry of Tourism and Antiquities.

Jordan has an archaeological history that dates back to the 11th century BC and includes Bronze Age settlements. The lack of registration of the many sites and archaeological artefacts results in many of them being lost in construction work or stolen. Due to the inconvenience and delays that result from reporting archaeological findings to the Department of Antiquities, building constructors often dispose of them quickly and quietly. There is little interest, knowledge or education that acknowledges the importance and relevance of ancient history. Moreover, the Department of Antiquities, which is responsible for documentation, protection and preservation, does not have the resources to manage these sites. Partial or total destruction or mutilation of a site are punished with imprisonment of up to 4 months and/or fine.

A threat to architectural heritage results from the ownership of many older buildings by individuals who choose to demolish them in favour of better investment opportunities. This is especially prevalent in major cities where the price of land has risen in the 21st century.

Museums

Jordan has a few museums. The Jordan Archaeological Museum (1951, situated since 2008 in a traditional house in Amman) houses a collection of antiquities ranging from prehistoric times to the 15th century. The University of Jordan has several small museums on various subjects, including archaeology (1962, antiquities from the Bronze Age to the Islamic period), anthropology, folklore and medicine/biology. The Jordan National Gallery of Fine Arts (1980, Amman), was established by the non-governmental and non-profit organization, the Royal Society for Fine Arts (RSFA, 1979, Amman), and exhibits paintings, sculptures, and ceramics by contemporary Jordanian and Arab artists. There are several museums devoted to Jordan folk heritage, including the Jordan Museum of Popular Tradition (1971, Amman, costumes, embroidery, antique jewellery, domestic utensils and a collection of mosaics from Byzantine churches in Jarash and Madaba), and the Jordan Folklore Museum (1975, Amman, costumes, home furnishings, musical instruments and handicrafts dating back to the 19th century, a Bedouin goat-hair tent, which are all artefacts related to the culture of the desert, the villages and towns/cities).

In 2009 the RSFA launched the Touring Museum project, which aims to increase cultural awareness in the visual arts and to introduce an artistic movement in Jordan and in the Arab

and developing world. It focuses especially on remote areas and is funded by the Ministries of Culture and of Planning and International Cooperation.

Language, books and literature, reading promotion, libraries and archives

Language
The Arabic Language Academy, one of the official institutions, takes care of the unification of terminology and reviving the Arab and Islamic heritage of language, science, literature and arts.

Books and literature
The Jordanian Writers Association (JWA, 1974) is an independent body for Jordanian authors, which stimulates the intellectual and literary movement and aims to broaden and deepen the Jordanian readers' culture, as well as providing conditions to develop creative potential in an atmosphere of freedom. In this context the JWA launched a campaign in 2009 aiming to overturn laws targeting publishers and writers who can be prosecuted under the penal code for material deemed to be seditious. JWA protested against the sentencing of poet Islam Samhan to one year in prison and fining him 10,000 dinars (14,000 US dollars). He was accused of ridiculing Islam by taking sentences from the Holy Quran and not registering his publication at the Jordanian department of printing and publishing. The association also supports writers in the occupied territories, as well as their rights. The writers association regularly organizes a literary competition for all Jordanian writers of 18 years and older, and workshops, seminars, conferences, and evenings of poetry and short stories for members.

During a period of political conflict members of the Jordanian Writers Association, together with other writers, established the Jordanian Writers Union (1987). Their main objective, according to the statement made by the Minister of Culture, Mohammed al-Khatib at the time, was *"to benefit from the health insurance system, social security and housing projects provided by the state to its employees"*. The policies of the Union do not differ significantly from those of the Association.

Reading promotion
The *National Agenda for 2005-2010* mentions the Jordan family library project, which produces cheaper versions of books to encourage Jordanian families to establish their own libraries. In cooperation with the municipalities, the Public Library of the

Abdul Hameed Shoman Foundation supports the establishment of libraries in several governorates,[10] in addition to operating a mobile library that tours the various areas of the Kingdom, in cooperation with the NGO, Haya Cultural Centre (1998). An agreement was drawn up with the Ministry of Culture in 2007 to operate the mobile children's library.

Libraries and archives

Libraries and archives are the responsibility of the Ministry of Youth. The goals of the Directorate of Libraries are to create and manage national libraries, in addition to departments that are responsible for documentation, information and archives, and establishing and maintaining a good management system. The Directorate cooperates with libraries in the regions and internationally.

Libraries are described as places where people can spend their spare time, not as educational tools. They are not related to schools or universities. Due to the poor resources and funding for national libraries, the void was filled by the Abdul Hameed Shoman Public Library (1986). In 2010 the Municipality of Greater Amman is currently in the process of building a new national library.

10 Support is also given to libraries in Palestine in cooperation with the municipalities of the major cities.

Media

While the constitution declares freedom of speech, and intercultural dialogue and democracy are widely promoted, reality suggests otherwise. A report by UNESCO and the International Foundation for Electoral Systems (IFES), published in 2007,[11] outlines the state of the media in Jordan as follows: "In Jordan, the press generally is under the control of the government and supports its interests. The law gives the cabinet the power to reject media licenses. In Jordan it is illegal for non-Jordanians even to invest in the press. The government has no power to close any newspaper or seize its assets without court permission. The application of these laws has been politically motivated, arbitrary and an abuse of power."

The launch of the first independent Jordanian satellite channel ATV failed and many printed materials have been banned since 2004 and there have been prosecutions. The year 2008 saw many journalists in court because of articles critical of the House of Representatives.

Broadcasting

There is an official TV station, an official radio station, an armed forces radio station and a public security radio station. For the youth a variety of FM radio stations is available, as well as satellite channels for music and entertainment programmes. The law on TV and radio merely defines the workflow; the content is controlled by government policy.

Press

According to the law the press can work freely and present information on various subjects, such as information that is of interest to the nation. Objectivity, invasion of privacy and human rights are explicitly mentioned. Official bodies are obliged to provide the necessary information. Journalists have the right not to disclose their sources unless these sources are requested for presentation in court. Licenses are only granted to Jordanians and are also given to political parties and the cabinet, as well as any individual who fulfils the necessary legal and financial requirements.

Subject matter that cannot be published includes negative news regarding the King and the Royal family, the special forces, religions that are recognized by the state, national unity, classified government information, or any information that may disrupt international relations.

11 Assaf and Henderson (2007).

The arts

National and international festivals

Festivals play an important role in cultural life. Examples in the visual arts are the *Meeting Points Festival* for contemporary arts (organized by the Young Arab Theatre Fund together with Makan). The *European Film Festival* and the *Jordan Festival for Short films and Video*. Festivals in the performing arts include the *Jordan Festival*, the *Fawanees Theatre Festival*, the *Contemporary Dance Festival* (in collaboration with regional partners in Syria, Lebanon and Palestine, initiated and managed by the Haya Cultural Centre) and the *Fête de la Musique*, an annual worldwide French festival.

Visual arts, design and photography

Darat al Funun (1993, Amman), under the umbrella of the Khalid Shoman Foundation, is a prominent civil organization. It was founded by banker Khalid Shoman and painter Suha Shoman to create a centre for art information in the Arab world and intercultural dialogue. Darat al Funun therefore produces publications on the visual arts, has a library of Arabic and English publications on the visual arts from the Arab countries and around the world, and a research and video library. While the focus is on the visual arts, Darat al Funun strives to be "a haven for all the arts". Artists are invited to work over an extended period of time, which generates creative and instructional encounters. The Summer Academy endeavours to discover young talent in the Arab world. Studios and workshops can be used free of charge by local and residential artists in the fields of painting, printmaking, sculpture and other art forms. Artists who use these facilities can also benefit from training opportunities. There are 4 exhibition halls and auditoria for concerts, theatrical performances and readings. There is a permanent exhibition of the private collection of Khalid Shoman, a unique undertaking in the Arab world.

Makan (2003, Amman) is a private initiative which offers an alternative space for contemporary art. Makan cooperates with artists and works towards creating links between the local art scene and the region as well as on an international level. It is building a network of artists, art operators and facilities. Makan's events focus on social issues and taking art into the public sphere, and include exhibitions, performances, film screenings and music. Its projects include artist exchanges and a residency programme, organizing and participating in local and international workshops, as well as providing studio space for artists.

The visual artists are represented by the Artists Association (1997), an independent body which is registered at the Ministry of Culture. Its members must have the necessary educational qualifications and they are accepted through an application procedure. The association is responsible for the dissemination of visual arts locally and internationally, and is the filter through which any official invitations are extended to artists. The Artists Association contributes to seminars, conferences, exhibitions, festivals, studies and research in artistic and cultural fields both nationally and internationally. It tries to provide cultural, social and health services for members and their families, as well as establishing a pension fund for members, a difficult undertaking.

The Jordanian Visual Artists Association supports potential young artists and holds educational painting workshops and annual competitions. It organizes cultural visits to document the important archaeological sites in Jordan. Paintings are made of the tourist environment as part of marketing tourism in Jordan.

Architecture
The Centre for the Study of Architecture in the Arab Region (CSAAR, Amman) is a non-governmental, non-profit organization dedicated to promoting and encouraging the study, understanding and evaluation of the key issues of architecture in the Arab region. To this end CSAAR organizes and supports study, teaching, conferences, exhibitions and publications. It also serves as a clearinghouse for information and resources in this field.

Film and multimedia
Since the beginning of the 21st century, efforts have been made to re-energize the Jordanian film scene. One of the initiatives is the Amman Cooperative for Films (2002, Amman) run by a group of young directors, who aim to nurture talent and encourage the production and marketing of independent cinema. It accordingly offers training and opportunities for experimentation and exchange within the framework of a specialized cultural programme, and uses digital cameras and various editing, audio and visual effects software.[12]

The Jordanian Royal Film Commission (RFC, 2003, Amman) was established by Law Nº 27 and approved by Law Nº 22 (2008) to develop a globally competitive film industry in Jordan. It is a financially and administratively autonomous Jordanian government organization, under the mandate of the Ministry of Culture, and

12 Younis.

Renders of The King Abdullah II House for Culture and Art, designed by Zaha Hadid and Patrik Schumacher of Zaha Hadid Architects. © Courtesy Zaha Hadid Architects

run by a board of commissioners chaired by Prince Ali bin Al-Hussein. The activities of the independent RFC include film making/production, TV, radio and advertising production, photography, cartoons and animation, and games and gaming. The RFC is working on capacity building in the audio-visual and multimedia industry, for example, through the *Filmmakers' Development Programme*. This programme offers training for beginners and semi-professionals. The RFC lends filming equipment, provides internships and networking opportunities with other filmmakers, participates in festivals, provides guidance and has contacts with production companies. It is also responsible for marketing Jordan as a location for filming and hence the facilitation of film productions, including permits for filming and bringing equipment into the country. The year 2009 saw the inauguration of the Film House, which operates under the RFC, and focuses on capacity building and the promotion and strengthening of an audio-visual culture. In 2005 the RFC launched *Rawi* (storyteller), a screenplay development lab, in consultation with the Sundance Institute (USA). Independent Arab screenwriters (RFC fellows) are offered the chance to develop their work under the guidance of internationally acclaimed screenwriters from all over the world (creative advisors).

Greyscale Films (2006, Amman) provides production services for young filmmakers and actors with creative film ideas. In 2009 Greyscale launched the web television project *Aramram*, the first Arab television broadcast on the Internet, with daily short films that challenge the limitations and constraints of mainstream media in the Arab world.[13]

Arts Circle holds video art workshops and regularly screens video works and programmes of local, Arab and international films.

Since there is no law requiring professionals to apply for membership of a professional body or to register to work in the field, professionals in this field are allowed more freedom than other artists in Jordan.

Performing arts (music, dance and theatre)
The National Centre for Culture and Performing Arts (PAC, 1986) is one of the King Hussein Foundation (KHF) institutions, an internationally recognized organization that promotes social development, human rights, cross-cultural understanding and tolerance by facilitating participation in the performing arts. PAC coordinates a variety of activities and educational programmes.

13 Younis.

It hosts the annual International Arab Children's Congress (IACC) which brings together young people from all over the world for one week of travelling and learning, to discuss and debate contemporary issues and the challenges they face, and to appreciate more fully the cultural diversity among nations. PAC produces television programmes and documentaries for local and international organizations, in addition to short television documentaries and television spots for awareness campaigns. These include a social comedy on human rights and democracy, a play on road safety, and drama documentaries about family planning and women's participation in elections. PAC is also involved in professional dance education[14] and arts education.[15]

Classical and Arabic music is performed in the Royal Cultural Centre (Shmeisani, in Amman), as well as folk dancing and appearances by solo performers.

The Plastic Arts Syndicate is the responsibility of the Ministry of Culture and governs the activities of musicians, singers, composers, actors, dramatists and other professions involved in drama, producers, as well as any other artistic profession approved by the minister. To become a member of the syndicate, the professional must submit an application form for approval by the board. The board holds the right to refuse an applicant. Professionals who are not registered at the Syndicate are considered illegal and are fined if they practise their profession.

The Syndicate's role is to define, spread and encourage the development of the arts, activate the local cultural scene and artists by collaborating with official government bodies, to increase the level of artistic production, contribute to festivals and cultural programmes in Jordan and abroad, guarantee the freedom of the artist, and set up a retirement fund for artists.

Amateur art/folk and traditional arts

Film Clubs, an initiative of the Jordanian Royal Film Commission (RFC), operate in Amman and other cities and towns throughout the country. They screen films and have audio-visual labs which provide equipment for filming and editing free of charge. They attract increasing public interest and are an instrument of capacity building for young people. The RFC and the Princess Basma Youth Resource Centre (JOHUD) signed a Memorandum of Understanding (2007) to establish 3 well-equipped film clubs

14 See the subsection "Vocational/professional training".

15 See the subsection "Art education".

in Sahab, Irbid and Aqaba. These clubs are hosted in the JOHUD centres and are run by local organizations trained by the RFC. As a result of the collaboration between RFC and the NGO Al Ruwad – Jabal Al Natheef for Youth, a film club will be established in Jabel Al Natheef.

There are cultural houses and community cultural clubs throughout the country. These are the responsibility of the respective local municipalities. A range of cultural activities initiated by the municipality, the Ministry of Culture, or sometimes in collaboration with local or international organizations may take place in these centres.

Education in the arts

Art education

Arts are part of the curriculum and lessons are given once a week. Music is informally taught in workshops depending on the availability of a music teacher at the Ministry of Education; the same applies to theatre. The grades achieved cannot be compared to those attained in other subjects and the class stops after the 9th grade. The level of attention given to art classes depends on whether the head of the Department of Activities of the ministry is an artist, musician/dramatist or physical education specialist. Depending on this person's specialization, attention may or may not be given to art classes. The arts are seldom viewed as a field students may consider for a career.

The Jordan Academy of Music (1989, Amman) was founded by a group of private Jordanian citizens and developed, in an agreement with the Ministry of Education, the musical curricula for public schools from the 6th to the 10th elementary grades. The National Music Conservatory (NMC), with support from the Ministry of Education, also produced several educational music manuals and books for teachers and students in public primary schools in Jordan.

The National Centre for Culture and Performing Arts (PAC) established the National Theatre-in-Education Troupe (1989) which produces interactive plays promoting entrepreneurship, healthy lifestyles, human rights, conflict resolution, democracy, peace and improved quality of life. In cooperation with the Ministry of Education, PAC published the first handbook on the use of drama in education at the elementary level, as well as a Culture of Peace activity book in cooperation with UNESCO. The Culture of Peace programme promotes non-violent conflict resolution skills among children and youth through theatre,

puppetry, songs, printed materials and television programmes. The Theatre Arts School for Young People adopted the John F. Kennedy Center for the Performing Arts curriculum and is accredited by the Ministry of Education. This school provides professional training for children and young people in acting, directing, improvisation, creative writing, mime, creative movement, voice and speech, puppetry, and theatre design. PAC also offers training programmes for teachers, educators and performing artists from Jordan and the region.

Vocational/professional training

The Red Sea Institute of Cinematic Arts (RSICA, 2008, Aqaba) is the first and only Master of Fine Arts (MFA) programme in cinematic arts for the Middle East and North Africa (MENA). It is a joint effort of the Royal Film Commission and the University of Southern California, School of Cinematic Arts. Its students are women and men from the MENA. The SAE Institute (Amman),[16] in cooperation with Al Quds College, offers a vocational training diploma, certificate and short course in digital filmmaking, audio-engineering, animation, multimedia, digital journalism and web and graphic design.

The National Music Conservatory (NMC), one of the King Hussein Foundation (KHF) institutions, aims to support talented local musicians and promote music appreciation in Jordan. NMC musicians participate in a global network of international competitions, seminars, workshops and master classes each year in Jordan and abroad. The Amman Symphony Orchestra is one of NMC's initiatives. NMC also pioneered the establishment of a Student Orchestra and other performing groups, including the Faculty Chamber Orchestra, the Arab Music Ensemble, the Choir, Chamber Music Ensemble and the Palestinian String Youth Orchestra (2004). This initiative gives Palestinian youngsters, aged 8-15, from refugee camps in Jordan the opportunity to develop their performing skills and talents. NMC provides music education at college and preparatory levels and cooperates with Yarmouk University on a Bachelor's Degree in Music. An innovative application is the Middle East Institute of Music Therapy and its BA programme in Music Therapy, both the first of their kind in the Arab world. University graduates are trained to become music therapists, using music to treat victims of trauma as a result of armed conflict, bereavement, illness or disability. NMC is a member of the European Association of Conservatories and Music Schools (EAC), and hosts the Arab Academy of Music.

16 One of more than 50 SAE campuses in 22 countries.

The Dance Department of the National Centre for Culture and Performing Arts (PAC) is accredited by the Royal Academy of Dance (RAD, 1920), an international organization for educating and training dance teachers and students. The Dance Department offers training in classical ballet. Students take the annual RAD examinations. PAC is also developing interpretations of Jordanian folkloric dance and integrating traditional and contemporary dance with traditional and classical Arabic music.

The Foundation of Vocational Training, a government organization, operates over 40 training centres around the country. Training courses are offered in the crafts of weaving, pottery, embroidery and sewing, and flower arranging; they qualify people to become professional craftsmen. The activities of the foundation are monitored under Law N° 4369 (1999).

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LEBANON

by Watfa Hamadi and Rita Azar

A socio-historical outline

Geography and population basics Lebanon, officially the Lebanon Republic, is a country in the Middle East, bordering the Mediterranean Sea in the West, Syria[1] in the North and East, and Israel[2] in the South. Beirut is the capital city; other major cities include Anjar, Baalbek, Beiteddine, Byblos, The Cedars, Eshmoun, Sidon, Tripoli, Tyre and Zahle.

Lebanon covers an area of 10,452 km² and has an estimated population of 4.1 million (2010). Of the population 95% are Arab, 4% Armenian and 1% other; and 60% are Muslim (Shia, Sunni, Druze, Isma'ilite, Alawite or Nusayri), 39% Christian (Armenian, Maronite, Melkite, Roman and Syrian Catholic, Armenian, Greek and Syrian Orthodox, Assyrian, Chaldean, Copt and Protestant) and 1% other. The Sunnis live mainly in the coastal towns of Tyre, Sidon and Beirut, the Shi'as are a predominantly rural community in Southern Lebanon and the Northern Beka'a valley, and the Druzes form an ancient community in Central Lebanon. The largest single community of Christians are the Maronite (nearly 30% of the total), who mostly live in the North of Lebanon and Beirut. Lebanon shelters approximately 425,000 registered Palestinian refugees and 40,000 Iraqi refugees (2009).

Language
Arabic is the official language and French the second language. Armenian and Kurdish are spoken by a small percentage of the population, as is Assyrian, Byzantine and other languages. English is also spoken, especially in business circles.

1 For more information, see the cultural policy profile of Syria by Reem Al Khatib and Rana Yazaji.

2 According to the official map of the Lebanon Republic, Lebanon is bordered in the South by Palestine, not Israel.

The map labels, reading:

SYRIA

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Mediterranean Sea

Tripoli
Hermel

The Cedars
Bcharre

Orontes

Jbeil/Byblos   Mashreq

Al Bahharah

Baalbek

Kaslik   Jounieh

Beqaa Valley

Beirut

Broumana
Zahle
Aaley   Rayak
Bhamdoun

Deïr
El Qamar
Anjar

Beiteddine

Litani

Sidon

Rashaya

Nabatieh   Marjayoum

SYRIA

Litani

Tyre

ISRAEL

km   20

LEBANON

— International boundary
--- Internal boundary
■ National capital
○ Town, village
— Road
—•— Railway

History

The earliest evidence of civilization in Lebanon dates back more than 7,000 years. The area first appeared in recorded history around 3,000 BC as a group of coastal cities, separate kingdoms that were inhabited by the Canaanites, whom the Greeks called Phoenicians. (Many Christians still identify themselves as descendents of the ancient Canaanites and prefer to be called Phoenicians, rather than Arabs.) Their maritime culture flourished for nearly 2,500 years (3,000-539 BC). The Phoenicians called the country Lebanon. They were incorporated into the Egyptian Empire, but revolted and subsequently became independent for several centuries, before becoming part of a series of successive empires – the Assyrian, Babylonian, Persian, Macedonian, Roman and Byzantine Empires. In the 7th century AD they were conquered by the Arabs. The Crusaders invaded the country, as did the Mamluks, and in 1516 Lebanon became part of the Ottoman Empire. This rule lasted until the end of World War I when Lebanon was mandated to France by the Allies, after the collapse of the

Ottoman Empire. France – who spoke in this context of a "civilizing mission" – declared the State of Greater Lebanon in 1920. It became the Lebanese Republic in 1926, when the constitution was adopted. Lebanon gained formal independence in 1941 and full independence in 1943 It established a unique political system, known as confessionalism, in which religious communities share power. The system requires the President to be a Maronite Christian, the Speaker of the Parliament a Shiite Muslim, the Prime Minister a Sunni Muslim, and the Deputy Speaker of the Parliament Greek Orthodox.

Between 1943 and 1975, the country experienced a period of relative calm and prosperity, but different views about the identity of Lebanon between Christians and Muslims, combined with disagreement between right and left-wing parties about the Palestinian presence in Lebanon, following the Nakba and the establishment of the state of Israel in 1948, triggered the Lebanese Civil War (1975-1990). Christians believe in Lebanon as a homeland which can freely choose its political direction, whereas Muslims, especially Sunnis, consider Lebanon to be part of the Arab World. After the Civil War,[3] Lebanon enjoyed considerable stability until 2006 when the war between Israel and Hezbollah caused civilian deaths and damage to Lebanon's civil infrastructure. Due to its tightly regulated financial system, Lebanese banks could largely avoid the financial crisis of 2007-2010.

Lebanon constitutes a link between the continents of Africa, Asia and Europe and has through the ages been a crossroads between East and West, in all fields. The cosmopolitan characteristics of Lebanon's religious and sectarian mosaic has benefited the country greatly and opened doors to cooperation with Western as well as Arab and Islamic countries. Michel Suleiman has been President since 2008.

Organization of public administration

Ministry of Culture
The purpose of establishing the Ministry of Culture (MOC), according to its website, was to create a single authority capable of taking responsibility for cultural life in the sense of education, outreach and creativity, and also for looking after all aspects of cultural life. Thus, the Ministry of Culture is responsible for all the administrative units involved in cultural affairs. This responsibility was previously held by various unrelated and

3 The end of the Civil War coincided with the end of the Cold War and the 'foreign fuelling' of the conflict.

uncoordinated official authorities and organizations, which prevented the state from adopting a harmonious cultural policy. Nevertheless, several culture-related fields still fall under other ministries.
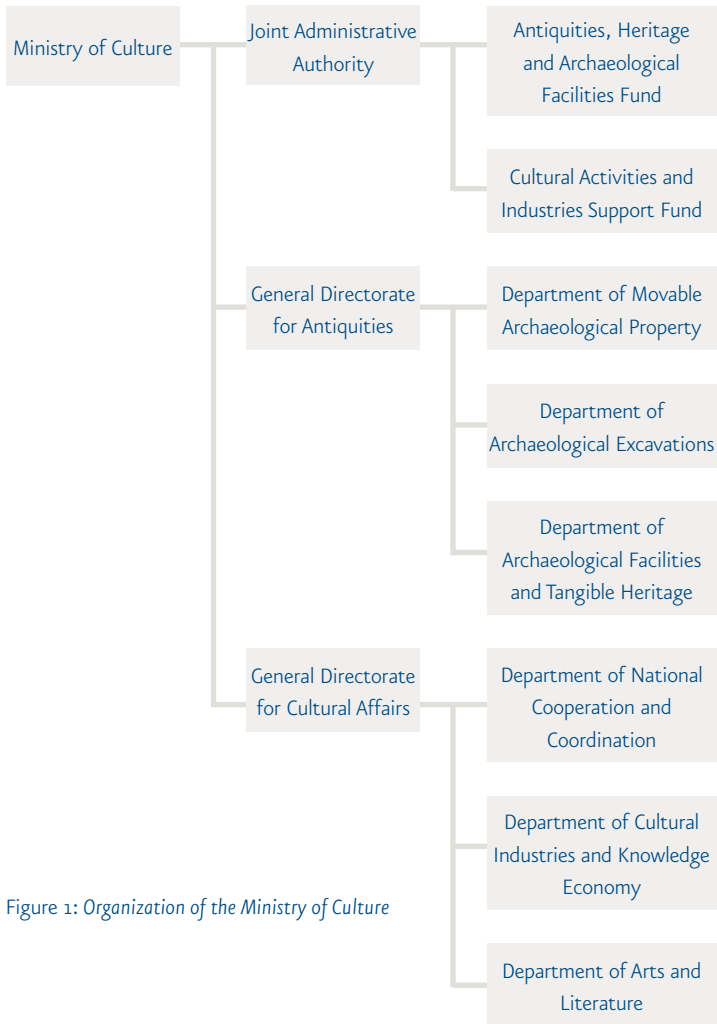
Ministry of Culture

Joint Administrative Authority
- Antiquities, Heritage and Archaeological Facilities Fund
- Cultural Activities and Industries Support Fund

General Directorate for Antiquities
- Department of Movable Archaeological Property
- Department of Archaeological Excavations
- Department of Archaeological Facilities and Tangible Heritage

General Directorate for Cultural Affairs
- Department of National Cooperation and Coordination
- Department of Cultural Industries and Knowledge Economy
- Department of Arts and Literature

Figure 1: *Organization of the Ministry of Culture*

Interministerial or intergovernmental and intersectoral cooperation
The following ministries are fully or partially involved in cultural policies:

- the Ministry of Tourism is in charge of staging the art festivals that contribute to cultural tourism;
- the Ministry of Interior and Municipalities is responsible for the establishment of cultural centres under the Associations Law;

- the Youth Department of the Ministry of Youth and Sport is in charge of implementing public youth and scouting policies, plans and programmes;
- the General Directorate for Higher Education of the Ministry of Education and Higher Education is in charge of public and private higher education. The directorate conducts studies on the latest trends and developments in higher education in Lebanon and overseas. It lays down regulations and policies on awarding certificates and scholarships, organizes and supports conferences and seminars, maintains a higher education database, provides advice for specialized students, enhances the quality of university and academic education and scientific research in cooperation with the Lebanese University, the National Council for Scientific Research and other universities at home and abroad, and cooperates with the UNESCO and ALESCO[4] in the relevant fields;
- the Ministry of Social Affairs has a section called the Handicraft Section, which consists of two departments: the Handicraft Development Department and the Production Marketing Department. The Handicraft Development Department locates and lists handicrafts, records the number of workers in this sector, is conducting a comprehensive study on all the country's handicrafts and proposes measures to develop and preserve them;
- the Ministry of Environment supervises all matters related to environmental public awareness, in cooperation with the Ministries of Information, Education and Higher Education, Vocational and Technical Education, Youth and Sport, and Culture, in addition to private universities and institutes, the media, environmental associations, and popular and sports organizations.

Cooperation between government tiers

Lebanon has a decentralized system. Administratively it is divided into 6 governates, which each comprise a number of districts, with the exception of Beirut. Governorates as well as districts are merely administrative divisions of the state and have no legal status. Governates are run by civil servants

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4 The Arab League Educational, Cultural and Scientific Organization (ALESCO, 1970, Tunis) works within the framework of the Arab League and is essentially in charge of the coordination and the promotion of the various educational, cultural and scientific activities in the Arab world. The Arab League is a regional organization of Arab states in North and Northeast Africa and Southwest Asia. It was formed in Cairo in March 1945 with 6 members: Egypt, Iraq, Lebanon, Saudi Arabia, Syria and Transjordan (later renamed Jordan). Yemen joined in May 1945.

who represent different ministries, with the exception of the Ministries of Justice and National Defence. The districts are also managed by a civil servant, the District Commissioner, who reports to the mayor. Municipalities are the only elected bodies. They have a legal status and are financially and administratively autonomous. Mayors manage the governorate state employees as well as those in the districts. They are also responsible for communication between the central administration and Directorates in the governorate centres and districts. Everything is decided at the level of the central administration, however, and the mayors implement the decisions.

Urban/regional dynamics

Municipal councils may establish, or assist in establishing, manage by themselves or with the help of third parties, museums, public libraries, cinemas, performing arts venues, places of entertainment, clubs, playgrounds and other public and sporting facilities, social, cultural and art institutions in their area. Municipalities have, therefore, an important role in designing local cultural policies. Many municipalities, even relatively small ones, are well aware of their responsibility in the cultural field and are in the process of designing development plans. Large municipalities such as Beirut, Tripoli and Sidon have even more scope to develop and implement cultural policies, as their income is higher. Some municipalities, however, develop activities which are based on sponsorships and not on intermediate and long-term plans.

Public and private funding of culture

Public funding

The Ministry of Culture first determines the share of funding for a project by other parties – official parties such as the Ministry of Tourism (which subsidizes festivals), or embassies, international organizations, NGOs or private sector agencies – before deciding on its own contribution. This indicates that the role of the Ministry of Culture in financing its own sector is very small – scarcely 2 million US dollars, of which a major part is devoted to the payroll. Two funds were established to support artists directly: the Cultural Activities and Industries Support Fund and the Antiquities and Historical and Heritage Monuments Fund. Both funds contribute to financing the production and activities of cultural industries and the knowledge economy, particularly the production and marketing of books, films and audio-visual productions.

Hiba Kawas and the Lebanese Philharmonic Orchestra at the *Beiteddine Festival*, June 25, 2010. Photo: Fares Chebabe (Compagnie Centre Libanais de l'Image)

On a municipal level, only Beirut and other major municipalities can afford to finance important cultural activities from their revenues. Beirut, for example, provided 1 million US dollars for the activities of *Beirut World Book Capital 2009*.

Copyrights and basic industries generate a value added of 555.52 million dollars. This value-added is generated from the following 9 sectors: press and literature (29.8%), music, theatre, opera (13%), films and video (11.6%), radio and television (13.3%), photography (1.8%), software and databases (15.3%), visual and graphic arts (9.1%), advertising (6.1%), and copyright collecting societies (0.1%). There are 6,236 operators in the basic industries employing 23,364 workers, who are spread over the nine sectors as follows: press and literature (39.42%), music, theatre, opera (10.27%), films and video (11.74%), radio and television (16.66%), photography (1.99%), software and databases (10.51%), visual and graphic arts (5.99%), advertising (3.38%), and copyright collecting societies (0.03%).

Private funding

The estimated expenditure of the Ministry of Culture in 2008 was approximately 19 billion Lebanese pounds (i.e. 2 million US dollars). Added together, the budgets of the international festivals held annually in Lebanon, such as *Baalbek*, *Beiteddine*, *Byblos*, *Tyre*, *Al-Zouk*, and *Al-Bustan* festivals, exceed the Ministry of Culture's budget. The budget of the *Baalbek Festival*, for example, amounts to 2 million US dollars, and the *Beiteddine Festival* ranges from 1.5 to 2.5 million US dollars.

The private sector funds culture in 2 ways: through flat money in exchange for financial profits (a business deal) and via sponsorship. The first way aims at making profit, regardless of cultural policy. In the second way, the financiers – companies, banks, large clubs, and rich individuals – are looking for a kind of prestige, acquired through funding cultural activities, and/or act out of a sense of social responsibility. Examining some of the cultural, tourist, sports and recreational events sponsored by the private sector, e.g. banks, reveals that their interest stems from showing their attachment to the Lebanese heritage. Officials of the Byblos Bank, which sponsors cultural events like the *Byblos International Festival,* say they sponsor the festival out of a sense of responsibility towards Lebanese society and the need *"to develop the cultural appearance of Lebanon".* Those in charge of Audi Bank, which sponsors the *Lebanese Film Festival,* say that "sponsoring cultural initiatives corresponds with the bank's philosophy of "Growing Beyond Your Potential". Bank officials also stress that "it is the duty of any successful Lebanese institution to make a huge effort to encourage Lebanon's cultural, artistic and natural legacies". Private companies therefore play a major role in festival budgets, especially as festival committees often have to arrange bank loans at high interest rates. They have no option but to turn to the partners and sponsors for support to pay the interest. For example, Société Générale Bank, the Mediterranean Bank and Medgulf Insurance Company are major partners of the *Beiteddine Festival*. CMA CGM Company, the Al-Waleed bin Talal Foundation and the Arab Company for Insurance are major financiers of the *Baalbek Festival*. Every artist or troupe also has at least one special sponsor.

Most of the foreign embassies, cultural centres and institutes that fund cultural projects in Lebanon are European. American money is also spent on many projects in Lebanon, including the cultural projects of the US Agency for International Development. Millions of dollars are involved in scholarships granted to some universities, such as the donation to the Lebanese American University, which exceeded more than 1 million US dollars and is only part of the

total donation of 2,315,000 US dollars. Lebanon also receives funds for the cultural sector from some Gulf States. The most important Gulf-funded project is the House of Arts and Culture, the Lebanese-Omani Centre, funded by the Sultanate of Oman with a donation of 20 million US dollars. The foundation stone was laid on 5 February 2009. The House of Arts and Culture is the largest cultural venue to be built in Lebanon. Located in the capital city of Beirut, the venue will offer accommodation for the visual and performing arts, documentation and training.

National and international cultural policies and cross-sectoral policy themes

Short historical outline of national cultural policy
The first culture ministry was established in the early 1990s, as the Ministry of Culture and Higher Education (1993), resulting from Law N° 215. In 2000, this law was amended by Law N° 247 and the higher education sector was returned to the Ministry of Education. Thus the Ministry of Culture regained its independent status and was given its present name.

Formulating cultural policies in Lebanon is a complicated matter. Influential factors are numerous, such as the sectarian mosaic, cultural plurality and the different viewpoints of the country's intellectuals. Some officials holding key positions in Lebanon truly believed that developing cultural life would bring wealth to Lebanon, but tried to implement this idea through large individual projects that were not part of an integrated vision. Efforts made by the official authorities or the state are primarily driven by local and overseas coalitions formed by the country's politicians and by various sectarian groups. Questions are always raised in discussions about Lebanon's identity, which is divided between East and West, between Islam and Christianity, and between majorities and minorities. According to an article written by Nazem Al-Sayed about the "cultural harvest" in Lebanon in 2008, culture in Lebanon could also be, directly or indirectly, another face of politics, or opposed to government party politics. In practice, one cannot separate the knowledge exhibition organized by the Al-Maaref Islamic Cultural Organization from politics, nor the activities conducted by the "Umam" Association (UMAM Documentation and Research (UMAM D&R)), chaired by publisher and writer Lukman Slim, given their political content. And some of the major festivals staged in Lebanon were established as a form of "zonal" cultural federalism, such as the *Beiteddine Festival*, sponsored by Nora Jumblatt, wife of the leader of the Socialist Progressive Party Walid Jumblatt, or the *Tyre Festivals*, sponsored

Handicraft exposition at the *Byblos International Festival*, 2010. © Courtesy *Byblos International Festival*

by Randa Berri, wife of Parliamentary Speaker and leader of the Amal Movement Nabih Berri. The same applies to MP and Minister Mohammed Al-Safadi who sponsor a number of cultural activities in Tripoli and North Lebanon, in cooperation with foreign foundations.

Since successive culture ministries have left the cultural field without clear, integrated cultural policies and sufficient funds – which accounts for the current absence of a film, song and theatre sector – the private sector, intellectuals and artists were forced to compensate for this gap. Because of the limited resources of the Ministry of Culture and the lengthy and time-consuming procedure for applying for money, intellectuals and artists do not feel encouraged to take this road. So far, the Ministry has organized specific cultural activities, but apparently only occasionally.

In Lebanon, no distinction is made between science, technology and culture. Educational policy is practically synonymous with cultural policy and aims to prepare Lebanese citizens to be a part of a world that ensures citizens existential stability and personal independence. To understand the cultural policies in Lebanon, it is important to understand the approach to education and teaching.
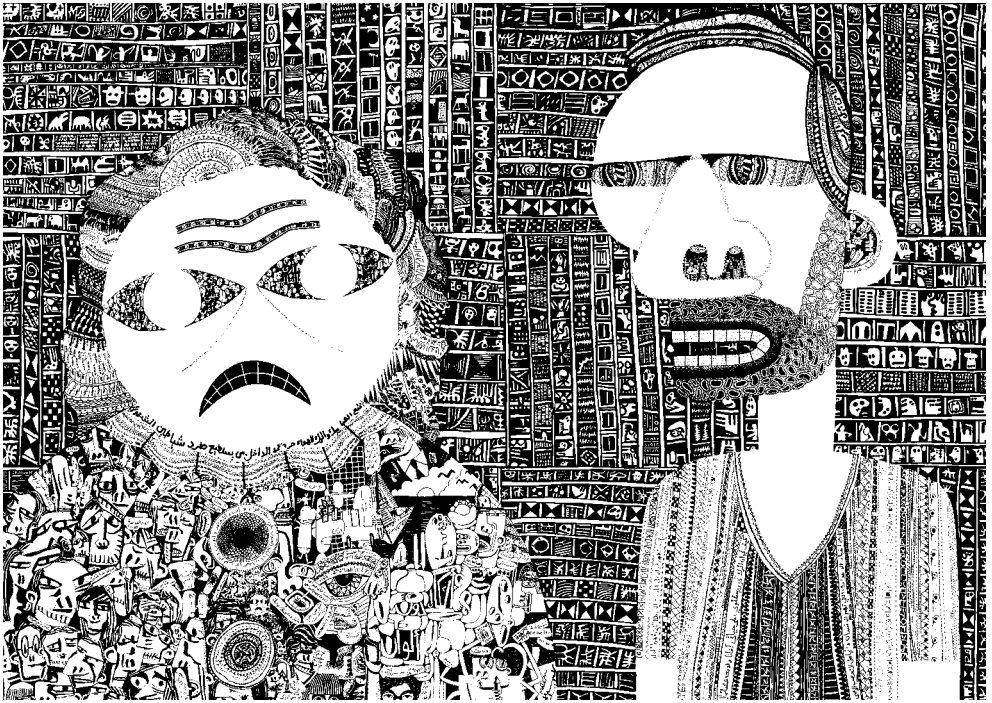
Laure Ghorayeb and Mazen Kerbaj, *Toi et Moi*, double self-portrait, Chinese Ink on Cardboard, 100 x 144 cm. © Courtesy Laure Ghorayeb and Mazen Kerbaj

National cultural policy objectives
Cultural policy is a sort of formal agreement based on official viewpoints on identifying and listing the most important principles and priorities of cultural activities. There is no written text. The main concern is to correlate culture with human existence, because every activity reflecting the need for self-stability will be interpreted as a spiritual inspiration. All these activities fall, to some extent, within the cultural field. According to the budget of the Ministry of Culture, 5 areas must be encouraged and supported: books and literature, visual arts and design, film, theatre, cultural bodies. In practice, there is a concentration on the economic potential of culture.

Main cultural policy issues and priorities
One of the priorities is the vocational training and improvement of the conditions of talented artists.

Cultural policy model
In the absence of a clear, integrated vision, civil society and the private sector constitute a cultural infrastructure on the margins of politics which is more profound and effective than the activities

sponsored by politicians and their approaches, which remain folkloric and temporary at best.

International cultural policy and cooperation

More than any other former member of the Ottoman Empire, Lebanon opened its boarders to outside influences. When the country was placed under French mandate after World War I, the Lebanese found themselves between 2 worlds, which allowed them to assume the role of intermediary between the Arabic Mashreq[5] and the West. With the establishment of the state of Greater Lebanon in 1920, there were 2 revivals in the Muslim community: a revival of religious reform and a revival of civil education. In the 1990s Lebanon therefore invested in international relations and cultural exchange. Following the example of the business and administration schools in Europe, the École Supérieure des Affaires (ESA, 1995) was established, headed by the French ambassador in Lebanon and the governor of Banque du Liban. ESA is a prestigious educational institution and constitutes a centre for cultural and civilizational exchange. Various cultural organizations attach importance to developing cultural exchanges with other countries in order to secure the budgets they need for their projects and to exchange expertise and utilize the experiences of others in different cultural fields.

Cultural diplomatic duties are assigned to 3 government agencies. The Ministry of Culture promotes creative products and expertise in the cultural field and knowledge economy at home and abroad. It is also responsible for the agreements with other governments and regional and international organizations and institutions. The General Directorate for Cultural Affairs of this Ministry nominates candidates for overseas scholarships and the General Directorate for Higher Education of the Ministry of Education and Higher Education supervises the awarding of these scholarships.

The Cultural Affairs Department, affiliated to the Ministry of Foreign Affairs and Expatriates' Information and Culture Office, introduces Lebanese cultural and scientific products to the world, in cooperation with the specialized departments of the Ministry of Culture and the Ministry of Education and Higher Education, both at home and overseas. The Cultural Affairs Department also assists in creating schools for children of Lebanese expatriates overseas, so they can learn Arabic. This work is coordinated with

5 The region of Arabic speaking countries, East of Egypt and North of the Asian Sinai Peninsula.

the Ministry of National Education and the Ministry of Youth and Sport. To facilitate this work, the Department networks with pioneers of cultural movements.

Many events in Beirut are organized in cooperation with European embassies, such as the French, Italian and Swiss embassies, foreign centres, such as the German Centre for Oriental Research, and others.

Direct professional cooperation includes:

- archaeological excavations in Mashreq (since 1998), sponsored by the British Museum, British Academy and British Research Council, to find antiquities that date back to various historical periods 4000-1000 BC;
- after the Civil War, the American Embassy in Beirut resumed its cultural exchange programme and in 1999, an American advisor for public affairs was appointed and an American professor joined the staff of the Lebanese University as part of the Fulbright Program;
- since the Cultural, Scientific and Technological Cooperation agreements with Italy were signed, there has been a notable growth in the cultural relations between the two countries. Italian is now offered as a second language in a number of secondary schools. In the field of architecture and urban planning, there is close cooperation between the Faculty of Architecture in Venice, Lebanese American University (LAU-Byblos) and the Holy Spirit University (USEK, in Kaslik); other agreements established cooperation between the Faculty of Engineering of the University of Milan and the American University for Science and Technology (AUST) in Beirut in the field of engineering.

The foreign cultural centres sponsor all kinds of conferences and festivals, support talented youngsters in the fields of cinema, theatre and writing, and introduce their countries to the Lebanese people through various activities, particularly language teaching:

- the French Cultural Centre acts as France's voice in international intellectual dialogue and has offices in Tripoli, Sidon, Deïr Al Qamar and Zahle, with subcentres in Nabatieh, Jounieh and Baalbek. The Beirut French Cultural Centre is equipped with a theatre and exhibition hall;
- the American Cultural Centre (2004) runs programmes in some public libraries, namely the National Public Library (Baaqline in the Shouf District), Public Library (Zahle), Municipal Building (Rashaya, Beqaa) and Kamel Yusef Cultural Centre (Nabatieh, Southern Lebanon), in cooperation with the Information and Cultural Affairs Section of the

American Embassy (Beirut). These libraries are characterized by their spaciousness and wealth of information about all aspects of America's social, cultural, educational, economic and political daily life and are open to the general public;

- the Russian Cultural Centre (Beirut) seeks to boost the cultural relations between Russia and Lebanon. It awards scholarships to Lebanese students, about 35 a year, and offers free advice for students who wish to study in Russian private universities;
- the CAJAP (2008, Beirut) was opened at the Saint Joseph University (USJ) for Jesuit Fathers. The university began teaching the Japanese language in 2005 at its language and translation institute and the centre offers language teaching as well as classical karate courses. The centre helps students wishing to complete their higher education in Japan;
- the Confucius Institute (2006) was established following an agreement between the Saint Joseph University and Shenyang University for the purpose of cultural cooperation and the exchange of expertise, but also to boost cultural exchange between China and Lebanon in many fields;
- other cultural centres active in Lebanon are the Goethe Institut, the Instituto Cervantes, the British Council, the Italian Cultural Centre and the Cultural Council of Iran.

Employment policies and social security

In 2008 a law governing artists and their unions, associations and the Mutual Aid Fund was issued. As a result the artists' unions, regulated by this law, became affiliated to the Ministry of Culture instead of the Ministry of Justice. The law also applies to workers in the cultural field, both public and private. The Mutual Aid Fund was established by the law. Representatives of each union and a government commissioner run this fund. The members of the fund are nominated by the unions and the Unions Association, and appointed by virtue of a decision issued by the Minister of Culture. The revenues of the fund come from annual subscriptions, a 2% fee deducted from all types of artistic shows and performances collected by the Ministry of Finance and transferred to the fund on a monthly basis, a 10% fee imposed on contracts with foreign artists also collected by the Ministry of Finance and transferred monthly, and an annual contribution from the Ministry of Culture.

Copyright and other legal provisions in the cultural field

In 1990 cultural affairs were included in the constitution (1926, with later amendments), but the details on the role of

Actors Fayez Kazak and Nidal Sayjari of the Babel Theatre in *Baghdadi Bath* by Jawad Al Assadi, 2009. © Courtesy Reuters

intellectuals and culture in general have yet to be drawn up. Existing laws and regulations are not applied in a transparent way, as is the case with copyright.

The Lebanese Copyright Law Nº 75 (1999) determines the works protected by copyright, its conditions, scope of implementation and the rights enjoyed by copyright owners. It also specifies the additional rights enjoyed by publishing houses, broadcasting stations, music and other audio record producers, and performing artists, and the legal protection period. In addition it permits the creation of copyright management associations and companies. All products of the human mind, from books to recitals or concerts, from photos to modern dance, lectures to theatre performances, regardless of their value or purpose and method or form of expression, are legally protected.

Lebanon has ratified 2 international copyright agreements: the Bern Convention for the Protection of Literary and Artistic Works and the UNESCO Universal Copyright Convention of 1952.

Cultural industries

The limited contributions to the public sector reflect the poor awareness of Lebanese political and economic elites of the

importance and relevance of cultural investments. About 80% of the artistic production is financed by Arab funds. It is believed that this income does not exceed 675 million dollars annually. The book industry comes first with 200 million dollars, followed by the audio-visual industry with around 80 million dollars. The estimated income of the music industry amounts to 50 million dollars annually, but the capital invested comes predominately from the Gulf States. Recording an album with 6 tracks costs between 16,000 and 54,000 dollars, while some albums cost up to 200,000 dollars. The distribution budget for one album is as much as 100,000 dollars. The problem with this production is that it focuses on quantity rather than quality and the income does not necessarily stay in Lebanon. About 7,000 people work in the cultural industries.

Cultural diversity (minorities, groups and communities)
Lebanon has 17 recognized religious sects which all have their roots in a specific foreign culture: Armenian, Syrian, Byzantine, Arab, French and English. Within the Christian culture, the Maronite culture is still the most comprehensive. The Maronites occupy a special position. From the beginning of the 10th century AD they were open to Arab culture. They adopted Arabic as their own language and were the first to introduce the Mashreq culture to the West. In 1736 the Maronite Synodus organized the Maronite Church and became the first institution to call for freedom of education for all, including female students.

Cultural policies do not target minorities, youth or rural areas. The introduction of the theatre in the border villages and work with people in the Palestinian camps are individual or civil society initiatives. Lebanese Women's Associations undertake other initiatives. While cultural policy stipulates freedom of expression and thinking, and respect for individual privacy and beliefs, social cohesion that can unite the cultures of minorities and sects in the context of citizenship is not considered.

Women are active, for example, in specialized occupations and professions as well as in universities and research institutions, such as the Lebanese Association of Women Researchers which operates in various cultural and intellectual fields. Women are founding members of such institutions. This constitutes a pioneering experience in the Arab World. They are also active in the field of media, although the idea of equal rights and the obligations between men and women does not receive much attention at policy level. The National Media Council (1996) has not yet presented any female-related policies; all of its members are male.

Culture and ICT

The Lebanese have the opportunity to learn new technologies and have witnessed a horizontal expansion in education in the last 20 years, which prevented in-depth educational development. Nearly all villages have their own school and Lebanon has as many as 42 universities, many of which are technologically oriented. Big mergers and alliances in various sectors (banking, finance, education and government ministries) are needed in the knowledge economy. The Lebanese Parliament's IT Committee, in collaboration with the Ministry of Economy and Trade, therefore recently developed a draft law to foster different kinds of e-operations. The Ministry of Culture uses the technology in some of its centres and departments, including the International Centre for Human Sciences (sociology, science of human cultures, ethnology, linguistics, history, political sciences, economics, philosophy, human rights, international law and religious studies). The centre is building a library, documentation and information centre, conducts studies and research, organizes international seminars and conferences, provides support for the establishment for Research & Development networks and organizes cooperation between these networks.

The cultural field in general

Since independence in 1943, the successive regimes and governments of Lebanon were not able and did not attempt to establish comprehensive, clearly defined cultural policies. Therefore, the private sector joined forces with intellectuals and artists to try and activate the country's cultural affairs, occasionally financed by private, Arab or foreign/international funds, and address national issues and concerns.

The independent sector

Many hugely ambitious civil institutions and associations are actively resisting the political circumstances, which often contradict the aspirations of both cultural bodies and intellectuals. They are always looking for funding, and since they cannot rely on one donor, they need to convince others of their usefulness. Their main funding is from foreign agencies. For example, the ASSABIL Association, which is very active in the establishment of free public libraries in Lebanon, depends on local and foreign donors. One if its main partners is the Anna Lindh Foundation. Thanks to the cooperation between the Municipality of Beirut and the Île-de-France Region the number of public libraries will rise even more. The partnership between
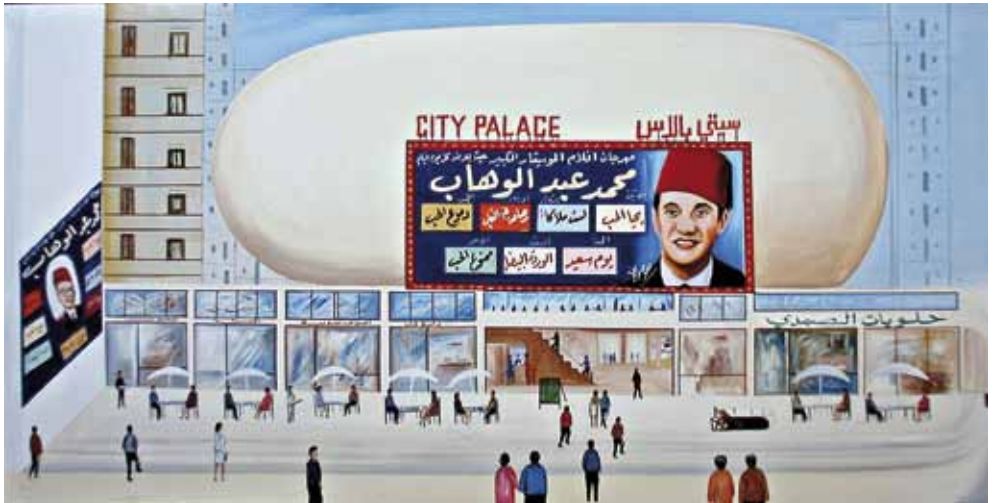
Iqraa (Read) Association, Bahithat (Lebanese Association of
Women Researchers) and Dar Al Khayyat Al Saghir resulted
in the Development of the Children's Literature project. The
Heinrich Böll Foundation financed the "99 Recipes to Spice Up
the Taste of Reading" project, which addresses how children
and adolescents can be encouraged and motivated to read. The
ultimate goal is for the SHAMS Cooperative Cultural Foundation
for Young People in Theatre and Cinema to become a vital
cultural landmark, stimulating a diverse cultural movement
that can spread and survive, and exchange experience. Several
associations are also on the go, like Ashkal Alwan Association
for Plastic Arts, Zico House, Al Madina Theatre, Zoukak Theatre
Company and Cultural Association and Al Jana Association.

There are 3 cultural organizations which are administratively and
financially independent, but subject to laws that regulate public
institutions and under the mandate of the Minister of Culture:
- General Authority for Museums (the National Museum);
- National Library;
- National Higher Institute for Music.

Cultural heritage

Several laws regulating cultural property and heritage and other
issues were recently accepted by Parliament. In the absence of

any plan to promote or maintain the Lebanese intellectual and cultural heritage, and of plans for the management of heritage based on modern concepts, especially in urban spaces, and of specialized centres for research on intellectual and anthropological heritage, the current law on antiquities contradicts the law of cultural property. Lebanon has a range of laws and decrees with regard to cultural heritage: to protect antiquities from illicit traffic – many antiquities disappeared during the Civil War (Law Nº 8, 1988), to regulate trading in antiquities (Law Nº 14, 1988), to authorize the government to sign an agreement related to the protection of non-tangible heritage (Law Nº 720, 2006), to sanction the ratification of the UNESCO Agreement (Law Nº 21) and to define cultural properties, the regulation of its management and protection, and legal procedures to combat its violation (Law Nº 37, 2008).

Museums

The National Museum (1942, Beirut) is the principal archaeological museum with the status of independent organization.[6] The collection was established after World War I and totals about 100,000 objects, most of which are antiquities and medieval finds from excavations undertaken by the General Directorate for Antiquities. During the Civil War the museum was on the front line. The museum's Egyptian Revival building and its collection suffered extensive damage, but most of the artefacts were saved by last-minute pre-emptive measures. Today, after a major renovation, the National Museum has regained its former position, especially as a leading collector of ancient Phoenician objects.[7]

Language, books and literature, reading promotion, libraries and archives

Language

The Lebanese Constitution states that Arabic is the official language in institutions and schools. Lebanon is also a Francophone state as it adopted French as a second language. In school it is "compulsory to teach at least one of the following languages – French, English or German – in addition to Arabic" although any of "the two foreign languages stipulated in the previous Article of this Decree may be replaced by one of the other world cultural languages".

6 See the subsection "The independent sector".

7 See the subsection "History".

Books and literature

There are 4 main annual book fairs in Beirut – a French Book Fair and 3 Lebanese fairs. The oldest fair is the *Beirut Arab International Book Fair*, which offers activities related to theatre and the modern arts in parallel programmes. The *Arab International Maaref Book Fair*, organized by Al-Maaref Islamic Cultural Organization, presents over 200 Lebanese publishers and nearly 60 Arab and foreign ones, exhibiting 11,000 books. The last fair is the *Lebanese Book Fair*, with more than 60 Arab and European publishers, cultural institutions and universities participating. The fair is organized by the Antilias Cultural Movement, which seeks to provide the best conditions for a

dialogue on all subjects and in all areas, in order to consolidate national unity on the basis of sovereignty. Many high-profile Lebanese, Arab and international thinkers and persons of letters take part in the activities of the fair. Important as the book fairs are though, they have been unable to stop the decline in the sale of books.

Libraries and archives

The National Library, an independent organization,[8] was established in the 1920s and reached its zenith between 1940 and 1975. Its glamour dimmed during the Civil War and its collections were destroyed or looted. Some items, however, were recovered and preserved. In 2000, the government entrusted the Lebanese Foundation for the National Library with the task of collecting the necessary funds and encouraging donations in-kind to the National Library. The "broken hand policy" adopted in Lebanon after the Civil War particularly contributed to paralyzing the official cultural sectors, such as the National Library. Funds were frozen until 2009, which meant that many organizations waited for external funding to continue their activities.

Media

Despite the issue of several decrees since 1961 concerning the reorganization of the Ministry of Information (which is responsible for the media sector, recruitment and staffing conditions, the National News Agency, Lebanon Radio and Lebanon Television), television channels, radio stations and nearly all the newspapers still follow the allotment system. This is the result of the open ideology of the various groups to which the media belong, which is represented in public policies, regulations, laws and other ideologies, and promoted by the media, education and cultural activities. The media sector is no different to other public and private sectors in terms of sectarian distribution and political and party allegiances. More importantly, the media address the public with a distributive discourse, as every media agency has its own political, cultural and social discourse.

Broadcasting

Radio and TV broadcasting have flourished since the beginning of the 1990s. This sector is governed by Law N° 382 (1994).

8 See the subsection "The independent sector".

The arts

National and international festivals

Lebanon is renowned for its colourful international events, such as the *Baalbek International Festival,* the *Beiteddine Festival,* the *Byblos Festival,* the *Al Zook festival,* the *Tyre Festival* and the *Al-Bustan Festival.*

The most eminent Arab and international artists take part. The independent cultural sector developed various alternative festivals which bridge the gaps between conference, theatre, dance, music, photography, visual arts and new technologies, such as the *Beirut Street Festival, Home Works* manifestations, *Spring Festival, Youth Forum, SHAMS Festival* and *Bipod* are relevant examples. Film festivals are also held regularly in Beirut, such as the *Lebanese Film Festival* organized by Né à Beyrouth production company, *the Beirut Film Days* (2001) organized by Beirut DC and the *European Film Festival,* in addition to the *Iranian Film Festival,* which is organized by the Cultural Commission of the Islamic Republic of Iran, in cooperation with Beirut International Centre for Production and Al-Manar TV. Another activity is the annual *Arabic Poetry Festival* held in the UNESCO Palace (Beirut), organized for the first time in 2008 by the Book Divan and Dar Al Hadi in cooperation with the Ministry of Culture, the Lebanese Writers Association, and the Cultural Movement in Lebanon. The *Contemporary Dance Festival,* which is promoted by Masahat Contemporary Dance Network and currently organized in a number of Arab capitals, is also held in Beirut.

The Lebanese University and private universities in Lebanon host a variety of Arab and international forums and conferences. Even the Saint Joseph University for Jesuit Fathers hosts events on its Confucius Institute campus, which is the first Confucian Institute in the Middle East. The Saint Joseph University also hosts the Japanese Cultural Centre.

Architecture

There is no law directly dealing with architecture, but Law N° 444 (2002) on the protection of the environment, does include architecture and built heritage.

Film and multimedia

The film industry has sunk to the depths of inactivity; film production is almost invisible. UNESCO estimates that film production in Lebanon is as low as 5 films a year, whereas in the 1960s and 1970s approximately 50 films a year were issued. One of the reasons for this decline is the absence of an appropriate

Wadih El Safi, Najwa Karam and Wael Kfoury at the *Byblos International Festival*, July 1, 2010. *© Courtesy Byblos International Festival*

legal framework to protect the sector and its workers, as well as the absence of national support institutions and funds, even though the Ministry of Culture has targeted a special budget since 2001 to support Lebanese cinema.

Beirut DC (1999, Beirut) was established by a group of cinema professionals and art advocates to provide help and support to Arab independent filmmakers in facing up to and overcoming the constraints facing independent-minded Arab cinema. In a region where individuality is generally restricted, Beirut DC encourages its partners and collaborators to produce films that are relevant to their society, that seek to question pre-established forms and beliefs, and aim to induce change and new personal approaches.

The law does not make any integrated provisions or give special rules on the organization of producing and trading in films and the bodies involved in this field. With regard to films, there is no legislation on the principles that should govern the censorship process, with exception of article 4 of the Censorship Law, which states that, *"Decisions issued by censors shall take into consideration the following principles: Respect of public order, ethics and manners; Respect of public feelings and avoid inciting racial and religious sentiments; Preserve the prestige of public authorities; Fight any propaganda that does not favour Lebanon's interests".*

Amateur art/folk and traditional arts

Lebanon is trying to recover its leading role in the Arab cultural movement, after its recent war, by establishing new Cultural Houses and local Cultural Clubs and reviving the old ones. These

houses activate local cultural life and establish communication bridges with their counterparts in other areas. Beit Almostaqbal, for instance, founded by former President Ameen Gemayel, played an important role in literature and art, including the *Culture and Heritage Day* celebration in Broumana, in cooperation with the Ministry of Tourism. These Cultural Houses support the cultural movement in Lebanon. There is an annual Cultural Houses Gathering.

Education in the arts

Vocational/professional training

The Conservatoire – National Higher Institute for Music (1995) – is an independent organization.[9] In 2008, the Ministry of Culture spent 8.2 billion Lebanese pounds on this institute.

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9 See the subsection "The independent sector". For more information, see the cultural policy profile of Syria by Reem Al Khatib and Rana Yazaji.

MOROCCO

by Fatima Azzahrae Chaabani and Sellama El Ghayam

A socio-historical outline

Geography and population basics

The Kingdom of Morocco, a country in the Northwest of Africa, is separated from the European continent by the Straits of Gibraltar and the Mediterranean Sea in the North. It is bordered by Algeria in the East, the Western Sahara in the South and the North Atlantic Ocean in the West. Morocco is part of the Maghreb, which is made up of 5 countries, namely Morocco, Algeria,[1] Tunisia,[2] Libya and Mauritania. The capital is Rabat and Casablanca is the largest city. Other large cities include Agadir, Fès, Marrakech, Meknès, Oujda, Salé, Tangier and Tétouan.

Morocco covers an area of 710,850 km², and has a population of nearly 32 million (2009). Of the population 99.1% is Arab-Amazigh[3] (Berber), 0.2% Jewish and 0.7% other. The vast majority is Muslim – 98.7% – 1.1% is Christian, 0.2% Jewish.

Language

The official language in Morocco is Arabic. Moroccan Arabic is the most distinctive dialect; French as the second language is used in official government documents, by the business community and in higher education, but neither of these languages is 'official'. In the North, in former Spanish Morocco, Spanish is often spoken as a second language, in parallel with Tarifit, an Amazigh dialect. English is achieving popularity among the educated youth; it is taught in all public schools from the fourth year.

1 For more information, see the cultural policy profile of Algeria, by Makhlouf Bouk-rouh and Ammar Kessab.

2 For more information, see the cultural policy profile of Tunisia, by Ouafa Belgacem

3 The Amazigh people is the singular expression, the plural is Imazighen.

Map labels:

SPAIN

Mediterranean Sea

Tangier
Tétouan
Asilah
Al Hoceima
Nador
Chefchaouene
El-Aioun
Oujda
Salé
Fès
Rabat
Casablanca
Meknès
Sidi Rahal
El-Jadida
Settat
Azrou
Zemamra
Khouribga
Kasba Tadla
Figuig
Safi
Beni Mellal
Essaouira
Marrakech
Ouarzazate
Agadir
Zagora
Tiznit

Madeira
(PORTUGAL)

Atlantic Ocean

Canary Islands
(SPAIN)

ALGERIA

Tarfaya

La 'Youn

WESTERN
SAHARA

Ad Dakhla

MAURITANIA

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MOROCCO

—— International boundary
- - - Internal boundary
▢ National capital
○ Town, village
—— Road
+—+ Railway

0   km   200

History

The Amazigh people, or 'the free people', are the oldest
inhabitants of Morocco who lived here in Neolithic times, at
least 5000 years ago. They blended with peoples from the East,
Europe and Africa. Phoenicians[4] and Carthaginians and Roman
and Mediterranean ancient civilizations colonized the country
and left their own impact with settlements like Tangier, Lecsos,
Salé, Melilla, and Essaouira. The Arabs, arriving 670 AD, brought

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4 See also the subsection "History" in the cultural policy profile of Lebanon, by Watfa
Hamadi and Rita Azar.

new elements to the existing ones, such as race, language and religion (Islam). Most Imazighen[5] converted to Islam and joined the Arabs in annexing Iberia.[6] In the year 789, Idriss I founded the Idrìsid dynasty and established the city of Fès, then the imperial capital of glory of the first national form of a Moroccan state. For many centuries Morocco was connected with Muslim Spain; the sequential migration of Andalucians and Moroccans created cities along both sides of the Straits of Gibraltar. When Granada fell in the late 15th century, Andalucian Muslims and Jews arrived in Morocco, followed by exiled Moors in the 17th century. Jews and Arabs fleeing the Inquisition in Spain found refuge in Morocco. European countries had showed interest in Morocco since the 19th century, led by France; in 1912 Morocco became a French protectorate. Spain assumed this role in the Northern and Southern Saharan zone. During the protectorate, especially after World War II, nationalist political parties strove for independence. In 1955 the Arab Maghreb Liberation Committee established the Liberation Army to found a resistance movement against the occupation of Morocco, Algeria and Tunisia. Negotiations led to Moroccan independence in 1956; Moroccan control over Spanish-ruled areas was restored in 1956 and 1958, excluding the Western Sahara. Morocco is now a constitutional monarchy, under King Mohammed VI. According to the 'Democratic Social Monarchy' system, the King plays a major role on multiple levels as head of state and chief executive. The Moroccan monarchy has always been a key element in organizing the country's religious and political fields, just as the sultanate provided a solid basis since the first line of the Idris dynasty. Successive dynasties were keen to derive their legitimacy from religious authority and the sultan was always the caliph or *amir al muminin* (commander of the faithful). The King, as heir to the sultan or supreme authority, is therefore the cornerstone of the regime.

Organization of public administration

Ministry of Culture
In 2002 the Ministry of Culture (MOC) was given its present name. The MOC is the governmental institution responsible for organizing nearly all the cultural affairs in Morocco.

5 Imazighen is the plural of Amazigh.

6 Iberia, or the Iberian Peninsula, includes the modern-day states of Spain, Portugal and Andorra, the British Overseas Territory of Gibraltar and a small area of France, which together also comprise Southwest Europe.
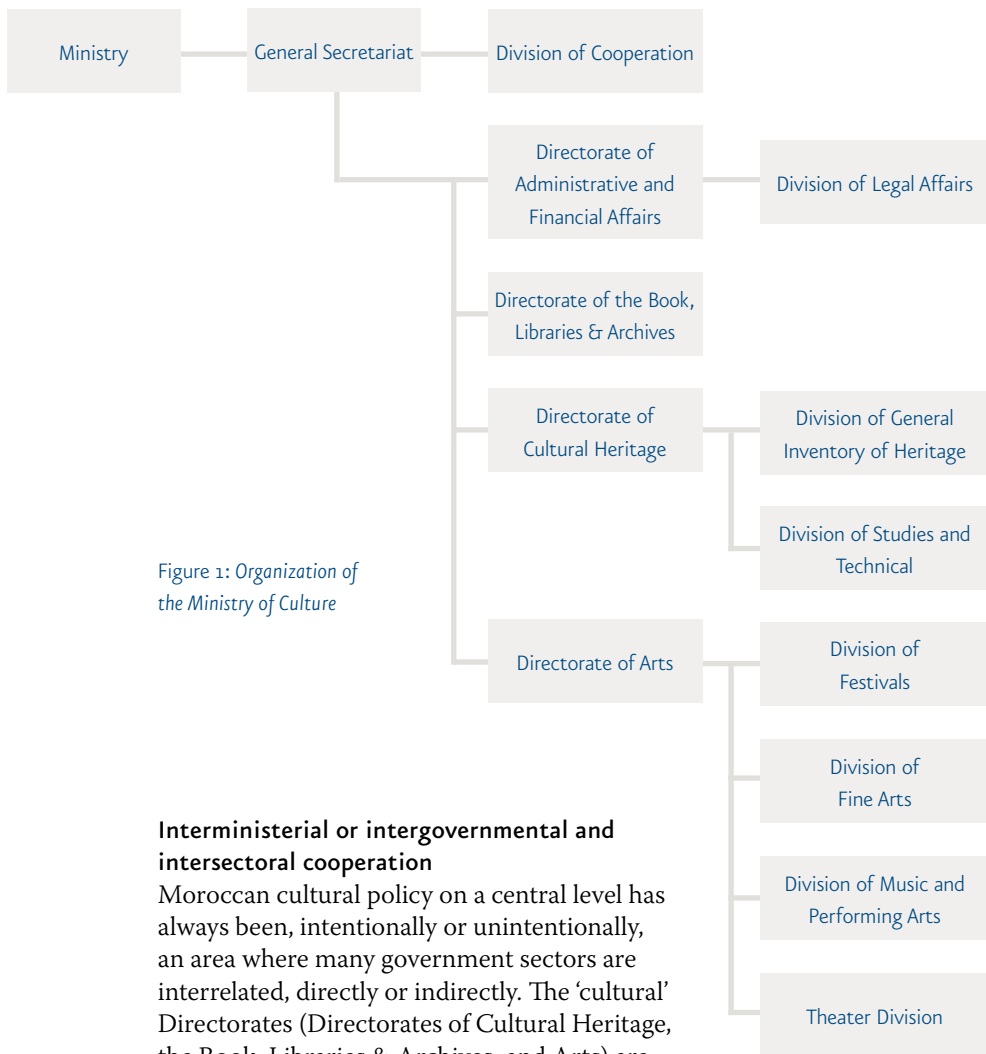
Ministry — General Secretariat — Division of Cooperation

Directorate of Administrative and Financial Affairs — Division of Legal Affairs

Directorate of the Book, Libraries & Archives

Directorate of Cultural Heritage — Division of General Inventory of Heritage

Division of Studies and Technical

Directorate of Arts — Division of Festivals

Division of Fine Arts

Division of Music and Performing Arts

Theater Division

Figure 1: *Organization of the Ministry of Culture*

Interministerial or intergovernmental and intersectoral cooperation

Moroccan cultural policy on a central level has always been, intentionally or unintentionally, an area where many government sectors are interrelated, directly or indirectly. The 'cultural' Directorates (Directorates of Cultural Heritage, the Book, Libraries & Archives, and Arts) are responsible for the management of all culture promotion facilities affiliated to the MOC or within a partnership with local communities, the private sector and international cooperation institutions, such as museums, galleries, music institutes and Culture Houses.

Cooperation between government tiers

The MOC decentralized services include the Directorates of the 16 regions, which are treated like administrative divisions of the Kingdom. These Directorates are considered to be central management divisions. Each Directorate has its own budget, but since the relationship between the central government and affiliated services is strictly vertical, there are restrictions on how it is spent.

Cooperation between the MOC and local communities is implemented by signing partnership agreements, which provide for coordination between the two parties. This cooperation includes organizing local cultural activities and events, founding and managing cultural institutions, and ensuring the enforcement of current legislation on the preservation of historical buildings and sites and cultural heritage in general, as well as cooperation on the restoration and maintenance of and investment in historical monuments.

The local communities have become one of the pillars of cultural policy; their involvement in planning, programming and realizing cultural projects has the objective of reducing the cultural disparity between the regions (geographical dissemination). To realize cultural decentralization and to facilitate dealing with local communities in the cultural field, the Ministry needs to establish a Directorate of Cultural Development which includes a section in charge of cultural coordination with local communities. The intention would be to create a regional directorate of culture for each of the regional divisions of Morocco to achieve the decentralization set out in the *National Cultural Strategy*.

Public and private funding of culture

Public funding

In addition to the annual public budget, the Moroccan cultural sector benefits from the support of various funds, which are subsidized by the state, such as the National Fund for Cultural Work, the Film Production Support Fund (Account) and the Insurance Companies Solidarity Fund.

Local communities play a pivotal role in funding cultural projects, at both regional and local levels. These efforts show in

Year	Ministry of Culture Budget		Incomes of National Fund for Cultural Activity	Total	Percentage of Ministry Budget of Public Budget
	Operating budget	Investment budget			
2009	310.669.000	229.000.000	20.000.000	559.669.000	0.23
2008	231.059.000	131.651.000	20.000.000	382.710.000	0.19
2007	213.827.000	109.911.000	20.000.000	343.738.000	0.19
2006	192.811.000	104.911.000	20.000.000	317.722.000	0.19
2005	203.860.000	56.911.000	20.000.000	280.771.000	0.18
2004	180.376.000	56.911.000	33.000.000	270.287.000	0.19
2003	175.869.000	63.234.000	33.000.000	272.113.000	0.20

Table 1: *Development of the Ministry of Culture's budget and the revenue of the National Fund for Cultural Action 2003-2009* in million dirhams

the large number of partnerships with the Ministry of Culture at all cultural levels, including cultural activities and infrastructural facilities. It is, however, difficult to reflect these activities in financial figures.

Private funding

France sets aside 5.5 million Euros, i.e. around 22% of the total annual budget dedicated to cultural cooperation and activities, to stimulate the cooperation with Morocco. The socio-economic sector abounds with private cultural institutions – banks, industrial institutions and private individuals – offering, besides sponsoring, private facilities to activate the culture sector: museums, galleries, libraries and private operators in the audio-visual sector. Under Moroccan legislation sponsorship is subject to the laws governing the investment funds concerning taxes. What sometimes is called sponsorship, is in fact marketing. The visual arts sector benefits the most from sponsorship by private institutions, followed by the music sector, especially festivals. Books rarely benefit from the sponsorship system.

National and international cultural policies and cross-sectoral policy themes

Short historical outline of national cultural policy

After independence (1956) Morocco adopted a strategy aimed at strengthening state control and achieving economic development. Cultural development was expected to follow when the living standards and educational levels were raised. Culture, therefore, did not appear in the first two plans for socio-economic development (1960-1964 and 1965-1967). The 1973-1977 plan put forward the first attempt to clarify the theoretical conditions of cultural policy: "Cultural policy is a key element in the socio-economic development. It concerns several aspects of life, such as education, creation, media, work, entertainment, lifestyle, urbanization, housing and environment. It also addresses the population without discriminating by age or social level. Youth of all categories, in particular, and the work domain should be incorporated into the cultural policy". Since the protectorate era, culture always has been at the heart of the discussions of the national political parties', focusing on issues such as the Arabic and Amazigh languages or Islam. In general, the priorities of cultural policy are determined by His Majesty's guidelines, expressed in His speeches and directives in addition to the priorities expressed by the Prime Minister in the government statement to parliament.

National cultural policy objectives

The main objectives of cultural policy in Morocco were drawn up during the government of change (1998-2002). These goals began to be achieved while this government was in power and are still being realized to this day. They include:

- Establishing major institutions, such as the National Museum of Contemporary Art and the National Institute of Music and Dance;
- Improving the social and health conditions of the Moroccan artist, activating the Law of the Artist, and preparing and issuing the *artist card;*[7]
- Tackling issues regarding books and publishing, and encouraging reading;
- Protecting the physical and intangible national cultural heritage and preserving historical sites and monuments;
- Developing a support mechanism in all areas of artistic and literary creativity and thought, and seeking renewed structures of production and promotion and for their continuation and evolution.

The current Minister of Culture, Dr Bensalem Himmich, has since given assurance that improving the culture of reading is at the top of his agenda during the ministerial mandate. The need to find rigorous assessment criteria to evaluate cultural policy seems urgent in the absence of participation data.

Researcher Abdel Wahed Al Ozry[8] notes that the implementation of cultural policy in Morocco depends on the efficiency of every minister and the skill of his or her administration. Moreover, it must stay linked to the legal framework of the MOC in view of its meagre budget and the necessity of waiting for state technical assistance for the majority of cultural and artistic practices.

Main cultural policy issues and priorities

In 2009 the Ministry of Culture expressed the need to "give a strong boost to cultural activity", which was reflected in the top-priority issues: completing large existing and future cultural projects; accelerating the process of accomplishing the projects programmed in the framework of international cooperation and partnership with national and local stakeholders; protecting and reinstating the national cultural heritage, both physical and non-physical, including restoring and maintaining historical sites in bad condition; rehabilitating cultural and historical institutions, with the support of technical and human resources;

7 See the subsection "Employment policies and social security".

8 Al Ozry (1998).

promoting reading of different age groups; implementing
the support and development of book publishing and artistic
creativity, in addition to providing the necessary assistance
to cultural and artistic associations; organizing national and
international cultural festivals;[9] protecting the legal status of
creative intellectuals, artists and writers and contributing to their
support and solidarity; evaluating and supporting the available
human resources by modifying their administrative status and
restructuring and supporting their basic elements.

The Supreme Council for Culture (1975) is in charge of
discussing cultural policies and proposing prioritized approaches
and topics related to cultural work. Assisted by 11 regional
cultural centres, it acquired its present name in 1994. This
Council addresses almost all government sectors, many civil
society associations and various cultural players.

Cultural policy model

One of the priorities of the cultural development outline – the
National Cultural Strategy – is cooperation and partnership
between the MOC and all those interested in the cultural field
of government sectors, elected councils and civil society
organizations. The aim is to achieve an integrated national
cultural renaissance, raise the level of cultural services, improve
the conditions and methods of work, establish a cultural
policy based primarily on decentralization and regionalization,
partnership with local communities, and giving priority to the
rural and remote areas (geographical dissemination). Therefore,
the current cultural policy model can be described in terms of
cooperation and partnerships in the cultural field between the
Ministry of Culture and community groups.

International cultural policy and cooperation

The Division of Cooperation is one of the divisions of the Ministry
of Culture; the Division of Cultural and Scientific Cooperation is
a division of the General Directorate of Holistic Cooperation and
Multilateral Conventions within the Ministry of Foreign Affairs.
The latter Division addresses all issues related to cultural and
scientific cooperation with foreign countries and international
organizations, bilateral and multilateral. It is in charge of the
coordination with relevant departments of the general directorates
and conducts negotiations on agreements. An example of a bilateral
agreement is the Cultural, Media and Health Agreement between
Morocco and Oman on a programme for the restoration of

9 See the subsection "The arts".

historic buildings. Multilateral agreements include, for instance, the Film Co-production Agreement between the United Kingdom and Morocco. The purpose of the co-production agreement is to provide an official framework whereby film producers in both countries can share financial, technical and creative resources to enable them to make their films and qualify for national support in their own country. The international jazz festival (*Jazz au Chellah)* is an example of the cultural cooperation between Morocco and Europe.

Foreign cultural centres have residencies in the most important cities: American Cultural Center (Rabat and Casablanca), British Council (Rabat and Casablanca), Egyptian Cultural Centre (Rabat), French Cultural Centre (12 branches all over the Kingdom), German Cultural Centre (Rabat, Casablanca and Tangier), Italian Cultural Centre (Rabat), Russian Cultural Centre (Rabat), Spanish Cultural Centre (Rabat, Casablanca, Tangier, Fès and Tétouan). These centres provide language teaching and stage artistic events, such as visual arts exhibitions, concerts, plays and cultural weeks, in their national languages. Their curricula do not fall under the control of the Ministry of National Education, Higher Education, Executives Training and Scientific Research. These courses are very popular with Moroccans. The French cultural centres have the strongest presence in Morocco in terms of number of activities, institutions, budget, popularity and impact. Cooperation mainly concerns consultation and objective expertise, which are put at the disposal of Moroccan national institutions to realize the capacity building of artists and specialists in cultural heritage, book reading, visual and performing arts, film and the audio-visual sector.

International institutions establish cultural projects in various cultural sectors in cooperation with the Moroccan government organizations. An example is a UNESCO project to protect the heritage of the Draa Valley, part of the *Sahara of Cultures and People* project to examine and analyse the current state of the Draa's traditional songs and dances. Two agreements have been signed within this framework with the Association of Caravaners for sustainable tourism and a local government tourism agency, and with the Japanese government regarding the project on protecting, reviving and preparing the Lafna Mosque Yard in Marrakech, a project launched by UNESCO to preserve this cultural site.

Employment policies and social security
The Moroccan Labour Code (2003) is the general framework for employment but special laws have been passed for the employment

Minaret of Medersa Bou Inania, Meknès. Photo: Jack van der Leden

of artists requiring contracts that guarantee their material and moral rights. In 2003 a law was passed to give Moroccan artists the right to benefit from state support for arts and culture and from social services, like social security and basic health insurance. To this end, they are entitled to an occupational *artist card* (since 2006). In 2007 the Mutuelle Nationale des Artistes was created under the supervision of the Ministry of Culture and in cooperation with the Ministries of Finance and Labour, the National Fund for Social Security and the National Fund for Social Reserve Organizations to administer these social services.

There are no data regarding the number of artists running their own businesses or working in private production companies.

Copyright and other legal provisions in the cultural field
The first Moroccan constitution was adopted in 1962, the last one was introduced in 1996. Constitutional issues concern Islam as the state religion and basic human rights, like freedom of speech, expression and organization.

In addition to the constitution, there are 3 kinds of legal provisions: Dahirs or Royal decrees, laws and decrees. A Dahir or Royal decree deals with a subject voted on by Parliament and endorsed by the King, or signed on behalf of the prime minister via referral. Laws may only be issued after being voted on in parliament and they enter into force by virtue of a Dahir. In certain circumstances and for a limited period of time, the government is entitled to take specific measures by virtue of decrees that are subject to a law.

Moroccan laws, particularly in the field of culture, are generally derived from French legislation during the protectorate. Workshops are organized to update and adapt various laws, in line with international and, particularly, EU standards.

The Ministry of Culture was restructured in 2006 by legislative decree to transform the administration from one of operation and implementation into one that stimulates, steers and activates the interventions of all the actors in the cultural field. It was to evaluate the political role of the Ministry and to allocate more responsibilities for project management and implementation to the decentralized divisions. In the cultural field there are many laws and/or decrees, for example, for the division of regions and communities, the allocation of public funds, social security systems, labour, data and databases, cultural heritage, language, books and literature, audio-visual media, press, visual and applied arts, film, performing arts and cultural industries.

The first copyright law was a Royal Decree (Dahir) issued in 1916, which remained in force until 1962. Works of art were protected for 50 years after the death of the artist or author. The new Dahir on copyright law (1970) maintained the spirit of the general philosophy of the 1916 decree and nullified all copyright-related laws in force at the time. Since 1970 several amendments have been made to adapt this law to international standards in the field of copyright and related rights (the Agreement on Trade Related Aspects of Intellectual Property Rights (TRIPS) and the World Intellectual Property Organization (WIPO)). In that process the copyright period was extended as a general principle from 50 to 70 years after the death of the artist or author.

Cultural industries

One of the most important structural problems characterizing cultural industries in Morocco is that this sector is still unstructured, in addition to its poor inter-component coordination. The Ministry of Culture does not have any accurate data about the size of this non-public sector and the money going into it. Events in the private sector are arranged without the knowledge and cooperation of the Ministry of Culture. This situation creates a legislative vacuum, due to the absence of special laws that regulate the relationship between the Ministry of Culture and the independent cultural scene.

Cultural diversity (minorities, groups and communities)

The issue of cultural diversity emerges on several levels in the field of language, social cohesion and gender issues. Morocco is in the process of finding a balance between them, which means that the national identity is slowly being reformulated.

Multilingualism represents one of the most important areas for debate in the Moroccan cultural arena. Important 'conflicts' concern Arabic versus Amazigh, Arabic versus French, and French versus English.[10] The status of the Imazighen in society and role in history reverberates in other aspects of society as well. Demand for a larger role for the Imazighen in public life is not completely without ethnic tensions.

There is no policy to achieve gender equality or to end injustice. There are special events and awards for creative women in the various cultural fields. Women account for 36% of the Ministry of Culture's officials. They are appointed to senior posts and for the first time a woman, Ms Thoraya Jbran Kraitef, became Minister of Culture.

10 For more information about multilingualism, see the subsection "Language, books and literature, reading promotion, libraries and archives".

Culture and ICT

Electronic media facilities have also been active in recent years in Morocco, assisted by the expansion of the Internet service across the country. There are about 20 webservers, some of which are public, the majority are private.

The cultural field in general

The independent institutions

There are 5 independent institutions in Morocco. They are public organizations, subject to state mandate and financial control but enjoying legal and financial independence. These institutions are: Al-Manahel Printing House,[11] the National Library of the Kingdom of Morocco,[12] the National Radio & TV Corporation,[13] Moroccan Cinematography Centre[14] and the Mohammad the Fifth National Theatre.[15]

Cultural heritage

The National Institute for Archaeology and Heritage (1985), affiliated to the Ministry of Culture, is in charge of training managers in the fields of archaeology, heritage and museology, in addition to all other areas related to historical monuments and sites.

The National Fund for Cultural Action (1983) contributes to the valuation of the national heritage of monuments and archaeology, the development of artistic creativity and cultural revitalization. It encourages the circulation of books and allocates funds to support the production and promotion of theatrical works. The fund's revenues are primarily generated by entrance fees to MOC museums and historical sites and monuments, registration fees of music institutes, as well as the proceeds from the sale of MOC publications. In 2007, the total income of this fund amounted to 256.04 million dirhams, compared to 165.94 million dirhams in 2006, and 160.39 million dirhams in 2005, with an annual increase of 28.97%. The fund's expenditure has focused on cultural projects such as the establishment of the National Museum (total cost of

Model showing a creation by fashion designer Noureddine Amir at *FestiMode*, May 7, 2009, Casablanca.
Photo: *FestiMode*

11 See the subsection "Books and literature".

12 See the subsection "Libraries and archives".

13 See the subsection " Broadcasting".

14 See the subsection "Film and multimedia".

15 See the subsection "Performing arts (music, dance, theatre)".

73 million dirhams), maintaining the cultural heritage of the Kingdom, as well as building cultural and artistic institutions (galleries, music and dancing institutes, theatres and Culture Houses), and supporting associations working in the cultural sector.

Archaeology and built heritage

The buildings maintenance policy, supervised by the building inspectorates of the provincial directorates, aims to restore ancient buildings. The realization of this policy is impeded, however, by the Ministry of Culture's limitations *vis-à-vis* the governors' decisions in the absence of clear, strict laws that oblige the respective provincial rulers to comply with the criteria and requirements laid down by the MOC. In this context, a significant new development has emerged in recent years. Ancient palatial houses in the city of Marrakech Al-Hamra are sold at high prices to world celebrities, who use them as seasonal or permanent residences.

Museums

A new development is the establishment of the National Museums Institution, a semi-public institution responsible for the management of the museums sector.

Language, books and literature, reading promotion, libraries and archives

Language

Morocco is characterized by a linguistic diversity that originates from various sources, such as Imazighen, Saharan, African and Andalusi. The Moroccan constitution recognizes Arabic as the only official language in the country. Although French has not been constitutionally recognized, it remains the second language of the country. The languages of the Amazigh people, like Tachelhiyt, Tamazight and Tarifit, are also not constitutionally recognized, received official recognition when the Royal Institute for Amazigh Culture was set up by royal decree in 2001. Other steps followed, such as the inclusion of Amazigh into school curricula, which marked the beginning of the practical recognition of Imazighen in public life, and a TV station in the Amazigh language. Although the National Educational Charter has not given the Amazigh language any legal status, it is included in the charter as a national linguistic reality. The Amazigh language is considered a major component of the country's national identity. Many Moroccans consider Amazigh to be their mother tongue/

dialect. On the other hand, Amazigh is only just beginning to be included in official government programmes. The conflict between Arabic and Imazighen reaches out to the very essence of the country's national identity, associated with questions like, *"What is the origin of the Imazighen?"* Are they Semitic, as nationalist Arabs believe? Do they have European origin as the Europeans and the French in particular think? Or are they Africans, as has been recently said? What is Arabism? Is there an Arab homeland? Or perhaps there are only Arabic-speaking countries?

The conflict between Arabic and French is viewed as a by-product of French colonialism, a conflict between the national language and the colonial language. It is associated with national sovereignty and identity as opposed to imported cultures. Morocco is also going through a tension between francophone and Anglo-Saxon tendencies.

Books and literature

According to the study by Hasan al-Wazani about the status and horizons of the book sector, the economic weight of the book sector in Morocco is marginal, compared to other economic domains. Based on the statistics released by the Ministry of Industry, Commerce and Technology, in 2006 the output of the printing and publication sector as a whole was worth 2 billion, 630 million dirhams, with an added value of 903 million dirhams from 24 publishing and 444 printing houses. The study also revealed a deep discrepancy between Morocco's exports and imports regarding books. Total value of Morocco's imports during the period from 2005 to 2007 was approximately 12 billion, 806 million and 642 thousand dirhams, which is equivalent to 36 times the value of Morocco's total exports during the same period. Europe provides the lion's share (especially France and Spain) of Morocco's imports, with a value of 902 million, 466 thousand dirhams. After France, Lebanon[16] is the second largest supplier of Morocco's imports.

The distribution structure is considered the weakest link in Morocco's book industry.

To alleviate the financial burden of the publishing houses and their projects, the MOC adopted a balanced formula based on covering 50% of printing costs. This is also to ensure a reduction in the selling price by the same percentage. The Ministry purchases 100 copies of each Moroccan book to supply public libraries.

16 For more information, see the cultural policy profile of Lebanon, by Watfa Hamadi and Rita Azar.

Moroccan band Haoussa at the *L'Boulevard Festival*, May 13-16, 2010, Casablanca.
Photo: Wijnand Hollander

Several prizes for books, manuscripts and documents are organized in Morocco. Moroccan authors have joined together and formed the Moroccan Union of Authors.

Al-Manahel Printing House (2001) is a public authority, operating independently.[17] Annual revenues of Al-Manahel Printing House reached 1,971,000 million dirhams between 2003 and early 2009.

Reading promotion

The public reading network project aims to end the isolation suffered in the outlying towns and villages. This will be by achieved establishing 11 public media libraries followed by 60 public reading points.

Libraries and archives

The National Library of the Kingdom of Morocco (1926) moved into new accommodation in 2008. The Library, an independent institution,[18] is funded by the state, public and private agencies,

17 See the subsection "The independent institutions".

18 See the subsection "The independent institutions".

foreign and international money. The budget allocated by the state to the National Library of the Kingdom of Morocco for 2008 reached 45,457,461 dirhams, the same amount as in 2007.

Media

Theoretically speaking, there are constitutional and legal provisions that emphasize freedom of opinion, media, publication and expression, but these freedoms are still restricted by legislation and other constraints. The authorities are practically monopolizing audio-visual services all over Morocco, using public institutions and other 'private' stations. They unilaterally exploit the news sources for the printed and electronic press, as they own the only news agency in Morocco (Maghreb Arabe Presse). There is much debate on free access to information and the disregard of the authorities for the ethics of professional secrecy, and also on the freedom of expression under the 'sacred trinity' of Throne – Sahara Issue – Religion. Repressive measures against the media appear to be used continually, measures like imprisonment, heavy fines and pressurizing media institutions with bans, suspension and prohibitions, as well as the problem of monitoring and self-monitoring .

Broadcasting

Media ownership in Morocco varies between the government, independent organizations and political parties. With regard to the diversity of the media service, electronic (audio and visual) and written, the 10 TV stations are publicly owned, run and controlled, with the exception of Medi 1 Sat, which belongs to a private company. There are 14 radio stations, which are all publicly owned. 'SAWA', formerly the Arabic transmission of VOA, operates outside the applicable regulations, because of a special agreement between the USA and Morocco. There is a special cultural channel (Channel 4), in addition to weekly cultural programmes broadcast on Channel 1 and 2.

The National Radio & TV Corporation (founded in 1928 as The Moroccan Radio Station) was made an independent[19] public corporation in 1966. In 2005 it became the National Radio & TV Corporation (SNRT).

Press

Published written media are mainly owned by private institutions (just under 700). There are 26 printed political party papers.

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19 See the subsection "The independent institutions".

Algerian musician Beihdja Rahal at the 13th Edition of *Fès Festival of World Sacred Music*, June 1-9, 2007. Photo: Jack van der Leden

The arts

New dynamic artistic and cultural features have appeared in all fields since the early 1990s as a result of the political openness and media development. This is evident in literature production, contemporary architecture and arts, and cinema and theatre.

All the artists' unions and associations in the fields of visual arts, cinema and performing arts work together in the Moroccan Coalition for Culture and Arts.

National and international festivals

Morocco has an unequivocal festival culture. However, these festivals have been subject to a lot of criticism, some of which has focused on the artistic form and some on the ethical and legal aspects, due to the consumption of alcohol and drugs, various degrees of sexual harassment, and petty crime. Having monitored the funds spent on these festivals, the National Agency for Public Fund Protection (a civil organization) addressed an open letter to the Prime Ministerial Council. This letter enquired about the squandering of public funds on these festivals and demanded that the sources of funding and the amounts spent should be made public. Many Moroccan

festivals have gained global reputation, such as the *Mawazine Festival* in Rabat, which attracts participants from 40 countries. The National Festival of Theatre in Meknès remains the only festival which is organized centrally in coordination with the MOC Directorate in Meknès Tafilalt. There are numerous national and international film festivals and the question is whether this huge accumulation of film festivals contributes to the enrichment and development of the national film industry. Researcher Farid Lamrini points out that the organization of festivals involves a lot of improvisation and immature targets. There are no mechanisms for monitoring the effects, auditing budgets or evaluation of any sort, despite the opposition from civil and political bodies to the extravagance and waste of public money.

Film and multimedia

Moroccan cinema started in the protectorate era; the first film theatre was established in 1934. There is a noticeable imbalance in the geographical distribution of film theatres. While rural areas are deprived of any cinemas, cities have many. Casablanca alone numbers over 50 film theatres, i.e. over 20% of the total number of film theatres in Morocco. The rest of Moroccan towns have hardly any cinemas. Most of the film theatres in the country are in a state of deterioration.

Cinema production has witnessed evident improvement since the beginning of this century. The Moroccan film sector benefits from the support of various funds in the form of special budgetary accounts subsidized by the state, namely the Film Production Support Fund (Account) (1987) and the Insurance Companies Solidarity Fund (1996).

Moroccan Cinematography Centre (1944, reorganized in 1977), an independent institution,[20] is administered by the Ministry of Communications. The Centre is basically responsible for the implementation of regulations concerning the cinematographic profession, especially the measures related to professional authorizations, regulation of cinematographic organizations and the cinema performance system. A tax levied on film theatres (1987) was introduced to benefit the Centre. In 2003 an executive decree was issued for the 1987 decree, defining the distribution of the revenues generated from these fees and taxes, which form the so-called support fund. 47% of the fund is earmarked for film production (production budget), 48.25% for cinema investment (auditoriums) and 4.75% for fund management. A special committee will distribute the support fund.

20 See the subsection "The independent institutions".

Performing arts (music, dance, theatre)

As of 2009 about 15 musical projects will benefit from a grant of 300 thousand dirhams every year. This step is related to 2 aspects of music, namely song writing and music production (CD publishing), and the promotion of the music industry.

The government also supports Moroccan theatrical groups and institutions. In 1959 the *Moroccan Drama Research Centre and Amateur Theatre Festival* was established, gradually moving away from ministerial control on speaking about the social issues of that time.

Artists and musicians are united in the National Association for Professional Musicians, National Association for Professional Theatre Artists and the Moroccan Association for Theatre.

Mohammad the Fifth National Theatre (1973) is an independent institution[21] under the direct supervision of the Ministry of Culture. The Ministry provides the theatre with annual financial support, which amounted in 2009 to 14,500,000 dirhams, as part of the Ministry's operational budget. The Theatre also has its own revenues, estimated at about 20,902,000 dirhams.

Amateur art/folk and traditional arts

Initiatives taken by civil societies are of fundamental value because they give a wide range of youth the opportunity to exhibit and discuss their work. Within this framework, there are some festivals such as the *National Festival of Settat for Amateur Film* in Settat and the festival of short amateur films in Nador.

Cultural Houses are responsible for providing cultural and artistic services and establishing spaces for creativity and communication, stimulating and encouraging artistic creativity and taking care of the various forms of artistic expression. To achieve these objectives the Cultural Houses organize professional exhibitions and cultural events and facilitate access to and use of modern communication techniques. They also establish Cultural Clubs that provide a framework for the exchange of views and perspectives between creative people and audiences. They are either MOC affiliated or are in partnership with local groups or are programmed and financed within the framework of the Programme of Cooperation with the European Union and stakeholders. Examples include Cultural Houses of Qal'et M'gouna, Tiznit, Sidi Rahal, Azrou, Zemamra, Al Hoceima, Zagora, and Kasbah Tadla.

In addition to the cultural houses, there are a few cultural spaces (such as literary receptions, cultural centres and clubs), some of which are overseen by public figures. These figures organize

cultural activities, literary and artistic meetings, publications and so on.

The social site Facebook contributed to establishing a limited number of reading clubs that communicate via the Internet. The most important of these groups is the Rabat Book Club.

Education in the arts

Art education

Teaching the fine arts in primary and secondary schools was introduced in 1999. The curricula focus on students acquiring skills such as colouring, Arabic calligraphy and spatial dimensions perception.

Teaching music in middle schools theoretically began in 1995, but new changes in the curricula in 2009 resulted in the decision to adopt a new philosophy of involving students in the practice of singing and listening.

In addition, teaching the arts has been introduced into secondary institutions. It is a theoretical subject designed to teach students about the most important art movements in the field of music, composition, and theatre, and to offer basic knowledge of the terminology used.

As for art education outside educational institutions, a few initiatives have been undertaken by cultural associations and the Ministry of Youth and Sports, but they remain informal initiatives and lack a clear philosophy.

There are 20 Music and Dance Institutes (1985): in Asilah, Beni Mellal, Casablanca (2), Chefchaouene, El-Aioun , El Araesh (2), El-Jadida, Essaouira, Marrakech, Meknès (2), Oujda, Rabat (3), Safi, Tangier and Tétouan. They are affiliated to the Ministry of Culture and teach international music, traditional music and all types of dance.

Vocational/professional training

The MOC sponsors the teaching of the arts in higher education in the following institutions:

- The National Institute for the Sciences of Archaeology and Heritage (1985), an MOC-affiliated foundation which performs general and applied research, including publishing the results of this research;
- National Institute of Fine Arts in Tétouan (NIFA) (1947) which has an art department (including painting, sculpture and graphics) and a design department (Alicharri, interior and industrial design). An independent division for animation also has been established;

Moroccan band Despotism at the *Tremplin Festival*, March 19-21, 2010, Abattoirs de Casablanca. Photo: Wijnand Hollander

- Higher Institute of Dramatic Art and Cultural Promotion (1985), a national institution for study and research in all fields of drama. The Institute offers theatre, television, cinema, stage direction – playwriting, management, scenography, puppetry , clothing, lighting and sound engineering;
- The Institut Supérieur d'Art Dramatique et d 'Animation Culturelle (1985) is affiliated to the Ministry of Culture and is in charge of training theatrical executives in all theatre-related techniques and for cultural and artistic activities, in addition to conducting scientific research in these fields.

In addition to the MOC higher education institutions, other institutions and institutes teach visual arts and design. These include the *Higher Institute of Visual Arts* in Marrakech, the *Higher Institute of Design and Visual Arts* in Casablanca, the *Artcom Foundation* that teaches art in IT applications, and institutions for the teaching of decoration and interior design.

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PALESTINE

by Fatin Farhat

A socio-historical outline

Geography and population basics

Palestine is located in the Middle East, with the Gaza Strip
bordering the Mediterranean Sea, Egypt and Israel, and the West
Bank bordering Jordan and Israel. The Gaza Strip has a population
of 1.5 million (2010), of which over 1.1 million people are refugees.
About half a million are registered with UNRWA, the United

Nations Relief and Works Agency for Palestine Refugees in the Near East, and live in 8 refugees camps. Over 99% of the inhabitants are Muslim, predominantly Sunni, and less than 1% is Christian. The Gaza Strip covers an area of 360 km²; Gaza is the biggest population centre.

The West Bank has a population of 2.1 million (2010) and covers an area of 5,970 km², including East Jerusalem. The population comprises 100% Palestinian Arabs of whom 92% are Muslim (predominantly Sunni) and 8% Christian or other.[1] Nearly 800,000 people are registered as refugees with UNRWA, living in 19 refugee camps.

Language
Most Palestinians speak the Palestinian dialect of Arabic as their mother tongue. Hebrew is spoken by the Palestinians from the 1948 territories; English, which is used in business, is widely understood.

History
As a result of World War I, the Ottoman rule of Palestine (1516-1917) ended and the country was put under British mandate (1920-1948). After World War II, when the proposal of the newly formed United Nations to partition Palestine into a zone for the Arabs (Palestine) and a zone for the Jews (Israel) was accepted, the British withdrew. These changes resulted in the emergence of a clearly defined sense of Palestinian patriotism, an urban middle class and the increasing power of Zionist groups. A cultural agenda was not considered a priority at the time which resulted in the absence of a solid infrastructure and leading cultural institutions.

For Palestinians, the term Palestine refers to "historic Palestine", which constitutes the West Bank, Jerusalem, the Gaza Strip and Israel. Under international law, Palestine is not considered to be a state although around 130 states and countries have recognized its statehood since Yasser Arafat (the late Chairman of the Palestine Liberation Organization, PLO, and Palestine's first President) announced its independence in 1988.[2] Since its establishment in 1964, the PLO was considered the only legitimate representative

1 In addition to the Palestinian population, over half a million Israeli Jews are living in civilian settlements in rural areas and East Jerusalem. These settlements are inconsistent with international law, according to the International Court of Justice and major organs of the UN, like the Security Council. Israel disputes this point of view.

2 The Declaration of Independence was drafted by the late renowned Palestinian poet Mahmoud Darwish (1941-2008). See also the contribution by Milena Dragićević Šešić, Opening horizons: the need for integrative policies in the Arab world, footnote 8, including the poem "Identity Card" (1964).

of the Palestinian people. Under the umbrella of the PLO, the Oslo Accords were negotiated and signed (1993). The Palestinian National Authority (PNA) was formed in 1994, pursuant to the Oslo Accords between the PLO and the government of Israel, as a 5-year interim body during which final negotiations between the 2 parties were to take place but never did.

The Palestinian government (of the PNA) is a hybrid of parliamentary and presidential systems. Voters elect both a President of the executive authority and a parliament which is elected according to legislative districts.[3] In 1996, the first national Palestinian elections were held. The PLO remains the official body that represents Palestinians in "historic Palestine", in exile and the Diaspora; the PNA represent Palestinians in the Gaza Strip and the West Bank.

Economic poverty rates in 2008 were estimated to be 79% for Gaza residents (32% in 1999), and 49% for West Bank residents (13% in 1999).[4] A World Bank report, *Movement and Access Restrictions in the West Bank* (2007),[5] attributes much of this continuous deterioration to Israel's impediments to movement and its separation barrier, which constrict Palestinian socio-economic growth.

Organization of public administration

Ministry of Culture
At the national level, the administrative functions of culture are carried out principally by the Ministry of Culture. When the Ministry was established in 1994, there was already a large and vibrant civic cultural sector. As it turned out, the Ministry was unable to support (financially or technically) these active cultural non-governmental organizations (NGOs), to formulate a clear identity of its own or to act as a main player in the cultural field. The sudden and continual ministerial changes made it impossible to stipulate and implement coherent plans and projects. Besides, the Palestinian Ministry of Culture has a very limited budget.

The Palestinian Ministry of Culture consists of 8 units (excluding administration): General management of arts (visual arts, beautification of the surroundings, cinema, folkloric dance and music, theatre), Literature and publishing, Libraries and manuscripts,

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3 National Democratic Institute for International Affairs (1996).

4 According to the Palestinian Central Bureau of Statistics.

5 World Bank Technical Team (2007).

Planning and cultural development, Relations and projects, Civil society, Women and culture, and Culture in the Diaspora. In addition, the Ministry is responsible for the portfolios on Jerusalem, the *Palestine Award* and the High Commission for Books. In theory, the Jerusalem unit attempts to preserve the Palestinian cultural presence (people and institutions) in Jerusalem, but terminated substantial help and has no mandate over the *Jerusalem Capital of Arab Culture* project.[6] The High Commission for Books was created as an initiative to bring the ministry and other stakeholders in the book industry together. In practice it created an overlap in mandate with other departments such as the Literature department. The hierarchy was drafted, changed and modified over the years, taking into consideration different models from the Arab world and the needs of the sector in Palestine.[7]

The Dance and music unit is labelled "folkloric", thus obliterating interest in modern and contemporary dance and music. The majority of activities of the above-mentioned units are condensed into the organization of events, rather than long term and strategic projects.

Nevertheless, the Ministry of Culture has achieved several successes and helped build or rehabilitate new cultural centres such as the Khalil Sakakini Cultural Centre (Ramallah),[8] the Gallery Mena (Gaza), The Ramallah Cultural Palace, and over 70 children's libraries have been established. In addition, the Ministry facilitated the necessary permits for the establishment of cultural centres (NGOs).[9] The Ministry of Culture occasionally provides financial support (usually through the Prime Minister or President's office) to major festivals and events.

Ministry of Tourism and Antiquities (MOTA)

The Palestinian Ministry of Tourism and Antiquities (MOTA), responsible for tourism and cultural heritage (archaeology, built heritage and museums), consists of 7 units: Finance and administration, Licensing of tourist vacations, Promotion and media, Tourist services, National register of built heritage,

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6 This project was organized by ALESCO, the Arab League Educational, Cultural and Scientific Organization (1970, Tunis, Tunisia) which works within the framework of the Arab League and is essentially in charge of the coordination and the promotion of the various educational, cultural and the scientific activities in the Arab world.

7 Interview with Muhammad Batrawi.

8 See also the section "The arts".

9 This power was transfered to the Ministy of Interior in 2000, causing resentment in the cultural field.

Protection, renovation and sites, and Museums and excavations. Just as the Ministry of Culture, this Ministry had to find a mandate and missions in the midst of a series of vibrant civic organizations. There was a silent rivalry with RIWAQ (1991, Ramallah), as the latter launched and completed a national registry of old buildings which is far more advanced than the Ministry's. Realizing its value, the Ministry commissioned RIWAQ (in partnership with the Law Institute of Berzeit University to draft the law on cultural heritage and preservation in Palestine. RIWAQ is a non-profit, non-governmental organization (NGO) which aims to protect and develop the architectural heritage in Palestine.[10]

PLO Department of Culture and Professional Unions

After the switch of responsibilities to the PNA Ministries of respectively Culture and Tourism and Antiquities in 1994, the PLO Cultural Department remained relatively inactive and generally insignificant in the field. The most active of the PLO structures is the Higher Council on Education, Culture and Science which has a mandate that extends to Palestinians in the Diaspora.

Interministerial or intergovernmental and intersectoral cooperation

Interministerial and intergovernmental cooperation is weak in Palestine. There is little coordination, prioritization and programming between the different ministries. An example is the UNESCO-PNA Joint Committee. This committee was established to draft Palestine's priorities in relation to UNESCO's mandate. Its members represent the Ministers of Culture, Tourism and Antiquities, Education and Higher Education, Youth and Sports, Women's Affairs, Media, and Planning and it is presided over by the head of the Higher Council for Culture and Education of the PLO. The representatives submit the projects of their respective ministries individually, not within the framework of a national policy.

Evidence suggests a lack of coordination between the Ministry of Culture and Ministry of Education and Higher Education in curricula developments. The Ministry of Culture for instance is not consulted in the selection of literary texts and curricula.

There is also little coordination between the PNA and PLO when it comes to culture. One of the rare, successful initiatives is the *National Strategy of Palestinian Cultural Policy* (2005), which

10 See also the subsection "Achaeology and built heritage".

Music workshop in Al Faraa village, near Nablus, with all Al Kamandjâti students, July 2008. Photo: © Courtesy Al Kamandjâti Association

was initiated by the Higher Council on Education, Culture and Science and the Ministry of Culture. However, this initiative was made possible due to the fact that the 2 structures were headed, at the time, by the same person, Yahya Yakhluf.

Cooperation between government tiers

There is little coordination between the Ministry of Culture and municipalities. Initiatives are credited to personal relationships rather than structural schemes. In July 2010, the Ramallah municipality organized a workshop on "Local Governments and Cultural Development" via the *Wein a Ramallah* festival. This first initiative of its kind was attended by representatives from the main municipalities on the West Bank, the Ministry of Culture, the Ministry of Local Government and various cultural NGOs and foundations.

Urban/regional dynamics

Local governments (governates and municipalities) have limited mandate in the cultural and artistic sphere in spite of different, scattered initiatives. Nevertheless, municipalities, especially in the major cities, allocate funds for culture within their annual

budgets. Evidence suggests that the cities of Ramallah and Bethlehem are taking the lead. The prime focus on culture in municipalities is on public libraries and children's centres. Interest in culture varies from one city to the other. Cultural heritage NGOs started a trend of creating partnerships with municipalities to stimulate them to play an active role in protection and restoration. In addition to NGOs, major Palestinian cities are home to a few active independent cultural and artistic production corporations, particularly in cinema production. As a result of checkpoints, roadblocks and barriers, it is difficult to connect cities and villages to each other.

Public and private funding of culture

Public funding
In an attempt to develop the capacity of the Ministry and to enhance the relations between the Ministry and the cultural NGOs, the Palestinian Cultural Fund (PCF) was established by the Ministry in cooperation with the Norwegian Government (2004), a unique model of new partnership. Cooperation between the public cultural institutions and the private sector is irregular and is mainly linked to small-scale projects and events.

Private funding
Cultural NGOs and the private sector work together in supporting the major festivals and high-profile cultural events, such as the *Palestine Festival for Music and Dance*, *Ramallah Contemporary Dance Festival*, *Jerusalem Festival for Music* etc. Since Palestinian cultural NGOs almost exclusively depend on foreign funding, they are not always free to plan their projects autonomously, even though they are administratively and financially autonomous. In addition and due to the scarcity of financial resources, the NGOs compete for resources. In the year 2000, the Palestine Network for Arts Centres was established to coordinate efforts between the different NGOs. The network became inactive in 2002, but in 2009 attempts were made to revive it. Cultural NGOs have for a number of years been obliged by foreign funders to ensure annual external financial and administrative auditing, in addition to regular evaluation of projects and missions. They tend to evaluate their projects and missions separately, and not within the umbrella of a national cultural policy.

The most important, regular sponsors in the private sector are communication companies (e.g. the Paltel Group, Jawwal Mobile

Company), banks (e.g. the Arab Bank, Palestine Commercial Bank), insurance companies (Al Watania, Philistine) and investment companies (PEDCO, Rawabi). The private sector's interest in supporting the cultural sector grew during the last decade, although the interest remains restricted to major festivals and high-profile popular events. A timid debate within limited circles on the need to shift cultural responsibility to local governments is worth mentioning.

International organizations such as the Ford Foundation and the Open Society Institute tend to partner with local foundations like the A.M. Qattan Foundation and the Welfare Association. As early as 1984, a number of Palestinian businessmen and intellectuals[11] met in London to draft what later became known as the Welfare Covenant. This outlines the objectives and strategic aims of the Welfare Association. From the onset, bridging the gap between Palestinian capital and culture has been one of the prime objectives of the association. In this same period, the Shouman Foundation, specialized in culture, was established. The A.M. Qattan Foundation (1994) has proved to be a main player in cultural policy as well as artistic excellence, targeting a variety of social groups, particularly children, teachers and young artists. The Qattan Foundation offers grants and prizes and collaborates with cultural organizations in Palestine and abroad.

National and international cultural policies and cross-sectoral policy themes

Short historical outline of national cultural policy
In 1994 the transfer of cultural responsibilities from the PLO cultural structures to the PNA took place. The Ministry of Culture had to define its role and mandate in a dynamic civic cultural sector. The majority of active cultural organizations were created as NGOs or civil society organizations, many prior to the creation of the PNA, the majority in parallel to the creation of the PNA.

The predominant cultural policy is not systemized, which makes it difficult to outline coherent objectives, as they vary from one level of policymaker to the other (the public on the one hand and the non-profit foundations and companies on the other). The draft of the *National Strategy of Palestinian Cultural Policy* was the result of 5 different workshops in Amman, Cairo, Gaza, Nablus

11 Including Edward Said (1935-2003), a Palestinian-American literary theorist and advocate for Palestinian rights, and Ibrahim Abu-Lughod (1929-2001), a Palestinian-American academic and intellectual.

and Ramallah, with the participation of several art practitioners and activists. The plan was submitted to the Ministerial Cabinet and ratified in 2006. A general definition of culture in this draft encompasses Cultural heritage (cultural property, antiquities and museums), Cultural heritage and folklore, Manuscripts, Literature (short stories, novels, poetry, literary studies, screenplays), Libraries, the Arts, Cultural industries, and Educational curricula. In the workshops, a compromise was reached over the most important objectives. A summary: incorporating national and democratic concepts in all cultural fields in an attempt to consolidate cultural identity, steadfastness in the homeland and in exile, ending occupation and promoting a just peace; consolidating allegiance to the Arab nation and supporting all aspects of Arab unity and cooperative cultural activities; safeguarding and protecting urban and cultural heritage in the Palestinian territories; modernizing the different aspects of knowledge such as literary, artistic, folkloric and heritage technology, media, and other means of communication to spread and popularize culture; establishing the required infrastructure for cultural work; establishing and encouraging Palestinian creativity and providing all the appropriate conditions to release the creative abilities and then publicize and universalize the creative works on a local, Arab and international level; enabling all Palestinians in the homeland and the Diaspora to benefit from culture; creating harmony between the Palestinian cultural policy and Palestinian educational curriculum; activating communication between the relevant Arab and international cultural agencies in particular the UNESCO, ALECSO (the Arab League Educational, Cultural and Scientific Organization) and ISESCO[12] (Islamic Educational, Scientific and Cultural Organization); motivating the private sector to be involved in formulating cultural policy; drafting special cultural programmes for women and children; reviving Palestinian collective memory through the preservation of cultural heritage (oral history, crafts and proverbs); cultivating the creativity of ex-prisoners. The *National Strategy* did not progress beyond theory, as it was not supplemented with implementation plans or with evaluation and assessment schemes.

National cultural policy objectives
In August 2010, the Ministry of Culture officially launched the *Strategic Plan for the Cultural Sector 2011-2013*. This project was initiated by the Ministry of Planning in cooperation with

12 ISESCO (1979, Rabat, Morocco) aims to strengthen, promote and consolidate cooperation between its member states and works within the framework of Islamic values and ideals.

Mahmoud Shuqair reads to an audience at the Khalil Sakakini Cultural Centre, Ramallah, May 5, 2010 during *PalFest*. Photo: Jamie Archer

the different ministries to systemize the national cultural developmental process. The vision in the plan is described as follows: *"to formulate an Arab, national, humanistic, democratic, creative, regenerating culture that respects and preserves political, religious, aesthetic and intellectual pluralism, is open to other cultures, stands up to oppression, corruption and nepotism, affirms the value of the social fabric, preserves the historic culture and narrative of the Palestinian people, and nurtures the values of equality, freedom, social justice and human dignity".*

The plan has 4 main objectives that have been developed in working programmes and interventions:

- Building a national humanistic culture, characterized by flexibility, creativity and pluralism and the avoidance of rigidness, that furthers the nucleus of educational philosophy;
- Connecting Palestinians in the homeland and the Diaspora culturally and socially;
- Preserving cultural heritage;
- Establishing a human, material, organizational and legal infrastructure conducive to creativity.

- It can be noted that the *Strategic Plan for the Cultural Sector 2011-2013*:
- is a positive move towards formulating a national cultural policy and is more advanced than the *National Strategy of Palestinian Cultural Policy*, launched by the Higher Council on Education, Culture and Science;
- offers a thorough and detailed analysis of the Palestinian cultural scene;
- is the result of very thorough and collaborative encounters between the different stakeholders working in the cultural field, in addition to commissioned specialists and advisors;
- outlines not only the general objectives of the national cultural strategy, but also proposes policies and interventions, despite the present lack of operational and implementational mechanisms;
- approaches culture in a comprehensive and holistic way.

Cultural policy model

The Palestinian cultural policy model can be described as a non-systemized model, predominantly oriented to the non-profit sector. The model has a limited grass-roots orientation and works solely in the central part of Palestine and in major cities. Therefore significant parts of the country remain deprived of any form of cultural policy and action.

International cultural policy and cooperation

Cultural diplomacy is the prime responsibility of the Ministry of Foreign Affairs. This Ministry oversees the work of the different Diplomatic Missions. In theory, each mission should be assigned a cultural attaché. Due to limited resources, this post is often vacant or shared with the responsibilities of the educational attaché. Major Palestinian cultural projects abroad are attributed to cultivated and highly motivated Palestinian Heads of Missions.[13]

The Ministry of Foreign Affairs is expected to cooperate with the Ministry of Culture concerning Palestinian cultural participation in international festivals, symposia and conferences. This coordination is mostly evident when international invitations are submitted by a public entity abroad, such as the *Palestine Cultural Week Damascus* or the *Palestine Cultural Week Algeria*.

Palestine's involvement in the UNESCO, ALECSO (the Arab League Educational, Cultural and Scientific Organization) and

13 Such as Leila Shahid, who was chosen by Yasser Arafat as the first woman to represent the PLO in Europe. She occupied key positions in Europe before moving to Brussels in 2006 to become the General Delegate of Palestine to the European Union, Belgium and Luxembourg.

ISESCO (Islamic Educational, Scientific and Cultural Organization) is conducted through a Palestinian public organization, the National Committee for Science, Education and Culture.

Since its founding, the PLO started establishing representations in different countries. After the acceptance of the PLO as the only legitimate representative of the Palestinian people by the Arab League (in the mid 1970s), this process accelerated.

Direct professional cooperation in art and culture is abundant. It is impossible to draw a comprehensive picture of the situation. However, certain trends can be concluded:

- Direct professional cooperation usually serves to bridge the gap in art education in Palestine;
- Until very recently, the international interest in Palestine was predominantly political (leftist and socialist solidarity, green parties). However, in the last decade a genuine professional interest in Palestine can be detected;
- Direct professional cooperation mostly comes from Europe.

In this context the support of Masarat (French-speaking Belgium), PASS (Performing Arts Summer School) and the Danish Centre for Culture and Development (DCCD) can serve as an example:

- Masarat: *Season of Contemporary Palestinian Culture* is a 2-year project supported by the French Speaking Community of Belgium and implemented in 2007-2008 as a decentralized project that linked tens of Palestinian cultural organizations and artists directly to their Belgian counterparts in a series of ongoing cultural and artistic projects;
- PASS is the name of the Palestinian track of the Royal Flemish Theatre (Koninklijke Vlaamse Schouwburg), les ballets C de la B (Alain Platel), and the A.M. Qattan Foundation, combining dance and theatre (training) in a long-term workshop trajectory in Birzeit (West Bank) and Brussels (Belgium), and focusing on the next generation of Palestinian performing artists (2007-2011).

DCCD provided 3 years financial support to cooperation projects between numerous Palestinian and Danish organizations (2007-2010). A new and more contextualized cycle of financial support and cooperation by DCCD has been launched in the autumn of 2010.

Foreign cultural organizations in Palestine play a vital role in the diversification of cultural activity in Palestine, and they exercise full autonomy over their projects and events.

The involvement of international organizations in culture is threefold: hosting events from their respective countries, funding certain cultural projects and organizing events in partnership with the local community. Among the most active foreign cultural centres in Palestine is the Franco-German Cultural Centre (in Ramallah, Jerusalem, Nablus and Gaza), offering language courses in French and German, besides exhibitions, debates, film and concerts. The Palestinian Territories host branch offices of AMIDEAST, America-Mideast Educational and Training Services (a private NGO, promoting cooperation between America and the region through education, information, and development programmes), and the British Council. Foreign Representative Offices to the PNA and foreign consulates in Jerusalem normally have an annual cultural fund or programme that is implemented with different local cultural and artistic organizations.

Copyright and other legal provisions in the cultural field
In 2002 the cultural NGOs had to re-register their legal status at the Ministry of Interior; they were registered at the Ministry of Culture. The Ministry of Culture has proposed a law for national awards in the arts and literature.

The cultural field in general

The role of NGOs
In Palestine, the prime responsibility in the cultural field lies on the shoulders of NGOs, mainly local, and a few local foundations. They are the backbone of the sector, the major policymakers and the most influential in terms of production and policymaking. The peace process, which was geared towards supporting Palestinian civic society, led to a boom in Palestinian civic institutions and to the development of the cultural sector. Many individual artists and art operators' initiatives (meaning many of the cultural departments of the various political parties) were transformed into specialized cultural centres that represent most cultural and artistic disciplines. The different NGOs also represent different spectrums, namely traditional, modern and contemporary. To avoid accusations of failing to establish a grass-roots approach towards the population, most cultural NGOs have established outreach departments that plan community participation projects in the cities that host the NGOs and in different rural settings. Moreover, they organize training courses and cultural programmes with lectures, symposia, exhibitions and other activities.

Cultural heritage

Archaeology and built heritage

The awareness of the importance of protecting and preserving the Palestinian tangible and intangible cultural heritage is continually increasing, due to the efforts and work of some leading, specialized NGOs, such as RIWAQ (Centre for Architectural Conservation) and the Hebron Rehabilitation Committee (HRC). Work in this field is multilayered: it generally starts with an idea about the importance of preservation and gradually evolves into the realization that preservation without rehabilitation is incomplete. Other layers include the formulation of a legal framework for the protection of the cultural heritage, an initiative launched by RIWAQ in partnership with the Law Institute of Birzeit University, and ensuring that economic and social development are part of the renovation and rehabilitation process.

Other organizations active in this field are the Ministry of Tourism and Antiquities (MOTA), the Palestinian Economic Council for Development and Reconstruction (PECDAR), the Pontifical Mission for Palestine, the Centre for Cultural Heritage Preservation (CCHP, Bethlehem), the Old City of Jerusalem Revitalization

Exhibition hall in Al-Math'af, Recreational Cultural House, Gaza. Photo: Abdel Karim Al Gherbawi, Utopia

Programme (OCJRP) of the Welfare Association[14] and Al-Mashhad-Palestinian Institution for Cultural Landscape (NGO).

Museums

In Palestine today there is a handful of small, specialized museums (archaeology, ethnology, art, and crafts). Based on the private collection of Gazan contractor and collector Jawdat N. Khoudary, the Gaza Museum of Archaeology was founded in 2008. This museum exhibits antiquities discovered in the Gaza Strip as far back as the Bronze Age (3500 BC) and receives scientific and technical support from the Museums Division of the city of Geneva. It is a handicap that Gaza does not have a law requiring archaeological artefacts to be preserved when they are found. In the West Bank the Ethnographic and Art Museum at Birzeit University collects traditional artefacts and organizes exhibitions. It houses the Tawfiq Canaan Collection of Palestinian Amulets and a collection of Palestinian costumes. Some other museums are the Armenian Museum (Jerusalem), the Math Museum (Al Quds University, Jerusalem), the Bethlehem Folklore Museum (one of the largest museums in Palestine, originally set up in 1948 by the Arab's Women Union), the International Museum of Nativity (Bethlehem) and the Crypt Museum at the Bethlehem Peace Centre (set up with the help of the Norwegian Funds-in-Trust).

Language, books and literature, reading promotion, libraries and archives

Books and literature

Publishing houses and print shops are scarce in Palestine. The leading publishing house is Dar Eshuruq which operates in many Arab countries. Publishing houses with serious translation units are almost non-existent. Several organizations are active in the field of literature, such as the Karmel Cultural Foundation (1980, Ramallah), which produced the literary quarterly *Al-Karmel*, including prose, poetry, literary criticism, sociology and anthropology by prominent and up-and-coming Palestinian and Arab writers. Al Karmel's activities were frozen in 2007 by its board of directors and the foundation published only one issue of the journal after the death of its founder, Mahmoud Darwish, in 2008.[15] The annual *Palestine Festival of Literature (PalFest)* is of

14 See the subsection 'Private funding'.

15 See also the contribution by Milena Dragićević Šešić, Opening horizons: the need for integrated cultural policies, footnote 8, including the poem "Identity Card" (1964).

Students at Al Najah University, Nablus, browse through books on sale at a *PalFest* event, 2010. Photo: Tamara AH

an international standard, but even after several years of operation, it is not fully integrated into the actual literary scene as it is organized abroad and only visits Palestine for one week a year. In recognition of the restricted movement of Palestinians, the Festival travels throughout Palestine, staging events in several cities,[16] giving students access to authors working in English, and creating a forum for the exchange of ideas and stories between writers, readers and students.[17] Supporters of PalFest include the British Council, UNESCO, the Arab Fund for Arts and Culture, the Anna Lindh Foundation and the A.M. Qattan Foundation. Every year the latter organizes a prestigious young writer's award for Palestinians in the homeland and the Diaspora. The Ogareent Cultural Centre acts both as a publishing house and platform for literary programmes.

16 In 2010, however, PalFest was unable to enter Gaza.

17 There are several ways to connect with the festival, such as via author blogs, Facebook and Twitter.

Reading promotion

The Tamer Institute for Community Education (1989) works across the West Bank and Gaza Strip, primarily targeting children and young people and developing alternatives and supplements to formal education. Tamer's programmes promote reading and writing, creative self-expression, as well as youth empowerment through advocacy and community development initiatives.

Media

Broadcasting

Television is the key source of news and information in the Palestinian areas. Official broadcasting is run by the Palestinian Broadcasting Corporation (PBC) which operates Voice of Palestine (radio), Palestine TV and Palestine Satellite Channel. These all came under the jurisdiction of the Palestinian President in early 2006. Al-Aqsa TV is a Hamas-run station in Gaza.

There are dozens of private radio and TV stations. Jordanian TV is widely watched in the West Bank. Pan-Arab satellite broadcasters, including Qatar's Al-Jazeera TV, are popular. Private stations include Al-Quds Educational TV, Al-Mahd TV, Al-Majd TV, Al-Nawras TV and Watan TV.

The media are generally considered to be more independent than in much of the rest of the Arab world. However, journalists risk harassment, attack or arrest by the Israeli occupation forces, as well as by Palestinian security services, armed activists or militant groups. Self-censorship is present.

Press

Al-Hayat Al-Jadidah is the Palestinian National Authority daily newspaper. *Al-Quds* is a private, Jerusalem-based Palestinian daily newspaper with the largest circulation. *Al-Ayyam* is also a private, Ramallah-based daily newspaper which publishes a significant weekly cultural supplement. *The Palestinian-Israel Journal* is an independent quarterly publication that aims to shed light on and freely and critically analyse the complex issues dividing Palestinians and Israelis.

The arts

Multidisciplinarity

Many of the Palestinian cultural NGOs are multidisciplinary, such as the Sakakini Foundation, the Popular Art Centre or the Al-Karama Centre for Culture and Arts, to name but a few.

The Khalil Sakakini Cultural Centre Foundation (1996, Ramallah) aims to develop visual artists' creative skills, to exhibit and collect art works, organize projects that explore Palestinian collective memory, such as the Nakba (deportation of Palestinians from their cities and villages in 1948), and energize cultural life through a range of cultural activities, such as art exhibitions, concerts, literary events, film screenings, children's activities and lectures. Some of the activities are transferred to Gaza city, Birzeit and Bethlehem.

The Popular Art Centre (1987, Al-Bireh) offers cultural activities, such as a cinema club and film seasons presented in conjunction with overseas cultural missions; a Cultural Forum featuring distinguished speakers on cultural topics; classes for children and adults including photography, video, aerobics and a variety of dance styles; and an outreach programme for children from villages and refugee camps, with music and singing, dance, drama, painting and puppet-making. The Centre is working with the Media Centre of Birzeit University on the Palestinian Traditional Music Research Project. It also organizes 3 major arts festivals, the *Nowwar Nissan Children's Festival*, the *Palestine International Film Festival* and the *Palestine International Festival*. The Association of Artists (1984, Gaza) is concerned with the social role of artists, their rights and welfare. The Association has established funds for artistic development and medical treatment. The Al-Karama Centre for Culture and Arts (1992, Rafa) offers visual arts, literature, music, theatre, folklore, children's activities and women's activities in the southern region of the Gaza Strip.

A large percentage of the activities of the cultural NGOs are directed towards children – about 52% of Palestinians is under the age of 18 – in the form of art education, or education through art. Frequently they also offer professional training as well, or try to establish an art movement in Palestine, both ways of professionalizing the arts sector. Some of the NGO's support the resistance against any form of oppression, especially military oppression, and withholding the right to education and free speech, like the ASHTAR theatre.[18] Others seek dialogue, like Artists Without Walls (2004), founded by a group of Israeli and Palestinian artists (visual arts, architecture, film, video art, performing arts). They try to improve communication and ties between the peoples of Israel and Palestine.

Groups of young artists, particularly in the field of visual arts and media or media-related arts, are mobilizing more and more to create private structures that can support their own personal artistic projects as well as the projects of others.

18 See the subsection "Performing arts (music, dance, theatre)".

National and international festivals

Palestine has several renowned national and international festivals, particularly in the fields of film and the performing arts. Important Palestinian film festivals are the *Al-Kasaba International Film Festival* and the Palestine Festivals of London, Chicago and Boston. The *London Palestine Film Festival* is the largest festival of its kind in Europe, with a selection of vital documentaries, fiction, art and animation work by, about and from Palestinians and their country. A specialized festival is the *Women's Film Festival in Palestine.* Important performing arts festivals are, for instance, the *Music Days Festival,* the *Palestine International Festival for Dance and Music,* the *Palestinian Heritage Festival* (music and dance), the *Ramallah Contemporary Dance Festival,* the *Jerusalem Festival*, the *International Puppet Festival* and the *Wein a Ramallah Festival.*

Visual arts, design and photography

The visual arts scene in some parts of the Palestinian occupied territories is very vibrant, whereas in other parts it is extremely traditional. A few of the most active organizations at work in the contemporary visual arts are the A.M. Qattan Foundation, the Al-Ma'mal Foundation for Contemporary Art (1998, Jerusalem), Shababeen (Gaza), the Bethlehem Peace Centre, the Virtual Gallery of Birzeit University, Palestinian ART Court-Al Hoash (2004, Jerusalem), Art School Palestine (2005, London). These organizations offer a wide variety of activities, ranging from exhibitions, film and video screenings, lectures, performances and publications to establishing networks and initiating partnerships for reflection, dialogue and exchange, artist-in-residence programmes, awards and grants for new artistic productions that are staged both locally and internationally. Windows from Gaza regularly holds meetings, exhibitions and workshops with both local and international artists participating; the Eltiqua Group for Contemporary Art (2002) wants to establish a House of Artists as a cultural meeting place and runs an online gallery. Both groups create structures for dialogue and cultural exchange.

Film and multimedia

Although quite prominent and internationally acknowledged, cinema in Palestine is relatively young in comparison to Arab cinema as a whole and to other forms of Palestinian art. The 1990s were years of full growth for Palestinian cinema. Several

19 The First Intifada (1987-1993) refers to the Palestinian uprising against the Israeli occupation in the Palestinian Territories.

Palestinian films were screened in Arab and international film festivals. With the first Intifada,[19] the attention of news agencies centred on Palestine, which led to the training of local staff as camera, sound and light technicians and other professionals. In turn, this led to awareness of the importance of visual culture in general. The peace process of the early 1990s also allowed for the return of many Palestinian Diaspora filmmakers. The main obstacles in the film industry are a permanent lack of sufficient production funds and specialized human resources.

SHASHAT (Ramallah) focuses on women's cinema. It organizes the *Women's Film Festival in Palestine* and provides production support, subsidized use of equipment, training/production and mentoring for young filmmakers. The Al-Kasaba Theatre and Cinematheque (Ramallah) is a fully equipped professional venue for Palestinian and international performing arts and film. It also organizes an annual international film festival.

Examples of young artists who are creating structures to support their own projects as well as the projects of others, include Idioms Films (Ramallah) for audio-visual productions, editing, subtitling and photography; Star 2000 (1996, Ramallah) for the promotion of TV broadcasting and the supply of any type of equipment, including training and maintenance; the production company Ustura Films (East Jerusalem); and Zan Studio (Ramallah),which specializes in architecture, especially interior architecture, photography, animation, digital art and web development; and the new Station Gallery Group.

Performing arts (music, dance, and theatre)
A large number of NGOs is active in the field of the performing arts, such as the Palestinian Child Theatre (1996, Gaza City) which offers training in music, dance and theatre and provides a range of cultural and recreational facilities for children. Yabous Productions (East Jerusalem) is concerned with the promotion of Palestinian artists, locally, regionally and internationally, by finding venues for their music productions (classical oriental music, film music and songs, jazz, popular dance), and developing music appreciation. It organizes the *Jerusalem Festival*, the *Film Festival* and weekly *Jerusalem Concert Seasons*.

Since there is no official theatre school in Palestine, vocational training is generally given by theatre groups, which have the status of cultural NGOs. Theatre is often used as a tool for social change, or healing (refugee camps). ASHTAR for Theatre Production and Training (1991, Jerusalem), for instance, uses the Theatre of the Oppressed (Augusto Boal) method by which theatre becomes an instrument of social transformation. ASHTAR also offers

Rehearsals for *The Gaza Mono-Logues*, Gaza, 2010. Photo: Khalil Al Mzayyen

teachers a 2-year set course with an official certificate that qualifies them to teach drama at schools. ASHTAR launched the first theatre-training programme directed at students who research different theatre techniques and methodologies in drama-training workshops and drama clubs. The programme extends over 3 years; further training for students to become actors takes 2 years. The Freedom Theatre (Jenin) is a professional venue for theatre and arts. It aims to empower and give the children of Jenin Refugee Camp a voice through workshops and activities in the theatre, supporting arts and multimedia, which range in emphasis from therapy and healing to the presentation of high-quality artistic products. Theatre Day Productions or Ayyam Al Masrah (1995, East Jerusalem) is a non-profit organization, working mainly with children and young people, also using theatre and drama as tools of expression and relief. In addition TDP trains adults in acting and drama-teaching in a 3-year curriculum. By their very nature, theatre and drama require teamwork, commitment, spontaneity, creativity, and openness to new ideas and can be tools to help develop some of the basic conditions for the peaceful development of Palestine. Massafat (Khan Yunis) is a theatre troupe which improvises and creates dramatic works based on social and political issues (water supply, settlement communities, and refuse) and follows these up with workshops on those issues aimed at students and community groups. The non-profit NGO Palestinian National Theatre (1984, Jerusalem) gives priority to activities such as the *International*

Puppet Festival (IPF), as they address the basic rights of Palestinian children to education, recreation, and freedom of expression. The PNT offers training to groups of local artists and collaborates with the Palestinian Ministry of Culture, several United Nations organizations, and a wide range of local and international NGOs.

The Palestinian Circus School (2006, Ramallah) tries to empower children and youth, by putting on performances and providing training in circus clubs (Hebron, Jenin and Ramallah) and summer schools. Trainers and performers come from all over the world; the co-founder is from Belgium.

Amateur art/folk and traditional arts

Folkloric forms of art, in particular the Palestinian dance Dabke, are very popular and widespread. Almost every youth centre, school and university in Palestine has its own Dabke group. El-Funoun Palestinian Popular Dance Troupe (1979, El-Bireh) takes inspiration from basic Palestinian Arab folkloric material (traditional dances and songs) in the construction of a new artistic form, which has a special message aimed at bringing about change in the community. It helps to train young men and women in folk dancing and singing and has assisted in the development of many clubs and institutions. The troupe has a youth group known as El-Bara'im.

Education in the arts

Art education

In the Palestinian school curriculum arts and arts education are generally lacking. Many NGOs to try and compensate for this omission. They often offer vocational training and/or training for amateurs as well. The NGO Young Artists Forum (2002) established an Evening Institute for the Talented in the Arts providing a free school education through art for children and young people aged 5-25 in the West Bank. Since the NGO is licensed by the Ministry of Education and Higher Education, the certificates are accredited. Al Kamandjâti Association (2002 St Barthelemy D'Anjou and Ramallah), a French non-profit organization, sets up music schools for Palestinian children, especially for those living in the refugee camps (e.g. Al Amari, Al Jalazoun, Qalandiah, Ayda, Balata, Askar, Shu'fat). The Association has developed numerous partnerships with cultural institutions. It organizes the *Music Days Festival*. The Edward Said National Conservatory of Music (1993, Ramallah) meets the need for music education of the young. Its aims are to teach music to children on an academic and professional basis, train

music teachers (there is a scarcity of trained teachers), prepare music curricula for schools, train instrumentalists for ensembles and orchestras in the future, secure grants for promising students to further their training abroad, support and guide existing music groups, enhance music appreciation in general, and to study and research Palestinian folkloric music.[20] The Bethlehem Academy of Music (1997, Bethlehem) caters for students aged 8 to 18 years and offers 2 programmes, a 4-year Elementary Certificate in Music programme and a 4-year Secondary Certificate in Music programme (via the General Institute).[21]

Vocational/professional training

One of the most alarming obstacles faced by the Palestinian cultural field is the lack of specialized and contemporary artistic vocational training and of schools and universities that could offer Palestinian students and artists a comprehensive range of professional education in the arts. The Ministry of Culture, in partnerships with countries such as Egypt and Tunisia, offers annual scholarships in the arts. Al Najah University (Nablus) offers a degree in visual arts and design and in music, but the curriculum is traditional and conservative. Birzeit University offers elective classes in the arts.

The International Academy of Art Palestine (Ramallah) as of 2007 offers a BA in Contemporary Visual Art and aims to develop a range of courses at BA and MA level. The 4-year programme includes painting, drawing, photography, installation, printmaking, sculpture, video, film, sound and new media. The project to establish the Academy was funded by the Norwegian Ministry of Foreign Affairs (2006-2009). The Edward Said National Conservatory of Music has branches in Bethlehem, Jerusalem and Ramallah; branches in Gaza and Nablus are planned for the coming years. The Conservatory offers vocational training in Western and Arabic instruments, besides an amateur programme.[22] The Higher Institute of the Bethlehem Academy of Music, for students from age 18, offers a Diploma in Music programme.[23] The Academy also incorporates the Bethlehem Philharmonic Society and a Music Library, an Orchestra and a regular season of professional concerts and recitals for the general public.

20 See also the subsection "Vocational training/professional education".

21 See also the subsection "Vocational training/professional education".

22 See the subsection "Art education".

23 See also the subsection "Art education"

Unrwa has a few of institutions throughout the West Bank and the Gaza Strip that offer a 2-year training in teaching art in schools. Film, theatre and dance training is provided by various cultural NGOs, since professional academies are lacking. They tend to open up links with artist-in-residence programmes for the same reason.

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SYRIA

by Reem Al Khatib and Rana Yazaji

A socio-historical outline

Geography and population basics
The Syrian Arab Republic lies in the Middle East, bordering
Turkey in the North, Iraq in the East, Jordan[1] and Israel in
the South,[2] Lebanon[3] and the Mediterranean Sea in the West.
Damascus is the capital and other large cities include Aleppo,
Daara, Deir El Zor, Hama, Al Hasaka, Homs (or Hims), Idlib,
Latakia, Quneitra, Ar Raqqah, As Suwayda and Tartus. The
size of Syria is about 185,180 km² with an estimated population
of 22.2 million (2010). Of the population 90.3% are Arab and
9.7% Armenians, Circassians and other ethnic groups. The vast
majority, 74%, is Sunni Muslim, 16% other Muslim (including
Ismailis, Shiites, Alawites and Druze), 10% Christian (various
denominations, primarily Greek and Armenian Orthodox).
In addition there are small Jewish communities in Damascus,
Al Qamishli and Aleppo. Syria also has refugees, for example,
from Palestine.

Language
The official language is Arabic, spoken by 89% of the population,
but Kurdish (6%), Armenian (3%), Aramaic and Circassian
are also spoken (2%). French and English are used in business
circles.

1 For more information, see the cultural policy profile of Jordan, by Nawal Ali and
Samah Hijawi.

2 According to the official map of the Syrian Arab Republic, Syria is bordered in the
South by Palestine, not Israel.

3 For more information, see the cultural policy profile of Lebanon, by Watfa Hamadi
and Rita Azar.

History

The oldest settlements in Syria – of the Kebarians – date back to circa 18,000-12,000 BC. Syria was at the crossroads of the Near East between Mesopotamia in the East, Anatolia in the North and Egypt[4] in the South. The trade routes also served as invasion routes and successive waves of invaders included the Akkadians from Mesopotamia (circa 2400 BC), the Hurrians (circa 2400 BC) and Amorites (circa 2150 BC), a Semitic desert people who established kingdoms and merged with the older population to form the people known as the Canaanites (Phoenicians).[5] Byblos, North of modern Beirut, Lebanon, became a major port. Other invaders were the Assyrians, Hittites, and Aramaeans. Around the 14th century BC the coastal strip west of the Lebanon Mountains came to be known as Phoenicia, which for some 1,000 years had an identity separate from Syria. Hittite power was destroyed in the late 13th century by sea raiders, who in Southern Canaan became known as Philistines. The Aramaeans had become dominant by

4 For more information, see the cultural policy profile of Egypt, by Menha El Batraoui and Nermeen Khafagui.

5 See the chapter "History" in the cultural policy profile of Lebanon, by Watfa Hamadi and Rita Azar.

Kinan Azmeh and Manfred Leuchter in concert in the citadel in Damascus at *Jazz lives in Syria*, July 2, 2007. Photo: Mays Sherbaji

1,000 BC. Although they ruled for less than 200 years, their language and alphabet spread over the entire region. Among later invaders were the Romans, Babylonians (Chaldeans) under Nebuchadnezzar, followed in 539 by the Persians, who extended their rule to the Mediterranean, Alexander the Great, and the Arabs in the 7th century AD. In 1516, Syria became a part of the Ottoman Empire, which it remained until 1918 when the Ottoman Empire dissolved, and Syria declared its independence under the leadership of King Faisal I. However, following World War I, Syria was placed under the mandate of France, under the authorization of the League of Nations; in 1946 the country gained its independence. The year 1949 marked the beginning of a series of military coups. In 1958 Syria united with Egypt to form the United Arab Republic; in 1961 the separation was announced and the Syrian Arab Republic re-established. The declaration in 1948 of the State of Israel on Palestinian land[6] caused several conflicts. In the 1967 Six-Day War, Syria lost the Golan Heights to Israel. From 1971 Hafiz al-Assad was President and he was succeeded by his son Bashar al-Assad in 2000.

6 For more information, see the cultural policy profile of Palestine, by Fatin Farhat.

Ministry of Culture	General Directorates & Departments	Opera House

General Institution for Cinema

General Directorate for Theatres & Music

General Directorate for Cultural Relations

General Directorate for Culture

General Directorate for Archaeology and Museums

General Directorate for Fine arts

Syrian Books Organization
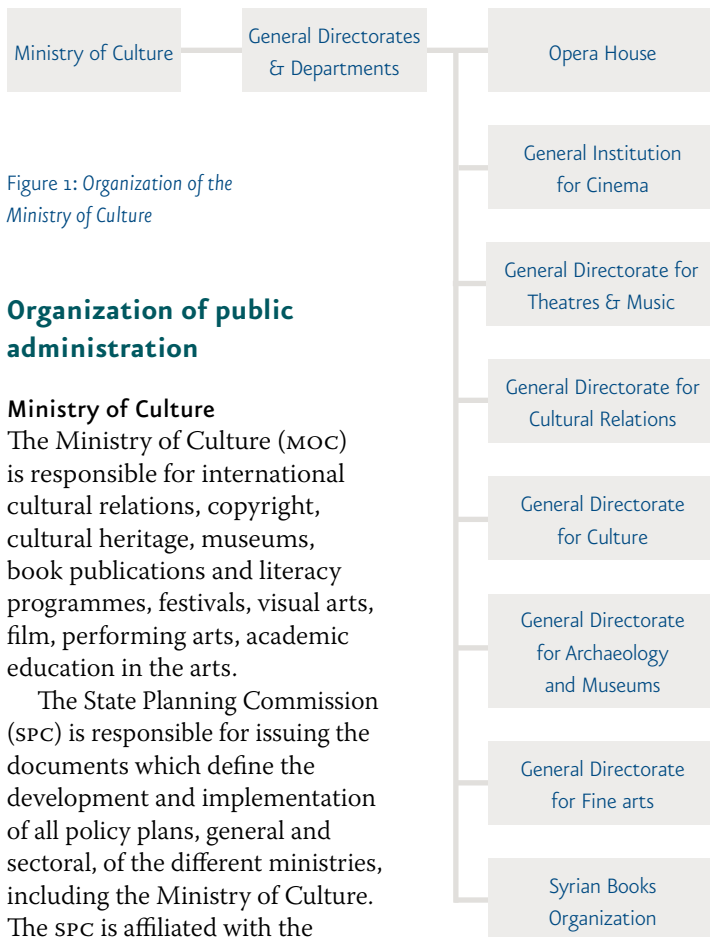
Figure 1: *Organization of the Ministry of Culture*

Organization of public administration

Ministry of Culture
The Ministry of Culture (moc) is responsible for international cultural relations, copyright, cultural heritage, museums, book publications and literacy programmes, festivals, visual arts, film, performing arts, academic education in the arts.

The State Planning Commission (spc) is responsible for issuing the documents which define the development and implementation of all policy plans, general and sectoral, of the different ministries, including the Ministry of Culture. The spc is affiliated with the Council of Ministers and supports the Higher Council for Planning.[7]

Interministerial or intergovernmental and intersectoral cooperation
Certain aspects of cultural policy are dealt with by other ministries:
- the Ministry of Social Affairs and Labour is responsible for the work on Non-Governmental organizations (NGOs) and the approval of their cultural activities;
- the Ministry of Tourism supervises the Higher Council for Tourism, which is responsible for issuing investment laws for archaeological sites, and the Tourist Promotion Directorate, which organizes art exhibitions, issues laws on the acquisition of antiquities, promotes Syrian art and archaeological heritage

7 The main legislation on the organization of the spc is Decree No 86 (1968) and its amendments by virtue of Decree N° 5 (2004).

through local festivals, and delegates popular arts groups and craftsmen for participation in international fairs and events;
- the Arabic Language Academy;
- the Ministry of Information supervises the General-Directorate of Radio and Television;
- the Ministry of Economy supervises the Chamber of Cinema Industry and the Fairs Ground;
- the Ministry of Defence runs the Military Theatre;
- the Ministry of Education administers school theatres, and curricular and extracurricular artistic activities;
- the Ministry of Higher Education supervises the Higher Council for Culture and Arts;
- the Ministry of Local Administration[8] organizes the work of governorates and municipalities.

Each ministry has a statistics and planning directorate, which reports to the minister in question, but the SPC are involved in defining policies.[9] Each ministry submit its plan for approval by the SPC, together with the investment (planning) budget and the running budget. The annual plans must be approved by the Council of Ministers; the budget is confirmed after it has been ratified by Parliament.

The cooperation between ministries or governmental bodies in the cultural field is limited to signing short-term memoranda for the implementation of projects or activities. To implement such interministerial agreements, a joint committee is formed under the supervision of the legal departments of the ministries in question, and after the official signature of this partnership, another joint committee is assigned to coordinate the project. As a result of this poor consultation, proposed interministerial projects overlap and there is mutual interference in projects adopted by different ministries. For example, both the Ministry of Culture and the Ministry of Tourism are responsible for the coordination of the relations between the cultural and tourist sectors.

Cooperation between government tiers

The Ministry of Local Administration supervises the work of governorates and municipal councils. Each governorate has 2 administrative bodies: an executive office for cultural affairs, celebrations and festivals, which is a department within the municipalities, and a Directorate of Culture, which represents

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8 See also the subsection "Cooperation between government tiers". The Ministry was established on the basis of the Local Administration Law (1971).

9 See the subsection "Ministry of Culture".

the Ministry of Culture. Cultural centres therefore have to deal with a double governance. On an administrative and financial level they are affiliated to the Ministry of Local Administration/governorates (municipalities) and on a programming level to the Ministry of Culture. The Directorates of Culture are located in all 14 Syrian governorates. The ministerial rules and the rules of their administrative representatives overlap which makes it difficult for the centres to operate efficiently.

Urban/regional dynamics

Under a joint initiative launched by the EU and the Syrian government, work began in 2005 on preparing the first experimental stage of the MAM (Municipal Administration Modernization) project in 6 cities. The MAM Project aims to decentralize decision-making, giving local authorities greater control over their affairs, and introducing administrative and financial changes.

Local communities are slowly becoming partners in the development of programmes and research, although communication channels between the cultural sector and local communities are still in their infancy. In recent years, the Ministry of Culture has extended the geographical range of its activities to the Northern region of Syria. Until then cultural activities were concentrated in the capital and a few large cities.

Public and private funding of culture

Public funding

In 2005, the Syrian government decided to initiate a shift from a planned to a market economy, in addition to liberalization towards the global market, and attracting international capital. The period of the 10th Five-Year Plan (2006-2010), is a transitional period.

Despite the increase in funds in comparison to previous years, the MOC has exceeded its planned budgets because it expanded its activities in all the governorates of the country. An amount of 100 million pounds has been added to the MOC budget in 2008 to cover the Ministry's activities for Damascus, Capital of Arab Culture that year.[10] An additional allocation of 50 million pounds was added in 2009 to the MOC's budget for activities to celebrate Al-Quds, *Capital of Arab Culture* 2009.

10 A special committee for Damascus *Capital of Arab Culture* was formed and reported directly to the Prime Minister. The committee organized the capital of culture independently from the MOC, with a very large separate budget.

While the overall budget of the Ministry of Culture reached 2135 million pounds in 2009, the budget of the Ministry of Local Administration was approximately 94 billion pounds. The expenditure on the cultural centres and Directorates of Culture in 2009 reached 813,140 thousand pounds. The state is still the major funder and caretaker of culture.

The financial grants that Syria receives are for capacity building by transferring knowledge. The European Union is the most important partner of Syria with regard to culture. The value of the projects for 2007-2010 is approximately 130 million Euros. There are 2 major fields of cooperation: economic and institutional reform and social and human development which includes the cultural domain. In this area, the Syrian Government benefits from the funds of the 4th Programme of the European-Mediterranean Heritage which has been allocated 13.67 million Euros. There are also small cultural projects amounting to 17,000 Euros and a youth project worth 200,000 Euros. The European Commission allocates a budget of 200,000 Euros to support and fund cultural projects in Syria.

The Euro-Mediterranean Youth Programme makes available an annual grant of 16-40 thousand Euros. The JICA-Japanese Institution provides technical help, such as instruments and equipment for theatre venues and the halls of cultural centres, depending on the needs of such institutions. JICA also organizes comparable help for the Syrian cultural sector from Japanese organizations, for example, technical assistance and brass and wind instruments for the Dar Al-Assad (the Opera).The support of the Swiss Agency for Development and Cooperation amounts to approximately 190,000 Swiss Francs. The Swiss pledged to finance projects to renovate paths for tourists in the historical cities in the Samaan Citadel Zone, in the Aleppo governorate. This project is the result of a bilateral cultural agreement on the maintenance of Syrian architectural heritage.

Private funding

Cultural sponsorship is relatively new; "social responsibility" is a fresh and fragile concept. Most of the support for culture from the Syrian private sector is limited to advertising and promotion without direct funding, owing to the discounts on cultural advertising given by the Arab Advertising Organization. The *Al-Marhabah Festival* in Latakia city was sponsored in this way. SYRIATEL partly sponsored the *Jableh Cultural Festival* organized by the Adiyat Jableh Society. Thus the financial contribution of the private commercial sector to the cultural

field is still restricted to incidental initiatives, depending on the standing of the project owner and his or her personal relations, and whether the project or cultural event is sponsored by official figures with a high-profile. The most important sponsors so far are the international oil companies working in Syria – Shell Oil Company (1 million dollars a year, for health care, education and culture), Total SA and Petro Canada – or food companies like Nestlé Middle East, which supports the restoration of ancient monuments in Syria such as the Citadel of Damascus.

National and international cultural policies and cross-sectoral policy themes

Short historical outline of national cultural policy

The Ministry of Culture of the Syrian Arab Republic was established in 1958 when Syria and Egypt were united. Since then, public cultural policies have not changed greatly in approach because the legal and administrative regulations on cultural activities have not been altered. Nevertheless, there is a slow transformation at governmental level regarding the changed priorities and openness to the world. The more or less independent local sectors and international organizations are important instruments in pushing forward these changes.

The relatively new Decision Support Directorate, which is not part of the MOC and reports directly to the Prime Minister, conducted a study which assessed the progress achieved in realizing the strategies of the 10th Five-Year Plan (2006-2010). This plan included new strategies, based on a new vision, to raise the level of culture by encouraging and supporting the cultural NGOs and involving the private sector. The report called for a number of reforms at the level of policies, laws and decrees, which gave cultural institutions more freedom of action , freedom in decision making, and freedom regarding new projects and institutions using relatively new methods and mechanisms. This movement is counterbalanced, however, by the unweakened power of the Minister of Culture and the MOC's resistance to relinquishing control over cultural activities. Sections and subsections have been set up to oversee the activities of independent performing artists (bands, and musical and theatrical companies), based on the notion that the Ministry of Culture should supervise and "support" all cultural initiatives and activities. Institutions in the independent civil society sector aim to involve the Ministry of Culture as a partner in their activities, so that they benefit from all the associated facilities. In contrast to the static government sector with its heavy structure, there is a mobile civil sector, with

flexible structures, based on modern concepts in cultural management, resulting in the emergence of new cultural professions such as cultural manager, marketer, promoter, etc.

National cultural policy objectives

Official culture in Syria is oriented towards Pan-Arabism and considered to be a tool for developing Pan-Arab awareness. The idea that there is one culture and that Syrian cultural products are *gratuite* (free) is central to this. The following objectives are pursued:

- popularize knowledge and culture, present Arab culture and disseminate its message;
- develop Pan-Arab awareness and help citizens to improve their social standing, boost their morale and strengthen their sense of responsibility, and motivate them to cooperate, make sacrifices and intensify efforts to serve their country and humanity;
- facilitate the means of popular culture;
- contact foreign cultural institutions and benefit from their activities;
- implement bilateral cultural agreements;
- hold conferences, organize festivals and competitions, offer prizes and encourage the establishment of cultural societies;
- revive the traditional Arab heritage in the fields of science, literature and research;
- discover the archaeological and historical heritage;
- establish archaeological, historical and traditional museums;
- encourage literature and the arts.

Main cultural policy issues and priorities

The current 10th FYP (2006-2010) has 3 general objectives:

- watch over and promote Syrian cultural heritage – tangible and intangible, as well as traditional arts – as one of the key sectors in cultural policy;
- develop the Syrian cultural product and create the necessary environment for a cultural movement to develop, taking into consideration that culture and knowledge are investment sectors;
- adopt the "culture for everyone" approach, spread the culture of dialogue, introduce the Arab culture to the world and disseminate its message.

Cultural policy model

The dominant model in Syria is the socialist model: the state plays a fundamental role in patronizing culture through a network of institutions which cover all aspects of cultural life. Senior officials

directly supervise cultural activities, often taking initiatives themselves to create work opportunities. Although the state is the main player in the public sector, it is no longer the only player. Civil society and the private sector have emerged, bringing about new forms of production. This is resulting in a parallel approach which could be called the patronage model. Legislation, regulations and work procedures are slowly changing, resulting in a change in the role of governmental cultural organizations.

International cultural policy and cooperation

The Directorate of Cultural Relations of the Ministry of Culture supervises the composition and guidance of artistic delegations and cultural scholarships abroad. It initiates *Cultural Weeks*, programmes, film screenings, exhibitions and theatre perfor-mances 'at home' for invited foreign artists and intellectuals. In addition the Directorate coordinates contacts with international organizations, such as the Aga Khan Development Network (AKDN)[11], the European Union,[12] the Islamic Educational Scientific and Cultural Organization (ISESCO),[13] UNESCO, UNICEF and the United Nations Development Programme (UNDP). There is no clear policy regarding cultural cooperation with other Arab countries, but Syria is a founding member of the Arab League, officially the League of Arab States (1945),[14] and cooperates in the Arab League Educational Cultural and Scientific Organization (ALESCO).[15]

The Directorate of Cultural Relations oversees the Syrian cultural centres abroad (Brazil, France, Spain and Yemen). These centres are associated with Syrian embassies which are supervised by the Cultural Management Department of the Ministry of Foreign Affairs. The cultural centres are responsible for disseminating Syrian culture, consolidating cultural cooperation

11 AKDN is a group of development agencies with mandates that include a variety of programmes, from architecture to the revitalization of historic cities, from environment to education and the promotion of private-sector enterprises. See also the subsection "Archaeology and built heritage".

12 See also the subsection "Public funding".

13 ISESCO (1979, Rabat, Morocco) aims to strengthen, promote and consolidate cooperation between its member states and works within the framework of Islamic values and ideals.

14 The Arab League is a regional organization of Arab states in North and Northeast Africa and Southwest Asia. It was formed in Cairo in March 1945 with 6 members: Egypt, Iraq, Lebanon, Saudi Arabia, Syria and Transjordan (later renamed Jordan). Yemen joined in May 1945. The purpose of the League is to foster Arab cooperation and unity.

15 The primary aim of ALESCO (1970, Tunis, Tunisia) is the coordination and promotion of various educational, cultural and scientific activities in the Arab region.

and introducing Arab culture by organizing seminars, lectures, Arab language courses, exhibitions and film screenings.

The work of the foreign cultural centres and organizations in Syria can be divided into 2 types: activities designed according to the programmes, goals and policies of these centres, approved by the Directorate of Cultural Relations of the Ministry of Culture based on its regulations, and activities, and activities resulting from bilateral cultural agreements. Some of the centres design their programmes on the basis of the cultural policy agenda of their home country, such as the German cultural centre (Damascus). Others adopt policies parallel to the Syrian cultural policy, such as the Spanish cultural centre, introducing programmes that are less directly related to the home country and closer to the Syrian public and artists. Bulgaria, Denmark, Finland, France, Germany, Italy, the Netherlands, Russia, Spain, the United Kingdom and United States of America have cultural centres in Syria. Part of the work of the Directorate of Cultural Relations is to draft the regulations on the organization of these centres' activities. Most of them offer language courses and cultural activities related to the home culture. In addition, some do archaeological research (France and Italy) or adopt a policy of cultural dialogue, exchanging ideas, and capacity building in the field of cultural management (e.g. the United Kingdom).

A Presidential Decree is issued for each bilateral cultural agreement, for example, Decree N° 281 (2004) on the cultural agreement with Qatar. Cultural agreements are also endorsed by the Prime Minister and the Minister of Culture. A treaty between Syria and Italy was signed (2007) on the development of the National Museum (Damascus), the Aleppo Museum, the rehabilitation of the Idleb Museum and the establishment of a database of the museum objects.[16]

Some agreements are signed directly with foreign cultural organizations, such as the cooperation agreement between the Ministry's General Directorate for Antiquities and Museums and Musée du Louvre, France (2008), encouraging professional excavations.[17] The agreement is valid for 5 years and renewable by collateral agreement. Another example is the Nahnou-Together Project (2005-2007), launched by the British Council in Syria, in cooperation with Tate Britain (United Kingdom) and the Adham Ismael Centre for Plastic Arts of the Ministry of Culture

Mouhannad Orabi next to his *Self Portrait* at the opening of the contemporary Art Museum in Damascus, November 1, 2009.
Photo: Carole Al Farah

16 See also the subsection "Museums".

17 See also the subsection "Museums".

(1959, Damascus). This presents young people from both countries in a visual dialogue. The project entered its second stage in 2008 and involves artists, teachers and arts educators. New is the contribution of the National Gallery of Fine Arts (1980, Amman, Jordan).[18] The Ministry of Culture is responsible for the implementation of all cultural agreements, under the supervision of the Cultural Management Department of the Ministry of Foreign Affairs. Some agreements involve several ministries, such as the Ministries of Education, of Higher Education and of Culture in the case of the bilateral agreement with Mexico on a cultural and educational programme 2007-2010.

International cultural relations tend to be incidental and occasional, and restricted to the presentation of the 'official' culture of Syria and the partner country. They are not based on local needs, or cultural research and exchange, and lack a strategic vision.

Employment policies and social security

Artists working in the public sector are subject to the general Unified Labour Law. Their wages do not differ from wages in any other field (125 dollars per month on average). But artists are granted compensations in the form of rewards. Artists registered with the Plastic Arts Syndicate have access to a pension and an insurance fund. Freelance artists do not enjoy social-security rights.

Copyright and other legal provisions in the cultural field

The Constitution of the Syrian Arab Republic was issued in 1973. The legislative authority is Parliament; the executive authority comprises the President, Cabinet, local councils and local administration. The Ministry of Culture, in particular the Copyright Office, is responsible for proposing amendments on copyright legislation regarding Syrian cultural life. The Copyright Office presents the amendments to Parliament, where they are discussed and examined, and the appropriate measures to be taken are decided. Several laws protect the copyright of authors (literary writers and artists): Decree Nº 2385 (1924), articles 708 and 709 of the Syrian Penal Code and the Law on the Intellectual Property in Syria (2008). Authors' rights are protected for 50 years after their death; for performing artists this is 50 years from the date of the first public performance.

The Ministry of Culture also plays a role in terms of approving the establishment of cultural associations, even though they are the administrative responsibility of the Ministry of Social

18 For the cultural policy profile of Jordan, see the contribution by Nawal Ali and Samah Hijawi.

Contemporary Syrian artists exhibit their work during the opening of the contemporary Art Museum in Damascus, November 1, 2009. Photo: Carole AlFarah

Affairs and Labour. Granting a license for establishing a cultural society requires a number of approvals, including that of the Minister of Culture.

Cultural industries

The most prominent cultural industries are commercial TV productions,[19] animation productions (there are 2 companies, but they merely deliver services for TV stations, often Gulf stations), and advertising. The Arab market, more precisely the Gulf market, is the main market for TV series and animations. Supporting the private production of cinema and offering facilities to private banks to be partners in the film industry are goals of the 10th Five-Year Plan.

Cultural diversity (minorities, groups and communities)

The access of minorities to cultural activities is not an issue in cultural policy. This merely reflects the absence of a relationship with the Syrian public. The Armenians for instance have their own organizations which teach their language and organize activities. Other minorities also practise their customs and rituals

19 See also the subsection "Broadcasting".

and celebrate their festivals. In some cases they obtain limited support from the Ministry of Culture, such as free venues to put on performances of a traditional nature. There are initiatives seeking to underline the social cohesion between the minorities, such as the *Busra Festival.* Many rural regions have no access to cultural activities and products.

Women constitute 20% of the total Syrian workforce. The MOC Central Administration has 4 female directors and 5 female Directorate Heads. The percentage of female directors at Al-Assad National Library is 70. Dar Al-Assad for Culture and Arts (the Opera House) has a total of 254 personnel of which 26% is female, including all 7 directors.

Number of Employees	Male	Female	Total	Percentage of women
Directors	14	4	18	22%
Department heads	20	5	25	20%
Personnel	780	269	1019	26%

Table 1: *Women working at the Ministry of Culture and affiliated bodies and directorates - 2008*

Number of Employees	Male	Female	Total	Percentage of women
Directors, Central Administration	10	1	11	9%
Clerical jobs	54	86	140	61%
Service jobs	700	35	735	5%
Other	264	146	410	
Specialists (Scientific, artistic and HR)	237	235	472	49%
Personnel	1265	503	1768	28%

Table 2: *Women at the General Directorate for Antiquities and Museums*

The post of Vice-President for Cultural Affairs is held by a woman, previously the Minister of Culture. In 2006, a decree was issued to appoint the female writer Colliette Khouri as the first Advisor to the President of the Republic on cultural affairs.

Culture and ICT

The Ministry of Culture seeks to establish cultural centres in all urban and rural areas in every governorate and provide these centres with computers to disseminate IT culture. Young artists specializing in new technologies work on the basis of an international visual language, which is linked to contemporary

international arts. Alternative, non-governmental initiatives, such as All Arts Now, are active in all the contemporary arts, with the aim of supporting young artists.[20]

The cultural field in general

Popular organizations

Popular organizations are approved by state institutions and can be classified as follows:

- professional organizations such as the Arab Writers Union, the Artists Union, the Journalists Union and the Plastic Arts Syndicate, all supervised by a state organization but without interfering in their work. These unions practise cultural activities on both a national and international level, with the support of the Ministries of Culture and of Information and state organizations. Members enjoy some financial advantages (pension), but there is an ongoing heated debate about the type of support provided to members;
- organizations affiliated to the Ba'th Party, such as the Vanguards Organization, the Revolutionary Youth Union and the Union of Syrian Students, which conduct local cultural activities and participate in international festivals, fairs and competitions through their cultural offices;
- cultural offices of other occupational unions such as the General Union of Syrian Women, the Union of Syrian Farmers and the Workers Union. They organize local and international cultural activities and receive support from the relevant ministries.

The independent sector

Independent artists and organizations, NGOs, and civil society organizations are buzz words in Syria, although there are only a few firmly established civil associations, such as Art Friends, the Damascus Friends Association and the Aleppo al-Adiat Society. Recently founded associations include the Rainbow Association, the SHAMS Association and the non-profit NGO SADA, Musical and Cultural Association. Most NGOs share the same basic objectives:

- the promotion of Syrian arts and artists, for example, the goal of the Ayyam Gallery (Damascus);
- support for young people, an issue for all policy-makers in all sectors;
- capacity building, important for NGOs as well as governmental cultural organizations;

20 See also the subsection "National and international festivals".

↞ an interactive approach to creative action – moving theatres from conventional spaces to more lively places.

NGOs in Syria face challenges that make strategic action difficult and they lack the authority to make independent decisions. Direct foreign or international funding is very difficult, as the Ministry of Social Affairs and Labour deals with all the financial affairs.[21] One of the key players is the non-profit NGO Syria Trust for Development (STD, 2007).[22] STD is officially registered at the Ministry of Social Affairs and Labour and aims to take over development projects in 3 domains: education, rural development and culture. The Trust works independently and in association with the government, and international organizations and partners, such as the Qatar Foundation,[23] the Association ECUME – Échanges Culturels en Méditerranée (1983, France), the European Union, the SDC – Swiss Agency for Development and Cooperation, and the Population Council of Egypt. The Trust also has partnerships with the private sector; it receives financial assistance from Syrian commercial groups such as SYRIATEL and MTN, providers of mobile services.

Cultural heritage

Cultural heritage is one of the main topics of cultural policy. Most of the heritage projects are carried out in cooperation with European or international organizations.

Archaeology and built heritage

The Ministry of Culture launched the Intangible Heritage Documentation Project in cooperation with the Directorates of Culture. This is a key initiative in which these departments work together with independent writers and intellectuals, researchers, interested individuals and civil associations on the preservation of local heritage. They form committees to collect and document various aspects of intangible heritage in all the governorates.

Programmes of the international Aga Khan Development Network (AKDN)[24] span 6 governates (Aleppo, Damascus, Hama, Lattakia, Sweida and Tartus) serving both rural and urban populations. Priority areas include protecting cultural heritage, developing sustainable tourism and strengthening civil society

21 See the subsection "Interministerial or intergovernmental and intersectoral cooperation".

22 The STD board is chaired by Mrs Asmaa Al-Assad, the President's wife.

23 See also the cultural policy profile of Jordan, by Nawal Ali and Samah Hijawi.

24 See note 11, 183.

organizations. The Aga Khan Trust for Culture (AKTC) assists in the restoration of the Citadels of Salah ad-Din, Masyaf, and Aleppo. Syria is also involved in the registration of cities and villages in the North of the country on the UNESCO list of World Heritage sites.

The Damascus Friends Association, a civil society organization, seeks to preserve the Damascene heritage.

Museums

The bilateral cultural agreement between Syria and Italy (2007)[25] aims, for example, to develop a high-tech lab in the National Museum (Damascus), provide training to use the latest technologies, and establish an exhibition room for Syrian mosaics[26] for restoration purposes. Other projects include the restoration of the Castle of Damascus (11th-12th century AD), and the establishment of a database for Syrian heritage in the National Museum. For this purpose the General Directorate for Ruins and Museums was created. The agreement with the Musée du Louvre in Paris (2008)[27] encourages the development of archaeological sites with professional staff, especially the Marry site. There are staff exchanges to study and restore artworks in Syrian museums, and Syrian trainees and students qualify in the field of restoration. The treaty also provides for the refurbishment of the exhibition rooms of the Eastern Antiques Department in the National Museum, and for the introduction and exhibition of Syrian antiquities in the Louvre.

Books and literature, reading promotion, libraries and archives

Books and literature

A legislative decree (2001) regulates the freedom of the press and libraries. To establish a printing office or a library, a request must be submitted to the Ministry of Information. The owner of the printing house needs to comply with any official request to provide information about published titles and dates of publication. A copy every of publication must be sent to the authorities on the day it is published. A national campaign to promote the book trade was launched by the Fund for Integrated Rural Development of Syria, "FIRDOS", in cooperation with the Syrian Commission for Family Affairs (SCFA).

25 See the subsection "International cultural policy and cooperation".

26 The Mosaic Exhibition hall has been inaugurated in the Castle of Damascus.

27 See the subsection "International cultural policy and cooperation".

The Children's Literature Regional Programme of Euro-Med, adopted by the Anna Lindh Foundation, was launched in cooperation with a number of civil society organizations to develop children's literature. The programme supported 9 children's libraries affiliated to the Ministry of Culture and 5 reading clubs were established. The programme included a competition for the best Syrian Children's Book. Additional research was conducted about the image of children in Syrian books.

Reading promotion

Several ministries and popular organizations[28] joined forces to combat illiteracy. The illiteracy rate in Syria has dropped from 19% to 14.2% of the population (aged 15 and older), according to CBS figures (2007). These figures show that illiteracy is highest among females and in rural areas. The MOC established a directorate for adult literacy and cultural development, which is the key organization, in addition to the Ministries of Education, of Social Affairs and Labour, and of Agriculture, and the State Planning Commission. Popular organizations include the General Union of Syrian Women and the Revolutionary Youth Union.

28 See the subsection "Popular organizations".
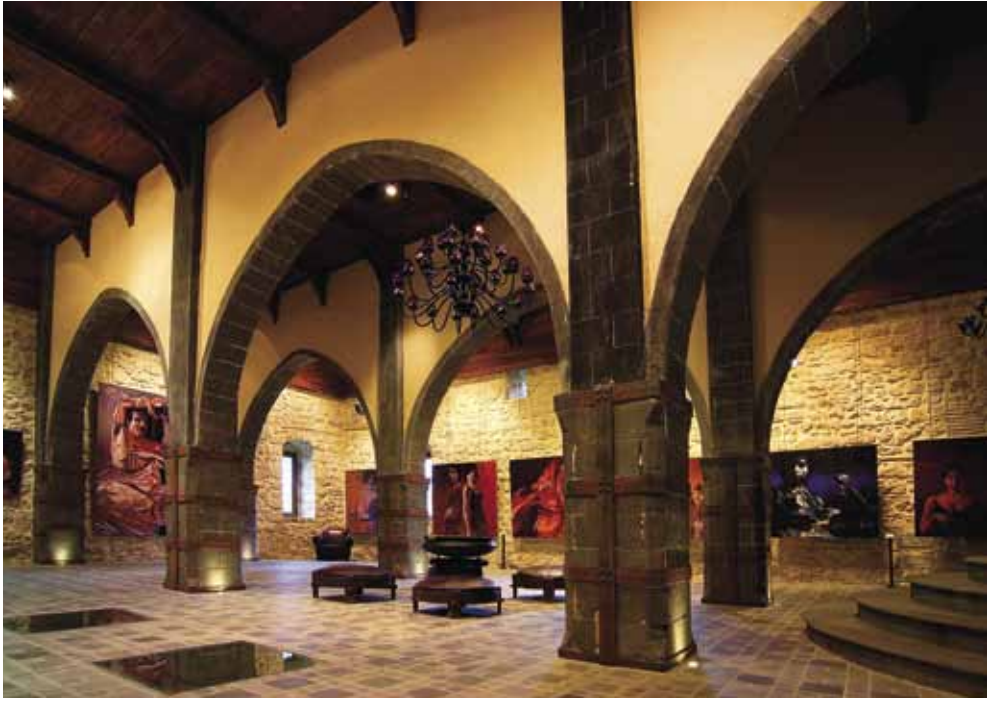
Libraries and archives

The Al-Assad Library is the national library (1984, Damascus). The library's first task is to collect all published books and newspapers, in addition to literature connected with heritage, such as manuscripts. They are conserved and stored in suitable depots.

Media

Broadcasting

The Directorate-General of Radio and Television of the Ministry of Information is the administrative body that governs radio and television broadcasting.[29] Radio broadcasts (since 1945) are mainly in Arabic but also in English, French, Turkish, Russian, Hebrew, and German. Almost every home receives radio broadcasts. There are 3 state-owned radio stations. The country's first private radio station, Al-Madina FM, was launched in 2005. There are 13 private commercial radio stations. The scope of these stations is restricted to entertainment programmes and music; only the government media can broadcast politics and news. The Syrian Television Service (1960) reaches a large audience throughout

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29 Radio broadcasting is regulated by Legislative Decree N° 10 (2002).

Palmyra Amphitheatre, Palmyra. Photo: André Batenburg

the country. There are 5 state-owned TV stations. Television broadcasting includes news and sports, cultural programmes, music and drama, as well as educational programmes. Satellite dishes are becoming common, allowing Syrians access to a broad selection of Middle Eastern and European programmes. There are 4 private satellite channels. Because the Publication Act does not allow for private satellite channels, their licenses are limited to the free zones where they are temporarily allowed to broadcast.

The Ministry of Information financially supports the production of TV dramas, produced by the official state TV or the private sector, in addition to participation in international competitions, and cultural debate by producing drama shows for prominent Syrian writers and intellectuals. In 2009 the government Drama Channel was established (one of the 5 channels) to empower the drama industry. The private production of TV dramas is considered to be the only cultural industry, due to the profitable economic dimension of this sector. Apart from the visual arts, this is the only cultural domain in which the private sector plays a larger role than the public sector.

The TV Production Directorate is responsible for drawing up general policies and legislation on the work of the private sector and sub-committees for auditing programme budgets. Licenses for broadcasting stations are granted under a resolution issued by the Prime Minister, based on a proposal by the Minister of Information.

Press

There are 8 state-owned daily newspapers and 3 newspapers
published by public universities, 19 monthly newspapers by the
ministries (including the cultural newspaper *Shurufat*), 21 by
institutions and state-owned companies and 21 by syndicates and
professional unions. The political parties produce newspapers as
well.

The private press, such as daily newspapers, produced in the
free zone in Damascus, is subject to the laws applied to foreign
newspapers. Moreover, there is a large number of monthly
and bi-monthly magazines. The publishing of newspapers or
periodicals requires a license that is granted under a Resolution
passed by the Prime Minister, based on a proposal presented by
the Minister of Culture. The Syrian Arab News Agency (SANA) is
the official, state-run news bureau.

The arts

National and international festivals

In recent years the Ministry of Culture launched the *Youth
Festival for Theatrical Arts* and organizes *Cultural Weeks* for
most of the Arab countries, a phenomenon which was very
successful during the celebration of Damascus as Capital of
Arab Culture. The Ministry of Culture invites Arab and foreign
groups and performers to the country's international festivals
like the *Busra Festival* or the *Damascus Theatre Festival*. The *Jazz
Festival* in the ancient citadel of Damascus – the world's oldest
city that is still inhabited – was initiated in 2004, partly funded
and organized by the Swiss embassy. Since 2008 the festival has
been the responsibility of the Syrian Trust for Development
(STD),[30] in its capacity as a national cultural organization. Now
the festival receives mixed public-private funding, a novelty.
The *AllArtNowFestival* is an international new media art festival
(Damascus).

Visual arts, design and photography

The Syndicate of Fine Artists (early 1970s, Damascus) and the
Union of Visual Artists (2004) dominate the field of visual
and applied arts. The Syndicate gives galleries permission to
hold exhibitions. One of the first art exhibitions in Syria was
held in 1928 at the Syrian University. Afterwards the university
continued to be an incubator for artists, arranging collective and
individual exhibitions. The Union protects the artists' interests

30 See the subsection "The independent sector".

and implements regulations concerning health insurance, social security and a pension fund, as well as establishing specialized artistic associations.

Architecture

A decision made by the General Meeting of the Syndicate of Engineers in 2008 resulted in the establishment of the Syrian Architects Association, a scientific and cultural body. The association looks after the country's architectural heritage and seeks to develop Syrian architecture and raise educational, technical and professional standards. In addition, the association seeks to employ architecture in the service of society and its environmental, urban and social texture, and also to promote the study of architecture.

Film and multimedia

After their introduction in 1908, the number of cinemas increased to about 120 in 1963. Nowadays there are less than 40, of which 25 are located in Damascus and Aleppo. The number of seats is around 15000, with an average of less than one seat per 1000 inhabitants. According to a study by the General Establishment of Cinema (founded 1963), the total revenues amount to around 41 million pounds. Several factors are responsible for the general decline. One of them was the law on Restrictions to Import[31] which prohibited owners of private cinemas to import Arab and foreign films. It obliged them to screen the films imported by the General Establishment of Cinema (GEofC). The law was revoked in 2003, enabling distributors and cinema owners to import whatever films they wanted. Other factors include taxes on all imported films, on activities ranging from the import of accessories and equipment for modernizing cinemas to admission tickets, the payment of 10% of the revenues and a commission to the General Establishment of Cinema, and taxes and dues to be paid to other bodies, such as the General Establishment for Advertisement, the Ministry of Local Administration (fees for stamps and cleaning), and the Ministry of Finance (on profits). The fact that cinemas used for other purposes are expropriated is also important. Since the founding of the GEofC many difficulties have been encountered, including the economic crisis, a lack of technical know how and qualified managers, a clash with the private sector about conflicting goals, varying tasks, and different working methods and administration.

31 Decree N° 2543 (1969).

The State Planning Commission[32] has set up a number of projects introducing legal changes to facilitate the participation of the private sector in cinema production. These include the establishment of a national fund to support the film sector within the framework of the Chamber of Cinema and TV Industry, and the encouragement of private and other banks to invest in this field. Official film production is in most cases no more than 1 or 2 films a year. These are festival films that are not commercially marketed. On the other hand, film is not yet considered as a cultural industry.

Performing arts (music, dance and theatre)
The Leish Troupe (1999, Damascus) aims to construct a Movement Theatre vocabulary, particular to the current Arabic context, in order to remove the traditional boundary between performers (musicians, singers, dancers and actors), artists and designers on one side, and the audience on the other. The Leish Troupe is licensed by the Union of Artists.[33] The Dar Al-Assad Opera House for Arts Culture (2004) attempts to boost the cultural scene by bringing international performers to the country.

Currently, many Syrian musicians, both individually and in musical groups, are involved in reviving the Syrian musical heritage. Shedding light on the various musical cultures in Syria, especially the Assyrian, Armenian, and the Kurdish ones, is central to the Bridges project. The project enjoys the support of the MOC.

Amateur art/folk and traditional arts
Fine arts centres, affiliated to the MOC (with 15 centres in most governorates), play a key role in developing the skills of amateur artists of all ages. They require artistic skills. Students in these centres study for 2 years and are awarded official art certificates, issued by the MOC after successfully presenting a graduation project. The Al-Assad Institutes, affiliated to the Revolutionary Youth Union, play a vital role in amateur music education, particularly for children and teenagers. They stage concerts and encourage them to pursue their education further. In a number of governorates amateur theatre groups, linked to the MOC, are still active. The MOC launched an annual amateur theatre festival in 2006.

There are around 460 cultural centres – cultural houses and community cultural clubs – in Syria at governorate, city and village levels. They are established and funded by governorates

32 See also the subsection "Ministry of Culture".

33 Resolution N° 1294, based on law N° 13 (1990).

and administratively affiliated with the Directorates of Culture, but are part of the Ministry of Local Administration (city and governorate councils) and the MOC[34] (which runs and supervises them). They introduce Arab and world culture, establish libraries, organize reading sessions, lectures and seminars, fairs, film screenings, concerts, music listening sessions and art courses and support culture organizations and clubs. Each centre has a lecture room, gallery, cinema, theatre, and an Internet room. There is currently a heated debate about the effectiveness of these centres and their ability to attract audiences and intellectuals.

The Syrian Orchestra for Arab Music and the Aleppo Music Band (Qadry Dalal Band) were founded by amateurs.

Artisans (glass, clay, crafts etc.) are members of the General Craftsmen's Union.

Education in the arts

Art education
The Ministry of Education developed a curriculum for painting and music for primary and secondary schools. The Syria Trust for Development[35] in cooperation with the Ministry initiated an important initiative: the Interactive Theatre Programme (2009), aimed at integrating culture into education. The 2-year project is funded by the Swiss foundation DROSOS and has been introduced into more than 10 government schools. The Ministry is also responsible for the Institute for Plastic and Applied Arts Education and the Institute for Music Education (in all governorates, but not in rural areas).

Extra-curricular programmes are offered by popular culture institutes which exist in most governorates and cities, and are affiliated to cultural centres / MOC. There were 95 in 2007. They offer scientific, literary and artistic courses, in addition to languages, music, Islamic calligraphy, computer technology and needlework. The fees are symbolic and after successfully completing a number of courses, students are awarded certificates of expertise issued by the MOC.

During the summer break extra-curricular programmes for children are offered by the MOC in cultural centres and children's summer clubs (language, painting and cultural competitions),

34 According to a Presidential Decree (N° 192).

35 See the subsection "The independent sector".

and visual and applied arts centres offer training courses (painting, sculpture, Islamic calligraphy and pottery). Some of these centres sponsor talented children.

Popular organizations such as the Revolutionary Youth Union and Al-Ba'ath Vanguards give children and young people the opportunity to meet with children from all over the world.

Vocational/professional training

Higher arts institutes and colleges are divided between 2 ministries: the Ministry of Higher Education is responsible for the Faculty of Antiquities and Museums in Damascus, the Faculty of Fine Arts in Damascus (1960), Aleppo (2006) and As Suwayda (2006), and the Faculty of Architecture in Damascus, Aleppo, Latakia and Homs. The Ministry of Culture is responsible for the Intermediate Institute for Antiquities and Museums and the Technical Institute for Applied Arts, the Higher Institute for Music, the Higher Institute for Ballet and the Higher Institute for Dramatic Arts (all located in Damascus).

The inauguration of a SMOD branch (International Institute for Fashion Design) in Damascus in the late 1990s was one of the pioneering programmes in the field of arts teaching outside official institutions. This step was furthered by the introduction of a law pertaining to the organization of Syrian universities (2006), which allowed for the creation of private universities and the establishment of art departments (painting, graphic design, fashion design, interior design and architecture) in most private universities in Damascus, Aleppo, Homs and Raqqa.

Graduates from the Faculty of Fine Arts, and the Higher Institutes for Music, Ballet and Dramatic Arts, following the example of their fellow graduates from universities, benefit from the grant system of the Ministry of Higher Education, namely scholarships abroad during and after their studies. Artists also benefit from the grants offered by the British Council, French Cultural Centre, Instituto Cervantes and Goethe Institut.[36]

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36 See the subsection "International cultural policy and cooperation".

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TUNISIA

by Ouafa Belgacem

A socio-historical outline

Geography and population basics

The Tunisian Republic is the most northerly country in Africa. It is bordered by Algeria to the West, Libya to the Southeast, and the Mediterranean Sea to the North and East. Its name is derived from the capital Tunis located in the North-East. In the South lies the Sahara desert. Tunisia is part of the Maghreb, which is made up of 5 countries, namely Morocco,[1] Algeria,[2] Tunisia, Libya and Mauritania. Important cities include Sfax, Sousse, Kairouan, Bizerte, Gabès, Tabarka and El Jem.

The size of Tunisia is almost 165,000 km² with an estimated population of 10.5 million (2010). Of the population 98% is Arab-Berber, 1% European, and 1% Jew and other. The vast majority of the population is Muslim (98%), 1% is Christian, and 1% Jewish and other.[3]

Language

The official language of Tunisia is Standard Arabic. French is also often used in commerce, as is Standard Arabic.

History

Evidence of human inhabitation in Tunisia dates back over 1 million years. Approximately 8 millennia ago, several peoples lived here, including the proto-Imazighen,[4] who originated from the East.

1 For more information, see the cultural policy profile of Morocco, by Fatima Azzahrae Chaabani and Sellama El Ghayam.

2 For more information, see the cultural policy profile of Algeria, by Makhlouf Boukrouh and Ammar Kessab.

3 Singer and Grossman (2003).

4 Imazighen is the plural of Amazigh (Berber).

They mixed with other peoples and the Amazigh people (meaning free people) descended from them. The Neolithic culture evolved from the Amazigh people in North Africa. In the 12th century BC the Phoenicians[5] arrived and founded the city state of Carthage in 814. Over 2000 years ago it was the turn of the Romans. After the Romans the Vandals arrived, succeeded by the Byzantines and then the Arabs, who brought their language, the religion of Islam and its new calendar. The Amazigh people Arabized. The

5 See also the subsection "History" in the cultural policy profile of Lebanon, by Watfa Hamadi and Rita Azar.

Spaniards conquered the country, followed in 1574 by the Ottoman Turks, who ruled Tunisia through the Muradid and Husaynid Beys. In 1881 the country became a French protectorate and gained its independence in 1956. After independence, government leaders were largely inspired by the French institutional, legal and administrative model. Thus, social values, cultural references and life style were presented as a mix of Arabic and French (read Western) cultures. In the 21st century Tunisia, like other Arabic countries after the second Gulf War and the crystallisation of the Arab-Israeli conflict, registered a recourse to Arabic Muslim identity. At the political level this is expressed in the Arabization of education and at the social level by an increase in the religiousness of the population. The Tunisian Constitution (1959, amended 1988, 2002) stipulates that Tunisia is an Arabic Muslim Republic. Zine El Abidine Ben Ali has been President of Tunisia since 1987.

Organization of public administration

Ministry of Culture and Heritage Preservation

Parliament, which holds the final legislative and budgetary power, is politically responsible for public cultural policy. The Cabinet (*Diwan*), part of the MOC and comprising 12 offices, is in charge of preparing and conducting research, and coordinating the development plans submitted by the Regional Commissariats for Development for c ompilation, evaluation and approval.[6] The Minister of Culture and Heritage Preservation (MOC) shapes the guidelines of cultural policy with the support of the Higher Council for Culture,[7] a consultative body composed of several state and non-state representatives, chaired by the Prime Minister.

Cultural policy programmes are developed by the various organs of the Ministry and then submitted to the Minister who may, at his request, be assisted by the National Cultural Committee. This is another consultative body, composed of representatives of the central administrative level (ministries), the professional cultural field and artists unions. The programmes are then evaluated, finalized and approved by the High Committee of the MOC, chaired by the Minister of Culture and Heritage Preservation.

The elaboration of sectorial strategic plans is split between 6 Directorates General corresponding to the 6 cultural domains of the Ministry. Each one is directly in charge of coordinating and

6 Official Journal, Decree N° 94-560 dated 15 March 1994 on the organization and attributions of Regional Development Commissariats.

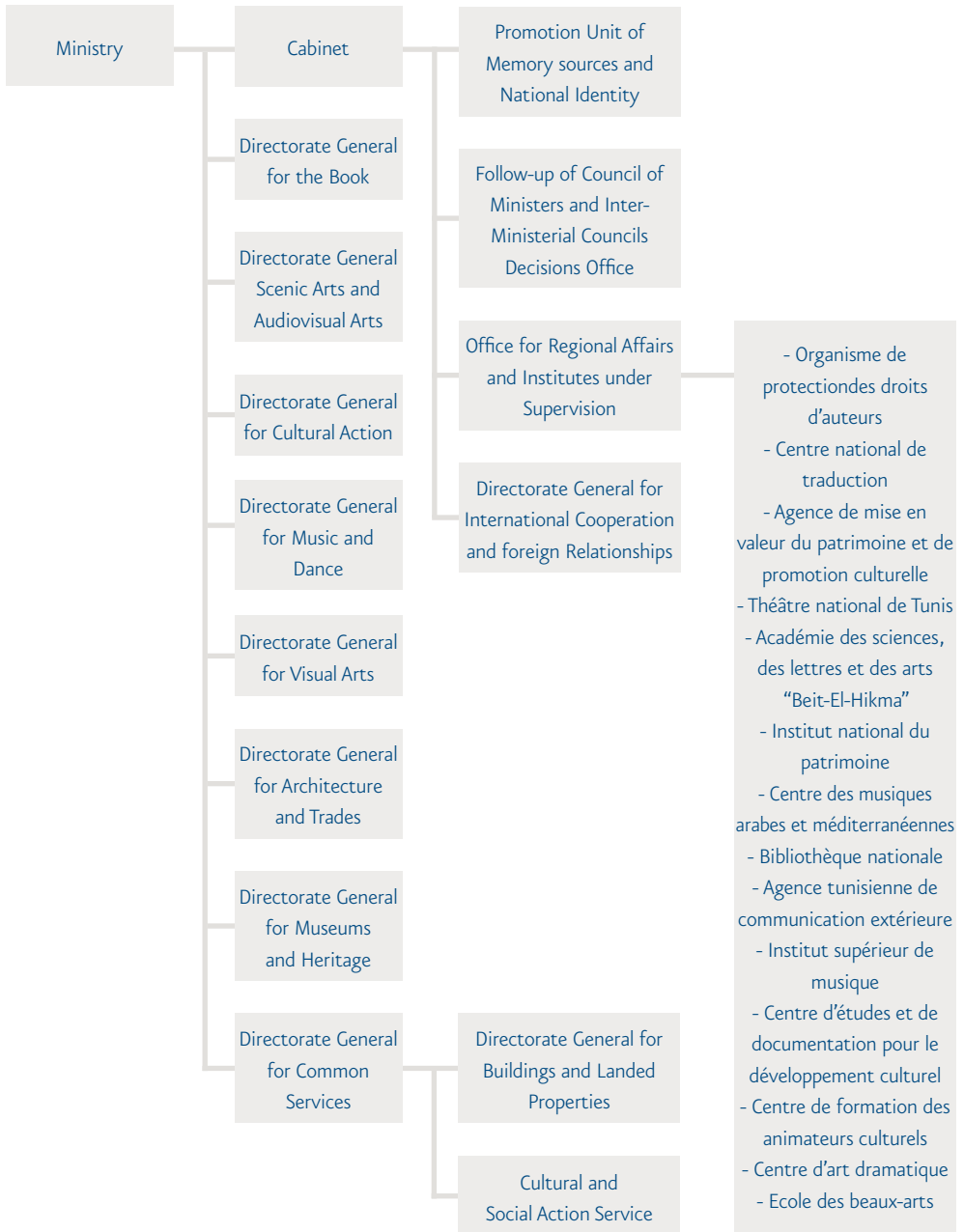7 Official Journal, Decree N° 82-1629, 1982 and N° 2007-4103 2007.

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Ministry ─── Cabinet ─── Promotion Unit of
                         Memory sources and
                         National Identity

             Directorate General
             for the Book
                                    Follow-up of Council of
             Directorate General    Ministers and Inter-
             Scenic Arts and         Ministerial Councils
             Audiovisual Arts        Decisions Office

             Directorate General    Office for Regional Affairs     - Organisme de
             for Cultural Action    and Institutes under            protectiondes droits
                                    Supervision                     d'auteurs
             Directorate General                                    - Centre national de
             for Music and                                          traduction
             Dance                  Directorate General for         - Agence de mise en
                                    International Cooperation    valeur du patrimoine et de
                                    and foreign Relationships       promotion culturelle
             Directorate General                                - Théâtre national de Tunis
             for Visual Arts                                        - Académie des sciences,
                                                                    des lettres et des arts
                                                                    "Beit-El-Hikma"
             Directorate General                                    - Institut national du
             for Architecture                                       patrimoine
             and Trades                                             - Centre des musiques
                                                                arabes et méditerranéennes
                                                                    - Bibliothèque nationale
             Directorate General                                   - Agence tunisienne de
             for Museums                                        communication extérieure
             and Heritage                                           - Institut supérieur de
                                                                    musique
                                                                    - Centre d'études et de
             Directorate General    Directorate General for        documentation pour le
             for Common             Buildings and Landed            développement culturel
             Services               Properties                  - Centre de formation des
                                                                    animateurs culturels
                                                                    - Centre d'art dramatique
                                    Cultural and                    - Ecole des beaux-arts
                                    Social Action Service
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Figure 1: *Organization of the Ministry of Culture and Heritage Preservation*

supervising implementation of cultural policy at regional and
local levels. In addition, the Ministry is assisted by a group of
specialized *institutions de référence*.[8]

In line with the principle of "culture for all", inherited from the 1960s, the Ministry of Culture and Heritage Preservation implements cultural policy through an extended network of cultural agencies, councils, committees and reference institutes, which together are in charge of translating strategic plans into concrete programmes and activities. To this end, the MOC has a network of public libraries, Houses of Culture, and Houses of People at its disposal. These centres exist in all governorates and municipalities and in 2010 number well over 2000. To achieve the objective of democratization of culture, the previous government increased the number of institutions, commissions and committees at national, regional and local levels all over the country. This resulted in a duplication of structures and confusion in the management process. The current Ministry inherited this heavy, vertical and complex institutional framework.

Interministerial or intergovernmental and intersectoral cooperation

Interministerial cooperation is developed via interministerial protocols. The Higher Council of Culture (1982, amended in 2007) is the most important organ at the political level. Other ministries, the Mayor of Tunis, political parties and artists unions are represented in this organ.[9] The closest partners of the MOC are the Ministries of Education, of Higher Education and Scientific Research and of Tourism. A network of services within the MOC (the Cabinet and the Directorates General) and its regional and local representatives deal with interministerial cooperation at the executive level.

Cooperation between government tiers

At regional and local levels cultural policy is implemented via a network of 24 Regional Commissariats for Culture (1992, modified 1994). These correspond to the 24 governorates which are – in cooperation with the Regional Cultural Committees – in charge of the elaboration of annual programmes. These programmes are then submitted to the central administration (MOC) for evaluation, financing and approval. The Regional Commissariats, the scaled-down equivalent of the central administration at regional level, are responsible for the management, supervision and maintenance of the network of Houses of Culture, Houses of People and public libraries. The Regional Cultural Committees are the scaled-down equivalent of the National Cultural Committee and are responsible

8 See the subsection "Institutions de référence".

9 See also the subsection "Ministry of Culture and Heritage Preservation."

for assisting the Regional Cultural Commissariats with the development of cultural actions to be undertaken. Nominations for the presidency and membership of the Regional and Local Cultural Committees are made at regional level; the final decision making remains within the authority of the Minister. The budgets for regional administration are allocated at central level.

Public and private funding of culture

Public funding

There is an annual increase in the total budget, and the main beneficiary sectors remain the same: books and libraries, film and theatre. In 2009, the share of the state budget allocated to culture was 1.25%, in total 131.8 million dinars (70.18 million Euros).[10]

2001	2002	2003	2004	2005	2009
0.6%	0.73%	0.88%	1.0%	1.15%	1.25%

Table 1: *Share of the state budget allocated to culture, 2001-2009*

Table 2 shows significant investment in the cultural infrastructure – the Houses of Culture (cultural centres) and public libraries. Together they represent 36% of the budget for 1997-2001 and 35% of the budget for 2001-2006. Regional financing of culture is decreasing and is limited to participating in the infrastructure of the Houses of Culture and public libraries.

Private funding

The private sector in Tunisia has only recently become involved in cultural development. Entrepreneurs seem mainly to invest in festivals, publishing and music. Private investment in fields such as experimental theatre and cinema is largely done by artists. Some literature prizes are financed by a bank, an insurance company or a multisector group. Since 2008 another bank has organized an annual exhibition of the work of young visual artists in the reception hall of its head office. Lack of business skills and the low profitability of these cultural fields add to the difficulty of raising private money for non-mass cultural creativity.

No cultural activity can be undertaken, either by public or other bodies, without the approval and authorization of the Ministry of Culture and Heritage Preservation or its representative institutions at regional and local levels.

10 Source: Ministry of Culture and Heritage Preservation.

	2002-2006				1997-2001			
	MOC	Region	Total	% Total	MOC	Region	Total	% Total
1 National projects								
City of Culture	61.0	–	–		–	–	–	
	32.5	–	–		–	–	–	
National Library	3.6	–	–		–	–	–	
	1.9	–	–		–	–	–	
Others	2.0	–	–		–	–	–	
	1.0	–	–		–	–	–	
Total National	66.6	–	66.6		24.5	–	24.5	
Projects	35.5	–	35.5	47.78	13.04	–	13.04	28.55
2 Arts	3.8	–	3.8		3.38	–	3.38	
	2.0	–	2.0	2.73	1.8	–	1.8	3.94
3 Training	0.9	–	0.9		1.90	–	1.90	
	0.5	–	0.5	0.65	1.01	–	1.01	2.21
4 Cultural centres	19.3	5.1	24.4		11.69	8.12	19.81	
	10.3	2.7	13.0	17.50	6.22		10.54	23.09
5 Public libraries	21.8	2.6	24.4		10.58	1.25	11.83	
	11.6	1.4	13.0	17.50	5.63		6.30	13.8
6 Heritage	14.3	–	14.3		9.372	–	9.372	
	7.6	–	7.6	10.26	4.99	–	4.99	10.93
7 Administration	4.5	–	4.5		3	–	3	
	2.4	–	2.4	3.23	1.59	–	1.59	3.5
8 Digital	0.5	–	0.5					
programmes	0.3	–	0.3	0.38				
9 National Agency	–	–	–		12	–	12	
for Heritage	–	–	–		6.39	–	6.39	13.98
TOTAL	131.7	7.7	139.4		76.44	9.37	85.81	
	70.13	4.1	74.23	100	40.70	4.98	45.69	100

Table 2: *Expenditure quadrennial budget for 1997-2001 and budget forecast for the Ministry of Culture and Heritage Preservation 2001-2006* (in million dinars and million Euros)
Source: 10th Development plan 2002-2007, Tunis 2006, p. 274.

National and international cultural policies and cross-sectoral policy themes

Short historical outline of national cultural policy

A cultural policy was introduced after independence in 1956. Culture was considered to be instrumental in the creation and consolidation of social cohesion, based on the statement that Tunisian society is homogeneous, has one language and one culture, and there is one nation. Consequently, the culture and language of minorities – Amazigh people and Jews – were marginalized. Education was believed to be highly effective in

achieving this goal. It resulted in the establishment of public libraries, Houses of Culture, and youth centres, and the publication of educational manuals. Archaeology, visual arts, cinema and theatre were marginalized as art forms or disciplines and slowly progressed out of state control and influence. State policies centred on developing human resources, including the foundation of specialized institutes and the provision of scholarships.

In 1957, the *Secretariat of State for Information* was established. This was transformed into the *Secretariat of State for Culture and Information* (1961), the *Ministry of Cultural Affairs* (1970) and finally into the *Ministry of Culture and Heritage Preservation* (2006).

In the 1980s the state regained its role of architect of cultural development and adopted a proactive cultural policy. It created the National Fund for Culture (1984),[11] set up prizes for literature and cinema production, and organized national competitions. One of the reasons behind the shift in the state's policy was the emergence of a counter culture and the rise of a political opposition to the monopoly of one party. Cultural policy was shaped around 3 premises: the democratization of culture as a reaction to the elitist culture during French colonization; renationalization, aiming at the reintegration and valorization of expressions of Tunisian culture, like literature, traditional architecture and cultural heritage, including traditions, as part of national identity;[12] and decentralization, in the sense of geographical and social distribution, rather than of policy development, decision-making, and implementation at regional or local level. The year 1987 is often referred to as the Change. Under President Ben Ali cultural policies were extended and intensified and the *National Plan* was adopted in the 1990s. In this plan the role of the Houses of Culture was upgraded. From an early stage, Tunisia has been aware of the economic and social impact of culture, a reason for giving extra support to cultural industries and cultural heritage (tourism) to meet the various needs of the market. Culture is considered to be a fundamental channel to mitigate the effects of globalization and guarantee an equilibrium between openness and consolidation.

11 Official Journal, Decree N° 84-957.

12 The principle of renationalization of culture did not develop in opposition to Western cultures. Culture was understood by policymakers in its national as well as its universal dimension. Cultural programmes included national and Arab art (literature, visual and applied arts, cinema, music, theatre, conferences) in addition to translations of writers like Ionesco, Shakespeare, Dante, Baudelaire and Goethe.

National cultural policy objectives

Tunisian cultural policy is designed to serve national identity, enlighten the nation, integrate economic development in the cultural field, and facilitate intercultural dialogue. Four target groups are identified: youth (over 60% of the Tunisian population, representing the biggest block of culture consumers and future working force), the private sector (encouraging Tunisian entrepreneurs and foreign investments, particularly in the book and film industries), Tunisian Diaspora (helping Tunisians abroad realize an equilibrium between their roots and their host countries' cultures), and the international community (prioritizing the Maghreb, Arab world, Mediterranean area and Europe).

Government strategy is to continue the policies which started in 2005-2009:

- to continue legal and structural reforms to empower culture;
- to consolidate decentralization and empower the regions and civil society to take an active role in the promotion of culture;
- to promote national cultural production, at national as well as international level;
- to support creative arts further;
- to stimulate cultural industries and give an impulse to private investment;

- to promote digital culture;
- to develop cultural tourism further;
- to reinforce intellectual property;
- to modernize and extend the network of cultural spaces and public libraries;
- to finalize the realization of the *Cité de la Culture* and furnish the National Library.
- to integrate reading into Tunisians' daily lives, especially young people.[13]

Main cultural policy issues and priorities

Overall government policy and objectives for 2010-2014 remain the same as for the previous presidential mandate (2005-2009). Issues and debates on the cultural scene concern private investments, especially in the film and book industries, which lack a distribution infrastructure, particularly abroad; quality control when private/commercial investments are involved, and of programmes directed at mass consumption, such as in festivals and art clubs and on TV; tackling the cinema crises – the production remains limited (181 films in 1982, 81 in 2002 and about 50 in 2008) and attendance rates are falling drastically; tackling the book crisis – despite strong government support and increasing private investments, sales remain very limited, both nationally and internationally.

Cultural policy model

During the 1960s, when the state imposed itself as the only legitimate defender of national culture and the only competent player, the Tunisian model could be described as a centralized paternalist model. From the early 1990s the state was no longer comfortable with this position and struggled to define a strategy and a framework that unite control with decentralization. The present government (2010) is moving towards simplification of the administrative structure, empowerment of the private sector and decentralization of implementation planning at regional level. This places Tunisia in a mixed model: centralized, since the state keeps the final decision-making power and control, as it retains the financial means and the legislative authority to appoint the members of all advisory organs; and facilitating, since consultation mechanisms are used in both the Higher Council for Culture and National Consultations.[14]

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13 These objectives partly reflect the issues raised and the needs expressed during the 2nd session of the Higher Council for Culture that took place on 1/11/2009.

14 National Consultations are national high-level reflection and evaluation meetings, involving public institutions and professional cultural actors.

International cultural policy and cooperation

International cooperation and cultural diplomacy is administered via the Ministry of Foreign Affairs (MFA) which is responsible for the adoption of protocols and conventions. The instruments used are multilateral and bilateral cultural agreements, co-production (films, music) and town twinning. It can be initiated regionally or locally (twinning, regional and local festivals, international conferences and seminars) but the MOC and MFA make the final decisions. The country has close relations with both the Arab and the Western world, especially with France and the European Union, with which it has an agreement of association. Tunisia is planning to set up a network of Cultural Centres (*Maisons de Tunisie*) in the major capitals of the world.

Employment policies and social security

Stimulation of employment within the cultural sector is implemented via the *Aide à la création d'emplois* (job creation assistance) scheme, consisting of subsidies from the government to cover part of the costs for the creation of new jobs, regardless of the field of activity.

Copyright and other legal provisions in the cultural field

There is no legal document addressing cultural rights. The Tunisian Constitution recognizes neither religious nor linguistic diversity and stipulates that Tunisia is a Muslim Arabic country and that the President of the Republic must be Muslim.[15] There are, however, numerous regulations and linguistic restrictions in the cultural field.

Copyright is governed by international conventions ratified by the Tunisian government (Berne Convention for the Protection of Literary and Artistic Works, 1886, and UNESCO's Universal Copyright Convention, 1952), national rules which refer to intellectual property, literature and the arts, and the comparatively recently established Organisation Tunisienne de Protection des Droits d'Auteurs (Tunisian Organization for the Protection of Copyright, OTPDA, 1994, Tunis). Tunisian copyright law follows the *droits d'auteur* tradition which protects the author's and performers' economic and moral interests. Copyright is subject to registration and lasts for 70 years. In addition to *droits d'auteur* the OTPDA manages the social fund for artists, creators and intellectuals. Artists are generally unaware of their rights and responsibilities. Moreover, the global

15 Tunisian Constitution, art. 38.

Saber Rebai at the Ancient Theatre of Carthage during the *International Carthage Festival*, Tunis, August 3, 2010. Photo: Agence Tunisienne de Communication Extérieure (ATCE)

phenomenon of piracy particularly hits the national film, music and publishing industries.

Cultural industries
The definition of cultural industries that can benefit from government investment incentives is laid down by law (1993) and is very broad, ranging from cinema, theatre and TV productions to the restoration and development of cultural heritage sites, from cultural exhibitions to cultural fairs, and from dance to archiving on microfilm. The incentives include grants, micro credit and capital participation, government acquisition, tax exemption, technical assistance, awards, regulations and international cooperation. Support for initiatives by private cultural industries is one of the topics on the cultural agenda for 2010-2014. The MOC launched a research group on culture and development, named the National Laboratory for Cultural Research (NTIC) and Development to help explore and conceptualize sustainable cultural businesses, new approaches to management and marketing of the arts and culture. Vocational and professional educational programmes are available. The market is largely dominated by government, except for the publishing industry and performing arts; the private market is to a large extent made up of small enterprises, with a few large enterprises dominating a high proportion of the market share.

The majority of cultural industries participate in the visa system for authorization of activities, as well as for allocation of funds and the professional card schemes.

Cultural diversity (minorities, groups and communities)
While Jewish culture is rarely addressed, the Amazigh culture is in 2010 recognized as an important part of the country's history, yet little of this oral culture has survived. Amazigh[16] troglodyte houses in Matmata and traditional houses in Gsour are protected in the same way as Roman houses or the medieval medinas of Sousse, Hammamet or Nabeul. Some museums pay attention to Amazigh clothing.

Women's rights and gender equality are a widely integrated concept in society. Historically, Tunisia has been a pioneer within the Arab world towards women's emancipation and protection of their rights (abolition of polygamy, voting rights since 1956, right to education, minimum marital age 18, etc). Tunisia has established a Ministry for Women and Family, a National Council for Women and Family, a National Commission "Women and Development" and a Centre for Research, Documentation and Information on Women.

Culture and ICT
Promotion of the use of new technologies has been a strategic component of the state's general policy since the late 1990s. Infrastructures were extended, the Ministry of Communication was modernized, e-government and e-business are promoted, grants and subsidies to provide Internet connections have been made available to teachers, students, journalists, cultural centres, universities and research centres.

Cultural field in general

Institutions de référence
To assist the Ministry of Culture and Heritage Preservation, the Ministry supervises a group of *institutions de référence*, centres of excellence for research in heritage, literature, poetry, arts, music, theatre, and cultural animation. Their management staff are generally nominated by the Minister of Culture and Heritage Preservation. The reference institute the Academy of Sciences, Arts and Letters "Beit el Hikma" welcomes distinguished scholars to conduct research in various fields and serves as a meeting place for debates and exchanges between researchers, scholars and artists.

16 Amazigh is the singular of Imazighen.

Cultural heritage

Archaeology and built heritage

A Heritage Code (1994) provides the overall legal framework for heritage management. It describes its definition (i.e. its reach), typology, preservation and conservation principles. The Heritage Code is aligned to the UNESCO convention guidelines and definitions of heritage. Nevertheless, there is an increasing call for a revision of the Heritage Code to integrate and regulate management of natural heritage sites, since the necessary activities regarding their conservation, such as expropriation and exploitation restrictions, are complex and very long winded.

The National Institute for Heritage (NIH), a reference institute, exercises a monopoly on the management of heritage. Since 1994 no major changes have been made to the Heritage Code, except for a minor amendment (2001) to integrate matters related to the buffer zone and urban development plans for historical areas that fall within the responsibility of the Institute.

The NIH, previously named National Institute of Archaeology and Art (1966) is the government body responsible for the overall management of heritage sites and areas, monuments, museums and artefacts. Over the years the institute has continuously extended its areas of expertise. The institute now includes several specialized organizations, such as the Centre for Spanish-Andalusian Studies, the Centre for Islamic Arts and Civilisation Studies, the Centre for Phoenician, Punic and Libyan Antiquities Studies, the Centre for National History Movement Studies, the National Laboratory for Preservation and Restoration of Manuscripts, the Centre for Science and Techniques of Heritage, and the National Centre for Calligraphy. The National Agency to Valorize Tunisian Heritage and Promote Culture is a reference institute.

Tunisia's many important archaeological and historical sites include the sites in Carthage, Dougga and Kerkouane, which are on the World Heritage List. In addition to these, 15 other sites have been chosen to be developed for cultural tourism. They are under the management of the Agency for the Development of National Heritage and Cultural Promotion, an administratively and financially autonomous organization for the promotion of cultural tourism, under the authority of the Ministry of Culture and Heritage Preservation. The Agency is also in charge of developing 16 major monuments, representing different periods in history, into attractive places to visit, through restoration, interpretation and presentation. These include the El Haouaria Caves, already in use in Punic times, the Roman EL Jem

Amphitheatre, the Sousse Catacombs (a Christian underground necropolis), the Great Mosque of Kairouan (one of the oldest Islamic religious buildings of the West and on the World Heritage List), the Sousse Ribat (a fortified monastery, inspired in style by the Byzantines) and the Toubet el Bey in Tunis (a necropolis of the reigning princes of the Husaynid dynasty, 1705-1957). With the support of the World Bank, in 2002 the Tunisian government launched a 5-year project with a global amount of 33 million dinars for the management and enhancement of cultural heritage, as part of a modernization strategy.

Museums
The National Bardo Museum, El Jem Museum, the Gabès Ethnographic Museum, the Carthage Early Christian Museum, Sousse Museum, the Sfax Archaeological Museum, to name but a few, are some of the almost 30 museums which are under the management of the NIH. Some are established on the sites where the objects displayed were excavated. In addition to these, Tunisia has other museums, such as the Guellala Heritage Museum (crafts, jewellery, carpets, traditional costumes, visual arts and traditional souks). Kasra's Traditional Museum (2009) offers a view of Kasra's fortress and its plateau. The museum emphasizes the region's traditions, dating back to Punic, Byzantine and Roman civilizations.

Language, books and literature, reading promotion, libraries and archives

Language
As stated in the Constitution, the official language of the Republic of Tunisia is Arabic. Shilha, the dialect used by Amazigh communities, is not part of the cultural policy. The language is not sufficiently researched.

Books and literature
Despite strong support from the government (grants, paper subsidies, tax exemptions, export support, buying) and increasing private investments, book sales remain very limited at both a national and international level. Participants of the National Consultation on books (founded in 2009) agree that distribution is the main cause.[17] To counter these difficulties, recommendations range from financial support for distribution to special reading promotion programmes. By introducing different types of grants,

17 Ben Salem (2009).

private publishers are able to enjoy advantages, such as the state budget bearing three-quarters of the cost of printing paper, as well as the tax and procedural facilities given to the book distribution sector by the Investment Code. Since 1988 the number of publishing houses increased from 40 to 125 (2006), just as the number of cultural books published from 389 (1988) to 1500 (2006).

The National Fund for Cultural Development constitutes the most significant funding of Tunisian literature. The most recent supportive regulation is the setting up of a "Creator's license". Although it does not specifically address literature, authors and poets can benefit from 6 months paid leave to concentrate on their writing. The main regulations include the foundation of specialized institutes for the promotion of literature, the establishment of national awards and grants for writing, as well as setting up a body to support copyright and publications.

Reading promotion

National campaigns, such as the "Motivating for reading" and "Reading in rural areas" programmes, have been developed to promote reading and increase visits to libraries.

[left] Mouna Jemal Siala, *Fate Destin* (3 x 4 m) at 9ème *Biennale D'art Contemporain Africain Dak'Art*, 2010, Dakar, Senegal. [above] Detail of *Fate Destin* © Courtesy Mouna Jemal Siala

Libraries and archives

Libraries constitute one of the largest items on the MOC's budget. Grants and subsidies for publishing are also ways of indirectly funding public libraries. Beneficiaries, public or private, are obliged to give 15 copies of their publication to the MOC. They are distributed among the main public libraries. The National Library (established in 1885 as the French Library in Tunis) is a reference institute and serves as the legal deposit library.

Media

The legal framework for the media is the Media Press Code (1973, amended in 1988, 1993 and 2001). Since 2003, government policy has moved towards privatization and opening up the media sector to entrepreneurs.

Broadcasting

The state owns the *Etablissement de la Radiodiffusion Television Tunisienne* (ERTT) that includes 2 TV channels (Satellite Canal 7 and Canal 21 hertz) and 8 radio channels (Radio Nationale, Radio Jeunes, Radio Internationale and 5 regional stations – Sfax, Monastir, Gafsa, Tataouine and El Kef). With the exception of films and series, all national TV and radio programmes are domestic. Since 2003 several other stations have been launched – Radio Mosaïque FM, Radio Jawhara (2005), the private satellite TV channel Hannibal TV (2005), and radio Ezzeitouna (2007). Currently there are 6 web-based stations broadcasting in several languages, namely

the national radio channel (public), 4 private radio channels and one regional radio channel.[18]

Cultural programmes are broadcasted on most of the public media channels (TV and radio). The first radio channel exclusively dedicated to culture is Radio Culturelle (2006), a private sector initiative. The state finances documentaries on a variety of cultural and artistic subjects, but there is a clear preference for cultural heritage reflecting the government's cultural tourism policy. The choice of programmes in the private sector has been totally liberalized. There are no special measures to promote cultural heritage, literature or the arts.

The media is rich in linguistic diversity. Although most programmes are in Arabic, the National radio channels also broadcast programmes in French, Italian, Spanish and English.

Press

Immediately after independence the press was liberalized. In 2010 there are currently more than 260 newspapers and magazines, of which 90% are privately owned.[19] The remaining 10% comprise the newspapers of political parties and professional associations. There are a few magazines dedicated to culture, like Al-Masar (published by the Tunisian Writers' Union), La vie culturelle (MOC), Rihaab Al-Maarifa (Knowledge spaces, by Jaafar Majed), Assadiqya (alumni of Collège Sadiki), Les Annales de l'Université tunisienne (Manouba University), Le 7e Art (Mustapha Nagbou). The number of online newspapers is estimated to be well over 20.

The latest significant change in the legal framework is related to the foundation of a self-help fund for journalists (2007). The fund covers medical care and provides help in the event of invalidity and accidents.

The arts

National and international festivals

One of the most important parts of Tunisian cultural life is the series of approximately 400 amateur, semi-professional and professional festivals and events that take place across the country, from the smallest village to the biggest city, throughout the year. Most of these festivals and events are on a yearly

18 http://www.radiotunis.com; http://www.mosaïquefm.net; http://www.jawharafm.net; http://www.zitounafm.tn; http://www.radiotataouine.info; http://www.radio.tounesbledi.net

19 Abid (2009).

basis. An example is the *Flavour and Knowledge of the North* event, celebrating the ancient relations between Tunisia and Italy though literature, the arts and gastronomy, organized by the Italian Cultural Institute (Tunis). The *Tunis International Book Fair* (1982) is the largest in any Arab or Mediterranean country. The fair offers various cultural activities in the field of literature, arts and sciences. In the early years the Book Fair was restricted to Arab books but it gradually acquired international dimensions. The *Tunis International Film Festival* screens recent international films at the Tunis Municipal Theatre, as a run-up to the Tunisia's *Carthage Film Festival* (1966). This bi-annual festival presents films from all over the world in Tunis and Carthage. Another film festival is *Cinemascope* (Sousse) organized by the Tunisian Federation of Film Clubs (FTCC) and the Ciné Club Sousse, with training sessions and workshops, for instance to give insight into the art of film making or film analysis. The Ness El Fen association organizes the film event *Doc in Tunis* which is dedicated to all kinds of documentary films.

The field of performing arts, especially music, has numerous festivals dedicated to all kinds of music, from traditional to experimental, from local to international and crossovers. The *International Carthage Festival* (1962, Tunis) is the country's biggest arts event, mixing local, more traditional forms of music and dance with more mainstream and international styles, for instance jazz, in the old Roman amphitheatre. The renowned *Tabarka Jazz Festival* takes place in the city of Tabarka, just as the *Tabarka Salsa Festival International* and the *Tabarka Rai Music Festival*. In the *Medina Festival* (Tunis), during Ramadan, local Sufi and Tarab music is played. There are film screenings and street entertainment as well. The *El Jem International Symphonic Festival* takes place in the old amphitheatre of El Jem. The *Mediterranean Guitar Festival* (Tunis) offers all musical genres, from rock to reggae. Local as well as international talents perform in this festival. In *Musiquat* bands from East and West blend traditional music with innovative sounds (Sidi Bou Said). The year 2009 saw the first edition of the *Bedouin Song's Festival* in the desert town of Kebili.

In the theatre sector the *Ali Mosbah theatre days* (M'saken) and the *Dougga Festival* (in Dougga), where performances include classical dramas, are held. The *Carthage Drama Festival* (1983) is a major African and international event, open to intercultural dialogue.

The *Salon de Creation Artisanale* (Tunis) is a 10-day fair. This fair offers hundreds of exhibitions from different parts of

the world, including gifts, interior decoration, textiles, weaving, wooden furniture, wrought iron, copper, mosaics, carpets, silverware and blown glass.

Visual arts, design and photography

Until the 1990s, visual and applied arts were not a priority in the cultural policies of Tunisia. The first reforms concerned the laws that organized the sector. To stimulate artistic activity, incentives like a grant scheme of the National Fund for Cultural Development and prizes were introduced, including an annual prize for visual arts (1994, Law N⁰ 1703). Since 1989 the state has started buying works of art through various commissions, which provides income for the artists. According to a decree of 1989 dealing with the rules for public acquisition of art works, the Ministry of Culture and Heritage Preservation has a priority right. Prices are also evaluated by the ministry. The text of the decree provides a definition of visual arts, which encompasses painting, sculpture, calligraphy, photography, graphic arts, ceramics, mosaics, carpentry, and textile painting. Another decree (1995) limits the public acquisition to 2 works by one artist in a fiscal year, in response to criticism about preferential treatment towards established artists at the cost of young and unknown visual artists.

Decrees and contract conditions regulate the establishment of private art galleries, art spaces, exhibition rooms, and private workshops. Examples of well-known art galleries are the Gallery El Marsa (1994, La Marsa), Gallery Ammar Farhat, Le Violon Bleu (2004, Sidi Bou Said) and Dar Cherif Centre (Sidi Jmour, Djerba). An independent art scene is emerging, as a result of the efforts of young artists and private collectors, including some private artists run spaces and *Dream City*, a street art event.[20] A museum for modern and contemporary art is planned to open in 2011, which will house the state-owned collection.

Architecture

Architecture is a cultural sector that is governed neither by specific legislation nor by a clear cultural policy. The most recent legal text adopted by the Ministry of Culture and Heritage Preservation introduced an award for the best Tunisian architectural creation (1992). The law considers an architectural creation in the sense of a work of art, related to drawings, models, and construction techniques.[21]

20 Haupt and Binder (2010).

21 Official Journal, Law N° 94-36, art.1.

Film and multimedia

The debate about film focuses on 3 topics. The first is the drop
in audiences, due to massive piracy, Internet, the bad conditions
and decrease in the number of cinemas, and the disappearance of
ciné-clubs that were once an effective medium for disseminating
cinema culture. The second is the liberalization of the market
and preservation of national cinema on the one hand, and the
lack of self sustainability in the sector on the other. The third
is the bureaucracy and increase in control committees and
authorizations that jeopardize attracting foreign investments and
raise productions costs.

The Cinema Code (1960) sets out the principles of the legal
basis of the sector today. It defines cinema industry branches
(production and distribution), stipulates possession of a
professional card as a proviso for working in the sector and
establishes state control through visas for shooting, producing
and distributing cinema and video productions, regardless of
their genre (fiction or documentary) and their medium (cinema
or TV). It also specifies the profit percentage on film rental.
Other regulations focus on structuring the sector by means of
grant schemes and control mechanisms. There are grants for the

The *Carthage Film Festival*, 2009. Photo: Agence Tunisienne de Communication Extérieure (ATCE)

Performance at the *Fête de la Musique*, June 21, 2007. Photo: Agence Tunisienne de Communication Extérieure (ATCE)

production and presentation of films (e.g. a cost-sharing fund for national film production), and the rebuilding or restoration of cinemas, etc. The state contributes indirectly to the film sector via the tax exemption status of Tunisian films (regarding importing equipment and circulation). The Development Fund for Cinema Production (1960) constitutes the most significant funding for film and video.[22] Set up by the Cinema Code, the fund is financed by visa delivery fees and a tax of 6% per cinema ticket to support national cinema production. The law clearly defines 3 types of permits: the permit for obtaining the professional card, the permit for shooting and the permit for producing and distributing audio-visual material.

Performing arts (music, dance, and theatre)
Two examples of some important reference institutes in this field are the "Rachidia" Institute of Tunisian Music and the Centre for Arab and Mediterranean Music, "Ennejma Ezzahra" (1994, Tunis). Both are responsible for collecting, safeguarding, spreading and promoting Tunisia's musical heritage. The "Rachida" is particularly responsible for the teaching of its basic principles, the "Ennejma Ezzahra" for research. New regulations were introduced for the distribution of grants to support new

22 Official Journal, Law N° 60-19.

musicals (2000), and a Tunisian song festival was launched. Moreover, the value of the prize offered to bands, writers, composers, singers and artists was increased.

Until the 1990s very little attention was paid by the public authorities to dance, with the exception of the creation of the National Centre of Music and Popular Arts which focuses on folkloric dancing and the National Ballet. Dance mainly develops within the amateur and private sphere.

Theatre is one of the most well-supported cultural sectors in the 21st century. Until the 1980s the Ministry of Culture and Heritage Preservation did not interfere directly in theatre productions and concentrated on the organization of the discipline (vocational training and arts education). The state created the Diploma of Drama (1962) and the National Drama School (1973). In addition to education and training, control and censure mechanisms were developed. The year1969 marks the opening of the sector to private initiatives.

The sector's key regulations are those related to the creation of the National Committee for Theatre Orientation and the establishment of a professional card for drama practitioners. The National Committee is in charge of evaluating and issuing visas for setting up private theatre companies and drama performances.

The latest changes concern regulations for the allocation of funds, including membership of representatives of civil society and art critics on the evaluation committee of the National Fund for Cultural Development's (1984) grants. The key rule stipulates that only Tunisian theatre companies and producers and shows in Arabic or Tunisian dialect are eligible for grants.

The Tunisian National Theatre (TNT) has played a fundamental role in the professionalization and diversification of the performing arts, including the establishment of the National Circus School (2003), in partnership with two French specialized schools.

Amateur art/folk and traditional arts

Amateur cultural activities are not developing at the same rate. Government-sponsored activities in the field of music and dance for young people are declining in popularity, whereas the number of private centres and the popularity of dance clubs developed by sports centres are increasing. Festivals remain constantly popular. Literature and the visual arts struggle to attract audiences. There is neither financial support nor a comprehensive cultural policy on this sector.

Education in the arts

Art education

In the early 1960s drawing and music were introduced into primary and secondary school curricula. At the end of the 1970s organizations and clubs for cinema, music/choir and theatre were set up on a large scale in secondary education institutions. Literature and the visual arts are currently (2010) taught in primary schools for one lesson a week, starting from the second year. (Basis education lasts 9 years.) The curricula also include singing sessions. In secondary education one session on music per week is mandatory, in addition to literature and visual arts. Basic, secondary and higher education offer a wide range of free extra-curricula cultural activities including: literature, film, music, dance and theatre. The Ministries of Education and of Culture and Heritage Preservation organize inter-school and inter-university cultural competitions.

Vocational/professional training

Vocational training is largely the responsibility of the MOC and its affiliated institutes and administrations. The main institutes that offer vocational training are:

- visual arts: 5 fine arts schools (Gabès, Nabeul, Sfax, Sousse, Tunis), 6 art and metier (vocational) schools, and 1 art and design school;
- cinema: Higher School of Film Arts (ESAC), 2 private schools of cinema and audio-visuals (Tunis);
- performing arts: the National Conservatoire, the National Ballet since 1990, the Drama Higher Institute (ISAD) for training teachers, artists and technicians, and the National School of Living Art and New Circus. The Centre of Kef offers workshops for students from the centre and other artists. Some theatre festivals also organize vocational workshops.

The MOC also organizes vocational training in cooperation with the French and Italian Ministries of Culture, or via scholarships provided by international organizations such as UNESCO and the *Bourse de la Francophonie*. Scholarships are partly the responsibility of the Ministry of Foreign Affairs within the framework of *Bourses de Cooperation* and *Bourse d'Excellence*. Additional professional cooperation is channelled via scholarships and grants as part of the Erasmus Mundus EU scheme in disciplines like architecture and the environment, archaeology and cultural heritage management. Lately, the private sector has started offering training and education programmes in Tunisia via the French institutes.

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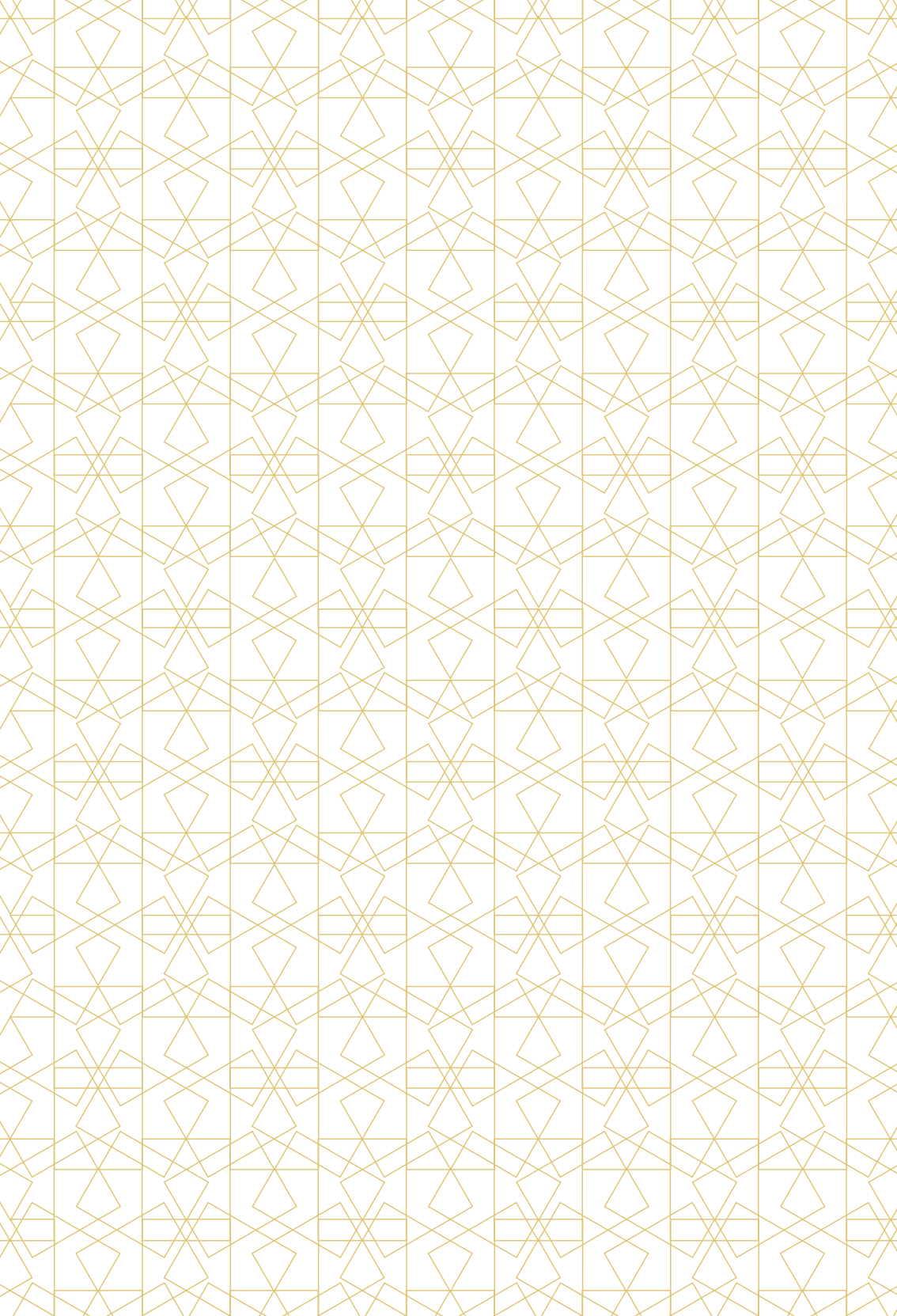
Opening horizons

The need for integrated cultural policies in the Arab world

by Milena Dragićević Šešić

The seminar for Arab cultural managers organized by Culture Resource (Al Mawred Al Thaqafy, Cairo) in 2005 had the following cultural policy issue on the agenda: is it really necessary to be familiar with national cultural policy to be a successful cultural operator? At that moment all the Arab cultural managers agreed: *"No, that is really not necessary! Besides, there is no such thing as 'cultural policy' in the Arab world!"*

However, a year later some of them began collecting information and researching this complex, unknown world of multilevel and multisector cultural policies in their own countries. It became clear that their professional development, as well as the introduction of strategic planning and development in their independent organizations, demanded adequate knowledge about existing institutional systems, legal frameworks, mechanisms of financing and endorsement of international cultural cooperation. Discovering different layers of public[1] policies (city and regional, youth and educational, etc.) gave a strong stimulus to the cultural operators to engage more in raising awareness and creating conditions for bottom-up cultural policies in all fields where state instruments are undeveloped or inadequate. The book *Cultural Policies in Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Syria and Tunisia* is a witness to and result of such an engaging process![2]

1 Throughout this epilogue the word "public" is used only when we want to stress the important role of semi-autonomous cultural and educational organizations, acting together with local and regional authorities, thus influencing public debates on certain cultural issues as well as some policies, still developed mostly as government policies.

2 This epilogue is based on the cultural policy profiles in this book and on research and information gathered by the author in focus groups with Arab cultural operators in the period 2005-2010. The author is grateful for the support and suggestions given by many colleagues, especially the authors of the profiles, the editor – Ineke van Hamersveld of the Boekman Foundation – and collaborators from the European Cultural Foundation: Philipp Dietachmair, Tsveta Andreeva and Odile Chenal. A special word of thanks to Ritva Mitchell, who carefully commented on the text, and to Sanjin Dragojević with whom I have had fruitful conversations since the beginning of the project.

Post-colonial cultural policies

The French intellectual Dominique Moïsi identified 3 dominant emotions in the contemporary world: the culture of hope, the culture of fear and the culture of humiliation, the latter one often fused with anger. In the history of cultural policies of Arab countries all 3 emotions are present, but the one dominating socio-political relations and discourses is the culture of humiliation.

Culture of hope in the 1960s and 1970s

In the 1960s and 1970s, the culture of hope, characterizing all the countries of the Third World which won their independence from the colonial powers and subsequently received international recognition, was predominant. Cultural development was on the agenda right from the start in most countries, as part of the process of modernization: there was an ardent wish to create modern nation-states. The energy of educated elites was focused on producing new institutional systems to replace colonial administrative structures. The majority of Arab countries participated in the Non-Aligned Movement (NAM),[3] although their policies were more influenced by socialism and socialist values than by the liberal Western world.

The period also demonstrated a strong inclination towards identity policies. Nasserism[4] brought a sudden openness in the Egyptian and wider Arab cultural space, which was huge. The cultural sector was supposed to search, identify and codify the specific national traditions. It was a time when a large network of cultural institutions, ranging from libraries to theatres and Culture Palaces and Houses, was created. In Algeria, where the decentralization of cultural policy started very slowly, 3 regional cultural structures had already appeared in 1974. Four years later, 1978 witnessed the first cultural production, the *National Festival for Folkloric Arts*, while in 1992 state cultural offices, with a system of official representatives, were established in all the regions. The same happened in Syria, where in all 14

3 The Non-Aligned Movement (NAM, 1961) is an intergovernmental organization of states that do not consider themselves to be formally aligned with or against any major power bloc. The initiative came from the Presidents of Egypt (Nasser), India (Nehru), Indonesia (Sukarno) and Yugoslavia (Tito), who advocated a middle course between the power blocs of the Cold War.

4 Based on the ideas of Gamal Abdel Nasser (1918-1970), a pan-Arab, anti-western ideology developed in the 1950s, called Nasserism. Nasserism resulted, for example, in the unification of Egypt and Syria in 1958. Nasser led the Egyptian Revolution of 1952. See also the subsection "History" in the cultural policy profile of Egypt by Menha El Batroui and Nermeen Khafagui.

governates have a Directorate of Culture *"which represents the Ministry of Culture"*.

Culture of fear in the 1980s

During the 1980s there was a decline in the development of cultural policy in many countries, with the exception of Palestine and Jordan. These had been 'slow starters' and an extremely significant growth in cultural institutions was apparent, paralleled with an intensified policy (in Jordan). In the course of the decade, cultural systems in Arab countries entered different transitional processes and took more diversified paths. The end of the Cold War brought new challenges as the direct support from both the Soviet Union and the USA was diminishing. The crises in Lebanon and Palestine were ongoing: the bloody Lebanese Civil War, which started in 1975, ended in 1990 and the violence of the first Intifada – Palestinian civilian uprisings against Israeli domination – started in 1987 after unsuccessful wars and the unresolved Palestinian case[5] and only declined after the signing of the Oslo Accords in 1993.[6] The war between Iran and Iraq – the First Gulf War (1980-1988) – and later the occupation of Kuwait by Iraq – which caused the Second Gulf War (1990-1991) – put themes back on the agenda relevant to Arab solidarity, values and common cultural space. The illusions about international justice had been dispersed, as hopes for better integration around common Arab interest had vanished with Saddam Hussein's attack on Kuwait.

The 1980s also marked the beginning of a globalization process, which signified the start of a "self-colonization" process, to use the expression of the Bulgarian author Alexander Kiossev in his analysis of the Balkan phenomenon. Kiossev sees the origins of the symptoms of self-colonization in the trauma which develops when the ideology, or behaviour, used to oppress or weaken a group (ethnic or otherwise), is internalized by its victims and accepted as valid.[7] Gradually, a culture of fear grew.

5 Today, the total Palestinian population (including descendants) in and outside Palestine is estimated at 9 to 11 million, half of whom are stateless and without citizenship in any country.

6 In 1993, the Oslo Accords, officially called the Declaration of Principles on Interim Self-Government Arrangements or Declaration of Principles (DOP), were signed. It was the first agreement between the Palestine Liberation Organization (PLO) and the government of Israel, designed as a framework for future negotiations and relations between both parties. The Oslo Accords were considered to be a milestone in the Palestinian-Israeli conflict.

7 Kiossev (1995).

A culture of humiliation and despair in the 1990s and after

As the 1990s progressed, the culture of fear was replaced by a culture of "humiliation"; as the Palestinian poet Mahmoud Darwish (1941-2008) said, when he tried to explain suicide bombers: *"It is not ideological, it is despair"* which moves these young people to commit such acts.[8] In the decisive historical moments of Palestine, the international community imposed unjust solutions, according to pre-existing standards.[9] Nevertheless, it was culture which kept the morals of the population as high as could be expected under the circumstances. And it was precisely in Palestine that there was a lot of activity in the cultural field in the last half of the 1990s. In 1994 the Palestinian Ministry of Culture was established and paradoxically, in spite of all the turbulence, it was the peace process that helped a number of Palestinian cultural institutions and independent organizations to improve and diversify .
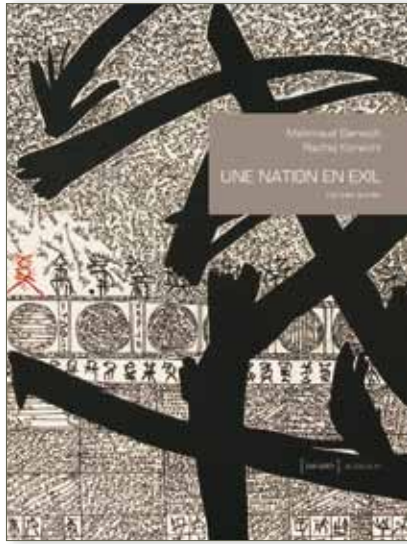
In the Arab world of today, there is generally not a climate of trust and confidence – not even in the countries which previously seemed to be the countries of the future: the United Arab Emirates, Qatar, Dubai, Abu Dhabi, etc. The sense of humiliation and despair in Palestine and Iraq, or the sense of isolation and impossibility

8 Put it on record./I am an Arab./I am a name without a title,/Patient in a country where everything/Lives in a whirlpool of anger./My roots/Took hold before the birth of time/Before the burgeoning of the ages,/Before cypress and olive trees,/Before the proliferation of weeds./My father is from the family of the plough/Not from highborn nobles./And my grandfather was a peasant/Without line or genealogy./My house is a watchman's hut/Made of sticks and reeds./Does my status satisfy you?/I am a name without a surname. "Identity Card", poem, (1964) by Mahmoud Darwish.

9 The Ottoman rule in Palestine was replaced after World War I with Western colonization. Nakba (deportation) followed in 1948 which distributed Palestinians into 5 communities when the State of Israel was created but not a State of Palestine. Later there was the Six Day War in 1967, the Israeli invasion of Lebanon, the First Intifada (1987-1993), present wars, attacks, the Israeli wall, the isolation of the Gaza Strip, etc.

of change (politicians might change, but not the politics), created a situation where solutions are "expected in waiting" from religious leaders or international forces (waiting for foreign help or humanitarian aid). However, those feelings are not creating conditions for a "cultural move", which should be the precondition for a new cultural policy. Even cultural projects have a political agenda. That is why Jerusalem *Capital of Arab Culture* 2009 aimed to *"reinstate the cultural value of the city of Al-Quds[10] (...) consolidating its Arab cultural identity and protecting its historic features and sites through widening and deepening the circle of Arab and international solidarity in order to protect the Arab identity of Al-Quds".*[11] Celebrating the multiculturalism of a city remains a task for the future. Now, the agenda is still more "defensive", protective and conservative.

Yet, at the same time, especially after 2000, a re-conceptualization and codification of new governance and managerial practices through reformed cultural policies can be noticed. In this sense both national and international agendas have been of importance, bringing about new concepts and asking for new procedures, such as questions of diversity (the respect of collective rights of national minorities) or the meaning of Islam within national identity but also within citizens' daily life.

Identity policies

When it comes to cultural policies, government authorities can be decisive factors. But others, such as universities, tourist clusters, civil society, and religious and other communities, and some not always visible at first sight, like the migrant communities within a country and in Diaspora,[12] play an important role as well, as do history, geography and politics.

Emphasis on Arab and Islamic identity

Although the majority of Arab ministries of culture are preoccupied with identity policies, it is obvious that national cultural identities are complex and overlapping, differing from region to region and from country to country, as a result of many historical and geographical factors. When the Arabs arrived in

10 Al-Quds is the Arabic name for Jerusalem.

11 http://www.alquds2009.org/etemplate.php?id=3, accessed 10 August 2010.

12 Rural migrants in Cairo or Casablanca "feel at home on the margin", revitalizing "parallel and peripheral communities, where ethnic networks or religious rituals are revived and reinforced". Bayat (2008), 5.

the regions of the Mediterranean in the 7th century AD, they encountered all kinds of peoples who had settled there before. Consequently, different acculturation processes developed. After the Arabs, new occupying forces arrived, the latest of them being the Ottomans (the Ottoman Empire) and the Europeans (European colonialism). They left a distinct mark on contemporary cultural patterns. In colonial times the Arabic language was suppressed and the main communication tool became the language of the colonizer. This had a large impact on the formation of the national elites – intellectuals educated in the language of the colonizing force – and divided the Arab world. The consequences are still present in the Francophone (Maghreb and Lebanon) and Anglophone (Egypt, Palestine and Jordan) areas, reinforcing older divisions, like differences among those countries that used to be under Ottoman rule (e.g. Syria and Jordan). This also contributed towards inner divisions and cultural discrepancies between the educated elite and people who only mastered their mother tongue and consequently had not become part of the processes of modernization, being excluded and ghettoized. As a result differences are equally present in the popular traditional culture as in the new 'official' culture of the educated elite, even though in all the 8 countries featured in this book, culture and contemporary cultural policy are based explicitly on the Arabic language and Islam as a central religion[13] – "The Arabic Islamic Region".

The deculturization processes during colonialism and the low levels of education of the population imposed the main aim of cultural policy in the first years after independence, namely working on the creation of Arabic and Islamic cultural identity through education, the media and cultural activities. In Syria an Arabic Club was established as early as 1918, during the short period of the independent Arab government's attempt to awaken national consciousness and unite forces for the consolidation of independence. However, this club with branches all over the country was at the beginning of the French occupation. The Club re-opened in 1936, contributing to cultural and literary national activities, and came to an end in 1946. In that period the Arabic Language Assembly was created, which promoted teaching and reading in Arabic. These activities had multiplied throughout Arab countries after their respective liberation. As it is stated in the Palestinian profile, the cultural policy aim is: *"to formulate an*

13 *"The role of national culture shall be primarily represented in making Arabic, which is the expression of the cultural values of our country, its dignity and efficacy as being the language of civilization".* Tripoli Declaration (1962).

Arab, national, humanistic, democratic, creative, regenerating culture that respects and preserves political, religious, aesthetic and intellectual pluralism, is open to other cultures, stands up to oppression, corruption and nepotism, affirms the value of the social fabric, preserves the historic culture and narrative of the Palestinian people, and nurtures the values of equality, freedom, social justice and human dignity".[14]

Post-colonial countries, fearing their unity and wishing to reintroduce Arab culture, did not take cultural diversities, whether ethnic or religious, into account in the process. The question whether government policies contribute to developing Arab culture or cultures has not been posed, but through civil society this need has been expressed as a crucial, new democratic demand.

The role of geography

The other important affiliations visible in cultural policy priorities are due to the geographical position and proximity of neighbouring countries and regions. This is clearly expressed in the Algerian case where an affiliation to the African continent is stated in cultural policy, which resulted in the acceptance of the Amazigh (Berber) identity as part of the Algerian identity. This issue also featured in Moroccan and Tunisian policies, but as the "African" dimension has no priority position on the respective political agendas, the equality of African minorities, like the Amazigh people, has not yet been achieved through legal frameworks and cultural practices.

Lebanon, Jordan and Syria are influenced by their proximity to the states of Israel and Iraq. Regional political instability brought and still brings large numbers of Palestinian refugees to their territories. The UNRWA (United Nations Relief and Works Agency for Palestine Refugees in the Near East) speaks of about 4.3 million people who have been driven out or have fled. Since the beginning of the war in Iraq in 2003, over 4 million Iraqis have fled their country, with 2 million escaping to foreign countries, especially to neighbouring Syria and Jordan. These 2 countries officially took in 400,000 and 100,000 refugees respectively, but their numbers are expected to be much higher, with over a million Iraqi refugees in Syria alone. The presence of a refugee population is not just a simple factor of instability/ stability, but a political force which influences the value system, local policies and cultural practices.[15]

14 See the subsection "Short historical outline of national cultural policy" in the cultural policy profile on Palestine by Fatin Farhat.

15 Said (2003), 16.

The importance of ideology and politics

Political and ideological affiliations also influenced the cultural policy formation. Considering the cultural policy models in the region, this is maybe even the most influential factor and its wide spectrum of models can easily be seen if we analyse just 2 neighbouring countries, Lebanon and Syria. Lebanon, a country which praised free market and private property principles, left the cultural production largely to the private sector and to free entrepreneurialism, which today is complemented by civil society activities. Syria, a socialist country, had an *étatic* cultural policy and the majority of cultural organizations were governmental. Private ones could not operate freely; cinemas, for instance, did not have the freedom to purchase films, let alone the films of their own choice. The state had taken on the role of gatekeeper and private initiative was limited and discouraged for a long time. However, a network of cultural organizations and their productions are now covering the entire country. Alongside state socialism, market importance is rising.

The major responsibility of cultural policy is clearly towards the nation. Culture is regarded as a 'public' good – meaning not only important for each individual citizen, but for the nation as a whole. The policies, therefore, mostly focus on the social cohesion function of culture through decentralization and institutionalization of the cultural field, and on the protection of cultural heritage. As part of larger identity politics, they are integrating educational and research policies as well.

The drawback of Arabization

The position of ethnic minorities

It took nearly 20 years after liberation before the first demands of an Amazigh identity were publicly demonstrated in Algeria, though police crushed those early attempts. However, since 1966 the Imazighen[16] are recognized by the Algerian Constitution as an indigenous Algerian people with a unique identity and needs:" *These foundations, on which the present cultural policy is based, are firmly Islamic, Arabic and Amazigh with affiliation to Africa,*" Makhlouf Boukrouh and Ammar Kessab write in this context.[17] Another 36 years were needed for the Amazigh people to have their language recognized as a national language (2002) and for cultural policy to develop instruments of support for the

16 Imazighen is the plural of Amazigh.

17 See the subsection "History", in the cultural policy profile of Algeria by Makhlouf Boukrouh and Ammar Kessab.

Amazigh people and other minorities, such as the Gnawa and Mizabi, mostly through festivals. In Tunisia it was only in 2010 that the Amazigh culture was recognized as a part of Tunisian cultural heritage, though Shilha,[18] an Amazigh dialect, is still not protected or researched. Similarly in Morocco, Amazigh dialects, like Tachelhiyt, Tamazight and Tarifit are not recognized by the constitution, but have begun to be researched since 2001 by the Royal Institute for Amazigh Culture.

The position of religious minorities
Intellectuals belonging to religious minorities are marginalized twice. Firstly, as members of a minority; secondly, within that religious minority, for putting certain issues on the agenda which their own religious leaders oppose. This was the case of the famous Jordanian writer Fakhri Qaawar, whose story *The Tree of Knowledge of Good and Evil* (Drvo od znanja dobra i zla)[19] provoked a lot of protests among Christian communities in the

18 Shilha, or Tachelhiyt as the Imazighen call it.

19 "I have forbidden that to you – and you have violated the rules." "Our father, why is my honesty provoking your anger?" "Our father, my soul is suffering to death!" This dialogue is still not acceptable among Christians and among Muslims in Arab countries, where the dominant established position is that religion cannot be questioned.

Middle East, as well as movies which were banned by the Coptic church, such as *I Love Cinema* (dir. Osama Fawzi, script: Hani Fawzi, actor Laila Elwi, Egypt, 2004)[20] and One-Zero (dir. Kamla Abu Zekry, Egypt, 2009).

Cultural policy models

Bearing in mind that major cultural policy models in Arab countries can only be identified through analysis of all the above-mentioned actors in the field, which are developing both explicit and implicit cultural policies, "six dominant models of policy oriented paths" can be distinguished.[21]

Six cultural policy models

The *patronage model* is demonstrated in the Hashemite Kingdom of Jordan. It is one of the clearest models for all of the emirates and Arab world in the East. The royal family acts as a supporter, funder and often an initiator of public events and governmental policy instruments. The family initiated, for instance, funds for documentary film and the Jordan song festival as a tool for the promotion of music entrepreneurship for the youth.

The *state socialist model* was developed in the 1960s in an effort to create an authentic post-colonial developmental pattern, under the influence of the Soviet Union. This model is characterized by a wide network of governmental cultural institutions in all areas of the arts, which all have to rely on state subsidies and are ruled by strong central planning and a censored, controlled cultural life. Syria is the main representative of this model. Although the cultural policy profile states that *"there is a mobile civil sector, with flexible structures"*,[22] this is not yet very significant in the cultural domain. Syria is a good case too for analysing contemporary changes in that cultural policy model, displaying a shift from the state socialist model of cultural policy in *stricto sensu* to the new model, a *socialist market-oriented cultural policy*. Such a mixed model already exists in China and Vietnam. Here one can find a mix of socialist and capitalist modes with only 2 imperatives: be

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20 The court of urgent matters in Abdeen, Cairo, had decided not to rule in the case against the filmmakers which was filed by 15 Coptic clergymen and 10 lawyers demanding the immediate banning of the film. http://www1.albawaba.com/en/entertainment/laila-elwi-fights-love-cinema accessed 28th July 2010.

21 Dragićević and Dragojević (2006).

22 See the subsection "Short historical outline of national cultural policy" in the cultural policy profile of Syria by Reem Al Khatib and Rana Yazaji.

successful on the market (in order to raise one's own income) and do not have a critical political opinion! The transition from the old to the new model depicts some elements of the *patronage model*,[23] which often could and can be seen in previous socialist countries, when the presidents of the state possess the decision-making rights and their role in daily politics is more important than is stated in laws. Such a transition can mark the end of the development, leading to an autocratic or even dictatorial phase as was the case in Iraq.

The *étatic paternalist model* is a centralized model which was introduced by French colonial powers in the Maghreb[24] countries. This model is characterized by the leading role of the central authorities, a clearly structured administrative system in both functional and territorial ways, hierarchical divisions of cultural roles and practical tasks. Cultural development is considered to be a responsibility of the state. This model shows further a huge influence of the French language on spoken Arabic, as well as of the Francophone civilization on the educational system, its values and everyday customs.

The mixed *étatic-market-oriented model* developed under Anglo-Saxon influence and characterized by a strong state which stimulates entrepreneurial initiative while at the same time accepting public responsibility for numerous educational and cultural tasks, particularly in large urban areas. Attention is given to profit-making endeavours such as tourism, music and cinema production (the entertainment industry). Egypt is a basic example of this model, since the role of the state used to be central, especially during the presidency of Gamal Abdel Nasser (1956-1970) whose ideology, called Nasserism, had clear socialist traits. The role of the Egyptian state is now diminishing financially.

The *market-driven model* integrates values appropriate to both the Anglo-Saxon and Francophone worlds and is Western oriented and liberal. The private sector is of ultimate importance, as it has to develop specific crisis-management skills to develop and survive, while the non-profit sector is internationally linked and more preoccupied with artistic than social achievements. This model can be observed in Lebanon, where culture is relies

23 When the presidents of the state have taken the decision-making rights, and where their role is more important than it is written in laws.

24 The Maghreb is made up of 5 countries, namely Morocco, Algeria, Tunisia, Libya and Mauritania.

Participants at the 4th annual Literary Platform for Young Arab Writers *Safha Jadida*, Cairo, Egypt, July 22-29, 2008. Photo: Culture Resource (Al Mawred Al Thaqafy)

almost completely on "private" initiatives – creative/cultural industries – or to a combination of the state and private sector).

The *non-systematized civil-society-led model* is predominantly oriented on the non-profit sector, replacing government authorities and their roles. This model developed in Palestine, owing to the specific circumstances and the activism of its population fighting for their rights and statehood. According to Fatin Farhat: *"In Palestine, the prime responsibility in the cultural field lies on the shoulders of NGOs, mainly local, and a few local foundations",* [25] which makes them the most responsible cultural "agent".

25 See the subsection "The role of NGOs" in the cultural policy profile of Palestine by Fatin Farhat. Farhat writes further: *"To avoid accusations of failing to establish a grass-roots approach towards the population, most cultural NGOs have established outreach departments that plan community participation projects in the cities that host the NGOs and in different rural settings."* In the Balkan countries, NGOs were/are often accused of not establishing such a grass-roots approach towards the population.

Accompanying funding models

In each of these models the funding system, which is a crucial element in differentiating between the cultural policies of countries, is not presented in its pure form. It is complemented by different financial mechanisms, which are just as much determined by tradition, as by a vision about the future.

In practice, it might seem that in the majority of the countries a kind of mixed model prevails. When it comes to governmental institutions, mixed financing is a result of 2 types of development strategies. The first strategy is created by the type of leadership wishing to pursue excellence, as better quality and high artistic achievements cannot be attained with activities financed by insufficient regular state support. The second strategy results from an organizational aim to gain more autonomy, which also might be a case for independent organizations which do not want to de dependent on only one donor. In Tunisia the government created the National Laboratory for Cultural Research, New Technologies and Development to help explore the possibilities of cultural industries, management and marketing to help the cultural sector to become more self-sustainable and "commercial". The majority of cultural organizations use mixed financing.[26] This is however, often a necessary survival strategy for independent initiatives, as they can not count on governmental support.

Through their policies and strategies, international donor organizations often concentrate funds around the same large projects (e.g. the Arab Fund for Arts and Culture), guaranteeing them visibility and effectiveness. By doing so, they are providing the boards of their foundations with good arguments for advocating further funding. This sometimes diminishes the possibility for small organizations to acquire funds and contributes to project unification on the ground level.

The same programme names are used for the various funding priorities of different foundations and embassies: art for social change, capacity building grants, creative industries support, etc. This is the reason why the effect of those developmental and cultural cooperation programmes is usually limited to organizations located in the capital or other big cities. They are the only ones who have a command of the vocabulary and new managerial practices required by the funders. Service organizations such as Arts & Business (London) or Summa Artium (Budapest) have scarcely made their entrance in the cultural domain of the region,

26 It has to be said that a majority of art projects led by artists are in fact self-financed, so the artists (or their families) are in fact acting as major donors of artistic/cultural production.

to help further the development of the independent sector and of small and medium-size cultural entrepreneurialism.

The impact of legal provisions

Understanding legal issues in cultural policies is one of the crucial issues in the process of defining the cultural policy model. After liberation and independence the recreation of a legal system that would abolish colonial laws, such as the 1881 law in Algeria concerning freedom of the press and making Arabic an official language in public communication (still only partially implemented), was imperative. However, the majority of the new legislation was not "culture specific". The priority was to create laws which could amass rules and regulations for a wide spectrum of government institutions and activities.

In this respect it is clear that the present laws envisage a limited number of types of organizations: administrative organizations on the national, regional and municipal levels, industrial organizations for the creation of products and cultural goods, and commercial organizations and services. These types of organizations are not very suitable for the development of artistic activities and the law does not acknowledge the specificity of the cultural field, and does not allow for exceptions for artists or cultural organizations. There are no regulations for the creation of non-profit private organizations, or lower VAT for the production of cultural services and goods.

The major problem, though, is related to laws regulating the civil sector, including professional associations. These associations were often established long ago and function inadequately, and many new NGOs, especially in Egypt, had to be registered abroad, or as private enterprises. Laws regulating the independent sector are now being developed in Syria. The focus of these laws is not to facilitate the sector, but to control it, as is stated in the Syrian profile: *"Sections and subsections have been set up to oversee the activities of independent performing artists (bands, and musical and theatrical companies), based on the notion that the Ministry of Culture should supervise and 'support' all cultural initiatives and activities".*[27] The task of future research would be to analyse the real impact of those laws on artistic practices, especially on auto-censorship practices.

Jad Hakawati and Roaa Bazieh (Lebanon) in *Upstairs* at *Spring Festival* 2010 in Rawabat Space for Performing Arts, May 10, 2010, Cairo, Egypt. Photo: Yahya Diwer

27 See the subsection "Short historical outline of national cultural policy" in the cultural policy profile Syria by Reem Al Khatib and Rana Yazaji.

Many other issues which demand legislative changes are omitted
from cultural policies. One of the issues is the unsolved status
of artists who throughout the Arab world[28] are in a vulnerable
position,[29] as there are no pension plans, social security, etc.

Decision-making process

Cultural policies, although varying in models and hybrid by nature
(as the re-appropriation of models created in other cultures
necessarily demands), often show traits of the *patronage* model
in the decision-making process. A good example is the case of
Damascus, *Capital of Arab Culture* 2008, which was facilitated by
presidential decree. The charisma and power of state presidents
or high level politicians can be such that their *ad hoc* decisions
are never questioned.

There are no clear administrative procedures for applications
for grants or other financial support, and no published criteria for
competitions for projects. These mechanisms would not only be
the best way for the democratization of cultural policies, but also
for the empowerment of the artistic community and civil sector.

Even though all the cultural policy profiles in this book show
countries in a phase of transition, which have reformed their
cultural policies or are going to, there are still many improvements
needed, in order to create a better decision-making process, in
the sense of being more efficient, transparent and objective at the
same time. It is clear that divisions between different administrative
levels have to be established to improve the development of
relationships between cultural organizations and their environment.
New governance would have to request cultural organizations to
take the specific demands of different social and cultural groups
into account.

Emerging cultural policy actors

Cultural organizations are important actors in the development
of cultural policy and cultural management. Fairly recently the
existing infrastructure was enriched with non-governmental
organizations (NGOs); they became new players in the cultural
policy arena and appeared to be very suited to handling new
themes, like cultural diversity. New actors and new themes bring
about new requirements of public governance and cultural
management, and new professions.

28 Tunisian cultural policy in this respect is an exception.

29 Although there is respect and celebrations, such as *Artist Day* in Algeria, for whom
the President of the Republic sends messages which are read to the participants.

The emergence of the civil society

The role and level of development of the independent/civil sector in the last 10 years, longer in Palestine and Lebanon, can also be used as one of the major quality indicators of a cultural policy model which is always – more or less – dynamic. In a majority of the Arab countries "civil society" is a new and seldom used term in political debates. However, this does not imply that civil society does not exist. The way cultural life was traditionally organized in neighbourhoods, associations, clubs and cafés as spaces for cultural circles and debates, and the way in which the young generation of artists is entering the international art market and cultural cooperation, both endorse independent, civil cultural production and dissemination.

The NGO sector receives much praise from cultural actors, but also some criticism. According to some, "NGOs tend to address contemporary issues, link cities and be more receptive to regional and international discourses in culture", as Fatin Farhat wrote.[30] Others think that NGOs are becoming more and more "Westernized", because the majority receive their money from international organizations. To apply for those funds, they have to communicate in a way that is acceptable to the international community – partners and donors. This is why their projects sometimes are described in a way which is more understandable to this community than to the local inhabitants.

Although associations and clubs for artists, writers, etc. existed during colonial times, the newly created associations and organizations are only now taking responsibility for introducing new issues and ideas. They are agenda-setting[31] in several domains, such as freedom of speech, minority rights, gender equality and access to culture. Since the Arab countries do not (yet!) have any kind of arm's length bodies or other types of platforms where civil society can influence politics, those NGOs have no influence on major policy issues, like funding, and drafting laws.

Actors in relation to cultural diversity

The civil sector responded to UNESCO's efforts in putting the issue of cultural diversity on the public agenda, as a non-organized

30 See the subsection "The role of NGOs" in the cultural policy profile of Palestine by Fatin Farhat.

31 Like the non-profit NGO Syria Trust for Development, established in 2007, one of the key players in the independent sector active in the domains of education, rural development, and culture: *"The Trust works independently and in association with the government, and international organizations and partners"*. See the subsection "The independent sector" in the cultural policy profile of Syria by Reem Al Khatib and Rana Yazaji.

Signpost to a museum near Jarash, Jordan. Photo: Tommi Laitio

sector of "resistance". This "culture of dissent" is very important, although it usually concerned cultural associations and movements of ethnic minorities. Organizations fighting for the wider human rights are still lacking, though. As a consequence of those resistance movements, the government sector, especially on the level of regions and cities, had to introduce this issue of cultural diversity in a more "systematic" manner in both cultural policy and cultural life. In spite of having limited autonomy, regional and municipal authorities have real power in relation to independent organizations and associations to the extent of being able to re-appropriate good ideas originating in the associative sector, such as festivals of ethnic folklore and other groups. Sometimes, when heritage issues are concerned, the public sector does collaborate with civil society organizations, for instance, in Syria.

Civil society organizations were the first to introduce the question of gender in the public sphere.[32] They created concrete programmes and projects to promote equality.[33] A small number of gender projects was financed through cultural policy measures and instruments, mostly provoked by "pressure" from international organizations like UNESCO, or the fact that information about those efforts was requested for inclusion in regional and international comparisons. So far, their activities have mainly been focused on socially-related issues – education, employment, family relations. This was, for instance, the case in Tunisia where in 1990 the Ministry for Women and Family was created. Measures and instruments are currently still scarce but they are showing some goodwill and positive intentions. For example, in Morocco there are awards for creative women in the various artistic fields and in recent years women have often been appointed Minister of Culture.[34]

In the social stratum that values education – the upper urban middle class which represents only about 5% of the population – women have achieved quite a lot. In Algeria for example, 37% of the judges, 50% of the teachers, 53% of the doctors and even 32% of the managers are female. In Lebanon the percentage of educated men and women in this group, are both very high, 93.1% versus 82.2%. This means that in families with respect for education, men and women are treated equally. However, in countries like Jordan women's participation in public life is far from equal. The number of women working in the NGO sector is small, but is, however, higher than the number of women in the rest of the labour market. However, the Egyptian and Lebanese profiles make it clear that the overall equality of women has not been achieved either in practice or in law. According to UNESCO and the United Nations Population Fund (UNFPA) figures in 2003, the illiteracy rate among females reached 53% compared to 42% among males over the age of 15.[35]

32 The Association of Women's Cultural Forum was founded secretly in Syria in 1936 during philosophy classes for eleventh-grade students in Tajheez al-Banat school. The association held clandestine meetings at members' houses until it was formally recognized and licensed in 1942 during the French mandate.

33 Such as research and documentation programmes, information campaigns to raise public awareness, lobby groups to pressure the government to change the discriminatory laws, etc.

34 Dr Naja Al-Attar, the first female Minister of Culture in the Syrian Cabinet was appointed in 1976. (There are two women in the current Cabinet in 2010 – the Minister of Labour and Social Affairs and the Minister of the Economy). Mrs Thuriya Jubran Qrayteef is Minister of Culture in Morocco.

35 For a survey of women's rights in the different countries of the Middle East and North Africa, see Kelly and Breslin (2010).

In addition to these developments showing progress, there is also a distinct development showing resistance. The shortlist of 6 candidates for the annual *International Prize for Arabic Fiction* (IPAF), founded by the Emirates Foundation of Abu Dhabi in association with the Booker Prize Foundation of London, usually only includes one woman. Moreover, only one woman is on the panel of judges. In 2010, this was the Egyptian Shereen Abu El-Naga, who resigned the day after the shortlist was announced, accusing the jury of avoiding the debate. Her resignation immediately caused a debate about women in the arts and on the art market. Just how difficult this position is for Arab women became clear in the statement of one of the debaters who said: "Arab women writers may be under more pressure than men to be 'non-confrontational' in order to be published, and this may lead to compromises and to mediocre writing".[36] In spite of the current government and NGO efforts to promote equality, the contemporary conservatism, including the spreading of the Wahabi culture[37] – which promotes the return of the hijab and niqab throughout the Arab world – prevents the gender gap closing.

Other important players in the field of cultural diversity are foreign agencies and donors, in addition to universities. The role of foreign donors and particularly foreign agencies may even be considered to be extremely important, as gender issues have been included in every programme and project carried out in the region.[38] The British Council in Jordan, for instance, supporting interactive theatre performances, introduced gender issues on the stage and encouraged young women to look at the labour market from different perspectives (using social stereotypes) in the project *Women in Work*.[39]

The role of universities, especially the public or state ones, is also of the utmost importance. Universities are making an important contribution to the development of "public" cultural policies and practices – by research, debates and publishing activities (Jordan, Syria). According to the cultural policy

36 Yousef Awad, a Jordanian PhD student at the University of Manchester. See http://muslimahmediawatch.org/2010/01/shortlist-for-arab-booker-where-are-the-women/accessed 20 June 2010.

37 The Wahabi culture preaches returning to the Islam of the 7th century and rejection of subsequent alterations.

38 Foreign donors might be regrouped in several major categories: developmental agencies, national foreign cultural centres/institutes, foreign foundations active in the region and foreign foundations active worldwide.

39 It also helped the creation of the network "Opportunities for All" for all those actors who want to work for the disabled population.

profiles, universities have always had this role. The Lebanese profile, however, emphasizes the non-critical position of their universities.

In Syria in the first half of the 20th century cultural associations, groups and clubs flourished but the university was the public space which gave them visibility. *"One of the first art exhibitions was held in 1928 at the Syrian University in Damascus… The university continued to be an incubator for artists through collective and individual exhibitions."*[40] Comparable statements can be found throughout the region.

Public governance and cultural management

The major cultural policy documents in the Arab world do not describe either a model of cultural policy or a model of cultural practices. Governance is not an issue (yet), which is the reason why notions like cultural entrepreneurialism, art management, cultural management, strategic planning, assessment and evaluation are not part of the overall public/governmental system in a majority of the countries. These terms are neither widely known nor used. In the private sector these new notions are slowly appearing, but they are not well enough developed to prevent further decline of commercial cultural services like cinemas[41] and bookshops and help them to flourish once again, or for the new ones, such as publishing houses, multimedia and music production companies, to take a lead. The civil sector, funded by Western donors,[42] was forced to learn these new cultural governance and management methods in order to qualify for international grants.

International organizations and foreign funding bodies, such as the EU (via the Anna Lind Foundation and various aid programmes), the British Council,[43] the French Government, the Swiss Development Agency and Pro Helvetia, the Soros and Ford Foundations, the European Cultural Foundation, the Aga Khan

40 See the subsection "Visual arts, design and photography" in the cultural policy profile Syria by Reem Al Khatib and Rana Yazaji.

41 It should be noted that cinemas were privatized when they were in crisis throughout the world.

42 Cultural NGOs have for a number of years been obliged by foreign funders to ensure annual external financial and administrative auditing, in addition to regular evaluation of projects and missions. En see also the subsection "Private funding" in the cultural policy profile of Palestine by Fatin Farhat. This attitude of foreign donors helped improve the capacities of NGOs but at the same time further endorsed a sensitivity of being treated like a potential criminal by the West.

43 The British Institute (Jordan) launched the programme *International Cultural Management* which trained "a new generation of cultural managers".

Trust for Culture (focusing on heritage[44]) and the GTZ,[45] financed projects aiming at development and modernization. In this way, they tried to introduce cultural policy and cultural management to improve governance and raise the level of professionalism in the cultural field.

Good examples of innovative cultural partnerships are, for instance, the MAM Project in Syria where the EU and the Syrian government cooperated on modernizing municipal administration, and major cultural developmental programmes like the one signed on 17 July 2007 between Cairo's Governor, Abdel Azim Wazir, and the Aga Khan Trust for Culture. This programme concerns *"An historic Public-Private Partnership (PPP) linking Al-Azhar Park, a future 'Urban Plaza' project at the northern end of the Park, and ongoing work by the Aga Khan Trust for Culture in Darb al-Ahmar"*[46] and will help stimulate professional standards in heritage management and marketing. It is a pity, though, that the potential "users" – civil associations, small private entrepreneurs, etc. – who might give substance and meaning to this kind of developmental projects, were not included in the partnership.

The profession of cultural manager is an emerging profession in Arab countries and is not yet established according to the criteria of the sociology of professions.[47] However, the Arab Foundations Forum (2007) was created to offer a networking structure for foundations in the Arab region to strengthen the capacity and infrastructure of strategic philanthropy. It represents *"an effort to bring more synergy, responsibility and responsiveness of the Arab foundations (…) setting a standard for transparency and accountability in the region in order to create sustainable, vibrant and open society".*[48]

44 The Aga Khan *Historic Cities Programme* (HCP) provides, for instance, technical assistance for the revitalization of a number of citadels in Syria, including the Cairo walls, on the basis of a request from the Syrian Directorate of Antiquities and Museums, http://www.akdn.org/Content/364, accessed 3 August 2010. See also the subsection "Archaeology and built heritage" in the cultural policy profile of Syria by Reem Al Khatib and Rana Yazaji.

45 GTZ: the Deutsche Gesellschaft für Technischen Zusammenarbeit.

46 See http://www.akdn.org/aktc_hcp_alazhar.asp?type=p

47 The profession lacks educational programmes (university degrees), research projects, knowledge bases, professional associations with an ethical code, professional vocabulary and culture, etc. Efforts in this respect have been launched recently and a cultural policy research project included the collection of information and creation of a knowledge base for art management in Arab countries, as well as for different capacity building projects of Culture Resource (Al Mawred Al Thaqafy), Cairo. (www.mawred.org/, accessed 1 August 2010)

48 http://www.arabfoundationsforum.org/en/home, accessed 1 August 2010.

In general, continuous professional development is seldom organized for cultural administration and in a world of rapid change this means that government officers will lag behind practitioners in their knowledge and competencies. Ad hoc vocational courses which are often organized on the suggestion of foreign organizations and foundations are mostly offered to practitioners, and more effective forms of education (through bachelor and master degrees in different domains of culture) are not yet part of the tertiary education system, although there are some initiatives and examples from Algeria and Lebanon.

The role of international organizations

The role of international organizations has been important in influencing cultural policies and managerial practices in the region. UNESCO is even extremely important in this context, as all of the cultural policy profiles underline. Through this organization, cultural diversity started to be explored, valued and "programmed" in the Arab region.

The role of the Arab League Educational, Cultural and Scientific Organization (ALECSO, 1970)[49] and the Islamic Educational, Scientific and Cultural Organization (ISESCO, 1979)[50] is more formal and representational, but important for enabling self-confidence and genuine self-knowledge. The Arab League[51] decided not to nominate but rather to acknowledge the city of Jerusalem as *Capital of Arab Culture* 2009, without consulting the cultural actors of the city, a symbolic gesture to show the care

49 ALESCO (Tunis, Tunisia) works within the framework of the Arab League and is essentially in charge of the coordination and the promotion of the various educational, cultural and scientific activities in the Arab world. It was set up to realize unity on Arab thinking between countries of the Arab world through education, culture and sciences and enhance the cultural level, in order to keep up with and contribute to global civilization. To achieve this general aim, the Arab League Educational, Cultural and Scientific Organization undertakes many tasks which include developing Arab human resources, enhancing education, culture, sciences, environment and communication in the Arab world, promoting Arabic and the Arabic-Islamic culture inside the Arab world and abroad, and bridging the gap between Arab culture and other world cultures. http://www.alecso.org.tn/, accessed 3 June 2010.

50 ISESCO (Rabat, Morocco) aims to strengthen, promote and consolidate cooperation among its member states and works within the framework of Islamic values and ideals.

51 The Arab League, or the League of Arab States is a regional organization of Arab states in North and Northeast Africa and Southwest Asia. It was formed in Cairo in March 1945 with 6 members: Egypt, Iraq, Lebanon, Saudi Arabia, Syria and Transjordan (later renamed Jordan). Yemen joined in May 1945. The Alexandria Protocol, which led to the formation of the Arab League, is the main document on which the Arab League charter is based.

and unity of Arabs about the Jerusalem and Palestine issue.[52]
"*We aspire to celebrate Al-Quds as the* Capital of Arab Culture *for
2009, on both the Arab and international levels and we emphasize
the fact that Al-Quds (Jerusalem) is an integral part of the
Palestinian territories occupied in 1967. We also aim at consolidating
the political dimension of Al-Quds as the capital of the independent
State of Palestine and its status within religious and human
consciousness and to support Palestinian presence and steadfastness
within it, in order to confront the Israeli occupation measures
and consolidate the feeling of Arab national allegiance towards a
unified Arab culture.*"

A pan-Arab context in cultural policy, however, is far more a
wish than reality. In spite of some successful projects such as the
Damascus *Capital of Arab Culture* 2008, the official pan-Arab
political rhetoric in the cultural sector is not translated through
cooperation agreements and treaties with Arab countries.

52 http://www.alquds2009.org/english.php accessed 10 August 2010.

Consequently there is no clear policy, despite a diversity of Arab cultural organizations and committees within the framework of the Arab League, like ALESCO and the Permanent Committee for Arab Culture – a standing committee which is in charge of preparing the annual meeting of Arab ministers of culture. They have little impact on cultural life in Arab countries. All the more sour, as ALESCO was set up to realize unity of thought between countries of the Arab world and enhance the cultural level.

Control and censorship – the limits of freedom of expression

A crucial issue of cultural policy in any country is to create a free space – a platform for creativity and expression, for participation and exchange, for its creators and inhabitants. This is even truer of Arab countries where government policies often are linked to control and repression, and where religion and tradition are not allowed to be questioned.

Repression and self-censorship

Arab artists very often are, or feel they are, forced to emigrate. Writers publish their work abroad for the same reason.[53] Their short stories, allegorical or metaphorical, describing in the most innovative and original ways the police state or dictatorial regimes can result in long-term imprisonment, even when published in another Arab country.[54] Poets, novelists, journalists, bloggers and Internet writers in all North-African and Middle-Eastern countries are arrested, imprisoned, receive death threats or are even attacked. This happened, for instance, in 1994 to the Egyptian writer Naguib Mahfouz (1911-2006), Nobel Prize winner, who believed in freedom of expression; he survived the attack but was permanently injured. Prison is the principal place of action in a number of his novels (*The Search*, *The Beggar*), as a symbol of a crisis of freedom.

These practices are the reason why many authors publish under pseudonyms[55] or even decide not to publish in Arabic. Maybe this also explains why notes about the authors are omitted in many Arab cultural reviews. Authors are obsessed with issues relevant to the "forbidden", no matter if it concerns novels, film scenarios or theatre scripts. Censorship offices read them from a political point of view, as is clear from the statement by Madkour Thabet, a member of the Egyptian Censorship Committee: *"The committee will not under any circumstance upon receiving the script that deals with the life of the former president of Iraq, agree to such a film that tackles the lives of people who are fighting against us invasion of their country".*[56]

53 This mostly means in other Arab countries but often, if the theme is very critical, texts first appear in translation, like the story by Abd al-Sattar Nassir *The Last Charley Chaplin Movie* (Poslednji film Čarlija Čaplina, written in June 1989. This was returned to him twice during the same night by his friends, who when they had read it, feared keeping the manuscript in their homes.

54 The short story *Our Master the Khalif* (Nas gospodar Kalifa), published in Damascus, earned Iraqi writer Abd al-Sattar Nassir 10 months in prison in 1975. To this day this story has never appeared in any anthology of short stories in Arabic, although it has been translated into many languages. The poet Mansur Rajih spent 15 years in prison in Yemen; the Syrian poet Faraj Bayrakdar nearly 14 years. See Icorn International Cities of Refuge Network, http://www.icorn.org/. The young Egyptian blogger Kareem Amer disappeared behind bars for 4 years (3 years for insulting Islam, 1 year for insulting President Mubarak). See also the website of the International PEN, http://www.internationalpen.org.uk

55 It took 20 years for Srpko Leštarić, Serbian translator, to identify the Saudi writer Abdullah Hakan as Abdullah Hakan Hasan Bakhishween, who kept a low profile on returning from studying abroad and published only one book under his own name in 30 years. (http://www.riyadh.org.sa/intellectuals.html)

56 http://www1.albawaba.com/en/entertainment/laila-elwi-refuses-marry-saddam-hussein), accessed 2nd August 2010.

It seems obvious that this form of state repression through laws and the practice of punishment are interdependent. This interconnection can encourage fundamentalists to take "justice" ("revenge") into their own hands, or even unprofessional "mediators" (i.e. publishers) to show no interest in writers. This climate has a strong impact on the lives of artists but also of audiences and the wider public, who read about such arrests and trials in the media.

A culture of dissent

In *The Impossible 12* (*12 nemogućih. Priče buntovnih arapskih pisaca*), Srpko Leštarić, the famous connoisseur and translator of Arabic literature in Southeast Europe (first into Serbo-Croat, later into Serbian), selected 12 contemporary stories in Arabic, the majority of which were published abroad. This resulted in imprisonment for their authors or problems for their editors.[57] Although centring his work on Syrian (Zakaria Tamir) and Iraqi writers (Abd al-Sattar Nassir, Hadiyya Husain and Adil Kamil), Leštarić had also chosen Moroccan (Idris al Saghir), Saudi (Abdullah Hakam/Abdullah Bakhishween), Kuwaiti (Mahmud al Ajami) and Jordanian writers (Fakhri Qaawar), and finished his book with 2 stories by the female Egyptian writer Salwa Bakr. The title *The Impossible 12* is saying that those stories were selected from a "culture of dissent", of a tradition of a culture of resistance – unsuitable writers and unsuitable stories.

The 1st group of 3 stories uses symbols and metaphor which represent the immortality (invincibility) of the resistance; they refer to government efforts to control and destroy free voices. The character Ibn Alvan, reappearing at different historical moments, in spite of the fact that every time he was killed by the regime, symbolizes the indestructibility and sustainability of a culture of resistance. The indestructible voice of the school teacher, Mr Vladi, still echoes through the school, although he was taken from his class and "disappeared", or the wheat ear on the graves of killed horses (killed by a dictator as horses refused to learn not to whinny). It is metaphor of rebelion as the horses continue to protest even post mortem... (The dictator killed them, but, from

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57 The titles of the stories are significant: *An Annex to the Report on the One Called Ali Ibn Alwan* (Prilog izvestaju o licu pod imenom Ali Ibn Alvan); *Confiscation of the Voice of Mr. Vladi* (Plenidba glasa gospodina Vladija); *When the Horses Grew into [Wheat] Ears* (Kad su konji klasali); *Our Master the Khalif* (Nas gospodar Kalifa); *Café "At Hassan Ajami"* (Kafedzinica "Kod Hasana Adzemija"); *The Town of Silence* (Grad cutnje); *The Snowstorm* (Mecava), *anti-war story*; *The House of Many Rooms* (Kuca od mnogo odaja); *The Reward* (Nagrada); *The Tree of the Knowledge of Good and Evil* (Drvo od znanja dobra i zla); *How the Dough is Kneaded* (Kako se mesi testo); *The Birdie Flew Away* (Pticica je odletela).

their graves the wheat ear is growning...). All these are strong metaphors for the culture of rebellion and resistance. The 2nd group of stories refer to life in totalitarian states. *The Town of Silence* is an excellent metaphorical title, covering the worst nightmare of artists – banning and prohibition to speak. Finally, the 3rd group of stories refers to the capacity of individuals to resist oppression, to raise their voice, to choose individual paths – or, to enter the world of corruption and dishonesty for a small prize and comfort.

The book *The Impossible 12* has 12 more "stories" written by the editor. They make Arab cultural life become alive, vibrant, mutually dependent, resistant, provocative and brave. Srpko Leštarić shows how integrated the Arab cultural scene is: describing his efforts to trace the authors who publish under pseudonyms: debating with new editorial boards that have replaced previous ones (because the old ones were "politically unsuitable"); how regimes succeed in "helping" cultural organizations to lose institutional memory (meaning the memory of dissent); how he was discovering Arab intertextuality (Salwa Bakr's story referring to Zakaria Tamir's story); or mutual relations (Hadiyya Husain lost her job for publishing Adil Kamil's story *The City of Silence* in the daily newspaper *Al-Jumhuriyyah* in 1995. (Nowadays Haddiyya Husain publishes her work in Jordan.)

Leštarić describes how café owner Hasan Ajami, well known in the cultural dissident community, wanted to play dominoes with Sadam, offering himself as a stake, or how 2 famous Iraqi writers rush to return a borrowed dissident manuscript to Abd al-Sattar Nassir, fearing repercussions for merely having such writing under their roofs. He showed Nassir accepting a state prize enabling him to travel around the world[58] (in spite of his criticism of that state); these micro-narratives are more helpful in fully understanding the cultural landscape of the countries in question than any statistical data.

Nassir's planned (but not yet published) book *Unsuitable for Publication* shows the extent of the culture of dissent and its importance within Arab countries. Governments are reacting by creating new forms of censorship, now couched in discourses of care. In this respect, in 1992 in Kuwait, the Law on Protection of Cultural Creativity gave "the responsibility" to the artists to transfer their work to a committee to verify in advance if their

58 Even including the detail that Nassir ended his travels in Casablanca, where he had gambled away all the money. See also note 49.

work is suitable for public use – "to save them from themselves".[59] This censorship is such a painful and repressive contemporary problem that it was the major theme at the *Dubai Festival of Literature* in 2009.[60]

Conclusions

Concepts of culture

From our research and from the cultural policy profiles in this book, 4 concepts of culture (official and non-official) are emerging, concerning both public/governmental systems and self-generated cultural space. The cultural field is predominantly under the wing and control of ministries of culture. However, in some of the countries the role of the private, commercial sector is extremely important, as well as the emerging civil sector, comprising the activities of individual artists or circles of artists (not necessarily united in forms of associations). Thus, this self-generated cultural space can have multiple forms, as the starting points for their formation are very different and the government pressures may be very varied. The 4 concepts covering the cultural field are:

1 *Culture as a critical space for reflection and doubts,* developing cultural and artistic systems from a resistance culture in a colonial period to a contemporary culture of dissent in authoritarian states. Culture in this concept is considered as a space for freedom and creativity – a culture of challenges! In spite of different systems of control which are developed for different spaces of creativity and artistic production (censorship), culture works in different domains (literature, film, etc.) and succeeds in challenging crucial social and political issues;

2 *Culture within the pan-Arab movement,*[61] as a tool for developing pan-Arab awareness, usually linked to the Islamic framework, and part of the official governmental cultural and educational policies. Language and heritage are predominant issues;

59 Leštarić (2005) 137.

60 http://www.independent.co.uk/arts-entertainment/books/features/dubai-festival-of-literature-censorship-women-writersand-camels-1638156.html accessed 1st August 2010.

61 This has to be differentiated from pan-Arab popular culture, like the music of Fairouz (Lebanon), Oum Kalsoum (The Voice of Egypt), or Egyptian TV serials, etc. Popular culture has also contributed to mutual understanding and has created common narratives which were lacking in the Arab world since the period of *One Thousand and One Nights*.

3   *Culture as a national "brand",* as an instrument to construct and represent ethnic specificities, national identity and to transmit images of this identity to the world. The specific national cultural heritage (of the majority of the population), material and immaterial, is the focus of government policies. In the case of Egypt cultural heritage is a key factor in promoting the tourism industry but also of the state as such (through big "Pharaonic" exhibitions abroad), while in the case of Algeria the government created the Algerian Agency for Cultural Promotion which aims to raise interest for Algeria and profiles it in the international community through contemporary art;

4   *Culture as entertainment,* leaving artistic production to private producers (publishing, film, music) and assessing it according to market demands. Western concepts of culture as an economic developmental tool have been adopted. There are 44 film studios in Egypt, investing more and more in glamorous, star-based film productions – average production costs easily reach 8 million (Egyptian pounds). Lebanese music stars include Najwa Karam (fusing Lebanese tradition with Arab pop) and Diana Haddad (whose 10th album in 2006 was simultaneously promoted in 6 different Arab countries, with 6 singles from that album, covering a wide range of Arab musical traditions, from Algerian raï to Syrian folklore). These stars have their official websites, fan clubs, biographies, and are often the subject of web blogs or pages[62] and celebrity magazines of the Arab world, such as *Stars Cafe Magazine or Ahlan! Magazine.*[63]

Shared and inclusive policies
To foster the development of cultural policy and cultural management further, several preconditions are needed:
- a perspective of development – a horizon, which will enable *all the actors* to be involved;
- a research, evidence-based cultural policy;
- autonomy of the cultural sector;
- more autonomy for cities and regions to conceive and implement their own cultural policies;
- an open, non-restrictive platform for debate and participative policy making;

62 Arab celebrities' picture gallery, http://www.arabiccelebrities.com/, accessed 28 July 2010.

63 *Ahlan! Magazine.* http://www.ahlan.ae/ accessed 12th July 2010.

➤ development of a legislative framework which corresponds with social and cultural changes.

The foremost important task of those "shared" cultural policies[64] would be to establish clear priorities in fighting inequalities in access to culture: for people in rural areas, women, all ethnic and religious groups, children and youth – taking into account that 50% of the population are children – enlarging the space for freedom, in short realizing an inclusive culture and cultural policy. In this respect the role of electronic media can be of utmost importance, developing adequate forms of content in the field of culture, education, quality entertainment, etc.

For all of this to happen a huge effort by all the social and cultural agents is needed. Future cultural policymaking should be centred on domestic creative forces as leaders – in opinion making, defining values, and developing cultural instruments – not Western, not Islamic, nor driven by Arab nationalism. Genuine cultural forces and grass-roots movements should be included to bridge the gap between the culture of local (tribal) communities and the culture of educated elites. To endorse this process, new *policies of memories* should be developed and new *cultures of memory* created, taking cultural and ethnic diversities into account. Collective memory should not be limited within the "Arab" cultural space, but has to cover territories inhabited by different ethnic and religious groups, often having conflicting memories. A territorial and citizen-oriented approach in policy-making should replace ethnic-based cultural policies.[65] Such policies should integrate individual and collective memories, contemporary artistic and cultural practices in creating a vibrant cultural space which will be much more than a *façade* (coulisse) for re-presentation and national branding.[66]

Another important task of integrated cultural and educational government/public policies should be to fight against the widespread sense of humiliation (Moisi), to create conditions for cultural and research sectors to become producers of their own knowledge and perspectives. It is necessary to conceptualize an integral educational, cultural and scientific research policy within the strategy of development to achieve coherent and sustainable

64 The concept of shared policy means "synergy of the elected power (government and its main ideology), expert power (public and private cultural institutions) and socially responsible forces (ngo sector)", see Dragićević Šešić (2005).

65 Dragićević and Dragojević, 2006a.

66 Hassan Daoud in: *Le Gout de Beyrouth* (2003) 49.

results. The need for further research should be satisfied through truly independent research, performed at academic institutions as the only relatively autonomous spaces in Arab countries, or by supporting independent think-tanks and task forces. This will enable the new dynamics of change, introduced from the grass-roots level of society, integrating opinions and wishes of all layers of society.

It is clear that the numerous laws concerning cultural policy should be amended; a whole set of new laws protecting human rights and freedom of expression has yet to be developed: from laws guaranteeing the right to information (totally free access to all available resources); the right to inquiry – to question, to research, investigate; the right to free creation;[67] and right to express and disseminate. In daily decision-making it is obvious that the role of the clergy is much more important than what can be read in the official texts.[68] The necessity to secularize public cultural life, to enter deeply into the "dialectics of tradition and modernity" is one of the crucial demands of new policy research – to avoid both glorification of traditional agencies and the perception of indigenous and grass-roots cultural agencies as a constraint on modernization.[69] It seems that none of the countries found adequate responses to these issues.

However, not only legal constraints are preventing free creativity. A culture of fear combined with a culture of humiliation might result in a culture of "lies",[70] preventing the development of any real capacities and creativities. Creativity might become a commodity in itself, as creativity also became a commodity in market-oriented societies, obsessed with efficiency and profitability. The market is a new, emerging form of "censorship" because the creative idea needs incubation. For the inception, composition and consecration of an idea, time, a free space for creation and a platform for dissemination (public

67 As Hassan Abbas said, to avoid a situation where the colour of creativity had a political party paint! (1st Conference on Cultural Policies in Arab Region, Beirut, 7-8 June 2010)

68 During the 1st Conference on Cultural Policies in the Arab Region in Beirut, 7-8 June 2010, the Egyptian Secretary General of the Supreme Council of Culture, Emad Abou Ghazi, responded to a request from a panelist that the state should support more independent theatres with the following: "How can we help independent Egyptian theatres in a situation where religious leaders are against the arts?"

69 Khalaf (2001) 22.

70 Ugrešić (1998).

space) are needed. All of these have to be facilitated by new generations of cultural administrators, managers and mediators which are still lacking in Arab countries.[71]

Policies of belonging, confrontation and engagement

The new voices of Arab intellectuals are bringing new demands (or requests) in cultural policies, not only the request to legitimize cultural and artistic work as such, but also, as Samar Dudin said: *"I want to belong, to confront, to engage! The people of my street gave me this voice, to express that in spite of their conflicts, at the end of the day they would come and eat from the same plate".*[72]

Belonging, confronting and engaging at the same time is a new demand from and for Arab cultural policies. It is simultaneously a demand for the autonomy of culture and a demand for the independent sector to express its criticism, then to engage in community action – to contribute toward changes.

71 Abbas (2010).

72 Samar Dudin (Jordan), Cultural Policies and Position of Culture in Society, conference paper, 1st Conference on Cultural Policies of Arab Countries Region, Beirut, 7-8 June 2010.

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