

**Compendium
Country Profile
Cultural Policy
in**

Algeria

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Al-Mawred Al-Thaqafi (Culture Resource) Organization launched in 2009 a regional initiative aims to identify the main features of cultural policy in Arab countries. The ultimate goal is to build a Knowledge Base that supports cultural planning and collaboration in the region, as well as propose mechanisms to develop cultural work in Arab countries.

First stage of the project targeted preliminary surveys of policies, legislations, and practices that guide cultural work in eight Arab countries: Lebanon, Syria, Jordan, Palestine, Egypt, Algeria, Tunisia, and Morocco.

The process of Monitoring was conducted in the period between May 2009 and January 2010 by Arab researchers from all eight countries, and thus "Ettijahat. Independent culture" as the regional coordinator of the project developed the surveys and updated its information and data through specialized researchers who reviewed the information and amended it based on the most recent developments in the cultural scene.

The study has been completed according to the Compendium model which is adopted in study about cultural policies around the world. Research is divided into the following:

- 1- Cultural context from a social and historical perspective.
- 2- Administrative Subsidiarity and decision-making.
- 3- General objectives and principles of cultural policies.
- 4- Current topics debated in cultural policy development.
- 5- Main legal texts in the cultural field.
- 6- Financing of culture events and institutions.
- 7- Cultural institutions and new partnerships.
- 8- Supporting creativity and collaborations.

This survey has been conducted in 2009 and 2010 by the researchers Makhoul Bokrouh. The original material of the current survey is found below in black.

"Ettijahat. Independent culture", a regional coordinator of the project has updated the exploratory surveys periodically, in cooperation with national groups and independent researchers, the updates in the year 2014 was done by the researcher Ammar Kassab, you can find these most recent updates in Pink within the survey.

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1. Cultural Context

1.1. Socio-Cultural Perspective

Algeria is a republic in western North Africa with a population of **38.7 million (2014 census)**. It is the largest country in Africa by area (2,381,741km²) and has the **fourth** largest GDP (\$ **211.9** billion in **2013**), after South Africa and Nigeria.

Blessed with a strategic location geographically, Algeria has been shaped by demographic movements from various areas amidst troubled historical eras.

The key era in the country's modern history is undoubtedly the war for independence, which marked the end of a 132 year struggle against one of the cruelest colonization projects in history.

Indeed French colonizers, driven by an agenda of domination, implemented an extensive acculturation policy designed and reflected at the highest state circles [Riesler, 2004].

However, attempts to **wholly efface** Algerian **nation's culture** created a cultural resistance that defined and consolidated the foundations of the Algerian identity.

The Islamic component established itself as the core of this identity, reflected in the founding text of the Algerian nation: "The establishment of the sovereign democratic social Algerian state within the framework of Islamic principles" [The Declaration of November 1, 1954].

The Arabic linguistic component is considered another foundation of Algerian identity. The Tripoli Charter of 1962 states: "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".

Having declared its affiliation to the Arab World, Maghreb and North Africa, Algeria confirmed its affiliation to the "black continent" just one year after independence. The Algerian constitution of 1963 states: "Algeria is an integral part of Maghreb, the Arab World and Africa".

The state's cultural policy is underpinned by conceptions of Algeria as an Islamic, Arabic, and African nation, determined at the country's independence.

In 1996, another key component that was previously ignored and even erased by policy makers was added to the Algerian constitution: the Tamazight (Berber identity) affiliation. The Algerian constitution of 1996 states: "The basic components of the identity of Algerian people are Islam, Arabism and Tamazight".

Thus the sociocultural specificities of today's Algerians are all acknowledged in the Algerian constitution.

Having just arisen from a long, dark night of colonization, Algeria remains a third world country still striving to find the path to prosperity and development.

1.2. Historical Perspective: Cultural Policies and Instruments

Since a sovereign cultural policy may only spring from the nethermost of national identity, independent Algeria's cultural policy originates from the fundamental components of Algerian identity (see 1.1.), which were official defended and consolidated during the struggle against the French.

The broad outlines of the independent Algerian state were drawn up during the Cultural Revolution led by Houari Boumedienne (Algerian president between 1965-1978) a few years after independence. “The Cultural Revolution finds its principles and vitality in an invested and scientifically developed national heritage and thus will be the product of our openness to the universal heritage and the space of the civilization we belong to: the Arabic Islamic region. These are the conditions conducive to the achievement of the cultural revolution and only the cultural revolution”. (see 3.2.) [A. Mehri, former Minister of Culture, 1978].

From the beginning, Boumedienne’s imagined policies were faced with problems of managing implementation.

The newly independent Algeria, which inherited several cultural structures, suffered from a lack of cohesive oversight. As a result, cultural structures began to deteriorate immediately. For example, today there are only around 10 movie theatres compared to 424 movie theatres before 1962.

The Algerian cultural policy faced issues of geographic remoteness.

Since independence, Algiers has hosted the vast majority of cultural activities despite the many efforts exerted since the 1970s to decentralize the country's cultural activities.

Weak attempts at decentralizing the theatre sector began in 1968, which are considered the start of the cultural decentralization process.

However, the decentralization process quickly became subsumed by the struggle between charismatic figures in the world of Algerian theatre rather than efforts to produce a national cultural policy. Some of the most influential theatrical figures were living in certain areas and they wanted, at any expense, to have the regional theatres they were managing to become independent [A. Kessab, 2008].

The creation of the Directorate of Information and Culture in three Wilayas (governorates)—Algiers, Oran and Constantine—in 1974 represented the first move towards national decentralization carried out by the Ministry of Culture (Inter-ministerial Decision of 8 October, 1974).

This experiment was expanded to cover the entire country in 1992, featuring the creation of the directorates of culture and information (Executive Decision 92-281 dated 6 July, 1992), which were replaced in 1994 by the current directorates of culture (Executive Decision 94-414 dated 23 November, 1994). The jurisdictions of the Director of Culture were expanded in 2003 by virtue of an executive decision made on 12 August, 2003.

Decentralization of cultural directorates was accompanied by creating culture houses in every governorate across the country (Decision 74-244 dated 6 December, 1974).

Staged in 1978, the National Festival for Folkloric Arts was the first attempt at a national, decentralized cultural activity. The experiment was generalized across all governorates through the work of local officials in each.

The then Minister of Cultural Affairs coined the slogan “Arts shall come from the people and shall aim at people” [A. Mehri, 1978], indicating that decentralization was intended to help develop folkloric arts, which in turn confirmed national cultural identity.

Cultural exchange between all the country's areas was a prime target for the Minister of Cultural Affairs during that period: “Cultural exchange between all the nation's

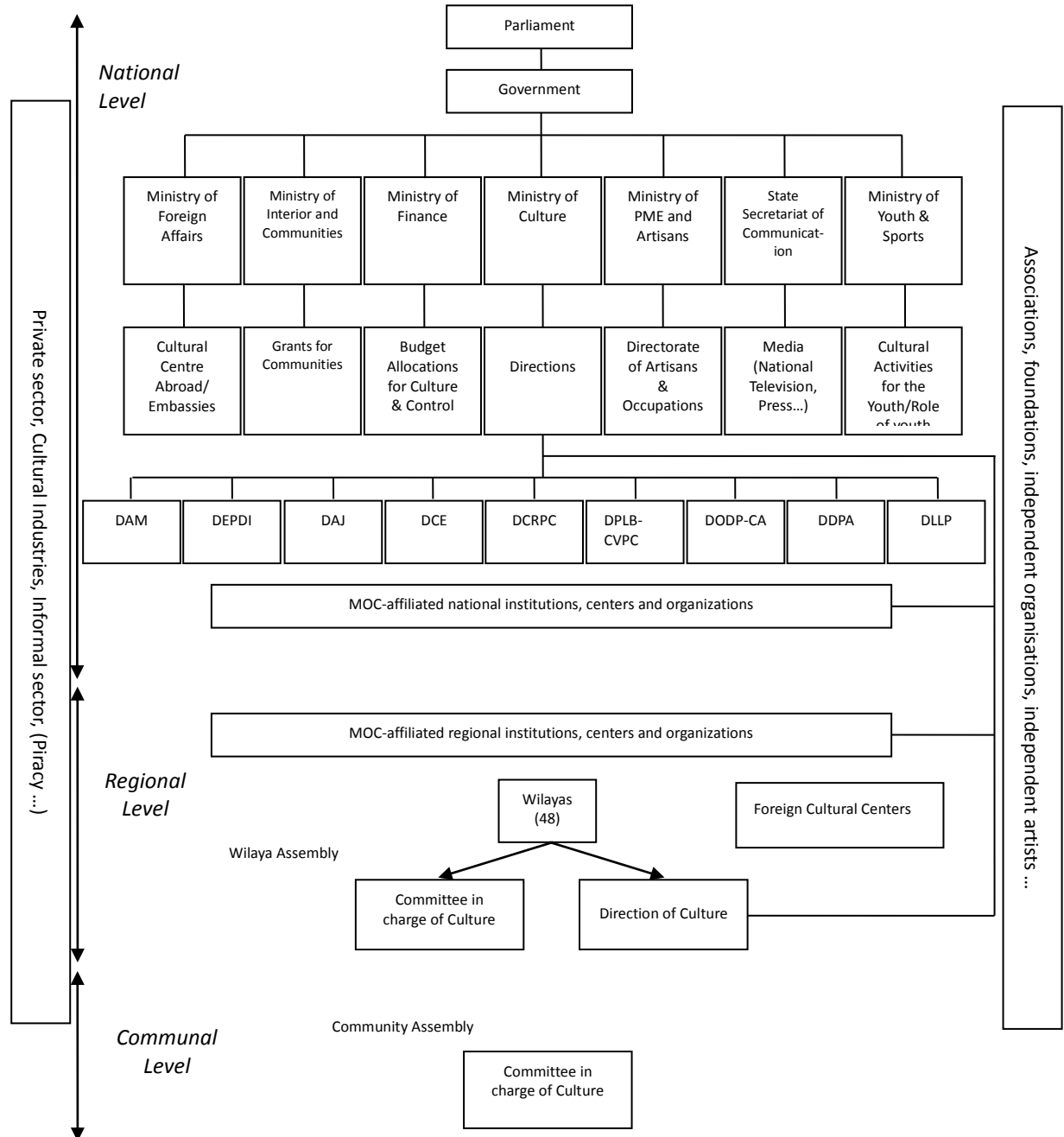
areas shall be developed in order to attain better knowledge by allowing the expression of various types of culture, taking part in forming the sense of diversity and popularizing national history via developing folkloric arts” [A. Mehri, 1978].

Despite decentralization efforts since the 1970s, Algiers is still the country’s cultural center, while the other governorates (with the exception of Oran, Annaba and Constantine) continue to suffer from severe cultural recession. **The centralized nature still dominates the cultural sector in Algeria, caused by absolute control of cultural activity by the Ministry of Culture which refuses to allow the independent cultural sector to play its role in society.**

2. Competence, Decision-Making and Administration

2.1. Organizational Chart

Organizational Chart 1: Cultural Policy in Algeria



DAM : Directorat of administration and ressources

DEPDI : Directorat of prospective studies, documentation and computer

DAJ : Directorate of legal affairs

DCE : Directorat of Cooperation and exchanges

DCRPC : Directorat of conservation and restauration of cultural heritage

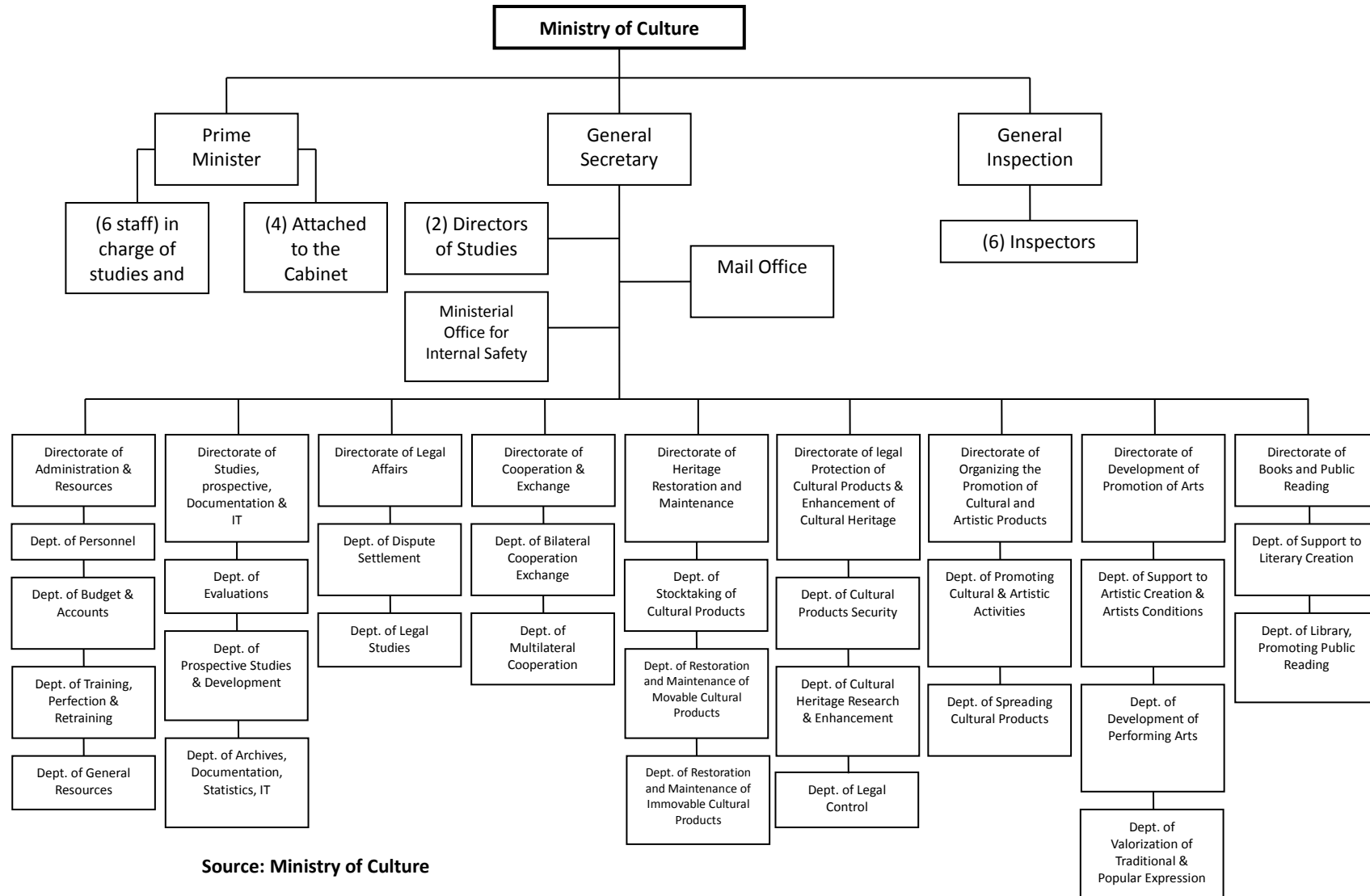
DPLBVCPC : Directorat of legal protection of cultural property and the enhancement of cultural heritage

DODPCA : Directorat of the organization of the diffusion of cultural and artistic products.

DDPA : Directorate of the developpement and the promotion of arts

DLLP : Directorate of book and public reading

Organizational Chart 2: Algerian Ministry of Culture



Source: Ministry of Culture

Diagram 1: Entities handling cultural issues at the Wilaya level

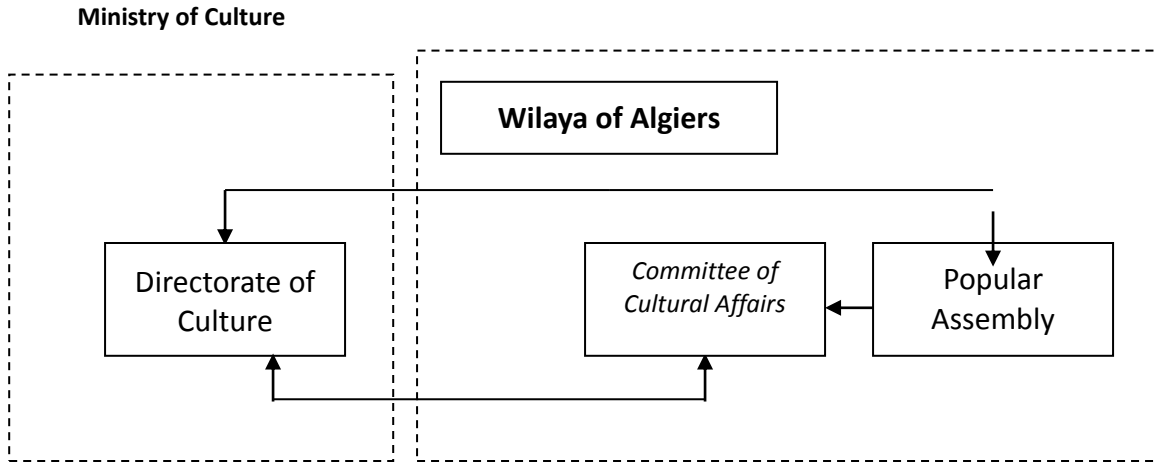
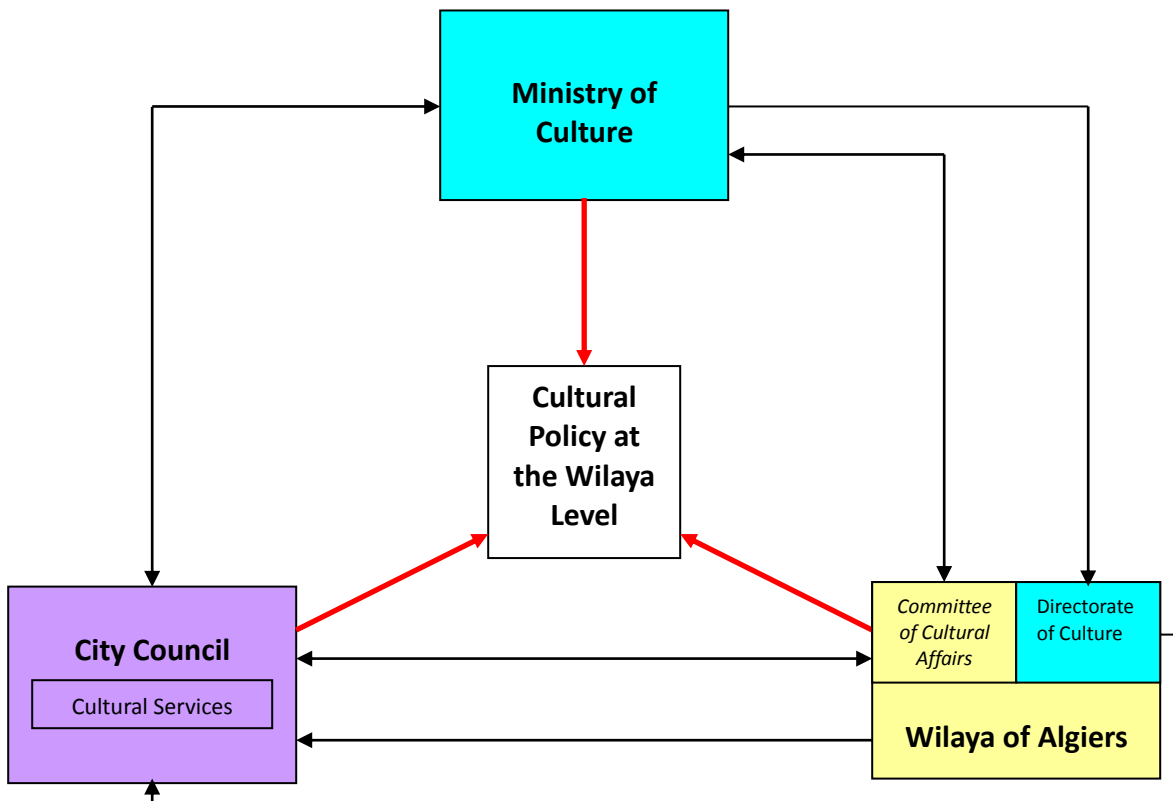


Diagram 2: Cultural policy at the Wilaya level in Algeria

Model of the cultural policy in Algiers



2.2. Holistic Description of the Algerian System

Algeria functions as a "republican" regime, in which legislative power is given to a bicameral parliament of elected representatives (Council of the Nation and National Popular Assembly). The president of the republic is the sole holder of executive power, including the nomination of the prime minister and ministers of the Constitutional Council. The primary mission of the Minister of Culture is to protect and enhance the value of national cultural heritage. The minister ensures efficient administration of various services and structures, and exercises his authority by setting objectives, means and organization [Decree n°05-79 on 26th February 2005 specifying the tasks of the Minister of Culture].

All six other major ministries (see organizational chart 1) are active in the cultural sector, however the Ministry of Culture (MOC) retains exclusive government authority to charter national cultural policies. The MOC consists of several directorates and sectoral departments, on which the minister relies to organize cultural activities at the national level (see organizational chart 2). Under his/her direct command, cultural institutions, centers and other structures apply the MOC strategy on the national or regional levels according to regional powers. However, the state shows its presence on the regional level mainly through the Directorates of Culture situated in each of the 48 Wilayas.

"Directorates of Culture" are public entities created in 1994 to replace the "Directorates of Culture and Communications" that had been installed two years earlier, which had replaced the original "Directorates of Information and Culture". On the structural level, these entities are organized into Wilaya-level offices. Each office oversees four services, including arts, literature and heritage. Each Director of Culture is nominated by a presidential decree, upon proposal by the Minister of Culture. He/she represents the State to the Wilayas. Directorates of culture are directly financed by the MOC. These directorates hold more significant import in regional Algeria than in the capital, where they face competition from several national cultural bodies working under the supervision of the Minister of Culture as well as non-MOC organizations directed by the Cultural Affairs Commission of the Wilaya and the Cultural Affairs Commissions of Communal Popular Assemblies (town halls).

Each Wilaya (governorate) is a public community with moral distinction and fiscal autonomy. The Wilaya consists of two organs: an elected council and a governor (*wali*), named by the president of the republic. Article 22 of Law n° 90-08 of 7 April, 1990 requests the popular assembly of the Wilaya to form a permanent commission, charged with the task of studying records related to cultural affairs. This commission elects its president, who must be a member of the Wilaya's popular assembly. The elected council is constituted by deliberation of the popular assembly upon proposal by the assembly's president or one third of its members. The council's composition must proportionally reflect the political components of the popular assembly (see Diagram 1).

The Communal Popular Assembly (APC) is an executive body charged with governing "communes", basic communities with moral distinction and fiscal autonomy. A cultural agency, created by the APC, runs the cultural activities of this commune. The cultural

policies of an APC focus almost exclusively on their own territory. They encourage local artists and build cultural infrastructures.

Article 24 of Law n° 90-08 dated 7 April, 1990 concerning the “commune” indicates that “popular assemblies” can form permanent or *ad hoc* committees to study cultural issues that interest the community. In Algiers, all such committees are formed as cultural bodies which run, directly or indirectly, local cultural infrastructures.

Interconnections between MOC and local "cultural" authorities are complex and vary from one Wilaya to another (see Diagram 2). Indeed, these interconnections are subjective and depend largely on the affinities between officials on both regional and national levels and their willingness to work together. Thus, in some governorates the Director of Culture and the Cultural Affairs Committee work closely and in others no contact exists between them, as is the case in Algiers [A. Kessab, 2008].

Foreign cultural centers are mainly located in Algiers, the capital. There are **eighteen** centers (the French Cultural Center of Algiers, French Cultural Center of Oran, French Cultural Center of Constantine, French Cultural Center of Tlemcen, French Cultural Center of Annaba, Italian Cultural Center in Algiers, Institute Cervantes in Algiers, **Institute Cervantes in Oran**, and the Goethe Institute in Algiers), as well as cultural services of foreign embassies, that participate in the Algerian cultural life. But the role of embassies' cultural services are minimal, due to the fact that their strategy is purely diplomatic and thus relies primarily on presenting cultural activities from their own countries. The one-month European Cultural Festival **held yearly** is without doubt the major event of the foreign cultural organizations in Algeria; all foreign cultural centers of the European Union gather to provide a very rich cultural program.

Through its affiliated bodies, the MOC usually provides foreign centers and departments with free access to performances halls, in which they can organize cultural events. This is the only visible form of collaboration between the MOC and foreign cultural organizations.

Cultural and artistic associations are also present in the cultural sector. In **2009**, Algeria had **171** literary associations, **1168** artistic associations, and **1299** associations active in the field of history and heritage. The total number of associations registered in the Department of Cultural Associations reached **6,074** in 2001 [MOC statistics, 2001]. These associations nevertheless maintain a very minimal role in Algeria's cultural life relative to the dominant role played by the MOC. However, associations sometimes play a more important role in villages and remote areas, where MOC-sponsored cultural are rare or nonexistent.

Some foundations are also involved in the cultural field, such as Casbah Foundation (heritage), Emir Abdel Kader Foundation (history), Mohammed Dib Foundation (literature), Abdelkrim Dali Foundation (music), and Fennecs d'Or Foundation (cinema), **as well as cultural groups operating without a legal framework such as “Working Group on Cultural Policy in Algeria” and the “bloc for the freedom of cultural work”**.

These foundations are headed by influential political or cultural figures, which affords them great freedom of action.

The German foundation "Friedrich Ebert" was the only foreign foundation that was very

active in the cultural sector. Unfortunately, it suspended its activities for the second time again in 2013 due to political pressure especially after ratification of law number 06-12 on January 12, 2012, regarding associations and which “prohibits any organization to obtain funds from foreign foundations and non-governmental organizations, except from those resulting from legal cooperation agreements and subject to prior approval from the competent authority.”

Private sector participation is very weak in Algerian cultural maintenance. Most private initiatives are in the publishing sector, Publishing houses, such as Berzakh, Marsa, Chihab and others are active in this sector. Film distribution enterprises are also present, but in a lower level. Five big enterprises share the cinema distribution market: MD Ciné, Cirta Film, Tassili Film, Sora Production and Kino Max.

In recording, Cadic-Soli dominates the market of discs and cassettes. Belda diffusion, editor and producer, invests original traditional and modern music's market.

The weakness of the private sector does not allow the emergence of a true creative industry, capable of generating wealth for the country, including the creation of jobs. This weakness is the result of a lack of political will to provide the private sector with a field to invest in the cultural sector. The private initiatives need more support, as is the case of the book field and a statistical system must be established in order to monitor the situation of cultural industries.

2.3. Inter-ministerial or inter-governmental cooperation

The most involved ministry in the cultural sector (except the Ministry of Culture) is without doubt the Ministry of Youth and Sports. It organizes several cultural and artistic activities throughout the country including such festivals as: the National Festival of Recreational Sport for Youth, National Festival for Youth "Hip Hop", National Festival for Musical Interpretation (duo and individual), National Festival for Youth Monologue, National Festival for Youth Patriotic Song, National Festival for Youth Popular Dance, National Festival for Child Theater, National Festival for Youth Fanfare, National Meeting for Youth Short Films, National Meeting for Youth websites, National Meeting for Youth Digital Photo ...

Youth establishment under different names (Youth centers, Cultural centers, Community halls, entertainment centers of proximity ...) located in the 48 governorates are jointly managed by the Directorate of Youth and sport (decentralized services of the ministry) and the offices of the institutions of youth who are administrative organisms (under the supervision of the Minister of Youth and Sports)¹. Many youth organizations are ruled by The Associations Law 06-12.

Inter-ministerial cooperation in Algeria is weak, or at least not so visible. However, some

¹ This dual management is due to the vagueness of the statute that governs these institutions remained unchanged since 1962, which is detrimental to their management. In addition, lack of financial resources, several directors of these institutions have created associations, non-profit to take advantage of land grants which makes the issue of managing more complex. Several of these establishments are deadlocked

MOC initiatives are launched in collaboration with other ministries. As for the material heritage, there is a coordination of heritage protection actions with ministries of Tourism, Interior, National Defense and Finances. For example, we may find specific training courses delivered jointly by MOC and the General Directorate for National Security to combat illicit trafficking in national cultural heritage. These courses are devoted to specialized units of judiciary police and frontiers police.

In 2012, a large official "celebration of the 50th anniversary of independence" was launched by the Ministry of Culture and the Ministry of Mujahideen. This celebration included a large number of festivals and artistic and cultural events in many Algerian cities.

In 2008, the Ministry of Culture had established the "National School for the Preservation and Restoration of Cultural Property" in collaboration with the Ministry of Higher Education and Scientific Research. The school received its first cohort in 2012.

Under the supervision of the Ministry of Foreign Affairs, the Algerian embassies abroad often collaborate with MOC. For example, to prepare for the Second Pan-African Festival of Algiers 2009, all the Algerian embassies in Africa were requested to prepare lists of potential invited artists and to submit them to MOC.

Also in 2012, this work was limited to a number of Algerian embassies in some capitals carrying out art and cultural events within the framework of the celebration of the fiftieth anniversary of the independence of Algeria. Probably the most important events were organized and carried out by the Algerian Cultural Center in Paris.

In addition a "coordination meeting between ministerial sectors" was organized in June 2014 by which the Ministry of Culture called on heads of ministries of Culture, Youth and Sports, Tourism and of National Solidarity in Algeria's provinces to prepare joint programs.

2.4. International Cultural Cooperation

2.4.1. Overview of Main Structures and Trends

Algeria was the first country to ratify the Convention for the Safeguard of Intangible Cultural Heritage on 2003. The country also designed the Algiers' Declaration on Cultural Diversity and Protection of the Identity of People and Heritage, which was adopted during the ministerial Islamic Conference in December 2004. Moreover, Algeria takes part in 11 Euro-Med Heritage projects related to protecting and maintaining cultural heritage.

Algeria has only one performing cultural center abroad: the Algerian Cultural Center of Paris (France). The Cultural Center of Cairo (Egypt) does exist officially, but is not operational.

The Cultural Influence Algerian Agency, directly affiliated with the MOC, is in charge of ensuring Algerian presence in international cultural events and is concerned with shedding light on the nation's cultural scene, artistic creation in different disciplines, and cultural heritage [Executive Decree n° 05-447 dated 20 November 2005].

In order to promote its culture abroad, different Algerian embassies, in collaboration

with the MOC, regularly organize “cultural weeks” of foreign countries in Algeria and cultural weeks in several countries including Egypt, Tunisia, Geneva, Syria, China, Saudi Arabia, Niger, Libya and Mali.

Also Algeria signed several bilateral and multilateral cooperation agreements according to the table below, the last of which was the signing of a memorandum of understanding on the field of cultural heritage between Algeria and Czech Republic [August 28 2014].

Bilateral cooperation agreements	Multilateral cooperation agreements
Cultural cooperation agreement between Algeria and United Arab Emirates signed May 7, 1981	Approval of the agreement concerning the establishment of the Moroccan Council for Arab writers’ houses, signed in Tunis on April 2 1994
Cultural cooperation agreement between Algeria and Jordan signed on May 31,1979	Approval of the agreement concerning collaborative cinema production between Arab Maghreb Union States, signed in Tunis on November 11 1994
Cultural cooperation agreement between Algeria and Comoros signed on May 8, 1976	Approval of the agreement concerning the Arab Maghreb Prize for cultural creativity, signed in Nouakchott on November 11 1992
Cultural cooperation agreement between Algeria and Libya signed in Tripoli on January 22, 1965	Cultural cooperation agreement between Algeria and Libya signed on April 7, 1980
Cultural cooperation agreement between Algeria and Libya signed on December 20 1987	Approval of the charter for the Islamic Educational, Scientific and Cultural Organization adopted the same year in 1982 and amended in Rabat in 1986
Cultural cooperation agreement between Algeria and Kuwait signed in Algiers on November 17, 1965	Algeria’s accession to the Berne Convention for the Protection of Literary and Artistic Works first accepted on 9 September 1886, revised in Paris on May 4 1896, and in Berlin on November 13 1908, completed in Berne on March 20 1914, revised in Rome on June 20 1928 and in Brussels on June 26 1948, in Stockholm on July 14 1967, in Paris 24 July 1971, and revised on September 28 1979.
Cultural cooperation agreement between Algeria and Syria signed in Algiers on July 29 1963	Ratification of the Paris Convention for the Protection of Industrial Property drawn in Paris on March 20 1883 and revised in Brussels on 14 December 1900, in

	Washington on 2 June 1911, in the Hague on 6 November 1925, in London on 2 June 1934, in Lisbon on 31 October 1958 and in Stockholm on 14 July 1967.
Cultural cooperation agreement between Algeria and Morocco signed on 15 March 1963	Ratification of the African Culture Charter agreed upon on 5 July 1976 in Port Louis, Mauritius
Cultural cooperation agreement between Algeria and Pakistan signed on 16 July 2003	Ratification of the special agreement for the Protection of World Cultural and Natural Heritage drawn in Paris on 23 November 1972
Cultural cooperation agreement in the fields of culture, science and technology between Algeria and southern Italy signed on 3 June 2002	Ratification of the World Treaty on Copyrights revised in Paris 24 July 1971
Cooperation agreement in the fields of culture and arts between Algeria and Nigeria on 14 January 2002	Ratification of the agreement concerning required measures to ban and prohibit import, export and illegal transport of cultural property drawn in Paris on 17 November 1970
Cultural cooperation agreement between Algeria and Mozambique signed 12 December 1998	Ratification of the agreement concerning facilitating transport of audio-visual tools, print material, and art equipment of an educational, cultural and scientific nature, signed by the Council of Arab States in 1969
Cultural cooperation agreement between Algeria and southern Cuba signed on 9 April 1997	Ratification of the Arab Cultural Unity Treaty signed in Baghdad on 29 February 1966
Cultural cooperation agreement between Algeria and Uruguay signed on 27 April 1987	Accession to the agreement concerning maintenance of intangible cultural heritage, drawn in Paris on 17 October 2003
Cultural cooperation agreement between Algeria and USA signed on 2 June 1987	Berne Convention for the Protection of Literary and Artistic Works dating to 9 September 1886, revised in Paris on May 4 1896, and in Berlin on November 13 1908, completed in Berne on March 20 1914, revised in Rome on June 20 1928 and in Brussels on June 26 1948, in Stockholm on July 14 1967, in Paris 24 July 1971, and

	revised on September 28 1979.
Cultural cooperation agreement between Algeria and Venezuela signed on 15 may 1985	Agreement for the establishment of the World Intellectual Property Organization signed in Stockholm on 14 July 1967
Cultural cooperation organization between Algeria and Argentina signed on 2 December 1984	Paris Convention for the Protection of Industrial Property drawn in Paris on March 20 1883 and revised in Brussels on 14 December 1900, in Washington on 2 June 1911, in the Hague on 6 November 1925, in London on 2 June 1934, in Lisbon on 31 October 1958 and in Stockholm on 14 July 1967
Cultural cooperation agreement between Algeria and Angola signed on 15 April 1983	World treaty on copyrights revised in Paris on 24 July 1971
Cultural cooperation agreement between Algeria and Portugal signed on 8 December 1982	
Cultural cooperation agreement between Algeria and Sao Tome and Principe signed on 20 March 1982	
Cultural cooperation agreement between Algeria and Ivory Coast signed on 13 May 1981	
Cultural cooperation agreement between Algeria and Sierra Leone signed on 22 April 1980	
Cultural cooperation agreement between Algeria and Mexico signed in 30 June 1977	
Cultural cooperation agreement between Algeria and Peru signed on 1 June 1976	
Cultural cooperation agreement between Algeria and India signed on 1 June 1976	
Cultural cooperation agreement between Algeria and Italy signed on 15 January 1975	
Cultural cooperation agreement between Algeria and Mongolia signed on 30 April 1968	
Cultural and technical cooperation	

agreement between Algeria and Spain signed on 19 June 1968	
Cultural cooperation agreement between Algeria and Iran signed on 8 august 1968	
Cultural cooperation agreement between Algeria and Iran signed on 25 December 2002	
Cultural cooperation agreement between Algeria and turkey signed on 6 April 1967	
Cultural and scientific cooperation agreement between Algeria and DDR signed on 21 December 1966	
Cultural cooperation agreement between Algeria and Canada signed on 16 April 1966	
Cultural and technical cooperation agreement between Algeria and France signed on 8 April 1966	
Special agreement for cultural exchange in the field of writing between Algeria and France signed on 18 January 1983	
Cultural cooperation agreement between Algeria and Vietnam signed on 19 January 1965	
Cultural cooperation agreement between Algeria and Cuba signed on 15 July 1964	
Cultural cooperation agreement between Algeria and Guinea signed on 11 November 1964	
Cultural cooperation agreement between Algeria and Korea signed on 16 September 1964	
Cultural cooperation agreement between Algeria and Poland signed on 22 July 1964	
Cultural cooperation agreement between Algeria and Romania signed on 7 July 1964	
Cultural cooperation agreement between Algeria and Yugoslavia signed on 12 June 1964	

Cultural cooperation agreement between Algeria and Nigeria signed on 3 June 1964	
Cultural cooperation agreement between Algeria and Hungary signed on 14 may 1964	
Cultural cooperation agreement between Algeria and Czechoslovakia signed on 14 may 1964	
Cultural cooperation agreement between Algeria and Albania signed on 6 April 1964	
Cultural cooperation agreement between Algeria and USSR signed on 14 January 1964	
Cultural cooperation agreement between Algeria and Cameroon signed on 21 December 1963	
Cultural cooperation agreement between Algeria and china signed on 14 September 1963	
Cultural cooperation agreement between Algeria and China signed on 17 September 1980	
Cultural cooperation agreement between Algeria and Bulgaria on 17 July 1963	
Cultural cooperation agreement between Algeria and Senegal signed on 15 July 1963	
Cultural cooperation agreement between Algeria and Tunisia signed on 26 July 1963	

As in regard to cultural exchange with North African countries specifically, it takes place through different ways:

- By way of bilateral or multilateral agreements, approved accordingly by ministries of concerned states (ministry of culture or ministry of foreign affairs). This is how regional, Maghrebian or bilateral events were organized under the patronage of sponsoring institutions. These agreements are aimed at strengthening diplomatic relations and encouraging each country's culture
- By means of artistic cooperation and artists' participation in cultural events or festivals.
- By means of civil society (creative hubs, exchange of expertise, training, ideas exchange meetings, discussions, exhibitions...)

"Institutional" exchange often suffers from the implications of political tensions that

exist between countries (as in the case of Algeria and Morocco and the case of Egypt and Algeria). The extent of repercussions can be cultural boycott or cancellation of extensive cultural events.

On another hand, this type of institutional exchange is irregular and not widely covered by media, and is centered on promoting the concerned country's cultural heritage: contemporary or alternative creative output are not made visible. Moreover, North African countries don't have cultural centers in the rest of the region contrary to western countries' presence through their cultural institutions.

The presence of artists at festivals and artistic events does not seem to be a result of a previously determined cultural policy but rather tends to meet the event's individual officials' eagerness.

Finally, artistic exchange through civil society is increasingly and more prominently promising. This exchange is increasingly concerned with meetings that aim toward more professionalism in the cultural sector and thinking around the problematics of culture. These meetings often center on contemporary creative output and new artistic fields. On the other hand the lack of means of funding impedes this type of exchange – the government does not specifically support these initiatives and prohibits or limits funding support provided by foreign organizations. The high cost of organizing such exchanges (travel and hosting artists costs, compensation...), the difficulty of movement between countries (closure of land borders between Algeria and Morocco), as well as insufficient networking and connections between artistic structures [Omar Kassab and Donia ben Sleiman, 2013].

2.4.2. Public Actors and Cultural Diplomacy

The Ministry of Foreign Affairs is tasked with ensuring promotion and development of cultural cooperation with foreign governments [Presidential Decree n° 02-403 of 26 November, 2002, setting mandate of the Ministry of Foreign Affairs]. Within the ministry, three Directorates are involved in the cultural field [Presidential Decree n° 08-162 of 2 June, 2008, related to the organization of central administration in the Ministry of Foreign Affairs]:

the General Directorate of Protocol is in charge of issues related to cultural centers

the Directorate of Ceremonies, Official Visits and Conferences

the Directorate of Human Rights, Social Development and International Cultural, Scientific and Technical Affairs

Abroad, the ambassador promotes Algerian culture and initiates activities that would strengthen cultural relations in the host country. S/he seeks to ameliorate exchanges between institutions, organizations, and scientific and cultural establishments of the two countries [Presidential Decree n° 02-406 of 26 November, 2002, defining the tasks of Algerian ambassadors].

In every embassy abroad, a consular officer takes care of cultural affairs expected to promote Algerian culture, especially by participating in events focusing on Algeria's cultural aspects [Presidential Decree n°02-407 of 26 November, 2002, defining the tasks of the heads of Algerian consular missions].

2.4.3. Direct Professional Cooperation

Algeria does not have a specific program for coaching and training foreign artists. However, audiovisual courses are regularly organized by Algerian Radio and Television for technicians coming mainly from sub-Saharan countries.

Algerian artists participate in the activities of the Cultural Center of Algeria in Paris and in other MOC activities abroad. In cinema, they are also supported by the Cultural Influence Algerian Agency in their creations abroad. The Agency's main mission is to design and implement programs of Algerian culture abroad, and contribute to hosting cultural events domestically.

Direct exchange between Algerian and foreign cultural institutions has flourished in recent years. For example, in 2006 the "Theater of Exchange Franco-Algerian Paca" permitted the establishment of a year-long program exchange between the Algerian National Theatre (ANT) and the "La Criée" theatre of Marseille. Algerian museums are also increasing partnerships with foreign museums. In 2008 the museum of Cherchell commenced a program to restore some of its articles through a partnership between Algerian archeology students and German students.

Also the "Dar Abdellatif" center, which is run by the Algerian Agency for Cultural Enlightenment, is hosting artists from different countries in a number of residencies in regard of its international cooperation with cultural institutions.

2.4.4. Cross-Border Intercultural Dialogue and Cooperation

Algeria cooperates with its six bordering nations: the four Maghrebi countries (Tunisia, Libya, Western Sahara and Morocco), and two Saharan countries (Mali and Niger).

A cultural cooperation agreement was signed between Maghrebi countries in 1992, establishing the Arabic Maghreb Prize for Cultural Creation. In 1994 the countries signed a second agreement, creating a Maghreb Council for National Book.

Strained relations between Algeria and Morocco—due to problems in the Western Sahara— have hampered the implementation of the 1992 agreement and seriously affected all kinds of multilateral cooperation between 1995 and 2006. However, since 2007 the political tension between the two neighbors has calmed down and collusion has to some extent begun among the four countries of the Maghreb. A conference of Maghrébin ministers of culture was held after 12 years of absence, Algeria organized the 4th Maghreb Book Fair in 2007 after 13 years of absence, and in 2009 Algeria hosted the Maghreb Cultural Heritage Month.

Bilateral relations with Tunisia have always been excellent, especially in artistic exchanges. Tunisia was the first country with which Algeria signed a bilateral agreement on cultural affairs in 1963. Implementation programs of cultural cooperation have been signed between the two countries in 1997/1998, 2001/2002, and 2005/2006. Cultural relations between the two countries are still good even after the revolution in Tunis. A convention with Mali was signed in 1964, and a protocol for bilateral cultural cooperation in 2007. Algerian Cultural Days in Mali established effective cooperation between the two countries.

With Morocco, Libya and Niger, cooperation is still very weak and is limited to rare

artistic exchanges, except for Algerian Cultural Weeks in these three countries.

2.5. Cultural Policies of External Agencies

UNESCO defines cultural policy as *“All the uses and action or failure to act performed consciously and deliberately, in a society, designed to meet specific cultural needs by making optimum use of all material and human resources that are available to this company at a given time.”* [F. Colbert, 1992]. By this definition, foreign organizations do not exercise important influence on the Algerian national cultural policy. However, **eleven** foreign cultural centers in Algeria are very active, the French cultural center in Algiers chief among them with its various cultural and artistic activities including cinema, live spectacles, and conferences.

Foreign cultural centers produce activities likely to strengthen ties between their respective countries and Algeria.

2.6. Cultural Policy in the Independent Sector

In Algeria, the independent sector is still very limited. However, we can observe associations and organisms very close to the MOC taking over work at the regional level, and the growth of more independent associations. There are not many independent civil society institutions (there are only 10 independent cultural institutions). This weakness can be attributed to multiple factors, the most important being the difficulty of the Associations Act, which provides for the establishment of associations and independent civil institutions in Algeria. It is well-known that this is one of the most difficult association laws in the region, and since the beginning of 2012 it was amended to include additional provisions which increased the difficulty [of establishing associations]. Namely, all civil society associations were prohibited from receiving any financial support from foreign sources.

The independent sector is subjected to harassment from Algerian authorities which do not trust in it due to its nature stems from civil society, especially after the revolutions which occurred in the region.

Another piece of legislation was issued concerning the subject of cultural funding by the private sector (sponsorship). It provides for financial cuts for private sector institutions that offer support and financing to organizations and events in the cultural sector. This law has pros and cons, the long and complicated administrative routine chain that regulates the process of implementing this law could push many figures to absence or be reluctant to participate.

However, it seems that the independent cultural sector in Algeria has gained a growing awareness in terms of moving outside of the government's framework for culture. This is evidenced by some Algerian artists who have managed to obtain funding from regional donor institutions, such as the Arab Fund for Arts and Culture (AFAC). Moreover, some Algerian artists won some awards in the Abu Dhabi Film Festival last year.

2.7. Cultural Policy Within the Private Sector

It is also very difficult to talk about cultural policies within a private sector that has yet to

advance beyond the most remedial concepts of profit-making. Publishing houses, disc houses and other theatre cooperatives work to ensure financial profits, but systematic reflection on their achievement of stated cultural goals and their impact on public cultural consumption remains nonexistent, explaining the dearth of private sector cultural policies in Algeria.

The MOC's cultural policy regarding private entities is one of regulation and support. The MOC regulates by controlling the cultural products of these companies (the Office of Copyrights (Droits d'auteurs et Droits voisins) for music and audiovisual, the license for the film sector, the number legal deposit and ISBN numbers for books, etc.), and supports by granting aid to theatrical cooperatives and books publishers.

If there is a form of cultural politics emerging in the private cultural sector it is coalescing around the printed book, particularly through the National Union of Algerian Publishers (NUAP), the Professional Union of Book (SPL) and more recently (late 2009) the Forum of Book Publishers. These organizations are beginning to have a real influence on policy decisions concerning the book trade as well as on events (book fairs, exhibitions, etc.) organized by the Ministry of Culture.

This effect appears in the joint publishing projects between the Ministry of Culture and a number of publishing houses, where the ministry gives large financial support to publishing houses so that the latter can publish books recommended and submitted by the ministry. Books published through these projects have no chance of any real and wide distribution for sale and reading in Algeria, reinforcing the conviction that these publishing projects are a formality whose goal is to spend financial allocations that must be spent without taking into account the societal knowledge-based dimension of the publishing process.

3. General Objectives and Principles of Cultural Policy

3.1. Main Elements of the Current Cultural Policy Model

The cultural policy in Algeria has been dictated by the state since independence in 1962 and has been formulated according to a centralized model in which the Ministry of Culture controls most cultural and artistic activities in the country [A. Khaled 2006].

This approach was boosted at the beginning of the 21st century with an unprecedented increase to the MOC's budget and with the institutionalization of a number of festivals previously managed by associations. Additionally, some cultural structures previously owned by local authorities were turned over to the MOC.

The MOC is strengthening its **dominance** in different areas **of the cultural sector**. Through the local Directorates of Culture located in all the 48 Wilayas (governorates), the MOC **is trying to maintain** its regional presence and tries to achieve a regional cultural balance (see 2.1).

The activities conducted by local commissions (on governorate and municipal levels) generally remain insignificant compared to MOC-sponsored activities. The only exception is Algiers Governorate, which boasts a cultural affairs and services committee in a number of very dynamic municipalities whose activities equal those conducted by the Ministry of Culture. Which, for example, can sometimes decide to **tear down** an independent theater, as happened in the city of Mostaganem **in 2010**. A theatrical group had worked in this theater for 30 years, but the provincial administration decided to demolish the building and went through with it for reasons related to "tourism." This was despite opposition expressed by many artists to this decision.

Since 2000, the Algerian cultural sector has been recovering some of its freshness, and **passed through** a period of significant transformation **between 2002 and 2014**. The cultural sector aroused an unprecedented number of controversies during the past few years, many of which developed among Algerian intellectuals and authorities contending that neglecting culture has a huge negative impact on the nation as a whole and was a causal factor in the country's tragedy of terrorism between 1990 and 2000.

Thus, the cultural sector is currently witnessing very important restructuring attempts. Led by the Ministry of Culture in particular, these attempts have centered around re-gilding the country's image abroad on the one hand (Algeria's Year in France, *Algiers: Capital of Arabic Culture*, the second Pan-African Cultural Festival of Algiers and Tlemcen, *Capital of Islamic Culture*, *Constantine Capital of Arab Culture*), and, more importantly, shaping a strong cultural legislation on the other. Indeed this commitment **to legislation is the maintains the government's intervention power. More than 1000 legislative and regulatory articles have been published in the state newspaper since 2002. Out of the articles published we surveyed 548 especially important pieces. For over the past decade these articles have immensely changed the cultural and artistic scene.**

When it comes to the government the aim of this intervention through legislative and

regulatory published articles is gaining back state control over a sector neglected for over a decade, the duration of the civil war.

Due to cultural legislation and regulation, the cultural and artistic sector is currently characterized by government authorities' intervention which has come to totally dominate cultural structures as well as cultural events and initiatives. This form of dominance is not unlike what had taken place between 1962 and 1988. Subsequently these authorities are repeating the same planning that had led to the failure of the cultural sector as of 1988 – the state becoming the main steward of a sector and its only contractor.

During the past decade, several music, film and theatre festivals are held every year (Contemporary Music Festival, Folk Music Festival, Amazigh Film Festival, Comedy Festival, Amateurs Theatre, etc.). Many edifices designed to promote cultural production have been inaugurated or prepared (Museum of Modern Arts, Cinemathèque of Oran, Tizi Ouzou Local Theatre, etc.), in addition to a number of large-sized projects currently underway (Arabic-South American Library, Arabic Center for Antiquities, Big African Museum, etc.). A national agency was also created to manage large cultural projects, which consisted of producing general inventory of cultural wealth, a guideline plan, and other oversight tools.

The year 2011 witnessed a rally entitled “Tlemcen is the capital of Islamic culture”. This rally was a government project *par excellence* whose goal was to publicize and highlight the state and [government] systems in Algeria. During 2011, while the construction and building of some cultural facilities did take place in the city, they were merely government buildings devoid of any real cultural activity. It is worth noting that independent cultural organizations and associations in Algeria were completely absent from this celebration. In addition, in the east Constantine will be hosting the event “Constantine: Arab Capital of Culture 2015” amidst a controversy among Algerian intellectuals regarding the tenor of such events when the “Algiers: Arab Capital of Culture 2007” event has not yet been evaluated.

Similarly, 2012 saw the launch of a project to establish a so-called "National Center for the Book." Moreover, a ministerial decision changed the organization responsible for organizing the book fair in Algeria from a temporary body convened a few months before the fair, to a permanent body whose works extends throughout the year. A so-called "National Council for Culture and the Arts" was also established, which is a council consisting of national art figures from various fields. The council's main task is to think about and reconsider laws governing the work of artists in terms of fundamental rights (social security, for example). In a cooperation between the Ministry of Labor and the Ministry of Culture, the Prime Minister approved the project for the decree on social security for artists and authors. Decree number 69-14 was published in the state newspaper on February 18, 2014. According to article 7 of the decree artists and authors will benefit from “all the advantages of social security for employees and under the same conditions, taking into account the specific procedural conditions applied to monetary benefits of insurance.” And up until the end of 2014 the decree hasn't been applied yet, since the “National Council for Culture and Arts” is finding difficulty in

identifying the standards that would allow to define “who is the artist” to be able to provide the “artist’s card” which in turn allows registration to the social security fund.

There is currently a study underway to access three new government projects, namely: the African Institute for the Arts, the Latin-Arabic Library, and the African Museum.

The phenomenon of “officializing festivals” continues till today. This phenomenon—which takes on a mandatory nature—has been ongoing for a number of years and targets festivals, aiming to impose official domination over the independent cultural scene in Algeria. The MOC transforms independent festivals into government festivals, and provides festivals with financial support. However, after a year or two, the ministry deliberately changes the festival's administration and replaces those in charge with people from the government. Thus, the people who founded the festival find themselves completely removed from the event. One of the most famous examples of this "officializing" was with the Rai Music Festival in the city of Oran. The government took over the festival, and after three years replaced the administration and moved the festival from Oran to another city, Tlemcen.

Although it has been witnessing a boom during the past few years, the structure of the cultural sector in Algeria is still deficient and lacking systematicity. The country's cultural policy remains hazy and ill-defined across all levels of specificity, with a clear devotion to the decision-making mechanisms within the official cultural institution, and through reinstating the same cultural minister until 2014. Also, it is difficult to estimate the size of artistic production because—as a whole—official artistic and cultural productions are reproduced in the form of ceremonies and festivals (although recently the focus has been on Arab cinema, and there have been two festivals organized in the cities of Oran and Algiers). Every year a major cultural event is organized by the Ministry of Culture. In 2007, Algiers was deemed the Capital of Arab Culture, in 2009, Algeria held the African Culture Festival, in 2011 Tlemcen was named the Capital of Islamic Culture, and 2012 witnessed the 50th anniversary of Algerian independence, etc.

And after 12 years of running the Ministry of Culture, Khalida Toumi was officially replaced by the new minister Nadia Sharabi on 5 May 2014. One of the first things the current minister undertook was dismissing directors and ministerial structures such as the Director of Diwan, the head of the Algerian Agency for Cultural Enlightenment, director of the Oran Arab Film Festival, the Director of Culture in Algiers etc. In summer 2014 the new Minister also organized meetings with artists and intellectuals to hear their concerns.

3.2. National Definition of Culture

There is no official and explicit recognition of culture in Algeria, though it could be said that the principles for defining Algerian culture are derived from the Tripoli Charter of 1962, in which a full chapter is dedicated to defining culture. The text states that Algerian culture shall be national (based on Islam and Arabism), revolutionary (eradicating colonial complexes) and scientific (based on technology and rationalism). Thus it provides a purely ideological definition of culture and associates it with the struggle of the Algerian people for freedom.

For Houari Boumedienne, culture is a “manifestation of an economy, lifestyle and specific social relations at a certain time of human life on which people apply a certain approach, method and sensitivity that are as compatible with the conditions of existence they face as with the chosen social rules” (1969).

The ideological definition of culture laid out by the Tripoli Charter still stands today and the official rhetoric related to cultural issues, particularly that of the current Minister of Culture and the President of the Republic, refer to the revolutionary aspect of culture and constantly call to mind the colonial period.

3.3. Cultural Policy Objectives

The cultural policy objectives in Algeria are also a continuation of the items stipulated in Tripoli Charter of 1962: “The Algerian culture defined in this manner shall create a living and essential connection between the ideological endeavor of the popular democratic revolution and the manifested and daily tasks required to rebuild the country”.

After a decade of violence in the 1990s, Algerian political officials realized the importance of a powerful and solid cultural influence as a deterrent to all forms of extremism, and they added a new cultural policy objective. “Soon after, the vacuum caused by the cultural shortage was compensated by a reduced and vengeful vision of religion and was immediately exploited in the framework of violent strategies that aimed to take over power. As a result, Algeria was dragged into a swamp of the most violent form of extremism during the black decade. Intellectuals who were the driving force of the country's cultural life became a preferred target of this terrorism that has neither religion nor law.” [A. Bouteflika, Algiers, Capital of Arab Culture, 2007].

3.4. Criteria and Process for Evaluating Cultural Policy

The evaluation of Algeria's cultural policy is not based on any criteria or standards set by the officials in charge of the cultural sector. In fact, there is no program in place to evaluate the cultural sector, whether in terms of quantity or quality. Reliable statistics that may be used to analyze and evaluate the country's cultural policy have yet to be collected. Only **two editions** of a statistical abstract on the cultural sector between 2001 and 2002 **as well as between 2006 and 2009** has been issued by the MOC.

However, the President of the Republic meets with the cabinet ministers every year to conduct a general evaluation of Algeria's cultural policy. In addition, an evaluative report is issued regularly by the Council of Ministers; unfortunately very little information is available concerning this report. In the absence of this evaluation, cultural production in Algeria is left for journalistic criticism which produces policy evaluations often devoid of scientific or rational criteria.

A number of qualitative evaluation reports **that touched upon some aspects of cultural policy in Algeria** were compiled by various international organizations, such as the Tassili Ahaggar Report on the National Park Authority in Ahaggar and Tassili issued by UNDP (United Nations Development Programme) in 2006, the report issued by the African Peer Review Mechanism (APRM) affiliated to NEPAD (New Partnership for Africa's Development), **and the report issued by Euromed Audio-Visual on the Algerian film and**

audio visual market in 2014.

The role of Algeria's parliament in evaluating the activities conducted by the MOC is limited to one occasion in 2009 when an MP asked the Minister of Culture to submit an official report concerning the funding of the Second Pan-African Festival of Algiers. The example also applies to the fact that it is impossible to know the exact budget of these events, for example, the 50th anniversary of Algerian independence that took place in 2012.

On the regional level, the "Establishment of Arts and Culture"² in Algiers Governorate launched the first initiative of its kind by publishing in 2010 all statistics related to its work. However, this initiative may not be considered an evaluation attempt since the statistics were never analyzed and no clear objectives were set.

² The Committee of Cultural Affairs in Algiers created a public organization of "an industrial and commercial nature" that manages the cultural structures of the Wilaya of Algiers. Having the name "Establishment of Arts and Culture" this organization is playing an important role in the cultural landscape of the capital.

4. Current Issues in Cultural Policy Development and Debate

4.1. Main Cultural Policy Issues and Priorities

The tangible and intangible heritage sector is one of the main priorities of the MOC in Algeria and many activities have been conducted since 2000 to protect this heritage (see 4.8). Hence the importance of the opening of a restoration studies department in the School of Architecture.

President Abdelaziz Bouteflika has placed cultural industries at the core of the new cultural strategy in Algeria “Establishing cultural industries is considered the groundwork for unprecedented prosperity in the field of culture and art in Algeria” [A. Bouteflika. A message to artists on the occasion of Artist Day, 2009].

Re-polishing Algeria's image abroad after the outbreak of terrorism in the 1990s is also a priority. This shall include holding large-scale artistic events such as Algeria's Year in France, Algeria: Capital of Arabic Culture, Pan-African Cultural Festival of Algiers, Tlemcen: Capital of Islamic Culture, and Constantine: Capital of Arab Culture 2015.

Show the cultural diversity in Algeria. “Showing the cultural diversity, which is protecting and promoting our cultural heritage represents is to us one of the exigencies of democracy” [K. Toumi, Minister of Culture, 2005].

4.2. Recent Policy Issues and Debates

One of the controversial issues related to Algeria's cultural policy is the status of artists. Algerian artists are not legally recognized as employed given that they have no employment contracts, social security or guaranteed pension. Artists often live in precarious, hard conditions and often maintain two or three jobs to earn a living. It is worth noting that the projected social security plan for artists has been approved by the government but has not yet been implemented (refer to section 3.1).

After the Algiers Declaration of 2003 pertaining to the status of artists in Algeria issued in an international seminar, an association for Algerian artists (painters, dancers, actors, musicians, writers, etc.) was created under the sponsorship of the General Algerian Workers Union (UGTA). One of the association's duties is to defend artists by calling the MOC to ensure decent living environment for artists. However, the situation for Algerian artists remains unchanged.

4.3. Cultural Diversity

After independence in 1962, Algerian cultural policy was based on a purely Arabic-Islamic definition that has denied any cultural diversity. “Traumatized with more than one century of colonization of cultural settlement, and weakened by seven years and a half of the war for independence, which succeeded thanks to a holy alliance and consensus on identity, our young independent state has not seen or has not been able to undertake the cultural and linguistic diversity in the country after independence” [K. Toumi, Minister of Culture, 2005].

Post-1962 cultural policy silenced the voices of many Algerians, particularly those living in rural areas and who were largely marginalized. Minorities demanding to have their Amazigh identity acknowledged only began to garner attention after 1980, when the police in the Kabyle region of Tizi Ouzou violently crushed a parade demanding Amazigh identity. After this identity struggle, the neglected link in Algerian identity was finally acknowledged and included in the Algerian constitution of 1996: “The basic components of the identity of Algerian people are Islam, Arabism and Tamazight”. On this occasion a high commission for Tamazight was created and the Amazigh language is yet to be officialized.

Today the Algerian constitution acknowledges all components of Algerian identity and authorities express the country's cultural diversity without reservation. However, a public opinion survey included in the African Peer Review Mechanism (APRM) report reveals that 45.2% of the people surveyed believe that the measures taken to advocate cultural rights are ineffective.

A number of associations who represent the various Algerian regional cultures hold several cultural events all over the country. For example, the following key events celebrating Berber culture are organized by local cultural associations in the “Kabyle” region: Amazigh Poetry Festival, Amazigh Theatre Festival and Amazigh Heritage Festival. The Tin Hinan International Festival is also organized in Tamanrasset in southern Algeria to celebrate Tuareg heritage.

The Algerian state, via the MOC, organizes a number of events that showcase various components of Algeria's identity. At present, the culture of Gnawa—descendants of African slaves—is being celebrated, particularly Gnawa music, popular amongst the youth in big cities. Two Gnawa music festivals have been institutionalized recently, a national festival held in Bechar in southwestern Algeria and an international festival held in Algiers.

The MOC is also supporting Berber culture through various events designed to reveal the artistic expressions of the Tuareg, Chawi, Kabyle, Mizabi and other tribes. These events include the Local Cultural Festival for Tribal Music and Songs, National Days of Amazigh Theatre , Local Festival for Tuareg Music and Songs, Local Festival for Chawi Music and Songs, Local Festival for Mizabi Music and Songs, Local Festival for Amazigh Music and Songs (held in Tamanrasset), and the National Festival in Gourara.

Other regionally specific festivals are held in the Arabic-speaking parts of Algeria such as the Local Festival for Music and Songs in Oued Souf, Local Festival for Music and Songs in Setif, Local Festival for Music and Songs in Oran, Local Festival for Bedouin Music and Folkloric Poetry and the International Festival for Andalusian Music.

In order to create a form of coexistence between all cultural diversities in Algeria, inter-governorate cultural exchange weeks are organized annually. These have included the Cultural Week of Media in Algiers, Cultural Week of Ghardaia in Tizi Ouzou, Cultural Week of Constantine in Oran and others. Additionally, an annual festival is held in all 48 governorates, intended to re-open exchange between Algeria's diverse subcultures and encourage the concept of a united Algerian nation.

This acknowledgment of Algeria's cultural diversity is expressed through state

commitment to international cultural initiatives. Algeria was the first country to ratify the Convention for the Safeguarding of Intangible Cultural Heritage. And during the 2004 Islamic Conference of Ministers of Culture, it adopted the Algiers Declaration on Cultural Diversity and the Preservation of the People Identities and Heritages. **It should be noted that Algeria has not yet signed the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, adopted in 2005, despite its importance.**

4.3.1 Language Issues and Policies

Since independence in 1962, Algeria has witnessed a gradual, unflagging Arabization of elementary, secondary and university education, administration and the media. To this end, around 30 laws have been enacted to eradicate the French language from Algerian schooling [M. Benrabah, 1996]. However, many sources say that Algeria is the first Francophone country after France. French is taught in school as of nine years of age. The whole Arabization project is at odds with the predominant local dialect and also with the Berber language [F. Cheriguen, 1997], which was sidelined after independence but became a national **(yet unofficial)** language in 2002: "Tamazight is also a national language that is being promoted and developed by the state with all its varieties spoken in the country" [Constitution Amendatory Law 02-03 dated 10 April 2002].

4.3.2 Social Cohesion and Cultural Policies

Social cohesion *via* cultural activities is considered a key priority in Algeria's political rhetoric. However, no specific program has been developed to target more socially isolated citizens and the debate about public access to culture is still very old-fashioned, in addition to the fact that no state-sponsored social-scientific study about the Algerian public has been conducted since independence.

4.3.3 Gender Equality and Social Policies

The Algerian constitution explicitly mentions gender equality: "all citizens are equal before the law without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status."

Today, women makeup 37% of judges, 50% of teachers, 53% of doctors and 32% of executives, but significant disparities remain outside these occupations [APRM Evaluation Report, 2007]. No accurate figures concerning the percentage of women working in the cultural field are available, but women do exist in this sector and the fact that **since 2014** a woman holds the position of Minister of Culture, **also preceded by a woman minister from 2001 until 2014**, is an indication that Algerian women have some role in the cultural field.

4.4 Media Pluralism and Content Diversity

The traditional broadcast media (radio and television) are monopolized by the state and are under the custody of the state Ministry of Information.

There are five state-controlled TV channels in the country: National Channel ENTV,

Algerian Channel, A3, Quran Channel and Amazigh Channel. There are three national radio channels that transmit their programs 24/7; one in Arabic, the second in Tamazight and the third in French. There are also an international channel and two specialized channels (Quran Channel and Cultural Channel), in addition to 43 local radio stations in governorate centers.

As for written press, freedom of the press is relatively guaranteed by the state; news and publishing establishments 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 [APRM, Evaluation Report, 2007].

There are 322 written bulletins of all kinds, totaling 4.5 million copies and an average withdrawal of 2.5 million copies per day. The 332 bulletins are distributed on 65 daily newspapers, 57 of which are general newspapers, three are specialized economic newspapers and five are sports papers. There are currently three national distribution agencies, five regional agencies east of the country, one distribution agency in the southeast and eight wholesale distributors [State Ministry of Information, 2009].

Also, after the Algerian parliament approved the new audio-visual law at the end of January 2014 dozens of private channels were launched. The law states in its article 5 that licensed audio-visual communications “are constituted of objective non-partisan channels established by institutions, committees and bureaus of the public sector or legal persons subject to Algerian law, and capital owned by born or naturalized Algerian citizens.”

4.5. Cultural Industries: Policies and Programs

In 2009, the Algerian president said of cultural growth in Algeria: “We want an Algeria where art education begins in an early age; an Algeria where culture and art subjects enter every educational section and every home” [A. Bouteflika, a message to artists on the occasion of Artist Day, 2009]. However, such a project may not be realized without an art market governed by rules that attract investors and reassure contractors on the one hand, and without elaborating a training program in the cultural field on the other.

Contrary to the film and CD sectors, the book sector has been steadily developing for some years now. This is due to the financial assistance provided by the MOC to the book sector and to the fact that, since 2002, many programs have been launched to encourage reading in Algeria. Libraries have been opened all over the country, the number of publishing houses has increased due the booming book sector, school book-reading is being promoted by rehabilitating school libraries and forming task groups in the field of literature (through cooperation of the Ministries of Culture and Education) and the National Book Center has recently been created (currently under implementation).

4.6. Employment Policies for the Cultural Sector

The (only) culture-related employment policy in Algeria is based on appointment to public sector cultural institutions. In these cultural institutions, artists, technicians and

executives are classified as government employees pursuant to Administrative Order 06-03, which pertains to the general conditions of government employment.

In the private sector there is no officially recognized employment form. Hence artists work according to the joint system of all workers pursuant to Law 90-11, which pertains to work relations, but they do not benefit from any special status. Unfortunately, there is currently no draft program or initiative to stimulate employment in the cultural sector.

4.7. New Technologies and Cultural Policies

In order to allow the cultural sector to benefit from the new technologies, the MOC advised all administrations to teach new technological skills. Dedicating special attention to the technologies of information and communication (TIC), the MOC held the 4th MEDIT Fair in 2009 in cooperation with the Ministry of Mail and Information Technologies. However, the internet is currently the focus of attention in Algeria. This sector is developing rapidly and the number of internet users has risen from 2.20 million in 2003 to 16.50 million users in 2013 [ARPT, 2007].

A law has been adopted by the Algerian National Popular Council pertaining to the special rules to control and combat TIC-related violations.

4.8. Heritage Issues and Policies

Decision 67-281, dated 20 December, 1967, which pertained to the excavation and protection of archeological and natural sites, represented the first codified political effort to preserve tangible heritage in Algeria. The decision was based on the broad outlines of old legal texts left by France; it remained in force until 1998. During the 30 years of its existence, this decision was unable to create a realistic political foundation for heritage.

The inefficient law, incapable of addressing Algeria's new challenges, was replaced in 1998 by Law 98-04. The key element in Law 98-04 is the concept of "intangible heritage", which had previously been neglected. Indeed, the country's intangible heritage—particularly language—was never a priority for the authorities, and until very recently the Berber language (Tamazight) went formally unrecognized. In bringing cultural concepts closer to mind and directly addressing issues of heritage and representation, the 1998 law represented a real cultural revolution and marked the beginning of a genuine political vision of Algeria's heritage.

Today, the Ministry of Culture is the main employer in the field of cultural heritage and it often coordinates heritage protection activities with the ministries of Interior, National Defense and Finance. The Ministry of Culture manages 16 museums, five offices assigned to protect tangible heritage (Hagar National Park, M'zab Valley Protection and Promotion Office, Tassili National Park Office and the National Office for Management and Investment of Protected Cultural Wealth), and four centers dedicated for heritage (National Center for Pre-Historic Research, Anthropology and History, National Center for Manuscripts, Arts and Culture Center "Palais des Rais" and the National Center for Archeological Research).

Since 2003, the MOC doubled the number of archeological sites categorized as national

heritage sites. This categorization protects sites from any urban encroachment and gives them restoration and maintenance priority. More than 390 sites and monuments have been categorized as national heritage sites, mostly during the past decade. Since 2000, more than 20 sites and monuments have been deemed national heritage sites each year, and Algeria has named April “Heritage Month”. The country has **seven** sites categorized by UNESCO as world heritage sites: Casbah of Algiers, Oued Mizab, National Park of Tassili, Qalaa Bani Hamaad, Jamila and Timgad, and Tipaza. UNESCO has also inscribed two elements of Algeria’s intangible heritage to its Intangible Cultural Heritage List – the Ahellil of Gourara in 2008, and rituals and craftsmanship of traditional Tlemcen wedding dresses in 2012.

There are a number of local unions that carry out various activities to protect the country's physical and intangible heritage, including Bel Horizon Union and Santé Sidi El Houari in Oran, which **exert** notable effort to protect and rehabilitate Oran historical heritage, and Ahaggar Friends Union, which organizes Tin Hinan International Festival—a celebration of Tuareg heritage—every year in southern Algeria.

4.9. Other Relevant Issues and Debates

The top cultural priority in Algeria today is training qualified administrative personnel. With rapid development and an increasing budget, the cultural sector needs directors capable of appreciate its socioeconomic possibilities.

The funds allocated to the cultural sector should be managed rationally, and delivering art and culture to the widest cross-section of Algerian society should be a priority.

There is currently no formal training for cultural management in Algeria. There must be partnership between the Ministry of Culture and the Ministry of Higher Education to create specific academic curricula in the field of cultural management. **In this context the “Working Group for Cultural Policy in Algeria” has organized its program for 2014 which gave the chance to around a hundred young women and men activists in the cultural sector to attend training sessions in the cultural management field.**

5. Main Legal Provisions in the Cultural Field

5.1. General Legislation

5.1.1. Constitution

Formal conventions, especially the Declaration of November 1954, and the Constitution comprise the majority of legislation in Algeria. The Declaration stands as the first announcement of Algeria's revolution to both the Algerian people and the international community. It stated that, in independence, the nation aims at establishing a social, democratic and sovereign Algerian state with Islamic principles based on respecting all basic liberties without racial and religious discriminations. These principles were confirmed at the 1956 Soumam Conference, which underlined the role educated people could play in the revolution. The conference was the first official meeting held by leaders of the liberation revolution to set up the revolution's structure as well as the role that should be played by the intellectuals.

Directly after independence, Algerians began to see the goals set out in the 1954 Declaration actualized. Both the Tripoli Program of 1962, which outlined the basic philosophical, political, economic social and cultural orientation of the post-independence Algerian state, and Algeria Charter of 1964 emphasized the 1954 Declaration's principles and focused on the specific features of Algerian culture that reflected the national, revolutionary and scientific.

The National Charter of 1976 highlighted the role of education and culture in developing national character and collective identity. The Charter also relayed the necessity of taking actions to renew Algerian national culture, encourage artistic innovation, facilitate cultural activities and disseminate books. These regulations only underscored the necessity of developing a coherent, comprehensive cultural policy as a reference for those active in the cultural arena.

Algerian Constitution's rhetoric (amended in 1963, 1976, 1986, 1989, 1996, and 2008) supports general concepts and orientations highlighted in these conventions. The Constitution's introduction states that the Algerian people are free and intent on remaining so. It further explains that Algerian history is a linked series of struggles to achieve freedom, pride, and dignity. The Constitution also serves to remind Algerians of the attacks carried out against its culture, its values and the fundamental components of its identity: Islam, Arabism and Tamazight. Lastly, it reminds Algerians that through the preservation of their spiritual values, solidarity and justice, they can contribute to cultural, social, and economic progress.

The Constitution states that, "All citizens are equal before the law in rights and duties, The fundamental human and citizen's rights and liberties are guaranteed...The family gains protection from the State and the society...The right for education is guaranteed... Education is free within the conditions defined by the law... The State ensures equal access to education and professional training... All citizens have the right to the protection of their health... All citizens have the right to work...Freedom of creed and

opinion is inviolable... The private life and honour of the citizen are inviolable and protected by the law... The confidentiality of private correspondence and communication, in any form, is guaranteed”.

5.1.2. Division of Jurisdiction

The interest in culture after independence which sprung up post-independence was not comprehensive. To make up for this shortage, the Algerian state adopted a set of legislative procedures and arrangements to benefit from the French experience without violating either nation’s sovereignty. These procedures are clearly articulated in the law endorsed by the National Constitutive Assembly on 31 December, 1962. Beginning in 1967, the state started implementing a series of laws to replace French laws. Act No. 73-29 was issued on 05 July, 1973 to cancel Act No. 62-157, which was issued by the National Constitutive Assembly on 31 December, 1962. Article Four provided that these laws will no longer be used as of July 05, 1975. Soon after independence, the government also began introducing legislation to negate French laws that limited cultural expression and freedom of information, particularly **legislation** passed in 1881 concerning freedom of press.

The institutions affiliated with the Ministries of Information and Culture (Radio and Television, News Agency, and the Filmed Algerian Events Office) were established by constitutional laws, and the theatre was controlled by the Ministry of National Education. Institutions such as newspaper corporations, controlled the National Liberation Front party, were not based on legal texts like those in the custody of Ministry of Information.

Cultural institutions suffer a major legislative contradiction between maintaining commercial viability and upholding their cultural mission. Cultural institutions are divided into administrative (cultural centers, directorates and educational institutions), industrial and commercial (like cinema, theatre, or publishing). It is difficult for organizations to harmonize administrative, commercial, and cultural demands at any point along the spectrum of cultural institutions.

Cultural institutions created by the Algerian constitution are designed to provide a general service, not garner profit. Despite recent interest shown by the Algerian state in amending legislation, changes witnessed do not cover all areas of arts and culture.

Overall, the history of cultural legislation and regulation is marked by three stages:

- First Period (1962 – 1988)

Between 1962, year of Algeria’s independence, and 1988 is a period in its history of violent protests followed by the end of the socialist regime, which opened up the country to diversity of political parties and a free market economy. The number of legislative and regulatory texts concerning the cultural sector was not notable. All published articles during that period were virtually directed toward a socialist cultural policy characterized by dominance of authorities over cultural structures and committees. These articles are specifically related to the main strategies of organizing public committees for culture in the field of cinema.

- Second Period (1988 – 2002)

The second phase (1988 -2002) witnessed a halt in functioning of cultural legislation and regulation. This period was characterized by a standstill in the electoral process in 1991 during an economic crisis which was followed by a major security crisis. These events also lead to almost total cessation of activities of the Ministry in charge of culture.

Overtaken by the economic and security crisis, the government had given up on the cultural sector. Since 1994 the state stopped funding public cultural structures, focusing its interest only on a few small-scale art projects. In view of this reality, the Algerian National Theatre was shut down, so were regional theatres in Oran and Constantine – the theatres would not open their doors again until a few years later in the first decade of the 21st century.

-Third Period (2002 – 2012)

Ever since the immense progress of the economic and security situation, since 2002, the Ministry in charge of Culture has regained its strength. 2002 was a notable year, as the new Minister of Culture is a woman who is still in office up until now (2013).

The Ministry of Culture has been supported with an increasingly large budget since 2003 and has worked through means of cultural legislation to re-organize the cultural sector and build its strategies. Ever since then, the third phase - which is the focus of this current study - is characterized by substantial legislative and regulatory operations. This phase has witnessed the publication of a large amount of significant legislative and regulatory articles in the state newspaper and has also seen radical changes within the chief administration in the cultural sector, changes that have effected major turn of events in the cultural and artistic scene in Algeria.

5.1.3. Freedom of Expression and Association

Freedom of expression and formation of institutions is guaranteed by the Algerian Constitution. The Constitution states in Article 32 that “the fundamental human and citizen’s rights and liberties are guaranteed”. It is the duty of all Algerians to transmit these fundamental rights from one generation to the next in order to preserve them. Freedom of intellectual, artistic and scientific innovation is guaranteed to all citizens (Article 32). Freedom of expression, association and meeting are also guaranteed (Article 41), as is the right to create political parties. However, this right cannot be used to violate fundamental liberties, to uproot the values and components of national identity or national unity. Political parties cannot be founded on religious, linguistic, racial, gendered, corporatist or regional bases (Article 42). The state guarantees the right to associative movement (Article 43), and has encouraged the principle through endorsing Law No. 09-31 on 04 September, 1990.

5.1.4. Allocation of Public Funds

Cultural business in Algeria depends largely on the state's contributions. Contributions come at the central level through the MOC, at the local level through districts (governorates) and municipalities, and through other ministerial sectors including the Ministries of Youth and Sport, Interior and Local Communities, Religious Affairs, and Mujahedin (Warriors).

These bodies handle state contributions, which take the form of budget facilitations, financial contributions to art producers and distributors, and organization of cultural events. The Cinema Development Fund (Act No. 91-03; 19/01/1991), the National Fund of Arts and Literature promotion (Act No. 98-116; 18/04/1998), and the National Fund of Cultural Heritage (Act No. 06-239; 04/07/2006) all regulate the distribution of public funds to the cultural sector (See section 8.1.1).

These institutions' financial oversight of culture and the arts does not spur the kind of growth anticipated. In fact, the ministries of Religious Affairs and Mujahedin limit their contributions to religious and national celebrations. Ministries of Youth and Sport and of Interior and Local Communities deem cultural activities less important than the sporting activities. The private sector remains divested despite many laws highlighting the necessity of diversifying support for cultural initiatives. Cultural organizations continue to rely almost exclusively on MOC and governmental contributions.

5.1.5. Social Security Frameworks

The irregularity of social security distribution constitutes one major problem for those working in culture and arts. There is no law regulating social security for workers in the culture and arts sector. Social security for staff employees is covered by the Social Insurance Fund (CNAS), but social security for freelance workers is covered by the CASNOS Fund. Permanent and temporary workers in cultural institutions are generally covered by CNAS, but part-time workers don't benefit from any social security.

In regard to social security, the Prime Minister has approved of the projected decree for providing social security to artists and authors. Decree 69 -14 was published in the state newspaper on 18 February 2014. According to Article 7 of the decree, artists and authors would benefit from "all the advantages of social security for employees and under the same conditions, taking into account the specific procedural conditions applied to monetary benefits of insurance." And up until the end of 2014 the decree hasn't been applied yet, since the "National Council for Culture and Arts" is finding difficulty in identifying the standards that would allow to define "who is the artist" in order to provide the "artist's card" which in turn allows registration to the social security fund.

5.1.6. Tax Laws

There are no specific tax laws regulating culture and the arts, but the laws applied in Algeria indicate that some procedures have been adopted *de facto*. For example, Articles 23/4, /10 and /16 reduce the *ad valorem* tax from 17% to 7% on printing and sales processes (for newspapers, publications and periodicals), on the restoration of cultural archeological sites, and on dramatic performances, ballet, music, games, and a host of other kinds of entertainment.

Article 31/1 exempts dramatic teams, traditional professionals and those who practice artistic professional activities from direct taxes and similar fees. Total income taxes do not include sums paid as copyright and patent fees for inventions, literary, scientific, artistic, cinematographic, or musical work. Article 138 of the direct tax law permanently exempts' dramaturgical teams' revenues.

Up to 10% tax reductions are available to businesses that sponsor sporting and youth activities, as well as to cultural activities focused on restoration, renewal, rehabilitation, and repair to officially designated ruins and the historic sites. Finance laws introduced in 2007 included a 2.5% sales tax on transactions of movable and protected cultural properties, which goes to the Cultural Heritage Protection Fund. Article 77 of the same law introduces a 2% sales tax on institutions that organize celebrations and/or provide celebration halls, which goes to the Arts and Literature Development Fund. Article 78 instituted a 5% copyrights and neighboring rights tax on intellectual works, services provided by “audio tax” dealers, and land and mobile telecommunications companies, which goes to the National Bureau of Copyrights and Neighboring Rights.

5.1.7. Labour Laws

Despite the interest shown by the Algerian state in legislation aimed at reforming the labor sector, changes have not addressed the variability in public and private economic sectors (Act No.06-03 on 15 July, 2007). There are no special laws applied to culture and arts departments, which is only worsened by the lack of regulation for workers in this domain.

Executive Act No. 91-340 on 28 September, 1991, includes the primary law concerning cultural employees. The Act’s first article clarifies the special arrangements applied to workers in cultural departments. The classification table specifies jobs corresponding to specific institutions and their conditions. The second article indicates that organizational bodies belonging to cultural heritage and cultural animation are specifically officiated to culture. The third article indicates that employees of culturally officiated bodies are considered workers in administrative, decentralized facilities and general institutions subject to the authority responsible for cultural maintenance. These workers can work in central administration or for other administrations.

Executive Act No. 97-391 on 19 October, 1997, changed some conditions mentioned in the previous act, adding departments like Cinema Inspection as well as placing technical assistants in the Department of Cultural and Artistic Activation.

Executive Act No. 08-383 on 26 December, 2008, clarified the conditions applied to the departments of the MOC, specified a list of the sections related to those departments and the necessary qualifications to join different ranks within those departments. The third article indicated that these sections are considered private cultural institutions: cultural heritage, libraries, documents and records, cultural and artistic activation, and artistic composition. These laws only apply to departments dealing with culture *writ large*. There remains a notable absence of collective agreements regulating work relationships between institutions and between workers in different departments. A joint committee of the Ministries of Culture and Labour was created to address this issue.

5.1.8. Copyright Provisions

Copyright laws in Algeria derive their legitimacy from a set of national legislation and international agreements. The most important related international agreement details copyrights and the agreement of artistic and literary works protection. The most

important related law regulates legal deposition regarding copyright laws and the scope of its application. Act No. 96-16 on 02 July, 1996, considers legal authentication to be a binding procedure for every producer of saleable intellectual or artistic products, assuming that copies of intellectual and artistic production are held by the appropriate legal entities.

Act No. 03-05 on 19 July, 2003, protected literary and artistic works for up to 50 years and defined copyrights, neighboring rights, and the sanctions resulting from violating these rights. Copyrights and neighboring rights are managed by the National Bureau of Copyrights and Neighboring Rights, an industrial and commercial institution which protects the material and non-material interests of authors and those protecting traditional cultural heritage works. Article 14 of the Act details that publishing periodicals is free but that all periodicals must be registered and authenticated, which requires a statement to be presented at least 30 days before issuing the first edition.

5.1.9. Language Laws

Since independence, Algerian law has paid special attention to the country's linguistic traditions. The constitution indicates that Arabic is the national and formal language; Tamazight is also a national language which the state is working to enhance and develop. According to official conventions, reinstating Arabic instills cultural values and rebuilds national heritage through resisting Western cultural dominance. The 1964 national charter stressed the necessity of speeding up the Arabization process and strengthening cultural links to the Arab World. The Algerian education system was first Arabized in 1965-66, and in the late sixties two more attempts were made to further Arabize the curriculum.

In 1967, Algerian private schools became nationalized. Private education in Algeria has recently become guaranteed by law No. 08-04, passed on 23 October, 2008.

Arabization has played a major role in achieving and maintaining national unity. Commenting on the role of Arabization in restoring national character, late-president Houari Boumediène said: "Adopting the Arabization cause is a gain to the Arabic Algerian character and a final defeat to the French imperial plans which were aiming to deform its national character through destroying our language to be able to dominate our country with its resources and potentials forever".

National education law No. 08-04 on 23 October, 2008, stressed the necessity of monitoring Arabic language reinstitution. Four language bodies: two academic structures for Arabic and Tamazight and two higher councils for the two national languages, were subsequently created.

Act No. 96-30 (passed on 21 December, 1996) popularized Arabic usage for administrative business. The law indicated that all internal dealings and correspondence regardless of their type, in all administrations, institutions and associations, should be in Arabic. However, the law was never strictly enforced, and many administrative departments, public and private economic institutions still operate in French.

Despite big achievements in Arabizing Algeria, French remains present in cultural dealings, particularly in the information sector, where written press, radio and television

are produced in both French and Arabic, and often in Tamazight as well (see section 5.3.8).

5.2 Legislation on Culture

In recent years, the cultural sector has become increasingly engaged in presenting legislation, evinced by a series of texts designed to regulate cultural practices in Algeria. These texts highlighted laws which do not suit current cultural developments. They also introduced techniques for protecting heritage and performance, and organizing cultural events. During the last few years, authorities have issued new laws defining the function of cultural institutions, which provides for financial incentives for private sector institutions that offer support and financing to events in the cultural sector.

5.2.1 Arts

Laws	Subjects
Visual and Applied Arts Act No 85-278 in 12/11/1985	Creation of National Museum of fine arts
Performance arts and Music Theatre Act No.12-63 in 08/01/1963	Regulation of Algerian Theatre
Act No.70-38 in 12/06/1970	Reorganization of the National Algerian Theatre
Act No.70-39 in 12/06/1970	Primary Law for Regional Theatres
Act No. 09-81 in 11/02/2009	Primary Law for the National Algerian Theatre
Act 2007-18 in 16/01/2007	Primary law for the Regional theatres
Ballet Executive Act No. 92-290 in 07/07/1992	Creation of the National Ballet
Music Executive Act No. 92-291 in 07/07/1992	Creation of the National Symphonic Orchestra

We have surveyed 548 “important” legislative and regulatory articles published in the period between 2002 until 2012 related to the cultural sector. Our estimate is that over a thousand articles have been published if other articles specifically concerning the appointment of employees at the Ministry of Culture as well as members of the

managing councils of cultural committees, including decisions of employees' suspension from work, are taken into consideration.

Among the 548 articles surveyed during this period are 297 ministerial decisions, 119 inter-ministerial decisions, 130 decrees, one order and one law (refer to the table below).

Legislative and regulatory articles specifically concerning the cultural sector in Algeria published in the period between 2002 and 2012:

Year	Decisions	Interministerial decisions	Decrees	Orders	Laws	Total
2012	33	24	19	0	0	76
2011	52	9	14	0	1	76
2010	49	12	12	0	0	73
2009	32	16	19	0	0	67
2008	41	7	16	0	0	64
2007	20	9	14	0	0	43
2006	30	15	5	0	0	50
2005	27	10	19	0	0	56
2004	4	12	2	0	0	18
2003	5	1	9	1	0	16
2002	4	4	1	0	0	9
Total	297	119	130	1	1	548

It is worth noting that the number of regulatory articles has risen from 9 articles in 2002, reaching to 76 articles in 2011 and 2012. The increase in the amount of published articles is generally proportional to an increase in the Ministry of Culture's budget – as the budget grows larger in amount, the number of legislative and regulatory articles published increases [Kassab, 2013].

5.2.2 Cultural Heritage

Law No. 98-04, passed on 15 June, 1998, signaled a remarkable interest in cultural legislation. The law introduces the concept of national cultural heritage and develops general rules to protect, maintain, and develop it. Article 2 stipulates: "National cultural heritage, according to the law, includes all cultural and private real estate. It also includes all movables on a tract of land belonging to the state, owned by legal or nominal persons under private law, or present in subterranean layers of national or regional water inherited from the different civilizations. National culture also involves the non-material cultural properties stemming from social interactions, and individual and collective innovations from past to present".

Other laws related to basic legal aspects, museums and archeological site protection have been introduced, the most important of which are:

Laws	Subjects
Executive Act No.85-277 in 12/12/1985	Model Primary Law for National Museums
Executive Act No. 03-322 in 05/10/2003	Practice of Technical Works Concerning the Protected Real Estate Cultural Properties.
Executive Act No. 03-323 in 05/10/2003	Plans to Protect the Archeological Sites and the Related Protected Areas and Restoration.
Executive Act No. 03-324 in 05/10/2003	Development of Permanent Plan to Maintain and Restore the Preserved sectors
Executive Act No. 03-325 in 05/10/2003	Preservation of the non-material Cultural Properties in the National Databank
Executive Act No. 186-2007 in 27/05/2007	Conditions of Establishing National Museums

5.2.3. Literature and Libraries

Laws	Subjects
Executive Act No. 93-149 in 22/06/1993	Primary Law for the National Library
Executive Act No. 07-275 in 18/09/2007	Primary Law for the Public Reading Libraries
Executive Act No. 08-236 in 26/07/2008	Establishment of Public Reading Libraries
Executive Act No. 03-278 in 23/08/2003	Framework Organization for Books Distribution in Algeria.
Presidential Act No. 09-202 in 27/05/2009	Creation of the National Center for Books

In addition to the texts regulating libraries, an agreement between the ministries of National Education and Culture has been reached on a group of procedures aimed at promoting educational reading. Among these procedures is support for increasing the number of current school libraries to 9,040 with a minimum of 100 references and books in each. This interest in libraries and reading spurred the establishment of the National Center for Books.

5.2.4. Architecture and Environment

Laws	Subjects
Order No.67-281 in 20/12/1967	Protection of Historical and Natural Sites
Law No. 83-03 in 05/02/1983	Environment Protection
Law No. 90-29 in 01/12/1990	Country and Town Planning
Law No. 90-29 in 01/12/1990	Protection of State Proprieties
Law No. 98-04 in 15/06/1998	Protection of Cultural Heritage
Law No. 01-20 in 12/12/2001	Country Planning and Permanente
Law No. 08-08 in 08/05/2002	Development Country Planning and Creation of New Cities
Law No. 03-10 in 19/07/2003	Rules of Environmental Protection Related to Sustainable Development
Executive Act No. 07-144 in 19/05/2007	List of Labeled Institutions for Environment protection

5.2.5 Cinema, Video, and Photography

Laws	Subjects
Order No. 68-116 in 15/11/1967	Creation Algerian Center of Cinematography
Act No. 88-08 in 26/02/1988	Establishment of Films Show Center
Executive Act No. 2004-236 in 23/08/2004	Creation of National Center for Cinema and Audiovisuals
Law No. 11-03 dated 17/02/2011	Determined both General Laws and Laws Related to the Production, Exploitation and Promotion of Films
Act No. 276-13 issued on 29 July 2013	Executive Act to Law 11-03

<p>concerning cinema licenses and permissions</p> <p>Act 277-13 issued on 29 July 2013 determining the creation of a committee to oversee film topics and themes</p> <p>Act 278-13 issued on 29 July 2013 determining methods of issuing cinema professionals membership cards and their withdrawal</p>	<p>Executive Act to Law 11-03</p> <p>Executive Act to Law 11-0</p>
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5.2.6 Mass Media

Law No. 90-07, passed on 03 April, 1990, sets the rules and principles to practice the right of information, and stresses that rights of information guarantee that citizens be fully and objectively informed of the events and opinions related to society (according to Articles 35, 36, 39, 40 of the Constitution).

Guaranteeing information rights can be achieved through the following:

Information channels and equipment in the public sector.

Information channels and equipment owned by political associations.

Information channels and equipment established by persons under the Algerian law.

Any communication medium whether written, broadcast (audio), or televised (see Constitution: Articles: 2, 3, 8, 9).

Within Algeria there is a public information sector represented by the various media—written press, radio and television. But there is also a private information sector in written press. There are also audiovisual production establishments which produce films and audiovisual tapes, but only the state has the right to broadcast them. (In addition to the television channels in Arabic, one television channel broadcasting in Tamazight, a local language, which can be watched locally and abroad, another one in French, and an internationally-g geared religious channel. There also are 50 additional radio stations). About 76 daily newspapers are published in Algeria, 50% in Arabic and 50% in French.

5.2.7 Legislation for Self-Employed Artists

There are no special laws regulating culture and arts. And there are no laws delimiting cultural business transactions except the conditions mentioned in the Copyrights and Neighboring Rights Law, which protects the rights of authors and creators.

6. Financing of Culture

6.1 Short Overview (Funding Trends and Procedures)

It is difficult to quantify culture-related public funding due to lack of data. The main data source, which clearly shows public funding of culture, appears in the operating budget of the MOC as stated in the Law of Finance. But it is difficult to identify other funding sources from governmental and private agencies, because sometimes there is no separation between funding cultural activities and sporting or social activities. The same is true with regard to private cultural expenditure, which is usually paid for by individual families.

As for the MOC's operating budget alone, the following information is at hand:

Culture-related budget in Algeria from 2003 to 2013

Culture-related budget share from Government budget	Government budget (in million US dollars)	Increase/decrease	MOC budget + budget for major events (in million US dollars)	MOC budget as stated in the Law of Finance (in million US dollars)	Year
0.5%	58,634.5	14%	313.8	313.8	2014
0.5%	55,062.3	-51%	276	276.3	2013
1.1%	51,228.7	24%	561.3	261.3	2012*
1.2%	37,196.3	48%	452	311.7	2011**
0.8%	38,596.7	-15%	306.1	306.1	2010
1.0%	35,274.8	185%	360	206.8	2009***
0.5%	23,684.3	-15%	126.3	126.3	2008
0.9%	16,892.6	151%	148	76.5	2007****
0.4%	14,983.3	55%	58.9	58.9	2006
0.3%	13,638.7	-0.5%	38.1	38.1	2005
0.6%	13,212.9	0.1%	73.1	73.1	2004
0.6%	10,932.2	/	64.4	64.4	2003

*Fiftieth anniversary of Algerian independence

**Tlemcen Capital of Islamic Culture

***African Festival

****Algiers Capital of Arab Culture

6.2. Public Cultural Expenditure Broken Down Into Administrative, Assets and Program Costs

Table (1)

Central and decentralized services			
Branches	Amount Algerian Dinars)	Amount USD	%
Employees - salaries	1,819,956,000	22,635,157	7%
Employees – pensions and grants	3,042,000	37,834	0.01%
Employees – social costs	464,852,000	5,781,457	2%
Tools and operating services	296,528,000	3,687,978	1%
Maintenance	54,695,000	680,253	0%
Subsidies for operating economic activity – incentives and --- (academies, schools, national arts and culture libraries)	12,406,882,000	154,306,873	49%
Miscellaneous expenses	9,957,200,000	123,839,688	39%
Total	25,233,155,000	313,829,795	100%

Table 1 shows that great attention has been paid to cultural and art activities (89% of total budget). Employees within the ministry represent 7% of the Ministry of Culture's total budget for 2014, while only 2% is allocated for social spending.

6.3. Sector Breakdown

Table (2)

Algerian Ministry of Culture Budget 2014			
Central and decentralized services			
Branches	Amount (Algerian Dinars)	Amount (USD)	%
Employees - salaries	1,819,956,000	22,635,157	7%
Employees – pensions and grants	3,042,000	37,834	0.01%
Employees – social costs	464,852,000	5,781,457	2%
Tools and operating services	296,528,000	3,687,978	1%
Maintenance	54,695,000	680,253	0%
Subsidies for operating economic activity – incentives and --- (arts and culture libraries)	12,406,882,000	154,306,873	49%

academies, schools, national			
Museums and Heritage	3,894,000,000	48,430,457	15.43%
Culture Houses	1,766,000,000	21,964,095	7%
Public Libraries	1,725,482,000	21,460,165	6.84%
Music conservatories	663,000,000	8,245,864	2.63%
Cinematographic institutions	241,000,000	2,997,365	0.96%
Subsidies to other institutions	4,117,400,000	51,208,927	16.32%
Miscellaneous expenses	9,957,200,000	123,839,688	39%
Conferences and forums	200,000,000	2,487,440	0.79%
Organizing cultural and cinematographic events	5,500,000,000	68,404,600	21.80%
President's Award – Ali Maachi	7,200,000	89,548	0.03%
The National Fund's contribution to prepare and organize the "Constantine Arab Capital of Culture 2015" event	4,000,000,000	49,748,800	15.85%
Educational and Cultural Activity	230,000,000	2,860,556	1%
Scholarships – training subsidies – contract salaries – formation expenses	30,000,000	373,116	0.12%
Incentives for culture-related organizations	200,000,000	2,487,440	0.79%
Total	25,233,155,000	313,829,795	100%

Table 2 reveals that cultural events have received remarkable attention – for cultural and cinematographic events 21.8% was allocated of the total budget of the Ministry of Culture for 2014, in addition to the amount allocated to organizing the Constantine Capital of Arab Culture event (15.85%), followed by heritage and museums (15.43%), the sector to revitalize the role of culture (7%), public libraries sector (6.84%), and the theatre sector (4.32%)

That leaves a very small amount for what is allocated to cultural organizations, which is no more than 0.79%.

6.4. Private Sector Expenditure

Legislative texts governing both public and independent institutions state that it is possible to benefit from private sector support. Moreover, the laws organizing the public and private economic sector in Algeria present tax exemptions to the institutions sponsoring cultural activities, but in truth economic institutions provide little support to cultural creation compared to their support for sport and charities.

6.5. Foreign Agencies Expenditure

Although they receive strong state support, cultural associations and civil society organizations could scarcely function without private sector support as well. According to a recent study by the Cultural Association and Societal Development, 30% of cultural associations partially depend in their financial support on foreign embassies, ONG, and European Union aid. (Journal El Khabar, 2009). The French Cultural Center, in particular, provides small grants to finance a number of exhibitions and theatrical projects during the year. In 2013 the Center launched its first grants program for cultural and artistic organizations considering this model is unprecedented in the history of funding independent cultural initiatives in Algeria by foreign cultural centers. While in previous years the Center provided funding without any clearly identified standards to be followed in the selection process and granting of funds, it mostly relied on support from individuals with previous ties or contact to the Center whether professionally or personally.

7. Cultural Institutions and New Partnerships

7.1. Reallocation of Public Responsibilities (Privatization, Restructuring, etc.)

The Algerian cultural scene is characterized predominantly by public cultural institutions. At the national level these public institutions are represented by the MOC. At the regional level they are represented by directorates of culture and other cultural institutions like culture houses, theatres, museums, cultural centers affiliated to municipalities and youth houses affiliated to the Ministry of Youth and Sport. Private cultural institutions are represented by cultural societies or associations and private cultural institutions such as theatrical cooperatives, audio, visual and musical production institutions, publishing houses and art distribution agencies.

The idea of redistributing public responsibilities in the field of culture began in the mid-1980s when the management of movie theatres was assigned to the private sector. This experiment failed and resulted in the deterioration of film facilities and falling attendance rates. For the past few years attempts have been made to revitalize and return movie theatres to state control but with no result as the law sides with the private sector. Also recently investment projects in building new movie theatres are beginning.

In the early 1990s, the Ministry in charge of culture and communication dissolved three key public institutions: the Algerian Centre for Film Industry, the National Institution for Audio & Visual Production and the National Agency for Documentary Films. Thus the door was opened for the private sector to establish production companies and offer them financial support.

In the publishing field, the National Book Institution was dissolved and all its assets relinquished, such as printing machines, libraries and storage facilities. Some assets were distributed to workers and some were sold in the private market. This experiment also failed because some facilities were not used in compatibility with their original purposes and some libraries were transformed into retail outlets.

Although certain elements of cultural development were privatized in the last 30 years, the state still plays a vital role in sustaining cultural development through support and control of various culture-related institutions.

7.2. Status/Role and Development of Major Cultural Institutions

Despite the growth witnessed in the Algerian cultural scene over the past few years, the legislative framework that governs these institutions is still unchanged. Cultural institutions include: public institutions of administrative nature (directorates of culture, culture houses and training centers), public institutions of industrial and commercial nature (theatres, movie theatres, etc.) or public institutions of economic nature (National Institution for Printing Arts). Independent or private institutions on the other hand are governed by the Commercial Institutions Law or the Associations Law.

The issuance of a number of recent laws intended to clarify the managerial duties of

some cultural institutions such as theatres, museums and festivals, did not cover the general framework that governs cultural work in Algeria, particularly in the vocational field. This situation has created many difficulties for independent institutions represented by cultural societies, theatrical and artistic cooperatives or commercial institutions (publishing, audio & visual production and art distribution agencies).

Despite the fact that private institutions are legally independent, they still rely on state subsidies and are yet unable to develop their own resources. This is the case in the written press sector, which benefited from state subsidies at its outset but managed in time to achieve financial independence thanks to advertisement and sales.

7.3. Emerging Partnerships or Allocations

The Algerian cultural scene witnessed some changes over the past few years manifested particularly in the emergence of independent cultural institutions and associations. This change could be attributed to the shifting political climate in the country during the beginning of the 1990s, coincident with media and political plurality and economic openness.

Public and independent institutions both felt the need to cooperate. Public institutions have recently begun communicating with private institutions, exemplified by the participation of private troupes in the events organized by institutions affiliated with the MOC. Eventually this communication developed into a cooperation between the two sides in the form of partnership, wherein the publicly run institution assigned production to a private troupe that assumes the role of executive producer. Other partnerships of this kind have developed between state TV and private audio & visual production institutions, between public theatrical institutions and independent troupes, and between the MOC and private institutions and associations.

Some of these partnerships are based on national strategies and programs, such as the programs implemented in the framework of major cultural events: Algeria's Year in France (2003), Algeria Capital of Arabic Culture (2007) and African Festival (2009). To this end, the cooperation between the MOC and private publishing houses is designed to promote national book reading initiatives.

In 2007, in the framework of Algeria Capital of Arabic Culture, an agreement was reached to print more than 1000 books, most of which are proposed by publishers. The state—represented by the MOC—pledged to support publishers and promote reading by advance-purchasing 1500 copies of each book and distributing them to public libraries. In 2008, this program was implemented a second time and the MOC pledged to increase their buying to 2000 copies of each book.

Overseas partnerships result in cultural weeks, the exchange of expertise in all cultural fields, joint audio & visual production work with some Arab and foreign countries, maintenance of manuscripts, and restoration and maintenance of historical sites.

The most important new form of cultural cooperation is state governance of existing public and independent cultural institutions, which allows institutions to implement new cultural programs and projects.

8. Support to Creativity and Participation

8.1. Direct and Indirect Support to Artists

Direct state support provided to independent cultural institutions does not cover all requirements of cultural activities: management, production and distribution. Indirect support is represented by the fiscal measures stipulated in the taxation law.

There are no formal socioeconomic privileges for artists, with the exception of some measures taken by the MOC and the various cultural organizations to honor artists on various occasions and give financial rewards.

8.1.1. Special artists' funds

Laws	Subjects
Executive Decree 91-03, 19/01/1991	Promotion of Art and Film Technology Fund
Executive Decree 90-116, 18/04/1998	National Fund for the Promotion and Development of Arts
Executive Decree 06-239, 04/07/2006	Heritage Promotion Fund

Such funds are important financial resources for cultural activities. But despite the importance of these funds as key resources, they are still insufficient to meet demand for cultural funding, particularly the demands of independent troupes lacking the financial resources to continue their activities.

Although the law governing the Promotion of Art and Film Technology Fund allows granting loans for producers to promote national production, such provisions are not actually implemented. As a result, the sources on which artist depend in their creative works remain limited and restricted basically to state aid in the form of cultural programs and projects and support funds. This support targets production in particular and does not cover other professional or social aspects.

As a result, there is no social security system for artists. Unemployment insurance also does not cover artists and technicians who work part-time in the field of artistic shows or audio and visual production. Additionally, there is no minimum wage system for workers in the field of art.

8.1.2. Grants, Rewards and Scholarships

The state allocates part of the budget earmarked for the cultural sector to training programs, grants and rewards. One of these rewards are the President of the Republic "Ali Maashi" Reward, which is granted annually in all fields of creativity. There are also rewards granted in various cultural events, art events and festivals.

In addition to state support to public and independent cultural institutions working in art production, some artists benefit from short- and long-term scholarships (often

overseas). 24 artists have already benefited from the 2008-2009 scholarships, in addition to the workshops and training sessions periodically conducted on local and national levels.

8.1.3. Support to Professional Artists Associations, Unions or Networks

Support for art associations and unions is usually **governed** by instructions issued by the MOC's Directorate of Cultural Work to the directorates of culture on governorate level. These directorates are requested to propose the files of groups and associations deemed fit to benefit from the MOC's financial support.

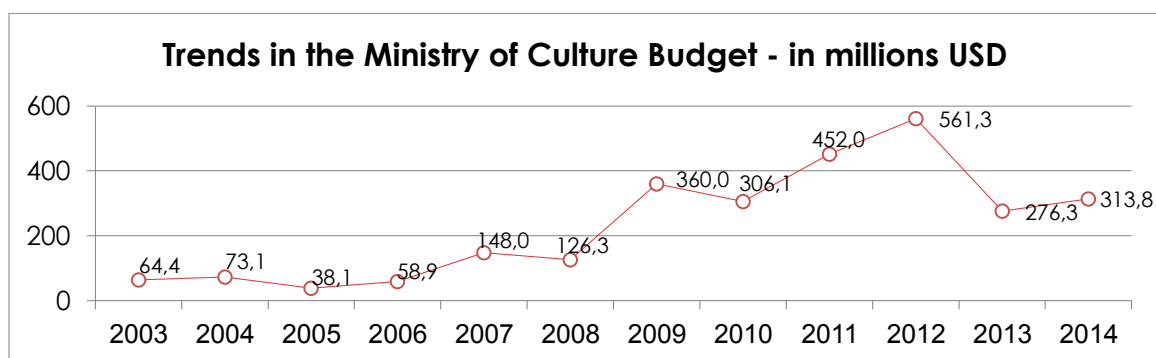
The programs and agendas of beneficiaries should be compatible with the set standards and conditions: they should be public-oriented; committed to applied and pedagogical training and creativity, and to the production and distribution of various cultural and artistic works; they should promote works of folkloric, cultural and traditional nature and preserve historical sites and antiquities.

Law 90/31, dated 04 December, 1990, regulates support provided by private donors. Financial support or aid provided to associations of cultural, artistic and scientific nature is subject to examination and endorsement by the specialized ministerial committee assigned to grant financial aid to such associations.

Support in the form of donations for full-time artists in special art centers is limited and not announced in the media. However some musicians and plastic artists do benefit from these donations.

8.2.1. Trends and Figures

The cultural dynamism in the country over the past few years is manifested particularly in the increasing support of cultural institutions and the staging of local, national and international cultural events. The trend is seemingly associated with the country's financial condition and improved security situation, in addition to higher standards of living. The MOC's budget since 2005 (date of separating culture and communication) has accordingly risen.



Source: Finance Law 2003 - 2103.

This rise is even more evident in the aid provided by the MOC to the theatrical sector:

Years	Amount in Algerian Dinar (DA)
2005	124.000.000
2006	119.000.000
2007	180.000.000
2008	350.000.000
2009	800.000.000
2010	800.000.000
2011	800.000.000
2012	12.187.700.000

Source: Management Budgets of Ministry of Culture 2005 -2012

Figures show that activities organized by independent associations are largely local (refer to section 2).

The general approach of the cultural affairs authority over the past few years has been to try to rectify legislative and organizational shortcomings. Measures taken so far have contributed to expanding the current structures, establishing new authorities and raising the number of cultural associations and institutions. In addition, there is a desire to have continuous state support for some cultural activities, and to institutionalize four local festivals, 19 national festivals, and 13 international festivals. However, the lack of managerial and planning professionalism is still evident.

8.2.2 Policies and Programmes

The Ministry of Culture has been attempting over the past few years to formulate policies and programs to expand the basis of cultural practice. Such efforts include measures taken to consolidate contribution in cultural life.

Efforts are being made to preserve Algeria's cultural identity and collective memory by collecting all documents and tools related to the national cultural heritage, and by integrating the culture into major urbanization and public projects. In particular, there has been focus on encouraging production in the fields of drama, singing, music, plastic arts and audio and visual arts, promoting performance-based professions and creating the appropriate conditions to enable citizens to benefit from culture and arts.

In addition, efforts are being made to set up the necessary framework for the prosperity of literary and artistic creativity. The state is attempting to encourage all initiatives that attempt to stimulate and publish literary works, protect intellectual property rights, prepare cultural facilities, sponsor art and literature, grant rewards for distinguished accomplishments, promote traditional cultural expressions, promote research in the field of heritage and popularize national culture abroad.

Measures have been taken to lay out a cooperation mechanism between schools and cultural institutions. The secondary and higher education guide law indicates that local administrations and groups can make monetary contributions to schools to promote culture, as can associations of scientific, cultural and sporting nature in extracurricular

activities. These contributions can come in addition to work being done by the Ministry of National Education and the Ministry of Culture to expand the teaching of arts in schools, develop the participation of schools and cultural structures, and allow concerned professional organizations to take part in the pedagogical process.

A similar form of cooperation exists between local associations and culture houses. The local cultural associations have a strong presence in the regional programs of the directorates and cultural houses. But, this presence does not indicate broad participation of local communities in formulating the policies and programs that have heretofore been the duty of official authorities. This may explain the series of meetings and dialogues underway among the different cultural organizations and unions, all parties active in this field, and the official authority in charge of cultural affairs in order to spur further cultural work.

These efforts are still uncoordinated and lack continuity, creating a situation wherein the Algerian cultural scene is dominated by single events and long-term planning is all but absent.

8.3. Art and Culture Education

8.3.1 Arts Education

Art teaching in Algeria is the responsibility of the Ministry of National Education, which determines the programs and calendars of public and private institutions. In this framework, the National Education Guide Law (Law 08-04 on 23 January, 2008) stipulates schools' duties to provide an education which guarantees full, harmonious and balanced development of students personalities to enable them attain general cultural proficiency while also acquiring sufficient theory and applied knowledge to integrate into society.

This law stipulates in particular that general knowledge of students should be enriched by consolidating scientific, literary and artistic teaching and constantly adapting the teaching process to social, cultural, technological and vocational development. Modern technologies have gained special attention, since the law stipulates that all necessary measures should be taken by the state to ensure that public institutions are provided with the necessary equipment.

The attention dedicated by the state to art education was exemplified by the MOC's creation of various art education institutions. The number of pre-graduation training institutions in 2013-2014 reached nine regional institutes, four of which are music institutes containing 650 students and five of which fine arts institutions containing 900 students.

The three graduate-training institutions contain 301 students distributed as such: the National High Institute for Music (42 students), the High Institute for Audio & Visual Performance Arts (66 students) and the High School for Fine Arts (193 students) (Ministry of Culture, 2012).

The attention dedicated to art teaching by the Ministry of National Education and Ministry of Culture did not translate to similar attention paid by the Ministry of Higher

Education. The Algerian University did not include specialties in the fields of culture and arts in its educational network, with the exception of the criticism and theatre department at the Oran University's Faculty of Letters and Languages.

Art education during recreational time is one of the tasks of local groups, culture houses and youth centers. The areas that attract most attention are music, theatre, plastic arts, audio & visual arts and broadcast media.

8.3.2. Culture in Education

The National Education Guide Law gives all students the opportunity to play sports and take part in cultural, artistic and recreational activities, and ensures that students are provided with cultural training in the fields of arts, literature and cultural heritage.

Some art subjects, such as educational games, music and plastic arts are included in all stages of education with an average of one hour a week per subject.

Intermediate and secondary education does include some stage play scripts, in addition to the attention dedicated to cultural practice by forming student artistic groups. Since the era of independence, educational and academic art institutions have remained unchanged. However, in June 2012 the Institute of Architecture in the capital added a university department to specialize in the restoration of heritage buildings.

8.3.3. Vocational Training for Arts and Culture

The structure of the Algerian education system is composed of three sectors under the administrative and educational control of three ministries (Ministry of National Education, Ministry of Higher Education and Scientific Research and Ministry of Vocational Training).

The national vocational training system in Algeria is composed of four networks: the network of public institutions for vocational training, private schools network, network of public institutions affiliated to other ministries and the network of training institutions affiliated with economic companies. Training is distributed at 27 vocational centers containing 434 specialties.

In the field of culture and arts, vocational training is distributed to four branches that contain 80 specialties (18.43% of all vocational training specialties in Algeria): service industries (17 specialties: domestic arts, fabrication maintenance and repair of musical instruments, hairdressing, aesthetics, etc.), traditional handicrafts (35 specialties: sculpture on wood/ marble, traditional suit, calligraphy, binding arts etc.), audio-visual technologies (11 specialties: professional photography, audio-visual technique, maintenance of audio-visual equipment, polyvalent-worker in audio-visual, etc.) and the printing industry (17 specialties: typography, binding, zincography, printing, etc.).

These specialties are taught in specialized certificate-granting vocational training centers. They are also taught in specific departments at larger universities.

Almost every year, students from the drama institute organized a strike directed at the MOC, protesting their academic conditions after graduation. For decades, graduates of the Dramatic Arts School have complained that their degrees are not recognized by the

Ministry of Education in Algeria, but the situation remains unchanged.

8.4. Socio-Cultural Interventions and Community Arts

8.4.1 Amateur Cultural Activities

Studies concerning the number of people involved in cultural centers and clubs does not exist. The lack of cultural facilities in some areas makes participation in cultural activities very limited. Thus hobbies in all forms of art remain the primary source of amateur cultural activities. Recreational groups receive support pursuant to the provisions of the Associations Law. Official attention is given to amateur performers during amateur festivals such as the National Festival for Amateur Theatre and the Amateur Film Festival.

8.4.2 Cultural Houses and Community Cultural Clubs

There are no accurate statistics regarding cultural facilities in Algeria. Some sources in the MOC show that there are: municipal cultural centers (541), movie theatres (325), municipal music institutes (16), galleries (48), youth houses (554), media tech (32), culture houses (39), municipal libraries (258), theatres (55) and museums (84) (MOC 2012).

These shortcomings may explain the inclusion of cultural provisions within the Local Associations Support Program. The Ministry of Interior and local groups set up a program to build 1,176 libraries and 1,115 reading halls in different municipalities. The project of building 995 municipal libraries and 181 reading halls, with a total cost of AD 15 billion has been officially endorsed.

However, the number of cultural facilities is insufficient to cover the growing needs of the population (35 million) and the vast area of the [country](#). There is also little balance between areas; of the 1,541 Algerian municipalities, some are without a single library or cultural facility.

Despite the fact that legal texts stipulate that women and children should be encouraged to engage in cultural work, practice confirms that participation of women and children is very poor, particularly in remote areas.

The several reference authorities'—Ministry of Culture, Ministry of Youth and Sport and sometimes Ministry of Mujahedin and Ministry of Religious Affairs—failure to coordinate has inhibited cultural clubs' effectiveness. Nevertheless, these centers constitute adequate cultural facilities on local level.

Conclusion

This report's main conclusion is that culture in Algeria is understood through a country-specific context.

It was highly cumbersome to locate statistical data and information related to culture in Algeria. The lack of data is a reflection of how public funds are allocated to cultural projects.

Heavy state intervention in cultural issues has made up for a nascent private sector.

Nevertheless, state intervention has not translated directly into new cultural programs. State funds tend to cover occasional activities and celebrations, rather than establishing a permanent cultural support policy in Algeria. **The Ministry of Culture's overreaching dominance contributes to weakening the independent cultural sector which plays a very small role due to the difficulty of their working conditions.**

In recent years, cultural authorities have shown great interest in legislation directed at regulating cultural practices in their various forms. Indeed, the laws applied to all economic and administrative sectors are also applied to the cultural sector; there are no laws which specifically address arts and culture.

In summation, Algeria needs cultural infrastructure that addresses the whole country, an arts education initiative, professional training for those working in the field and a rigorous cultural policy.

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