

COMPENDIUM

COUNTRY PROFILE

Algeria

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1. Cultural context

1.1. Socio-cultural perspective

Algeria is a republic of western North Africa with a population of 35 million. It is the second largest country in Africa in terms of area (2381741 square KM) and has the third largest GDP after South Africa and Nigeria (\$ 171 billion in 2008).

Algeria is blessed with a strategic geographic location and has been characterized throughout its history by demographic movements from various areas through troubled historical eras that shaped the Algerian character.

The key era in the country's modern history is undoubtedly the war of independence which culminated the end of 132 years of struggle against one of the most cruel colonization projects in history.

Indeed French colonizers, driven by destructive craving for domination, implemented a highly advanced acculturation policy based on a cultural policy of colonization designed and reflected at the highest state circles [Camille Riesler, 2004].

However, these attempts to acculturate a whole nation have created a cultural resistant that defined and consolidated the foundations of the Algerian identity.

At the core of this identity, the Islamic component established itself as the main pillar: with the first founder text of the Algerian nation being used as the goal of the fight for national liberation: *"The establishment of the sovereign democratic social Algerian state within the framework of Islamic principles"* [The Declaration of November 1, 1954].

The Arabic component is considered another foundation of Algerian identity and is manifested through language. 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"*.

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

So, the foundations of Algeria's identity on which the national cultural policy depended are firmly determined upon independence on the political level as being Islam, Arabism and affiliation to Africa¹.

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)

¹ Even if African affiliation is not clearly institutionalized as being an identity component, it remains an essential dimension in Algeria's cultural identity and this is manifested in Algeria's two Pan-African festivals organized in 1969 and 2009.

affiliation. The Algerian constitution of 1996 states: *"The basic components of the identity of Algerian people are Islam, Arabism and Tamazight"*.

Thus the Algerian constitution acknowledges all the identity components that define the sociocultural behaviors of today's Algerians.

After Algeria just woke up from a very long dark night of colonization, it is today a third world country still striving to find its path; the path that would lead 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, the cultural policy in independent Algeria springs from the 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 however were drawn up during the Cultural Revolution led by Houari Boumedienne (Algerian president between 1965-1978) 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].

This policy, in its dimension as a cultural activity at least, was faced from the beginning with the problem of management in terms of actual implementation.

The newly independent Algeria, which inherited several cultural structures, has no efficient management personnel. As a result, many shortcomings appeared in the cultural field and 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 another problem in the field of cultural supply: geographic remoteness.

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

Decentralizing the theatre sector began as a shy attempt in 1968 and is considered the inception of the whole cultural decentralization process.

However, the decentralization process was not in the framework of a national cultural policy but rather in the framework of a struggle between charismatic figures in the world of Algerian theatre. Some of the most influential 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 national decentralization desire 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 with 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 Decision 12 August 2003.

This decentralization desire was accompanied by creating culture houses in every governorate in the country (Decision 74-244 dated 6 December 1974).

The National Festival for Folkloric Arts staged in 1978 represented the first decentralized cultural activity. This experiment was generalized in all governorates through the local officials on all levels.

As for the minister in charge of cultural affairs who raised the slogan "Arts shall come from the people and shall aim at people" [A. Mehri, 1978], decentralization was supposed to help develop folkloric arts, which grantee the confirmation of the national cultural identity

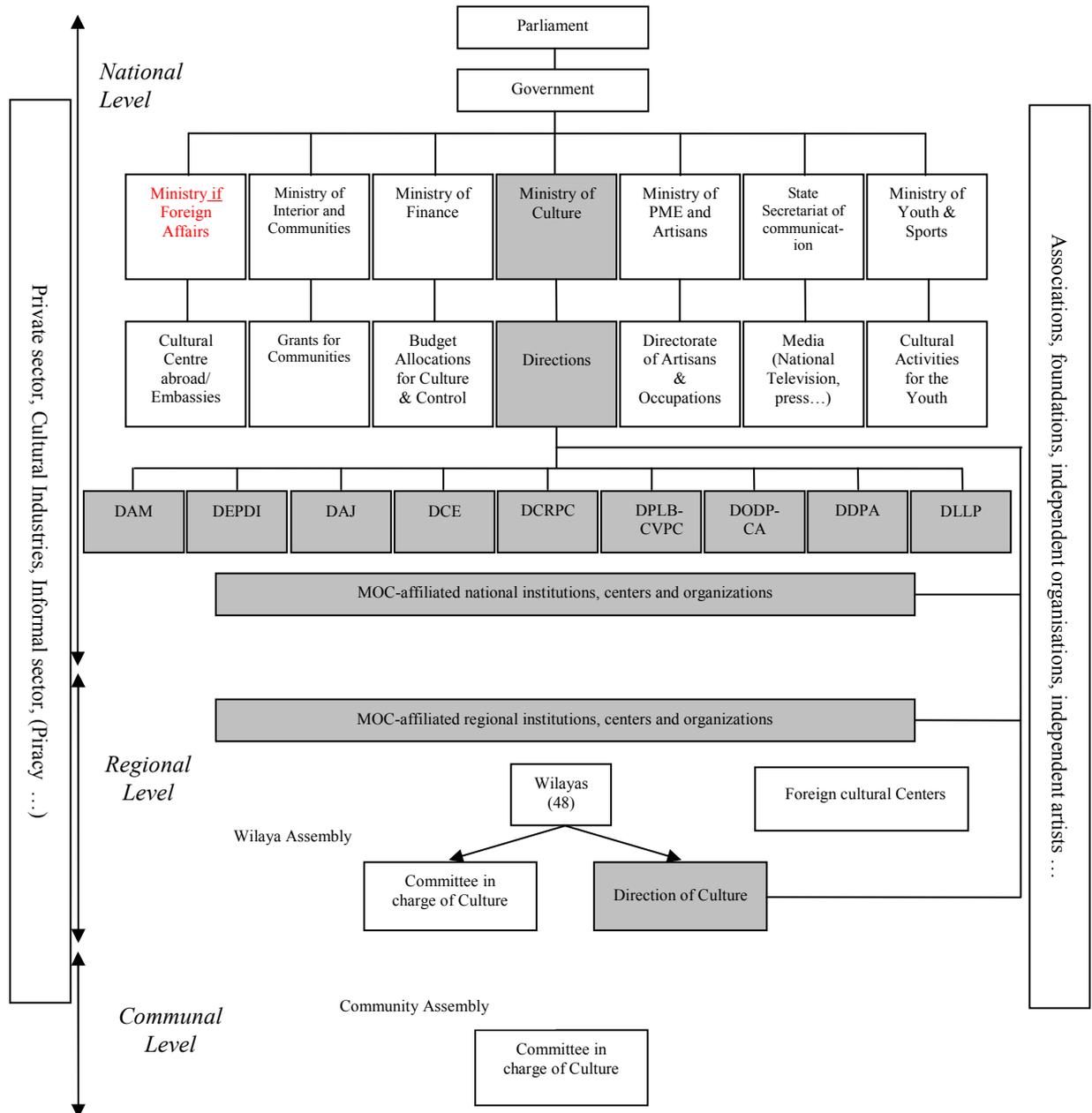
Cultural exchange between all the country's areas was a prime target for the minister of culture during that period: "*cultural exchange between all the nation's areas shall be developed in order to attain better knowledge by allowing the expression of various types of culture, taking part in forming the sense of diversity and popularizing national history via developing folkloric arts*" [A. Mehri, 1978].

Despite all decentralization efforts that began in the 1970s, Algiers is still the main cultural pole in the country, while the other governorates (with the exception of Oran, Annaba and Constantine) are still suffering from severe cultural recession.

2. Competence, Decision-making and Administration

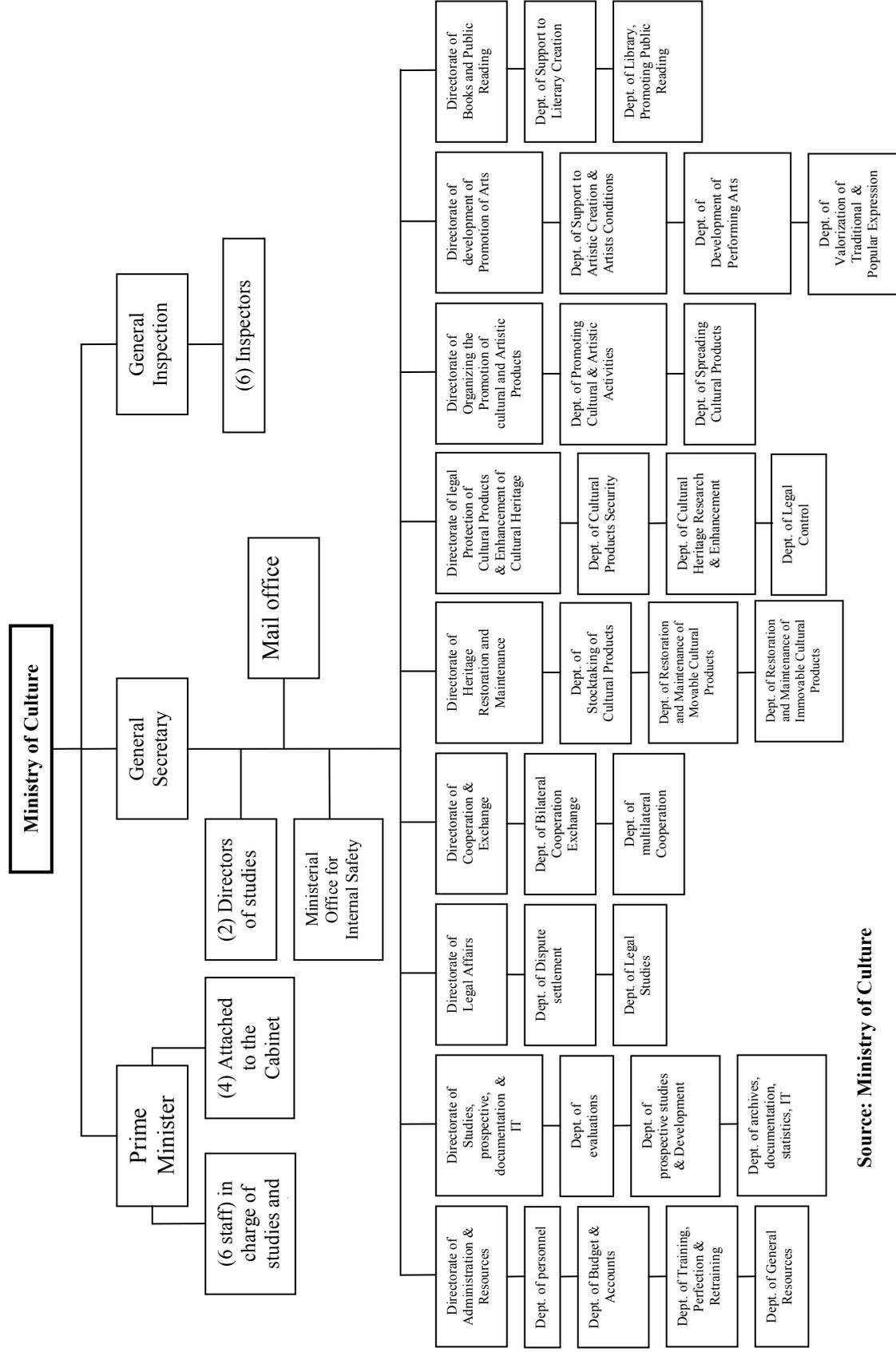
2.1. Organizational Chart

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
- DPLBCVPC : 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

Ministry of Culture

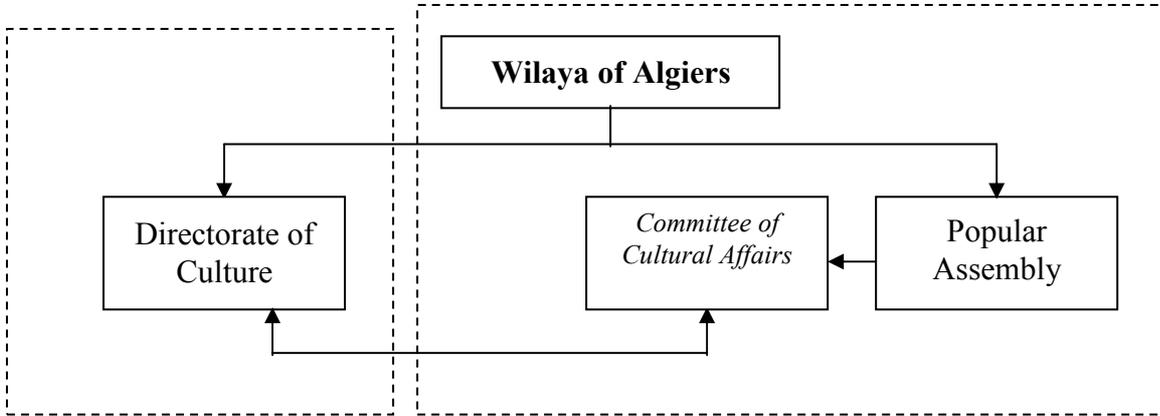
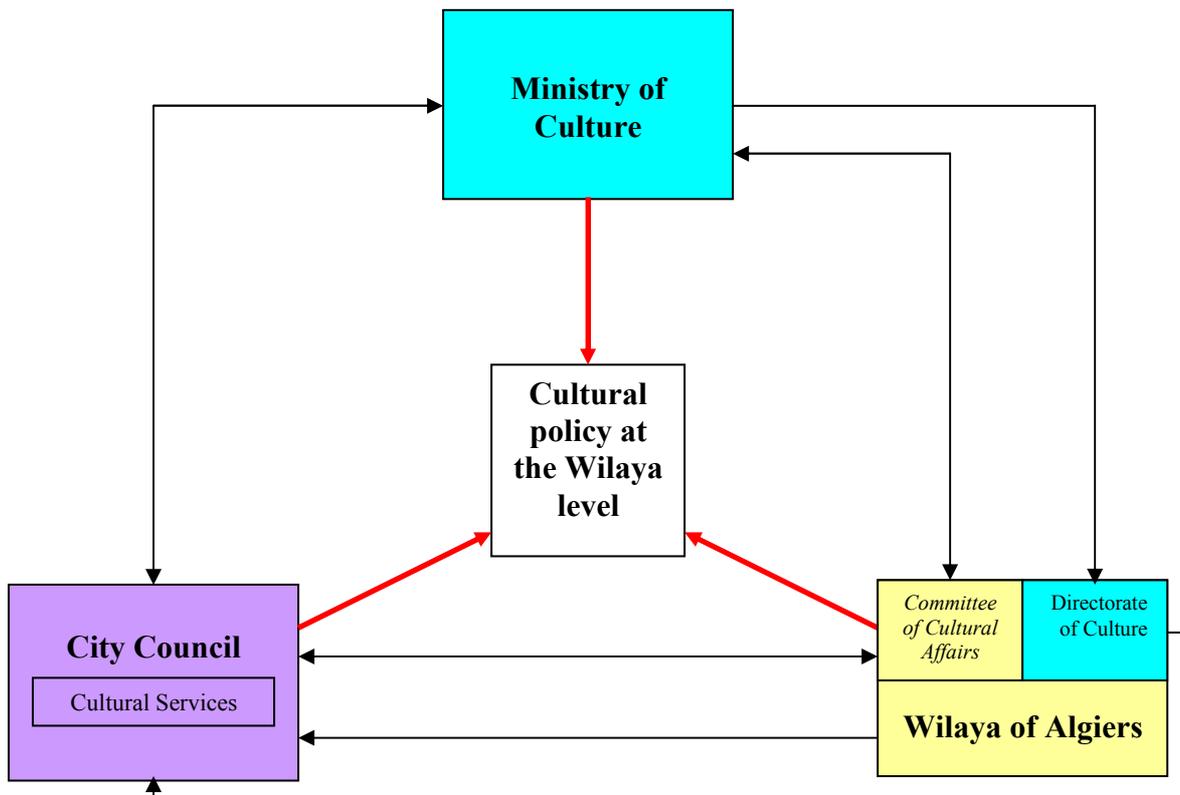


Diagram: Cultural policy at the Wilaya level in Algeria

Model of the cultural policy in Algiers



2.2. Overall description of the system

Algeria functions as a "republican" regime, with a legislative power represented by the parliament with its two chambers, elected by universal suffrage (Council of the Nation and National Popular Assembly) and an executive power represented by the president of the republic. The president holds all powers including the nomination of the prime minister and ministers [Constitutional Council]. The main mission of the Minister of Culture, who is a government member, is to protect and enhance the value of the national cultural heritage. He sees to the good management of the 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].

Several ministries are active in the cultural sector with the Ministry of Culture, such as the six ministries mentioned in the organizational structure (see organizational chart 1). However, the Ministry of Culture (MOC) remains the main government authority that draws national cultural policies. It consists of several directorates and sectoral departments, and the Minister relies on them 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, it is mainly by the 48 Directorates of Culture situated in the 48 Wilayas that the State shows its presence on the regional level.

Directorates of culture are public entities created in 1994 to replace the Directorates of Culture and Communications that had been installed two years earlier, and replaced in turn the ancient Directorates of Information and Culture. On the structural level, these entities gather the services charged of culture in the Wilayas' level and are organized in offices. They contain 4 services, including Arts and literature and Heritage offices. The director of culture is nominated by a presidential decree, upon proposal by the Minister of Culture. He/she represents the State in the Wilaya. Directorates of culture are directly financed by MOC. The influence of these Directorates is very important in the regions, and a bit less important in the capital, Algiers, where they face competition from several national cultural bodies that work under the supervision of the Minister of Culture, and structures directed by the Cultural Affairs Commission of the Wilaya and the Cultural Affairs Commissions of Communal Popular Assemblies (town halls), that are independent from MOC.

The Wilaya (governorate) is a public community with a moral personality and financial autonomy. It consists of two organs: an elected council and a governor (Wali), named by the president of the republic to represent the State. Article 22 of Law n° 90-08 of 7 April 1990 concerning the Wilaya code, requests the popular assembly of the Wilaya to form a permanent commission, charged of studying records related to cultural affairs. This commission elects its president, who must be member of the Wilaya's popular assembly. It is constituted by deliberation of the popular assembly upon proposal by its president or one third of its members. Its composition must ensure proportional representation that reflects the political components of the popular assembly (see Diagram 1).

The Communal Popular Assembly (APC) is an executive body governing a basic community and having moral personality and financial autonomy, called "Commune". A cultural agency, created by the APC, runs the cultural activity of this commune. The cultural policies of an APC focus almost exclusively on its territory. They encourage local artists and involve its own procedure to retrieve or build cultural infrastructures.

Article 24 of Law n° 90-08 dated 7 April 1990 concerning the “Commune” indicates that the “Popular Assemblies” can form permanent or ad hoc committees in order to study cultural issues that interest the community. In Algiers, all APCs have such committees in the form of a cultural body, which runs, directly or indirectly, the 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 the officials on both scales and their willingness to work together or not. Thus, we can find governorates where the direction of culture and the cultural affairs committee work closely and in others, no contact exists between them, as the case in Algiers [A. Kessab, 2008].

Foreign cultural centers are mainly located in Algiers, the capital. There are 8 centers (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, Goethe institute in Algiers), as well as cultural services of foreign embassies, that participate in the Algerian cultural life, but their role at the national cultural policy is minimal, due to the fact that their strategy is purely diplomatic and relies on the presentation of cultural activities of their countries. The European cultural festival, that lasts one month, is without doubt the major event of the foreign representations in Algeria: all foreign cultural centers of the European Union gather and suggest a very rich cultural program.

Through its affiliated bodies, the Ministry of Culture usually provides the performances halls free of charge to foreign centers and departments to organize their cultural events. This is the only visible form of collaboration.

Cultural and artistic associations are also present in the cultural sector. In 2001, Algeria had 96 literary associations, 573 artistic associations, 343 scientific associations and 667 associations active in the field of history and heritage. The total number of associations registered in the Department of Cultural Associations reached 3463 associations in 2001 [MOC statistics, 2001]. (French) These associations have nevertheless a very minimal role in the cultural life in Algeria compared to the dominant role of the Ministry of Culture. However, they can play an important role in villages and remote areas, where the cultural activities of the Ministry of Culture 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), Fennecs d'Or Foundation (cinema). The foundation "Desert du Monde" which has the status of an intergovernmental organization (IGO), based in Ghardaia in southern Algeria, organizes several cultural and artistic activities in Algeria and abroad like the International Festival of the Cultures of Deserts People.

These foundations have on their heads influential people in the political or cultural authorities and give them great freedom of action.

The German foundation "Friedrich Ebert" was the only foreign foundation that was very active in the cultural sector. It had suspended its activities in 2008 after political pressures.

No Algerian non-profit organization (NGO) (in culture field or other) exists.

The Private sector participation is very weak in Algeria's cultural sector. Private initiatives are mostly 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. 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)². Many youth organizations are ruled by The Associations Law 90/31.

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

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.

² 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

2.4. International cultural cooperation

2.4.1. Overview of main structures and trends

On the international level, Algeria was the first country to ratify the Convention for the Safeguard of Intangible Cultural Heritage on 2003. It designed the Algiers' Declaration on Cultural Diversity and Protection of the Identity of People and Heritage, adopted during the ministerial Islamic Conference in December 2004. 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 to MOC is in charge of ensuring Algerian presence in international cultural events and is concerned with shedding light the cultural scene, artistic creation in different disciplines and on the heritage [Executive Decree n° 05-447 dated 20 November 2005].

In order to promote its culture abroad, Algeria regularly organizes "cultural weeks" in several countries: cultural week in Egypt, Tunisia, Geneva, Syria, China, Saudi Arabia, Niger, Libya, Mali... and cultural weeks of foreign countries in Algeria. These events are organized by different Algerian embassies, in collaboration with MOC.

2.4.2. Public actors and cultural diplomacy

The Ministry of Foreign Affairs ensures essential promotion 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 prepares cultural event hereof
- the Directorate of human rights, Social development and international cultural, scientific and technical affairs,

Abroad, the ambassador promotes the Algerian culture and initiates activities that would strengthen cultural relations in the host country. He sees 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 of foreign artists. However, audiovisual courses are regularly organized in 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. They are also supported by the Cultural Influence Algerian Agency in their creations abroad (cinema field). The main mission of this agency is to design and implement programs of Algerian culture abroad and contribute to hosting cultural events in Algeria.

On the direct exchange between Algerian and foreign cultural institutions, we can say it is flourished in recent years. For example, in the field of theater, the "Theater of exchange Franco-Algerian Paca" has permitted in 2006 the establishment of a partnership between the Algerian National Theatre (ANT) and the "La Criée" theatre of Marseille, and this on the basis of a program exchange during the year. Museums are not standing still and also increasing partnerships with foreign museums, for example, the museum of Cherchell received in 2008 a program of restoring some of its articles through a partnership between Algerian archeology students and German students.

2.4.4. Cross border intercultural dialogue and cooperation

Algeria cooperates with the 6 countries with which it shares borders: four countries of the Maghreb (Tunisia, Libya, Western Sahara and Morocco), two Saharan countries (Mali and Niger).

On multilateral relations, an agreement on cultural cooperation was signed between Maghreb countries in 1992. Arabic Maghreb Prize for Cultural Creation was established in 1992. Another agreement on the creation of a Maghreb Council for National Book was concluded in 1994.

However, strained relations between Algeria and Morocco because the Western Sahara problem have prevented the implementation of 1992 agreement and have seriously affected all kind of multilateral cooperation, at least between 1995 and 2006. However, starting 2007, the political tension between the two neighbors has calmed down and some kind of collusion began among the four countries of the Maghreb. Meanwhile, a conference of Maghrébin ministers of culture was held after 12 years of absence. In 2007, Algeria organized the 4th Maghreb Book Fair after 13 years of absence and hosted in 2009 the Maghreb Cultural Heritage Months.

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, 2005/2006.

A convention with Mali was signed in 1964, and a protocol for bilateral cultural cooperation in 2007. The 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 the Algerian cultural weeks in these three countries.

2.5. Cultural policies of external agencies

As we mentioned earlier, foreign organizations don't exercise important influence on the Algerian national cultural policy, in terms of how a cultural policy is defined by UNESCO 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]. However, foreign cultural centers in Algeria are very active, and the French cultural center in Algiers is taking the lead through proposing various cultural and artistic activities inside and outside its headquarters: cinema, live spectacle, conference... etc.

Foreign cultural centers diffuse activities that are likely to bring closer their respective countries with Algeria.

2.6. Cultural policy in the independent sector

In Algeria, independent sector is still very limited, so talking about cultural policies of a sector said to be "independent" is very difficult. However, we can observe two different strategies of two distinct organizations: associations and organisms very close to the Ministry of Culture that ensure a takeover work in regions, and more independent associations.

2.7. Cultural policy within the private sector

It is also very difficult to talk about cultural policies concerning a private sector that didn't reach enough maturity to go beyond the profit-making concept. Publishing houses, discs houses and other theatre cooperatives work to ensure financial profits, and this is evidently legitimate. But concrete reflection on their work's goal and its impact on public is still a question that is not asked, hence there are no cultural policies in the private sector in Algeria.

Concerning the cultural policy of the MOC regarding the private structures, we can say that it is policy of regulation and support. Regulation in this sense that the department controls 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 support concerning the aid granted to theatrical cooperatives and books publishers.

But if there is a form of cultural politics emerging in the private cultural sector it is the book which starts to build, 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 starting to have a real influence on policy decisions concerning the book trade as well as on events (book fairs, exhibitions ...) organized by the Ministry of Culture.

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 based on the domination of the Ministry of Culture, which controls most cultural and artistic activities in the country through its huge financial resources [A. Khaled 2006].

This approach was boosted since the beginning of the 3rd millennium with the unprecedented increase of the budget allocated to the Ministry of Culture and with the institutionalization of a number of festivals previously managed by associations, in addition to the fact that some cultural structures previously owned by local authorities are now being managed by the Ministry of Culture.

The Ministry of Culture is strengthening its supremacy in different areas. Through the local directorates of cultures located in all the 48 Wilayas (governorates), the MOC maintains its regional presence and tries to achieve a regional cultural balance (see 2.1).

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

Since 2000, the Algerian cultural sector has been recovering some of its freshness and for 4 years now it has been going through a period of significant transformation.

This sector has never aroused the number of controversies it aroused during the past few years and this is due to the fact that Algerian intellectuals and the authorities have both realized that neglecting culture has a huge negative impact on the nation as a whole and is a reason behind aggravating 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 take the shape of involvement in the international framework to re-gild the country's image abroad on the one hand (Algeria's Year in France, Algeria: Capital of Arabic Culture, the second Pan-African Cultural Festival of Algiers and Tlemcen, Capital of Islamic Culture), and, more importantly, the shape of a strong cultural legislation on the other.

Indeed, this commitment, which is often goes unnoticed, is turning the Algerian cultural policy upside down: If we take into consideration the period between 2005 and 2007, it is noted that more than 2000 official decisions related to the cultural sector have been published in the official gazette.

The deep impact of these decisions (mostly pertaining to organizing the state-run cultural structures, naming, removal of officials from office, institutionalization of artistic events, etc.) is genuinely reshaping the national cultural policy.

In order to illustrate the scope of this phenomenon, only 623 official decisions were dedicated to the cultural sector between 1982 and 1985, while the number reached 745 decisions between 1994 and 1996.

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 cultural infrastructures were inaugurated or prepared (Museum of Modern Arts, Cinemathèque of Oran, Tizi Ouzou Local Theatre, etc.), in addition to a number of large-sized projects (Arabic-South American Library, Arabic Center for Antiquities, Big African Museum, etc.).

A national agency was created assigned to manage big cultural projects and heritage also had a big share of the activities conducted during the past few years (general inventory of cultural wealth, guideline plan, etc.).

Although it has been witnessing a boom during the past few years, the structure of the cultural sector in Algeria is still poor and not subject to any accurate rule. The country's cultural policy, whether elaborated on the cultural infrastructure level or the broader level, remains hazy and ill-defined.

3.2. National definition of culture

The principles for defining Algerian culture are derived from Tripoli Charter of 1962, which is one of the statutes of the Algerian state that dedicated a full chapter to define culture (for a new definition of culture).

The text states that the Algerian culture shall be national (based on Islam and Arabism), revolutionary (eradicating colonial complexes) and scientific (based on technology and rationalism).

Thus the text 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, life style and specific social relations at a certain time of human life on which people apply certain approach, method and sensitivity that are as compatible with the conditions of existence they face as with the chosen social rules"* (1969).

In our days, the same ideological definition stands and the official rhetoric related to the cultural issue, particularly the rhetoric of the current Minister of Culture and the President of the Republic, refer to the revolutionary aspect of culture and constantly calls 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 living and essential connection between the ideological endeavor of the popular democratic revolution and the manifested and daily tasks required to rebuild the country"*.

Recently, and after a bloody 1990s, Algerian political officials realized the importance of an existent powerful and solid cultural influence to deter 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 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 are still to be collected. Only one edition of an annual statistical abstract on the cultural sector 2001-2002 has been issued by the Ministry of Culture.

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, but unfortunately very little information is available concerning this report.

In the absence of this evaluation, the place was left for journalism critic that is often far from scientific and rational criteria for evaluating cultural policies as known in Western countries

A number of qualitative evaluation reports were compiled by various international organizations, such as Tassili Ahaggar Report on the National Park Authority in Ahaggar and Tassili issued by UNDP (United Nations development Programme) in 2006 and the report issued by the African Peer Review Mechanism (APRM) affiliated to NEPAD (New Partnership for Africa's Development) in which some aspects of Algerian cultural policy are evaluated.

The role of Algerian Parliament in evaluating the activities conducted by the Ministry of Culture may be summarized in one occasion in 2009 when for the first time an MP asked the Minister of Culture to submit an official report concerning the funding of the Second Pan-African Festival of Algiers.

On regional level, the "Establishment of Arts and Culture"³ in Algiers Governorate launched the first initiative of its kind by publishing all statistics related to its work.

However, this initiative may not be considered an evaluation attempt since the said statistics were not analyzed and no clear objectives were set.

³ 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 Ministry of Culture in Algeria and many activities have been conducted since the beginning of the 3rd millennium to protect this heritage (see 4.8).
- 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 artist on the occasion of Artist Day, 2009].
- Re-polishing Algeria's image abroad after the reign of terror of 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 and Tlemcen: Capital of Islamic Culture.
- 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 issued related to Algeria's cultural policy is the status of artist. Algerian artists are not recognized by the law given that they have no employment contracts or social security or even guaranteed pension. Artists are vulnerable and they often have two or three jobs to be able to earn their living.

After the Algiers Declaration of 2003 pertaining to the status of artist in Algeria issued in an international seminar, an association for Algerian artists (painters, dancers, actors, musicians, writers...) was created under the sponsorship of the General Algerian Workers Union (UGTA).

One of the duties of that association is to defend artists and call the Ministry of Culture to ensure descent living environment for artists. However, the situation is still the same and the Algerian artist is the first victim.

4.3. Cultural diversity

After the independence in 1962, the cultural policy in Algeria 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 of 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].

The cultural policy that was blinded by that vision and by the official cultural activities was partially speaking the language of the people, particularly the language of those living in rural areas and who are largely marginalized.

Thus the people who are demanding their Amazigh identity to be acknowledged managed to make their voices heard since 1962 but they only managed to have others taking about them at

the beginning of 1980 in Tizi Ouzou in the “Kabyle” region when the police violently crushed a parade demanding Amazigh identity.

After this identity struggle, the missing and neglected link in Algerian identity was finally acknowledged and was 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, which marked a giant step to confirm Algeria's personality.

Today, the Algerian constitution acknowledges all components of Algerian identity and the authorities have no reservations over expressing the country's cultural diversity.

However, a public opinion survey included in the African Peer Review Mechanism (APRM) report reveals that 49.7% of the people surveyed believe that the measures taken to advocate cultural rights are effective (against 45.2% who oppose that opinion).

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

On its part, the state, via the Ministry of Culture, organizes a number of events that show various aspects of the components of Algeria's identity.

In this framework, currently the culture of Gnawa, descendants of black African slaves, is being celebrated, particularly Gnawa music which is very popular amongst the youth in big cities. Two Gnawa music festivals have been institutionalized recently, the first is a national festival held in Bechar in southwestern Algeria and the second is an international festival held in Algiers.

The Berber culture is being supported by the Ministry of Culture through various events dedicated to revealing the artistic expressions of Tuareg, Chawi, Kabyle, Mizabi and other.

These events include the Local Cultural Festival for Tribal Music and Songs, National Days of Amazigh Theatre (under the sponsorship of the Ministry of Culture and Tizi Ouzou governor), 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 National Festival in Gourara.

Other festivals are held in the Arabic-speaking regions that take into consideration their regional specificity such as 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 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: Cultural Week of Media in Algiers, Cultural Week of Ghardaia in Tizi Ouzou, Cultural Week of Constantine in Oran and other.

In addition, an annual festival is held in all the 48 governorates, which is in one way or another the fruit of this inter-governorate cultural exchange, in the framework of re-launching the process of openness and exchange between cultures and consolidating the concept of a united Algerian nation.

This acknowledgment of Algeria's cultural diversity is expressed through state commitment to the relevant international initiatives.

Algeria was the first country to ratify the Convention for the Safeguarding of the Intangible Cultural Heritage. It has shaped Algiers Declaration on Cultural Diversity and the Preservation of the People Identities and Heritages, which was adopted during the Islamic Conference of Ministers of Culture in December 2004.

4.3.1 Language issues and policies

Since independence in 1962, the process of Arabization has not stopped (gradual Arabization of elementary, secondary and university education, administration and the media). Around 30 laws have been enacted for this issue to eradicate the French language [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 contradictory with the predominant local dialect and also with the Berber language [F. Cheriguen, 1997], which was sidelined after independence but became a national 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 the Algeria's political rhetoric. The dark era of terror suffered by the country for a whole decade issued a warning to politicians concerning the need to formulate a cultural policy that would achieve a genuine social cohesion.

However, no specific or clear program has been developed to target the needy citizens and the debate about the public and access to culture is still very old-fashioned, in addition to the fact that no social study about the 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 the said areas [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 a woman holds the position of Minister of Culture is an indication that Algerian women have a role in the cultural field.

4.4 Media pluralism and content diversity

The traditional broadcast media (radio and television) is 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.

As for radio, there are 3 national 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 and newspaper establishment and publishing 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 with a total 4.5 million copies and an average withdrawal of 2.5 million copies per day. The 322 bulletins are distributed on 65 daily newspapers, 57 of which are general newspapers, 3 are specialized economic newspapers and 5 are sport newspapers.

As for distribution, there are currently 3 distribution agencies on national level, five regional distribution agencies east of the country, 1 distribution agency in the southeast and 8 wholesale distributors [State Ministry of Information, 2009].

4.5. Cultural industries: policies and programs

"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].

This is the strategy recommended by President of the Republic for the cultural sector. However, such a project may not be realized without preparing the economic conditions necessary for an art market governed by qualitative rules to 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, which are undoubtedly the poor cousin of the cultural industries in Algeria, the book sector has been surely developing for some years now.

This is due to the financial assistance provided by the Ministry of Culture to the book sector and is also attributed to the fact that since 2002 many programs have been launched to develop book-reading in Algeria.

Many libraries have been opened all over the country, the number of publishing houses has been 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 (in cooperation between the Ministry of Culture and Ministry of Education) and the National Book Center has been recently created (currently under implementation).

4.6. Employment policies for the cultural sector

The (only) employment policy in the cultural sector in Algeria is based on appointment on cultural institution level. In these cultural institutions, artists, technicians and executives have the capacity of government employees pursuant to Administrative Order 06-03 pertaining to the general conditions of government employment.

As for 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 pertaining to work relations, but they do not benefit from any special status.

Unfortunately, there is no draft program or initiative currently 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 Ministry of Culture advised all administrations to teach these technologies in all public cultural structures.

And given that the Ministry is dedicating special attention to the technologies of information and communication (TIC), the 4th MEDIT Fair was held 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 to 6.8 million [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 pertaining to the excavation and protection of archeological and natural sites represented the first political will to preserve tangible heritage in Algeria.

This Decision was based on the broad outlines of the old legal texts left by France and it remained in force until 1998. During the 30 years of its existence, this decision served only as a text without soul and was unable to create a realistic political foundation for heritage.

This old-fashioned and inefficient law, which will never be able to address the new challenges, was replaced by Law 98-04 of 1998 pertaining to the protection of cultural heritage. The key element in this law is the emergence of the concept of "intangible heritage" which was neglected ever since.

Indeed, the country's intangible was never a priority for the authorities, particularly the language component, and until very recently the Berber language (Tamazight) enjoyed no appreciation at all.

The 1998 law represented a real revolution and marked the beginning of a genuine political vision of Algeria's heritage in the sense that it brought cultural concepts closer and put a detailed picture of the heritage situation and its subjects.

This closeness in terms of implementation is represented in the desire for decentralization and the creation of specialized and independent bodies [R. Aribi].

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 11 museums, 5 offices assigned to protect tangible heritage (Hagar National Park, M'zab Valley Protection and Promotion Office, Tassili National Park Office and National Office for Management and Investment of Protected Cultural Wealth), 4 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 National Center for Archeological Research).

Since 2003, the Ministry of Culture doubled the number of sites as archeological sites categorized as national heritage sites. This categorization protects these sites from any urban encroachment or other and gives them the priority in terms of restoration and maintenance.

More than 390 sites and monuments have been categorized as national heritage, mostly during the past 10 years, and since 2000 more than 20 sites and monuments are categorized as protected national heritage every year.

Algeria chose its strategy by placing the legislative instrument at the center of its national heritage protection policy.

Worth mentioning is that Algeria has 6 sites categorized by UNESCO as world heritage: Casbah of Algiers, Oued Mizab, National Park of Tassili, Qalaa Bani Hamaad, Jamila and Timgad.

In addition, April was chosen by Algeria to be "Heritage Month".

There are a number of local unions that carry out various activities to protect the country's physical and intangible heritage, such as "Bel Horizon Union" in Oran, which exerts notable efforts for the protection and rehabilitation of Oran historical heritage, and "Ahaggar Friends Union", which organizes Tin Hinan International Festival every year in Tamanrasset in southern Algeria to celebrate Tuareg heritage.

4.9. Other relevant issues and debates

The controversial issue of qualifying administrative personnel in the field of arts and culture has now top priority in the Algeria, and with a very rapid development and an increasing

budget, the cultural sector needs directors capable of appreciate this sector in terms of its socioeconomic dimension.

The funds allocated to the cultural sector should be managed rationally and bringing art and culture closer to the broadest section of the population should be a priority.

There is no training for cultural management in Algeria. There must be partnership between the Ministry of Culture and the Ministry of Higher Education to create at least specific academic training in the field of cultural management.

5. Main Legal Provisions in the Cultural Field

5.1. General Legislation

5.1.1. Constitution

Formal conventions and the Constitution constitute a major source of legislation in Algeria, with 1 November 1954 Declaration being on top. The Declaration stated that the national independence aims at establishing a social, democratic Algerian State with sovereignty within Islam principles, which is based on respecting all basic liberties without racial and religious discriminations. (Declaration that is the first announcement of the beginning of the liberation revolution to the people as well as to the world) These principles have been confirmed by Soumam Conference 1956 which underlined the role, educated people could play in the revolution. (Soumam conference that is the first official meeting held by the leaders of the liberation revolution to set up the organic structure of the revolution as well as the role that should be played by the intellectuals of diverse horizons)

We could feel this interest in the laws issued directly after the independence, for example, Tripoli Program of 1962 and Algeria Charter of 1964 emphasized the principles stipulated in the 1954 Declaration and focused on the specific features of the Algerian culture that will be national, revolutionary and scientific. (Tripoli programme that is the official charter outlining the basic philosophical, political, economic social and cultural orientation of the post-independence Algerian state)

The National Charter of 1976 gave culture special importance by highlighting the role of education and culture in developing the national character and collective identity and in building a balanced society where citizens are linked to their ancestors and not be left on the margin. The Charter also considered the culture an important factor in achieving comprehensive development and highlighted the necessity of expanding the culture role all over the country and taking all the necessary actions to renew our national culture, encourage artistic innovation, facilitate cultural activation and propagate books. These regulations provided the necessity of developing a coherent, comprehensive cultural policy as a reference and guide for actors in the cultural arena.

The Algerian Constitution (1963, 1976, 1986, 1989, 1996, 2008) has supported these general concepts and orientations highlighted in these conventions. It is stated in the Constitution introduction that the Algerian People is free and keen to remain so. The Algerian history is a linked series of struggle to achieve freedom, pride, and dignity. It has also reminded us of the aggressions carried out against its culture, its values and the fundamental components of its identity which are Islam, Arabism and Tamazight. Moreover, it has reminded us that the people, clinging to its firm spiritual values and preserving its traditions namely solidarity and justice, is confident of his effective contribution to cultural, social, and economic progress at present and in the future.

The Constitution has indicated 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 the equal access to education and professional training... All citizens have the right for the protection of their health... All citizens have the right to work...Freedom of creed and opinion is inviolable..."

The private life and the 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 started after the independence but it didn't cover all the vital sectors. To make up for this shortage, the Algerian state has taken a set of procedures and arrangements aiming at benefiting from the French experience in the legislative field as long as it doesn't violate the national sovereignty. These procedures were mentioned very clearly in the law which had been endorsed by the National Constitutive Assembly in 31 December 1962. As from 1967, the state has started implementing a series of actions in the regulative and legislative field to replace the French laws which was regulating the legislative life in Algeria. Act No. 73-29 was issued in 5/07/1973 to cancel Act No. 62-157 issued by the National Constitutive Assembly in 31/12/1962. Article 4 provided that these laws will no longer be used as from July 05, 1975.

When it comes to culture and information, legislation started in the early years after the independence by canceling the basic French laws which regulated and facilitated activities in this sector, particularly the conditions included in 1881 law concerned with press freedom, keeping in mind that this law was not applied to Algerian press during occupation.

The institutions affiliated to the Ministries of Information and Culture (Radio and Television, News Agency, and the Filmed Algerian Events Office), were provided by constitutive laws, and the theatre institution was controlled by the Ministry of National Education whereas the institutions which were under the National Liberation Front party were not based on legal texts (such as newspaper corporations) like the institutions that were in the custody of Ministry of Information.

Cultural institutions suffer a major contradiction, in legislation, between the commercial aspect and the cultural mission, let alone the legal aspect according to which these cultural institutions are operating. These institutions are divided into administrative (cultural centers, directorates and educational institutions), industrial and commercial like cinema, theatre, or economic (the National Establishment for Printing). In any case, the cultural institution finds it difficult to harmonize the administrative, commercial, and cultural aspects.

In fact, these laws are not consistent with the cultural institution's very nature, described in these laws as general, and that entails that it aims at providing a general service not at gaining profits, whereas some laws provide the institution with a commercial and industrial dimension.

Despite the interest shown by the Algerian State in recent years in the field of legal legislations, yet these legislations are not enough and don't cover all the cultural and artistic fields particularly the professional aspects and the independent cultural business which negatively affects the development of balanced cultural policies.

5.1.3. Freedom of expression and association

Freedom of expression and institutions formation is guaranteed by the Algerian Constitution and the emerging legislations. The Constitution has clearly stated in Article 32 that: The fundamental human and citizen's rights and liberties are guaranteed. They are a common

heritage of all Algerians, men and women, whose duty is to transmit it from generation to another in order to preserve it and keep it inviolable. Freedom of intellectual, artistic and scientific innovation is guaranteed to the citizen (Article 32), Freedom of expression, association and meeting are guaranteed to the citizen (Article 41), the right to create political parties is recognized and guaranteed. However, this right cannot be used to violate the fundamental liberties, the fundamental values and components of the national identity, the national unity, the political parties cannot be founded on religious, linguistic, racial, sex, corporatist or regional basis (Article 42), the State encourages the development of associative movement and it is a guaranteed right (Article 43), this principle has been endorsed in Law No. 09-31 in 04/09/1990 concerning associations.

5.1.4. Allocation of Public Funds

Cultural business in Algeria depends largely on the State's contributions whether at the central level: Ministry of Culture, or at the local level, districts (governorates) and municipalities, in addition to other ministerial sectors including Ministry of Youth and Sport, Ministry of Interior and Local communities, Ministry of Religious Affairs, and the Ministry of Mujahedin (Warriors).

These bodies handle the contributions made by the State to cultural institutions in the form of facilitation budgets or financial contributions for art production and distribution and organizing cultural events. There are laws regulating the distribution of public funds to the cultural sector, Cinema Development Fund (Act No. 91-03 in 19/01/1991), the National Fund of Arts and Literature promotion (Act No. 98-116 in 18/04/1998), and the National Fund of Cultural Heritage (Act No. 06-239 in 04/07/2006). (See section 8-1-1)

Despite the financial intention given by these institutions to cultural activities and arts, these efforts could not be concretely reflected in the field of cultural life. In fact, the ministries of religious affairs and mujahedin, limit their contributions in religious and national celebrations; the other ministries of youth and sport and of interior and local communities, do not make differences between sport and cultural activities, thus the cultural activities are seen of less important than the sport ones. This is to say absence of a permanent cultural supporting policy.

But when it comes to public funds allocated to culture, we notice the absence of private sector and the economic institutions and the cultural institutions reliance on the contributions of Ministry of Culture and the official bodies, despite the many legislations highlighting the necessity of support sources diversification.

5.1.5. Social security frameworks

There is no single distinct law to regulate social Insurance for the workers in culture and arts sector in Algeria. Social insurance for workers is covered by the Social Insurance Fund (CNAS) but social insurance for freelance workers is covered by (CASNOS) Fund. Permanent and temporary workers in cultural institutions generally fall into the first category, but casual workers don't benefit from any social insurance. Thus, social protection constitute one major problem in the independent cultural business.

5.1.6. Tax Laws

There are no specific laws to regulate culture and arts sector regarding taxation, but the laws applied in Algeria indicate some procedures in this regard. For example, profits taxes law

provides in Article 23/4 the reduction of the ad-valorem tax from 17% to 7% on the printing and sales processes (newspapers, publications and periodicals), and cultural archeological sites restoration processes (Article 23/10), dramatic performances, ballet, music, miscellanea, games, and all kinds of entertainment (Article 23/16).

Concerning direct taxes and similar fees, Article 31/1 indicates the exemptions on the revenues of the dramatic teams, traditional professionals and those who practice artistic professional activities. Total Income taxes don't include the sums paid as fees, copyrights, and patents, including, literary, scientific, and artistic works or the cinematography of artists, music composers, and inventors. Article 138 of the direct taxes law indicates the permanent tax exemption on the dramatic teams revenues.

Tax law provides that tax reductions can reach 10% of the business, provided to the institutions that sponsor sport activities and promote youth activities, and to cultural activities particularly restoration, renewal, rehabilitation, and repair processes to the classified ruins and the historic sites, the restoration and preservation of the materials and museums models and make audience aware and popularized using all props related to historic heritage whether material or not.

Article 76 of Finance law 2007 indicates introducing a tax on transactions related to movable and protected cultural properties, and the tax is set to be 2.5% of sale price, and this tax goes to Cultural Heritage Protection Fund, and Article 77 of the same law provides introducing a single tax on the celebrations as 2% of business revenues of the institutions working in organizing celebrations and the institutions specialized in providing celebration halls, this tax goes to Arts and Literature Development Fund. Article 78 indicates introducing Copyrights and Neighboring Rights tax to exploit intellectual works and providing services by "Audio tax" dealers, and the tax is set as 5% of the revenues of land and mobile lines dealers, this tax goes to the National Bureau of Copyrights and Neighboring Rights.

5.1.7. Labour Laws

Despite the interest shown by the Algerian State in the legislation aiming at reforming the labor sector deficiencies particularly the worker position related to the primary public law of workers, but these procedures were limited to the general function and didn't include the public and private economic sectors which varies largely from an institution to another (Act No.06-03 in 15/07/2007). The laws applied to all the economic and administrative sectors are also applied to the cultural sector. There are no special laws applied to culture and arts departments, this situation is worsened by the lack of bodies regulating the workers in this domain in an association or an assembly contributing to develop mechanisms to regulate this domain.

In relation to the primary law in the cultural field, we can refer back to the executive Act No. 91-340 in 28/09/1991, which includes the primary law concerned with culture workers. The first article of this Act clarifies the special arrangements applied to workers in the cultural departments. The classification table specifies work positions, the conditions to join them and the jobs corresponding to those institutions. The second article indicates that the bodies belonging to cultural heritage and cultural animation are considered as specific bodies officiated to culture, and the third article indicates that the workers of the private bodies mentioned in the second article are considered workers in an administrative decentralized facilities and general institutions subject to the authority responsible for culture. These

workers can work in the central administration and they can also work in other administrations.

The executive Act No.97-391 in 19/10/1997 changed some conditions mentioned in the previous Act, and some departments were added like cinema inspection and technical assistants in the cultural and artistic activation.

The executive Act No. 08- 383 in 26/12/2008 included the primary law concerned with the employees of the cultural departments, it clarified the special conditions applied to the departments of Ministry of Culture and specified a list of the sections related to them and the conditions to join the corresponding different ranks and work positions. The third article indicated that the sections which can be considered private cultural institutions are those institutions which belong to the following sections: cultural heritage, libraries, documents, and records, cultural and artistic activation, artistic composition. It is worth mentioning that these departments are related to the general function, but the other art departments don't apply these laws. In addition to the absence of collective agreements that regulate this domain and control work relationships between the institutions and the workers in the different departments. It seems that the general authorities are aware of this legislative gap, consequently, a joint committee of the Ministries of Culture and Labour was created to handle this issue.

5.1.8. Copyright Provisions

Copyright laws in Algeria derives its legitimacy from all the effective national legislations and international agreements, the most important of which is the international agreement related to copyrights and the agreement of artistic and literary works protection, and the legal deposition law which sets the rules to regulate the legal deposition and its application scope. Act No. 96- 16 in 02/07/1996 considers the legal deposition a binding procedure for every natural or nominal person with intellectual or artistic production directed towards audience keeping in mind that copies of intellectual and artistic production samples are deposited in the capable institutions at no charge.

Concerning Copyrights and Neighboring Rights, they are regulated by the laws issued in this context, most important of which is Act No. 03-05 in 19/07/2003 related to Copyrights and Neighboring Rights. This Act defines Copyrights and Neighboring Rights, the protected literary and artistic works, and the sanctions resulting from violating these rights. The protection period has been set to be 50 years. Copyrights and Neighboring Rights are managed by the National Bureau of Copyrights and Neighboring Rights, it's an industrial and commercial institution which aims at protecting the material and non-material interests of the authors or those who have their rights and the similar rights owners and defending them and protecting traditional cultural heritage works and national works which are available to the public.

As for imprints, information law indicates in Article 14 that publishing periodicals is free but in order to register them and censor their authenticity, a statement should be presented at least 30 days before the first edition issuance.

5.1.9. Language Laws

The formal address has paid language a special attention in Algeria since the independence, Constitution has indicated that Arabic is the national and formal language, and Tamazight is also a national language which that State is working to enhance and develop with all its varieties all over our national soil. The official conventions has gone to the limit of considering the national culture as a rehabilitation of Arabic to express cultural values, and rebuild the national heritage, valuating it, defining its human dimension and resisting the western dominance in the cultural domain. The national Charter 1964 has stressed the necessity of speeding up the process of arabization the education and strengthening the cultural links particularly the Arab world. These procedures have entered into implementation phase in the years that followed the independence; the first year was arabized in 1965/1996 season, and the second and third years in the late sixties. The private schools were nationalized in 1967. It is worth mentioning that the private education in Algeria is guaranteed in the recent years by the instructive law of the national education No. 08-04 in 23/10/2008.

Arabization was considered a fundamental option because it is one of the most important methods to restore the Algerian character. It has played a major role in achieving and maintaining the national unity, in this context, the late president Houari Boumediène said: "gaining 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".

The instructive law of the national education No. 08-04 in 23/10/2008 stressed the necessity of controlling Arabic as it is the national and official language, a method to acquire knowledge at different educational levels, a medium for social communication, work tool and intellectual production. Recently, four language bodies, two academic structures for Arabic and Tamazight; and two higher councils for the two national languages, were created.

In the context of using Arabic in administration, Act No. 96- 30 in 21/12/1996 deals with the issue of popularizing Arabic usage. All dealings and correspondence regardless of their type, in all administrations, institutions and associations, should be in Arabic, however, but their dealings with foreign countries will be according to the international dealings. It's worth mentioning that the procedure wasn't applied, and there are still a lot of administrative departments and public and private economic institutions that operate in French.

Despite the big steps achieved in the Arabization field whether in education, culture or the information domain, yet the problem of French is still there and represents a constant and effective reality in the cultural arena, particularly, in the information sector, where Algeria is witnessing a duplicity in terms of expression medium in the written press, radio and television, let alone using Tamazight in the audiovisual media (see section 5.3.8).

5.2. Legislation on Culture

The cultural sector has witnessed in recent years an increasing interest in the legislative field presented in a series of legal texts aiming at regulating the cultural practices in Algeria, these texts have covered the various sectors, legislations which no longer suit the current developments in the society have been annulled, in addition, some new texts have been introduced in the heritage and performance techniques and organizing cultural events.

Nevertheless, the authorities seemed to be, during the latest years, aware of these shortcomings, which made them issue new laws defining the function of cultural institutions.

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

5.2.2 Cultural Heritage

Cultural Heritage has received a remarkable interest in terms of legislation, and that was confirmed by law no. 98-04 in 15/06/1998 related to heritage protection. This law aims to introduce the national cultural heritage and to develop general rules to protect, maintain, and develop it and to control the conditions apply that. in Article 2 we see:" the national cultural heritage, according to the concept of this law, involves all the cultural real estate properties and the private real estates and the movables on a land belongs to national properties, owned by legal or nominal persons under private law, and present in the underground layers of the national internal or regional water inherited from the different civilizations from past to our present day, and also involves the non-material cultural properties resulting from the social interactions and the individual and collective innovations through the ages that are still existent from the early ages up till our present day".

In addition to this constitutive law on heritage protection, other applied laws have been introduced related to the basic legal aspects and museums and archeological sites protection, 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 aiming at promoting reading in the educational context, including supporting the current school libraries estimated to 9040 libraries, on average of 100 references and books at least in each. This interest in libraries and public reading was lately translated into establishing 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

5.2.6 Mass Media

Law No. 90-07 in 03/04/1990 sets the rules and principles to practice the right of information, and stresses that the right of information includes the citizen right to be informed fully and objectively of the events and the opinions related to society at the national and international levels, and the rights of thinking and expression (according to Articles 35, 36, 39, 40 of the Constitution).

The right of practicing information can be achieved through the following:

- Information channels and its equipment in the public sector.
- The channels and equipment owned by the political associations.
- The channels and equipment established by natural and nominal persons under the Algerian law. And it can be practiced through any communication medium whether written, broadcast (audio), or by television (see Constitution: Articles: 2, 3, 8, 9).

The information scene in Algeria is characterized by an important paradox; on the one hand, there is a public information sector represented by the various media: written press, radio, TV, and on the other hand, there is a private information sector in the domain of written press, and there are audiovisual production establishments which produce films and audiovisual tapes but only the State has the right to broadcast. (In addition to the television channels in Arabic, one television channel broadcasting in Tamazight, a local language, wich could be watched locally and abroad, another one broadcasting in French, but towards abroad as well as a religions television channel, there also are more 50 radio stations between locales national, international and thematic); and about 76 daily newspapers edited, 50% in Arabic and 50% in French.

5.2.7 Legislation for Self-Employed Artists

There are no special laws to regulate the domain of culture and arts, and there are no legislations specialized in the cultural business except the conditions mentioned in the Copyrights and Neighboring Rights Law, which provides protecting the rights of authors and creators, not mentioning the lack of a distinct law for artists.

6. Financing of Culture

6.1 Short overview (funding trends and procedures)

We should mention that it is difficult to quantify the public funding directed to culture at all levels due to lack of data. The main source, that clearly shows the public funding of culture, appears in the operating budget of the Ministry of Culture as stated in the Law of Finance. But, it is difficult to identify the other funding sources coming from governmental and private agencies because some times there is no separation between funding cultural activities and sportive and social activities. The same is true with regard to private cultural expenditure, which is usually done through family expenditure on the various cultural products. As we lack the cultural consumption-related data, it is difficult to quantify it now.

6.2. Public cultural expenditure broken down into administrative, assets and program costs

Table (1)

Sections	Amount Algerian dinars (DA)	%
Employees -Salaries	1193648000	8.33
Employees- Pensions and grants	2182000	0.015
Employees- Social Costs	281899000	1.96
Tools and service operating	194793000	1.36
Maintenance	45000000	0.31
Total of Part 1	1717522000	11.98
Subsidies of operating cultural institutions of public servants	6619558000	46.20
Cultural Events- President of the Republic Prize	4267200000	29.78
Educational and Cultural Activities – qualification and societies	33000000	0.23
Subsidies of institutions of Commercial and Industrial nature	1690000000	11.79
Total of Part 2	12609758000	88.01
Gross total	14327280000	100

Table 1 on the break down of the culture sector budget shows that great attention have been paid to cultural and art activities with 88.01% of the sector total budget. Institutions of administrative nature have received the largest part of subsidies, which amounted to 46.2%. This can be explained by the number of institutions listed under this type (48 directorates of culture, 40 culture houses and many artistic qualification institutions). Cultural events come next with 33.84%, while the third position is occupied by the institutions of commercial and industrial nature including theatres and public departments with 11.79%. Educational and cultural activities of qualification and societies haven't exceeded 0.23%. Expenditure assigned to the administrative section has got 11.98% of the sector total budget.

If these percentages show the attention paid to culture at the expense of administrative services, the reality of cultural institutions in Algeria reveals that these amounts are not allocated to cultural activities only, but also to other aspects: workers' wages and other operating costs.

6.3. Sector breakdown

Fill in the table with the latest available information about the total expenditure and the percentages of various levels of government and the budget components. State the information of past years for the purpose of analysis. Describe the major changes and why?

Table (2)

Sections	Amount Algerian Dinars DA	Percentage
Heritage	1307683000	10.37
Al-Ahqar National Barn	268303000	2.12
Al-Taseely National Barn	84198000	0.66
Meezab Valley Protection	30436000	0.24
National Museums	597230000	4.73
Manuscripts	34800000	0.27
Al-Rayyas Palace	42716000	0.33
The National Department for Operating and Exploiting Protected Cultural Properties	250000000	1.98
Subsidies of Institutions	2486640000	19.71
The Culture Palace	83200000	0.65
Culture Houses	1019500000	8.08
Cinematographic Institutions	118200000	0.93
The Cultural dissemination Agency of Algeria	125420000	0.99
Theatrical Institutions	800000000	6.34
The National Institution for Ballet	20000000	0.15
The Institution of Orchestra	30000000	0.23
The National Department for Culture and Information	100000000	0.79
Ryad Al-Fateh Department	78000000	0.61
The Algerian Cultural Center in Paris	112320000	0.89
Research	400000000	3.17

The National Center for Research in Pre-history and Anthropology	320000000	2,53
The National Center for Research in Archeology	80000000	0,63
Qualification	919827000	7.29
Music Qualification Institutes	450534000	3,57
Fine Art Schools	379131000	3.01
The Higher Institute for Performance and Audiovisual Arts	82162000	0,65
Grants, Training and Qualification	8000000	0,06
Public Libraries and Reading	3191408000	25.30
Public Reading Halls	2760000000	21.88
The Algerian National Library	431408000	3.42
Cultural Events	4304200000	34.13
Conferences and Forums	100000000	0.79
Cinema and Cultural Events	4160000000	32.99
President of the Republic Prize	7200000	0.057
Magazines	12000000	0.095
Cultural Societies	25000000	0.19
Total	12609758000	100

Table 2 on the break down of funds to the various sections reveals that cultural events have received remarkable attention and occupied the first place with 34.13%. The next is libraries and public reading with 25.30%. Then the institutions with 19.71%, the heritage with 10.37% and qualification with 7.29%, while research comes last with 3.17%.

The noted variance among the sections can be explained by the number and nature of cultural institutions. However, the increased subsidy to cinema and cultural events (32.99%) actually reflects a trend towards activities at the expense of other areas like research, qualification and creation.

6.4. Private sector expenditure

The legislative texts, which govern both public and independent institutions, state that it is possible to benefit from the support of private sector, and the laws organizing the public and private economic sector in Algeria present tax exemptions to the institutions sponsoring cultural activities, but the reality reveals limited support to creation by economic institutions compared with their support to sport and charities.

6.5. Foreign agencies expenditure

Although the strong support of cultural activities by the State, the cultural Associations and civil society organizations as a whole could hardly meet their needs, in addition of an absence of private sector in supporting cultural work. According to a recent study by Cultural Association and Societal Development, 30% of cultural associations partially depend in their financial support on foreign embassies, ONG, and European Union aid.(ref:journal el khabar in 12/09/2009).

7. Cultural Institutions and New Partnerships

7.1. Reallocation of public responsibilities (privatization, restructuring, etc.)

The Algerian cultural scene is characterized by the powerful presence of public cultural institutions represented by the Ministry of Culture, directorates of culture on governorate level and other cultural institutions, such as culture houses, theatres, museums, cultural centers affiliated to municipalities and youth houses affiliated to the Ministry of Youth and Sport.

Independent cultural work on the other hand is represented by cultural societies or associations (on local and national levels) 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.

Attempts are being made to have these movie theatres under state control again and now we are witnessing the beginning of investments in building new movie theatres.

In the early 1990s, the Ministry in charge of culture and communication dissolved three key public institutions: the Algerian Centre for Film Industry, 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 field of publishing the National Book Institution was dissolved and all its assets relinquished, such as printing machines, libraries and storage facilities. Some of these facilities were distributed on 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.

If such measures enabled the cultural establishment to spread out further, this doesn't imply that public cultural institutions abandoned their positions for private cultural institutions since the cultural scene in general is still dominated by the public sector, which indicates that the state is not absent in this field and that its impact is very much alive whether in terms of support or in terms of the presence of the public institutions under its control.

7.2. Status/role and development of major cultural institutions

Despite the growth witnessed in the Algerian cultural scene over the past few years in terms of the number of new cultural facilities and institutions, the expanding activity base and the issuance of a number of new laws, the legislative framework that governs these institutions is still unchanged.

Cultural institutions are 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 Cultural Associations Law.

The issuance of a number of laws recently in order to clarify the duties related to the management of some cultural institutions such as theatres, museums and festivals did not cover the general framework that governs the 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).

And despite the fact that private institutions are legally independent, they still rely on state subsidy and are unable yet to develop their own resources, as it is the case in the written press sector, which benefited from state subsidy upon creation but managed in time to achieve financial independence thanks to advertisement and sales.

7.3. Emerging partnerships or allocations

The Algerian cultural scenes witnessed some changes over the past few years manifested particularly in the emergence of independent cultural institutions and associations. This change is may attributed to the changing political climate in the country during the beginning of the 1990s which coincided with media and political plurality and economic openness.

However, these independent institutions were not given the opportunity to function depending on non-government resources.

Public and independent institutions both felt the need to cooperate and indeed we are now witnessing the opening of public institutions on private institutions and this was manifested in the participation of private troupes in the events organized by institutions affiliated to the Ministry of Culture.

Later on, this communication developed to a type of cooperation between the two sides in the form of partnership, or assigning production to a private institution that assumes the role of executive producer.

This partnership is evident in the form of cooperation between state TV and private audio & visual production institutions.

Similar cooperation took place between public theatrical institutions and independent troupes and the Ministry of Culture 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).

In this context, we may underline the form of cooperation between the Ministry of Culture and private publishing houses in the field of promoting book reading.

In 2007, and 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 Ministry of Culture, pledged to buy 1500 copies of each book in advance

to be distributed on public libraries to support publishers and promote book reading in the same time. In 2008 this program was implemented again and the number of copies of each book pledged to be bought by the Ministry rose to 2000.

Overseas partnership (11 agreements with Arab countries and 50 agreements with foreign countries) are manifested in the staging of cultural weeks, exchange of expertise in all cultural fields, joint audio & visual production schemes with some Arab and foreign countries and also maintenance of manuscripts and restoration and maintenance of historical sites.

The most important remark concerning the new forms of cooperation in the field of culture is state attempts to govern certain formulas through which existing public and independent cultural institutions are helped to launch and implement cultural programs and projects.

8. Support to Creativity and Participation

8.1. Direct and indirect support to artists

Cultural work in Algeria depends on direct support from the state represented by the Ministry of Culture, state (governorate) and municipal councils, charities and commercial sponsorship.

No accurate figures are available to judge the size of state support but practices show the presence, although limited in nature and restricted to some public and private bodies, of some economic institutions in the cultural arena.

Direct state support provided to independent cultural institutions is not sufficient and doesn't cover all requirements of cultural activities: management, production and distribution. Indirect support on the other hand is represented by the fiscal measures stipulated in the Taxation Law, given that the taxes imposed are still high for a non-profit cultural institution.

In the socioeconomic field, there is no privilege system for artists, with the exception of some measures taken by the Ministry of Culture and the various cultural organizations to honor artists on various occasions and give financial rewards.

It is interesting to know that there is still no "artist law" governing the professional and social framework of cultural work in Algeria.

8.1.1. Special artists' funds

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

Such Funds are important sources to finance cultural activities, in addition to the money provided by the Ministry and other institutions.

Despite the importance of these funds as key resources meant to provide revenues from various sources and reinvest these revenues in new creative works, they are still insufficient to meet the huge demand, particularly the demands of independent troupes which lack the financial resources vital to continue their activities.

And despite that the law that governs the Promotion of Art and Film Technology Fund allows granting loans for producers to promote national production, such provisions are not implemented in reality. As a result, the sources on which artist depend in their creative works remain limited and restricted basically to state aid in the framework of cultural programs and projects and support funds, not to mention that this support targets production in particular and doesn't cover other professional or social aspects.

As a result, there is no social security system and unemployment insurance doesn't cover artists and technicians who work on temporary basis in the field of artistic shows and audio & visual production. In addition, there is no minimum wage system for workers in the field of art.

8.1.2. Grants, rewards and scholarships

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

In addition to state support to public and independent cultural institutions in the field of art production, some artists benefit from short-terms and long-term scholarships (often overseas). 24 artists have already benefited from the 2008-2009 scholarship, in addition to the workshops and training sessions conducted from time to time on local and national levels.

8.1.3. Support to professional artists associations, unions or networks

Support of art associations and unions is usually provided by virtue of instructions issued by the Ministry of Culture's Directorate of Cultural Work to the directorates of culture on governorate level. These directorates are requested to propose the files of societies and associations deemed fit to benefit from the financial support provided by the Ministry.

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

The support provided by donors is governed by Law 90/31 dated 04/12/1990, which regulates the work of cultural societies or associations in the country.

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

It should be pointed out once more that cultural practices are hard to list in Algeria given the lack of accurate figures and statistics that enable monitoring all cultural activities and identifying the main trends that dictate the cultural work in the country.

The same applies on cultural consumption and the cultural events conducted, with the exception of licensed festivals.

However, the visible cultural dynamism in the country over the past few years may not be overlooked. This dynamism is manifested particularly in the increasing support of cultural institutions and the staging of local, national and international cultural events.

It seems that such trend is associated with the country's financial condition and the improved security situation, in addition to the higher standards of living.

This development is evident in the higher budget of the Ministry of Culture since 2005 (date of separating culture and communication).

Years	Amount in Algerian Dinar (DA)	Percentage
2005	2.678.529.000	0.22%
2006	4.271.399.000	0.33%
2007	5.269.191.000	0.33%
2008	8.276.837.000	0.41%
2009	14.327.280.000	0.55%

Source: Finance Law 2005, 2006, 2007, 2008 and 2009.

This rise is even more evident in the aid provided by the Ministry of Culture 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

Source: management budgets of Ministry of Culture 2005, 2006, 2007, 2008 and 2009.

As for the independent cultural arena, cultural associations have strong presence since 8419 local and national cultural associations are registered in the country (which constitutes 10.47% of all associations registered in Algeria) in the fields of literature, thought, art, history, heritage and science).

Figures show that association activities in the field of culture in Algeria is largely local in nature since the number of registered local cultural associations reached 8305, or 98.64 of all associations active in the fields of culture and arts.

The number of registered national cultural associations did not exceed 114, or 1.37% of all registered associations, which confirms that local associations dominates the cultural arena in Algeria and the same applies on the other associations active in other fields.

The general approach of the authority in charge of cultural affairs over the past few years has been to try to rectify the shortcomings in the area of legislation and organization of cultural events.

The measures taken so far have contributed in expanding the current structures, the establishment of 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 institutionalized a number of local festivals (4), national festivals (19) and international festivals (13).

However, the lack of professionalism in cultural practices in terms of management and planning 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 that may expand the basis of cultural practice, and such efforts are felt by the measures taken to consolidate contribution in the cultural life.

In the field of protecting the country's heritage, efforts are made to preserve Algeria's cultural identity and collective memory by collecting all documents and tools related to the national cultural heritage and integrating the cultural dimension in major urbanization and public projects.

In particular, the focus is on encouraging production in the fields of drama, singing, music, plastic arts and audio and visual arts, promoting performance 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 and 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.

The programs that seek to consolidate cooperation between all cultural bodies are represented by a number of measures taken to lay out a cooperation mechanism between schools and cultural institutions.

In this framework, the education and higher education guide law indicates the possibility of contribution of local administrations and groups and associations of scientific, cultural and sporting nature in extracurricular activities, in addition to the cooperation between the Ministry of National Education and the Ministry of Culture to expand the teaching of arts and

develop the participation of schools and cultural structures and have the professional concerned take part in the pedagogical process.

A similar form of cooperation exists between the directorates and houses of culture and local associations. The local cultural associations have strong presence in the programs of the directorates and houses and culture on governorate level, but this presence doesn't indicate broad participation of local communities in formulating the policies and programs that are basically the duty of official authorities. This may explain the series of meetings and dialogues underway between the different cultural organizations and unions and all parties active in this field and the official authority in charge of cultural affairs in order to activate cultural work.

However, these efforts are still uncoordinated and lack continuity, which creates a situation where the Algerian cultural scene is dominated by events, in which 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 dated 23/1/2008) stipulates the duties of schools in terms of providing quality education which guarantees full, harmonious and balanced development of student personality to enable them attain general cultural level and also acquire sufficient theory and applied knowledge to integrate in the knowledge 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 the social, cultural, technological and vocational developments.

Modern technologies have gained special attention since the Law stipulates that all the necessary measures should be taken by the state to ensure the public institutions are provided with the necessary equipment.

The attention dedicated by the state to art education was manifested by the creation of various art education institutions by the Ministry of Culture. The number of **pre**-graduation training institutions in 2008-2009 reached nine regional institutes, four of which are music institutes containing 457 students and five fine arts institutions containing 802 students.

The three graduation training institutions contain 301 students distributed as follows: 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). Source: Ministry of Culture).

The attention dedicated to art teaching by the Ministry of National Education and Ministry of Culture was not associated with similar attention by the Ministry of Higher Education. In this framework it is noted that the Algerian University did not include specialties in the fields of culture and arts in its educational network, with the exception of criticism and theatre department at the Oran University's Faculty of Letters and Languages.

Art education during spare time is one of the tasks of the 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 attention dedicated by the National Education Guide Law by giving all students the opportunity to conduct sport, cultural, artistic and recreational activities, part in school and social life and ensure that student are provided with cultural training in the fields of arts, literature and cultural heritage is translated in the educational programs.

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 each subject.

The programs of intermediate and secondary education stages did include some stage play scripts, in addition to the attention dedicated to cultural practice by forming student artistic groups in which students.

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 4 networks, each of which is composed of a separate structure: network of public institutions of vocational training, private schools network, network of public institutions affiliated to other ministries and network of training institutions affiliated to economic companies. Training is distributed on 27 vocational centers that contain 434 specialties.

In the field of culture and arts, vocational training is distributed on 4 branches that contain 80 specialties (18.43% of all vocational training specialties in Algeria): service industries (17 specialties: Domestic Arts, Fabrication maintenance and reparation musical instruments, Hairdressing, Aesthetic), Traditional handicrafts (35 specialties: Sculpture on wood/ marble, traditional suit, calligraphy, binding arts), audio- visual technologies (11 specialties: professional photography, audio-visual technique maintenance audio-visual equipment, Polyvalent-worker man in audio-visual:) and printing industry (17 specialties: Typography, Making-up, Zincography, Printing).

These specialties are taught in specialized vocational training centers and they have certificates granted to successful students, in addition to specialized training courses in the form of vocational course in specific branches.

8.4. Socio-cultural interventions and community arts

8.4.1 Amateur cultural activities

No studies or data are available as regards the cultural practice in Algeria, and statistics concerning the number of persons involved in cultural centers and clubs do 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 key tributary of amateur cultural activities. This type is structured in the form of societies and associations that receive support pursuant to the provisions of Associations Law. Official attention is noted 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

It should be pointed out that there are no accurate statistics as regards the cultural facilities affiliated to various facilities. Some sources in the Ministry of Culture show that the key cultural structures are distributed as follows: 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). Source: Ministry of Culture's website.

Apparently the authorities began to feel these shortcomings and this may explain the inclusion of cultural structures within the Local Associations Support Program. The Ministry of Interior and local groups set up a program to build libraries and reading halls on municipal level. The project of building 1176 libraries and reading halls in 1115 (995 municipal libraries and 181 reading halls) with a total cost of AD 15 billion has been endorsed (www.interieur.gov.dz).

However, the number of cultural structures and centers is neither sufficient to cover the growing needs of the population (35 million) nor the vast area of the country (2376391 SKM), not to mention the unbalanced distribution between areas since some municipalities have no library or cultural facility, bearing in mind that the number of municipalities in Algeria is 1541.

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 that lack the appropriate structures, not to mention the lack of studies in the field of cultural activity which list gender and age and level of education.

The several reference authorities; Ministry of Culture, Ministry of Youth and Sport and sometimes Ministry of Mujahedin and Ministry of Religious Affairs did not allow these clubs to be effective as a result lack of corporation and coordination, not to mention the dispersed financial sources, which are insufficient in the first place. Nevertheless, these centers constitute adequate cultural facilities on local level.

Conclusion

The main conclusion to be dropped from this short study about practices and cultural policy in Algeria, is of methodological order regarding the complexity of the compendium itself that was conceived in and for an environment different from ours cultural context.

Secondly, it was a big difficulty to find out statistical data and information concerning cultural, institutions and activities; and characteristics, and locations of their various audiences. This difficulty is clearly reflected in the allocation of public funds.

In the other side, it should be mentioned a heavy intervention of the state in the cultural issues through the important funds allocation, on the one hand and the absence of the private sector, on the other hand. In this same order of ideas, civil society is still depending on the State as far as financial provisions are concerned.

It is also to be underlined that in recent years, cultural authorities have been showing a great interest in the legislative field that aims at regulating cultural practices in their various forms. But, there still are some deficiencies in the field of work, social security, taxes... indeed, the laws applied to all the economic and administrative sectors, are also applied to the cultural sector. There are no special laws properly applied to cultural and art sector.

Nevertheless, those efforts of the State in the legislation and allocation funds fields could not be clearly reflected in cultural programs. It is also to be mentioned that the allocation funds cover occasional activities and celebrations. This is to say the absence of a permanent cultural supporting policy in Algeria.

To sum up this brief conclusion we can say that cultural practice in Algeria basically needs cultural infrastructure covering the whole country, arts education, professional training and finally a rigorous cultural policy.

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9.2. Key organizations and portals

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Constitutional Council: www.conseil-constitutionnel.dz

Ministry of Culture: www.m-culture.gov.dz

Ministry of Interior: www.interieur.gov.dz

Cultural Influence Algerian Agency: www.aarc.algerie.org

National Library of Algeria: www.bibliot.dz

Economic and Social National Committee: www.cnes.dz

National Copyright and Neighboring Rights: www.onda.dz

Algerian Cultural Action: www.alger-culture.com