

# COMPENDIUM

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## COUNTRY PROFILE

# Jordan

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## 1. Cultural context

### 1.1. Socio-cultural perspective

Jordan remained a part of Natural Syria until 1921 when the Eastern Jordan Emirate was founded and put under the British Mandate. French and British colonisation divided the Arab lands shortly after the fall of the Ottoman Empire. Despite Britain's recognition of the independence of the Eastern Jordan Emirate on 25 July, 1923, and a promise to set an agreement to stabilise the relationship between the two countries and adopt a constitution for the new born state, the first Jordanian British Treaty on 20 February, 1928, did not fulfil the demands of Jordanians for an independent, full-sovereignty state. As a result, the Jordanian people were outraged and sought to hold the first national conference to discuss the terms of the treaty and agree on a political agenda. The national conference was held in Amman on 25 July, 1928, with many of the country's sheikhs and elites participating. This conference, considered a legislative representative of the Jordanian people, led to an implementing committee that took charge of leading the Jordanian national movement, as well as issuing "the Jordanian National Charter" as the first national political document with a specific agenda. According to researcher Hani Al-Amad in his book "*Cultural Policy in Jordan*", the citizens of this Emirate were dispersed as follows: 65% peasants, 30% Bedouins and 5% workmen who lived in rural villages or small communities. Education was available up to 6th grade, at 21 schools, and in the Turkish Language because of the prevailing Ottoman heritage. The United Nations agreed on putting an end to the British Mandate over Jordan on 25 May, 1946, and the second British – Jordanian Treaty was signed. In this Treaty, Britain recognised the independence of Eastern Jordan under the name of The Hashemite Jordanian Kingdom. The Jordanian legislative council held meetings right after the meetings of the municipal councils, and the majority agreed on announcing the Jordanian lands as one independent state with a monarchy and parliamentary government. Abdullah Bin Al-Husain was granted a pledge of allegiance as a legislative king.

In May 1948, Jordanian and Arab armies lost battles to the Jewish militias that announced the birth of the Israeli state over Palestinian soil and as a consequence, a truce line was drawn which added the West Bank to Eastern Jordan. The Jordanian State Council, the representative of the two banks, announced a decision to support the unity in 1950. Approximately 100,000 refugees crossed the Jordan River and sought sanctuary in temporary camps, schools and mosques or cities and villages. The refugees stayed in tents until the end of the fifties, when the UNRWA replaced the tents with houses made of bricks. The population of the Kingdom had doubled due to the migration of Circassians, Armenians, Syrians, Lebanese and Palestinians (prior to Nakba), so that the demographic balance changed in 1950 to the following: 45% peasants, 26% Bedouins and 29% city workmen and city dwellers. In 1952, the Kingdom's population reached 586,200 of which 300,170 were male.

Jordan was amongst the six members that founded the Arab League in 1945 and joined the United Nations in 1955. King Talal Bin Abdullah issued the Constitution in 1952, while in 1956, King Al-Hussein Bin Talal announced a nationalising of the leadership of the Jordanian army by relieving the English general, Glubb Pasha, from his post as a commander of the Jordanian army, handing in the leadership to Jordanian officers. In 1957, the British–Jordanian Treaty was terminated. At the end of 1956, the first multiple-party-and-politics Jordanian elections were conducted and a parliamentary ministry was founded.

In 1961, the population of the Kingdom reached 900,800, a quarter of which lived in the capital, Amman. As a result, all aspects of development in the capital were enhanced including culture, education and the economy. This also helped, to some degree, to build economic stability, and greater attention was given to the cultural sector.

As a consequence of the Israeli occupation of the West Bank and Gaza Strip in 1967, another wave of refugees headed to Jordan. 140,000 new arrivals were recorded as refugees according to the UNRWA alongside approximately 240,000 people from the West Bank who were referred to as “displaced” (since the West Bank had administratively belonged to Jordan between 1948 to 1967). Four camps were established on the eastern bank of the Jordan River as a result of the 1948 Arab–Israeli war, with a further six following the 1967 Arab–Israeli war. There are also three other compounds in Amman, Zarqa and Madaba that are considered camps by the Jordanian government, while the UNRWA see them as “unofficial”. (UNRWA website)

Following “Naksa” (the Arabic word for catastrophe, which was the name given to the war between Arabs and Israelis in 1967), the government encouraged art production concerned with nationalistic emotions, resistance, national allegiance, the desire to defend the country, and related historical research. Influences varied at that time between western orientations, Arab and Islamic heritage and political and economic events.

Jordan faced multiple political events that were notable and effective for example: the Al-Karamah battle of 1968; the events of September in 1970 when the Jordanian regime confronted the Palestinian militia; direct struggle with political parties; and the cessation of parliamentary acts. The consequences of these events badly affected Jordanian stability to the point that the Jordanian government felt urged to follow a “tightened grip” policy in the fields of politics, the economy and culture. Al-Yarmouk University was founded in North Jordan by a royal decree in 1967. The conflict between the government and the political parties continued until a democratic transition was recognised by holding parliamentary elections in 1989, for the first time in 22 years. In 1992, political parties returned to the political scene. Civil institutions concerned with culture appeared simultaneously as a new wave of Palestinian refugees fleeing Kuwait arrived, along with Iraqis following the Iraqi invasion of Kuwait in 1990. Despite financial and social burdens, Jordan seemed to have a cultural renaissance benefiting

from Iraqi writers and artists who had migrated to or via Jordan after the Gulf War in 1991. However, it did not stay long due to the absence of a clear cultural agenda and the focus on heritage more than modernity. The increase of conservative and religious trends resulted in some social changes. In 1994, Jordan signed a peace agreement with Israel in Washington after “separation” between the two Banks in 1988. After the second Gulf War in 2003 and the Syrian uprising in 2011, Iraqi and Syrian refugees kept flowing into Jordan, and this continues today.

The social-cultural religious structure of Jordanian society can be considered as the reference upon which to build cultural policies. The clan system is one of these pillars.

### **1.2. Historical perspective: cultural policies and instruments**

At the time of the Emirate, the specialised and context-specific periodicals were few compared with the varied and context-divergent periodicals, for instance, “Al-Hamama” (1923) and “Fatat Al-Ghad” (1950), while more varied periodicals were issued by As-salt secondary school (1937), Amman secondary school (1939), Al-Mutran (1940) and Arrabtah (1944). “Athakafa Wil Ta’awon” (1944), “Al-Urdun Al-Jadid” (1950), and “Al-Fikr” (1950) and others were interested in cultural subjects.

Since the demographic structural change, resulting from the compulsory migration of Palestinians to Jordan in 1948, there has been a need for expanding cities, educational development and an increase in the number of schools, income development, and a law for culture.

“Al-Ufuq Al-Jadid” cultural magazine was issued in Jerusalem in 1961-1966, and the Jordanian University was founded in 1962. In 1964, the Ministry of Culture, Information, Tourism and Archaeology was established and given the task of taking care of different cultural and information issues, in addition to the establishment of the University Theatre that suffered from a lack of artists.

A five-year economic and social development plan was adopted (1963-1967) and extended to a seven-year plan (1964-1970). The annual income growth rate was at 9%, while the population growth rate was at 3%, while the number of students grew by 8.2%. In January 1965, a meeting was held in the Jordanian Broadcasting Department building where participants appealed for arts in the country. As a result, the Arts and Culture Department was founded from the Ministry of Information in 1966, and remained until 1976.

Film production companies had requested permission to acquire a private television channel license for 99 years. It was then the government decided to create a Jordanian television channel whose building was opened in Amman in 1966 in a spectacular party attended by King Hussein. Unfortunately, the second building in Jerusalem was not completed due to the Naksa War in 1967.

The government increased military spending after Naksa which decelerated economic development and cancelled a lot of projects that had been agreed on in the development plan. Despite that, the first cultural production, publishing and distribution system emerged in 1969 and the publishing of cultural books started. In 1966, the first cultural magazine (Afkar) was issued and the Musical Institute and the Folklore Arts Band were established. The first government theatre band was founded, the Jordanian Theatre Family from 1965–1977. In 1967, the Jordanian Library Society appeared. In subsequent years there were more cultural innovations including the first cultural palace in Hussein's childhood city (1968), the Folklore Heritage Revival Club (1970), the Royal Cultural Centre (1973), the Jordanian Writers' Association (1974), the National Library (1975), and "Sawt Al-Jeel" and "Al-Funon Al-Sha'bia" magazines (1974). In the mid-seventies, the economy started to recover and the development plan was set in motion. The cultural expressions, policies and plans were mainly in a national content. The Ministry of Culture and Arts took care of general heritage in many ways like holding exhibitions of handicrafts, and broadcasting folklore music and songs through radio and television. During that time, lots of cultural cooperation agreements had been signed between Jordan and Arab countries along with some foreign countries. The Culture and Arts Department had remained part of the Ministry of Information until a new ministry known as the Ministry of Culture and Youth was born in 1976 and remained until 1984.

The objectives of the Five-Year Plan (1976 – 1980) assured the role of woman in production and social development and encouraged television production which helped spread Jordanian dramas.

In 1976, the first conference for Arab cultural ministers was held in Amman. In this conference, the "Amman statement" of culture was issued, which became a comprehensive constitution for the Arab cultural movement.

In 1977, the Minister of Culture and Youth held the first work meeting with Jordanian writers. He also held another meeting related to the first, with Jordanian plastic artists which resulted in the establishment of the "the Jordanian Plastic Artists' Association". In the same year, the first system for state prizes for literature and arts was issued and the Jordanian Theatre Association was founded. In 1980, the Jordanian Musicians' Association was founded and the Royal compound for Islamic civilisation research, the Aal Al-Beit Institution, appeared as a new cultural monument. This period witnessed an expansion in the building of cultural ties and in the signing of agreements with a variety of Arab and foreign countries. In 1977, the cultural production system was issued, replacing the one of 1969. The first theatrical forum was held in 1978.

The Royal Association of Fine Arts was founded in the form of a non-profit cultural commission in 1979, which, in return, established the Jordanian National Museum for fine arts in 1980. In 1987, an arts magazine was issued.

The Ministry of Culture transformed into its current state in 1988 by establishing the Ministry of Culture and National Heritage. Democratic life returned to the country after

an absence of over twenty years. Political-party life and political freedoms also returned with the activation of the parliament the creation of cultural directorates in all governorates by the Ministry, the increase of cultural commissions by more than double. As a result, Jordan witnessed an active cultural movement. In 1990, the royal drafting committee for a national charter was founded by royal command. The committee consisted of sixty members with different backgrounds and interests who worked on drafting the charter which was submitted to the King and discussed through the media. It was signed by 2,000 members who participated in the national conference of the Jordanian National Charter in 1991.

The charter was set to reinforce general work laws and determine its manner of implementation. It was also set to put guidelines for political multiplicity as another pillar for the democratic base, based on constitutional principles, political and national heritage, and the current social context in a way that guaranteed the continuation of the nationalistic development and democratic transformation taking place in the country.

The charter dealt with social issues concentrating on family, human rights, personal freedom, equal opportunities and equality in a way compatible with the Constitution.

Since the change in the demographic structure due to the compulsory migration of Palestinians to Jordan in 1948, cities expanded, education developed, schools increased in number and there was income growth, the need for a cultural act emerged. The cultural magazines "New Horizon" and "Generation Voice" were issued by As-salt secondary school. Until the 1967 Deterioration, the five-year plan for economic and social development had been adopted (1963-1967) and then extended to a seven-year plan (1964-1970). Income grew by 9% annually, the population by 3% and the number of students by 8.2%. At the same time, the Culture and Art Department was established in the Information Ministry in addition to the Jordan Library Association. The cultural movement began to become active through artistic fairs and plays.

However, the government increased military spending after the 1967 Deterioration which stopped economic growth and many projects approved by the development plan were cancelled. The Jordan University patronised cultural activities at that time and book publication increased considerably. In the mid-1970s, the economy started to recover and development plans were resumed. In cultural terms, cultural plans and policies had nationalist content. "Public Arts" magazine was issued in 1974. The Culture and Arts Department gave attention to public heritage in many ways such as handicraft fairs, and in broadcasting folk songs and music through radio and TV. At that time, many cultural cooperation agreements were signed between Jordan and Arab countries along with some foreign countries.

The objectives of the five-year plan (1976-1980) stressed activating the role of women in production and in societal development, and encouraging national TV production which helped in the distribution of Jordanian drama. The Fine Art College was established at Jordan University in addition to the establishment of the Jordan National Museum.



The most important turning point in the late 1980s to early 1990s was the shift to democracy with the resumption of parliament work and parliamentary elections after the difficult political, social and economic events that took place in Jordan. Therefore, the King formed the Royal Committee to develop the National Charter on 9 April, 1990.

This charter was developed to enhance the rules of public work, define its methodology, and set guidelines for political plurality as another pillar for democracy based on constitutional principles, political and national heritage, and the present social context, ensuring the continuity of national development and democratic transition in the country.

The charter addressed social issues by focusing on family, human rights, individual freedom, equal opportunity and equality in line with the Constitution.

In the cultural sector, the charter recognised national culture as a part of Islamic Arab culture, ideologically, artistically and in creativity, in order to achieve social progress and development. A number of guidelines were developed to form the very foundation of all cultural and development plans.

These guidelines included a commitment towards Arabic, maintaining and developing it, encouraging translation from and into Arabic, urging academic and scientific institutions to contribute in the Arabisation efforts, encouraging publishing in Arabic in various scientific, literary and artistic fields, protecting the national cultural heritage and familiarising it with scientific methods, and spreading and popularising it within the available capabilities and in cooperation with relevant Arab, Islamic and international cultural institutions. The charter has stressed promotion of Arab Islamic history, and keeping Jordan's national history, documenting it, maintaining its antiquities, familiarising its events, and studying and teaching it. The charter called for making efforts to promote the education of citizens all over the Kingdom, improving their national culture and developing it through various available means to ensure their participation in comprehensive cultural development. It focused on the different means of promoting indigenous and national culture and popularising it through libraries, information centres, theatres, exhibitions and museums. It also highlighted the cultural and civilizational achievements of Arab Jordanians. Meanwhile, it stressed the need to take special care of various styles of Jordanian public heritage as creativity branches which enrich the national culture, develop it side by side with modernity trends and enhance the solidity of the national cultural structure. It also stressed the rights of Jordanian literati, intellectuals, men of letters, artists and poets to be open to various cultures. This would enrich Jordanian national culture and preserve its spirit in a way that complements Arab and Islamic values. It also stressed respecting copyright and updating legislation which ensures the rights of various authors and inventors.

In the 1990s there was prosperity in all cultural fields as a result of the freedom provided to intellectuals in various fields.

The number of cultural festivals and clubs boomed, and Jordan theatre witnessed a revival after a period of low demand for Jordanian drama after the government attitude towards the Gulf War. This caused artists to turn to theatre. There were many troupes and they performed many plays supported by the Ministry of Culture which organised cultural festivals in general and theatrical festivals in particular. The MoC organised the Jordan Theatre Festival, and Youth Theatre Festival in cooperation with the Artists Association, and Children's Theatre Festival. It also organised a festival, with the same name, in cooperation with universities and colleges, alongside Jarash Festival for Culture and Arts which has been celebrated every year since 1980 until today. Comic-political theatre also thrived after the official openness, and it attracted a wide ranging audience.

However, this prosperity didn't last long; the cultural field suffered regression along with all fields starting with the economic and political fields, and later on the social field in the beginning of the third millennium. There was an obvious confusion in government attitudes towards culture in general to the degree that they considered terminating the MoC and creating any suitable alternative (a higher council) to handle cultural affairs. The Ministry, therefore, was suspended on 25 November, 2003, for one year and stayed without a minister, a higher council or any departmental form which could fill the gap resulting from this suspension.

This gap raised many questions about the government agenda regarding culture and intellectuals. However the Prime Minister, Faisal Al-Fayez, made visits to cultural institutions and bodies, and held meetings and discussions with their members. This was in addition to the extended discussions held by the Alrai Center for Studies in the presence of the Prime Minister, the Minister of Political Development and the Cabinet Spokesman, some educated participants, and representatives of cultural institutions and bodies. These visits and discussions assured the intellectuals of the future of cultural activities in Jordan. This led to a set of opinions, suggestions and reactions which gave the intellectuals an opportunity for further discussions, and a committee to prepare a draft of the "National Cultural Project" in addition to creating a committee to organise the National Cultural Conference to discuss the future of culture and art.<sup>1</sup>

The MoC resumed activity, and in 2007, King Abdullah II ordered a meeting with the intellectuals and this famous meeting changed many conditions which had hindered cultural work. These will be discussed later in this document.

The development plan for culture (2006-2008) was developed in light of the recommendations of the National Culture Conference held in June 2004, and the National Agenda for 2005-2010 about education, higher education and creativity.

The final draft of this plan was developed after meetings with cultural bodies and 25 cultural figures. These meetings were held under the direction of King Abdullah II, mentioned in the government's high commandment letter in 2007 which stressed the

necessity of interacting with society, and expanding the discussion and decision-making base to involve people in making the decisions related to their everyday life.<sup>1</sup>

According to this plan, the government increased the cultural budget, and established the Culture Support Fund (whose resources have not been determined yet). The government also made efforts to provide the required conditions for setting up a national creative culture, and tried to implement some programs and interventions in this regard like creating the Jordan City of Culture and allocating one million dinar annually for each city holding the title in an attempt to distribute cultural achievements all over provinces, not only in Amman. One of those achievements included a mobile library for children, a family library project in which the Ministry of Culture took responsibility for printing costs, distribution and payment of intellectual property rights. The project's publications for 2013 included 268 thousand copies in 48 titles (50 books), 5,000 copies of each book for adults, 7,000 copies of each book for children. The cultural commissions support budget increased from 130 thousand to 600 thousand dinars (\$183 thousand to \$845 thousand), while the book support and publishing budget increased by 300% compared to 2006.

Some of these achievements are the Mobile Child Library and Jordan Family Library Project through which cheaper versions of books were produced annually to encourage Jordanian families to establish their own libraries. The budget of supporting cultural bodies was raised from 130,000 to 600,000 dinar (**183.228 USD to 845.666 USD**) and the budget for publication and supporting books was raised by 300% compared with the 2006 budget.

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<sup>1</sup>The introduction by Minister of Culture, Adel Twaisi who finalised this development plan, MoC, 2006.

## **2. Decision-making and administration**

### **2.1. Organisational structure (organogram)**

*(Please find it attached)*

This is the general structure of the Ministry of Culture in Jordan as it is now adopted. However, it should be noted that more than one restructuring attempt has been made in the ministry, where foreign and Arab experts were summoned. The most famous structure may be the one that followed the government's decision to suspend the works of the Ministry of Culture in 2003, interrupting its activities for a year, until 2004, when a restructuring study was conducted. This study recommended the Swiss model and saw it as highly appropriate for the Ministry of Culture in Jordan.

### **2.2. Overall description of the system**

The Ministry of Culture, according to Article (4) from the Culture Care Act, shall assume the responsibility for drawing up the policy of cultural action and guide its tracks in various sectors in Jordan, in line with the policy of the Kingdom and the national interest.

Accordingly, the Ministry of Culture is comprised of the following directorates and departments: the Directorate of Culture and Arts, the Directorate of Libraries and National Documents, and the Foundation of Youth Welfare. The Directorate of Culture and Arts is comprised of the following departments: the Cultural Department, the Music Institute, the Drama Department, the Folk Arts Department, the Folklore Department, and the Plastic Arts Department.

The Ministry of Culture and Youth was established in 1977. It was concerned with publishing cultural magazines, a series of critical studies, the books of Jordanian and Arab heritage revival, translated books and others. It also held seminars, participated in Arab and international fairs and festivals and organised the events of "Amman, Capital of Arab Culture 2002", the Initiative of Jordanian Culture Cities, the Children's Library and the Family Library.

However, in 2003, the Jordanian cultural milieu faced a government resolution to abolish the Ministry of Culture on the basis of a future vision to develop what was to be called the Higher Council for Culture, just as the Higher Council for Youth had been created after the Ministry of Youth was abolished, and the Higher Council for Media was created after the Ministry of Information was abolished. Consequently, the Ministry of Information became an emeritus position assumed by the Minister of State for Public Information. But the decision was not received well within the cultural sector.

In 2004, The Intelligentsia Centre for Studies and Research conducted a survey of a group of concerned Jordanian intellectuals to gauge their views on the issue of the abolition of the ministry and the establishment of a Higher Council for Culture, as well as their assessment of the ministry and its effectiveness. The study was entitled "**Views of Jordanian intellectuals about the reality and the future of cultural activities in Jordan**".

The intellectuals' responses about the necessity of the ministry were as follows:

78% of the respondents were in favour of the return of the ministry, while 16.7% rejected that notion.

When the intellectuals were surveyed about their optimism on the future of culture in Jordan, 50.9% were optimistic, 17.2% were not, 30.1% were optimistic to some degree, and the remaining 1.7% didn't know.

Relative distribution of the respondents' views about optimism on the future of cultural action in Jordan

(Are you optimistic about the future of cultural action in Jordan?)

| Answer         | Percentage |
|----------------|------------|
| Yes            | 50.9%      |
| No             | 17.2%      |
| To some extent | 30.1%      |
| I do not know  | 1.7%       |
| Total          | 100.0%     |

Alongside the Ministry of Culture, there are public and private actors in the field of culture, and in the field of achieving cultural vision.

Here, we metaphorically use the word "vision" to refer to the agenda of the Ministry of Culture to develop clear and specific cultural policy, since the Jordanian government has not yet created such an agenda, as is evident in the third chapter of the research. It is supposed that the development of cultural policy is currently taking place in meetings within the halls of the Ministry of Culture. Therefore, we will use the term that the government itself uses to express these cultural policies under consideration, namely "cultural vision".

The first law for cultural care in Jordan was issued in 2003 as requested by the Ministry of Social Development in 2001. It would amend the law of social societies and commissions, No.33 for 1966. This was the same law that organised the work of cultural commissions registered in the Ministry of Culture, as it had organised the work of sport clubs before the Youth Care Law was issued. The care law was issued as a temporary law in 2006 in which the philosophy of cultural care relied upon principles of comprehensive cultural national development in the Kingdom in a way that assured cultural identity as humanitarian, Arab, Islamic and Jordanian. These principles were also to provide the appropriate environment for creativity in art and cultural fields, as well as encourage interest in cultural performance and fine arts that were compatible with Islamic and

Arab values. They were also to reinforce bonds and connections with Arab and other friendly cultural commissions and institutions, in addition to developing the creativity of the Jordanian people and to launch them in different fields. In addition, the Ministry of Culture also became the reference point for registering cultural institutions and commissions, performance, artistic and literature links and societies, and artistic and cultural museums including societies of scientific, artistic and cultural preference, in addition to being in charge of supervising and supporting them and following their different activities according to their aims and intentions.

The law also stated that funds for supporting artistic and cultural movements should be established in the ministry and named the “artistic and cultural support fund” that would provide the necessary financial resources for supporting and developing artistic and cultural movements in a way that would fulfil the philosophy of this law. It also stated that 2% of fees for granting licences to radio or satellite channels or renewing the licence of already-functioning channels would go to this fund, while only 1% of publishing fees from all forms of advertising in press, radio, television and public places would benefit the fund. In addition to the expected general budget, donations, gifts, investment revenue from the fund, and the price of books and magazines that the ministry issued, were all additional resources for funding. Donations and gifts offered to the fund would be exempt from income tax. The funds were also exempt from taxes, including purchase tax, stamp fees and others. (Jordanian legislation, national information system [www.lob.gov.jo](http://www.lob.gov.jo))

This fund was aborted in 2008 and replaced with the “cultural care fund”. Fees were modified as follows: 5% of publishing fees from all forms of advertising in press, radio, television and public places, and 2% of fees for granting of licences to radio or satellite channels, or renewing the licence of already-existing channels.

When the parliament approved the law, it didn’t state its financial resources nor give it the respectable characteristics needed for its independence from the Ministry of Culture. A registration system for cultural commissions had been approved, however, it was not given respectable characteristics either, which made it controversial when it received more than 250 commissions, which were registered by the Commission and Societies Law No. 33 of 1966. The request to open cultural attaches outside Jordan had also been neglected by the law. It also organised the process for registering festivals in accordance with given instructions. (Cultural Care Law...one step in a long way, record number 36, July 2008).

Prime Minister Samir Ar-rifa’i cancelled the law regarding imposed fees for the benefit of the artistic and cultural movement support fund at the end of 2009.

At the national level, the administrative functions of the cultural sector are mainly carried out by the Ministry of Culture. The researchers believe that the ministries and other institutions are integral contributors in the implementation of cultural vision and

the achievement of cultural development as outlined in the "Cultural Development" plan.

From the viewpoint of the researcher Ahmed Yusuf Al-Tall, together with the Ministry of Culture, there is the Ministry of Education, the Ministry of Higher Education and Scientific Research, the Ministry of Information, the Ministry of Social Development, the Ministry of Youth, the Ministry of Tourism and Antiquities, the Ministry of Religious Endowments and the Secretariat of Amman. He thinks that even the armed forces should be involved in cultural issues. In our opinion, this is mainly due to the absence of cultural policies. We believe that the researcher had exaggerated when distributing these tasks to these various actors.

The researcher Ibrahim Al Amad wrote on Cultural Policies in Jordan for UNESCO, where he listed the actors responsible for cultural management in the country, which included, in addition to those Al-Tall mentioned, the public universities, newspapers and various media and cultural centres for children such as Haya Centre, Zaha Centre and others.

On the other hand, there are more than 280 public cultural institutions which are involved in all forms of creativity including poetry, novels, theatre, music, fine arts, handicrafts, criticism, philosophy, and folklore bands. They consist of about 111 thousand people. In addition to universities and research centres, the Jordanian cultural scene benefits from the monetary support provided annually by the Ministry of Culture to cultural institutions, which is about 300 thousand dinars. There are also other institutions concerned with culture and the arts, including NGOs, such as the National Music Institute, Applied Arts Centre, the National Museum of Visual Arts, the Royal Commission for Film, the Arts House and associations, unions and cultural bodies; the Ministry of Culture which has cultural centres, events and programs; the Municipality of Amman which allocate one million dinars annually to support cultural infrastructure, festivals, forums, bands, and cultural seasons; and the cultural centres of foreign embassies which support culture and art in Jordan and serve as a bridge between global and local culture. The ministry also invites tenders for the construction of cultural centres in the governorates and remote areas, joining the Royal Cultural Centre, the King Abdullah II Ibn Al Hussein Centre, the Princess Selma Centre for Children, the Palace of Culture and other cultural centres in the main cities of Amman, Karak and Zarqa.

It is worth mentioning that the Intelligentsia Centre for Research and Studies conducted a survey of a sample of intellectuals about "Cultural Management in Jordan". The results showed that Jordanian intellectuals are interested in the need for flexible public cultural policies. They believe that there are no current policies governing cultural activities, and even if such policies exist, they do not know of them. In addition, they demanded a restructure of the cultural sector to serve the entire national cultural movement and the future of culture in Jordan. This arose in the context of criticising the governmental management of cultural affairs, where it was found that the majority of respondents were dissatisfied with this management, while they were satisfied with the semi-governmental and non-governmental management. The respondents also stressed the

need to develop a new cultural policy in Jordan, with various opinions on how these policies are related to Arab heritage or contemporary culture. At the same time, the respondents believed that cultural work in Jordan would not succeed without the presence and contribution of the cultural NGOs. They think that the Secretariat of Amman is a major player in cultural work management to the degree that many think that its role is more important than the Ministry's role. The following are some indicators that may constitute benchmarks from the perspective of Jordanian intellectuals resulting from this survey:

- 68% of the respondents believe there are no cultural policies in Jordan.
- 51% of respondents believe the cultural policies required must be more inclined to contemporary culture.
- 54% of respondents believe the Ministry of Culture has not succeeded in cultural management in Jordan.
- 91% of respondents believe there is no cultural life in Jordan without the contribution of the cultural NGOs.
- The majority of respondents believe there is a need to restructure the cultural sector.

### **2.3. Inter-ministerial or intergovernmental cooperation**

The cultural strategy in Jordan is based on partnership with the Ministries of Education, Higher Education, Tourism, and Municipal Affairs, the Higher Council for Youth and other cultural actors, and considers culture as a development process beneficial to the economy and reaching to the educational levels that produce creative Jordanian artists.

When reviewing the table attached to the development plan at the end of the research, we can see how partnership is embodied between ministries, formal actors, municipalities and civil society organisations to finance and implement projects.

The following actors are working on implementing the national strategy for culture:

#### **1 - Ministry of Education**

The first Council of Education was found in 1923, while the Ministry was established in 1940. Its objectives related to cultural policy include:

- 1) Facilitate the usage of Arabic in self-expression and communication with others.
- 2) Awareness of facts, concepts and relations related to the natural, geographic, demographic, social and cultural environment, locally and internationally.
- 3) To assimilate elements of heritage.
- 4) To be open to the benign values and trends of humanitarian cultures.
- 5) To contribute to promoting the cultural, scientific activity, issuance of educational publications, the usage of various communication methods and other areas that contribute to the achievement of educational goals.

#### **2 - Ministry of Higher Education and Scientific Research**

The Ministry was founded under the Higher Education Act in 1985. It oversees community colleges and state and civil universities within an agenda that culturally



seeks, amongst other goals, to ensure the human resources needs of economic, social and cultural development plans, to facilitate the usage of Arabic as a scientific learning language in higher education and to document scientific, cultural and technical cooperation in the field of higher education and scientific research.

### **3 - Ministry of Information**

The Ministry was founded in 1964 to achieve several goals for citizens including: to contribute to the development of their culture and to increase their knowledge, and to provide opportunities for recreation and entertainment in line with their values, traditions, heritage and morality.

The Ministry oversees the following departments:

- 1) Department of Press and Publication
- 2) Jordanian press
- 3) Jordan News Agency (Petra)
- 4) Radio and Television Institution

The Ministry was cancelled in 2003 and replaced by the Higher Council for Information which was repealed in 2009 to structurally re-work in the ministry, through the Minister of State for Public Information.

### **4 - Ministry of Tourism and Antiquities**

The Ministry was founded in 1967 with the aim of tourism promotion in Jordan, through participating in conferences and exhibitions and organising tourist programs for citizens to familiarise them with their homeland.

### **5 - Ministry of Youth**

The Ministry was founded in 1976, and then it was transferred to the "Higher Council for Youth Welfare" in 2001. According to its statement, "The Ministry of Youth - reality and aspirations" (1994), it was concerned with the following items:

- 1) Heritage culture: to provide young people with heritage education that cover various aspects of Arab heritage; religious education as religion has impact on the construction of beliefs, values and standards; literary, artistic, linguistic and heritage culture; knowledge of Arab history and the most general Arab and historical experiences, with all its successes and failures.
- 2) Contemporary culture: local, national, Islamic, and global culture.

### **6 - Ministry of Awqaf and Islamic Affairs**

The Ministry was founded in 1966. The Awqaf Act recommended establishing the Ministry to meet the following objectives: Support general Islamic activity; religious education; establishing seminaries and schools teaching the Koran; disseminating Islamic culture; conserving Islamic heritage; highlighting the role of Islamic civilisation in human development; raise awareness; and bring Muslims closer to their faith. The Ministry has issued the magazine "Proselyte of Islam" for more than fifty years, of which 5,000 copies are printed monthly. Recently, a website of the magazine has been established.

## **7 - Ministry of Social Development**

The Ministry was founded in 1979, to organise the efforts of citizens and raise their awareness in order to invest their potential. The work of the Ministry in media and social education includes contributing to raising awareness and the social aspects of culture, as well as participation in the revival of events. The researcher Ahmed Al-Tall adds the armed forces as a contributor to the implementation of a national strategy for culture:

## **8 - Jordanian Armed Forces**

The armed forces oversee several educational institutions, in order to meet the needs of various professions. These include: the Prince's Hasan School of Islamic Sciences, the Royal Jordanian Geographic Centre, and the University of Muetah.

## **9 - The Greater Amman Municipality**

The Municipality of Amman oversees the cultural infrastructure in the capital, Amman, through:

1. Department of Public Libraries.
2. The Cultural Department of Municipality of Amman which was founded in 1979. Its organisational structure consists of the Division of Studies and Publications, Division of Arts, the Art House, the Secretariat, and the Office of Folk Art. The main tasks of the Department are: cultural activities, supporting and disseminating Jordanian intellectual production, publishing the magazines *Amman*, *Taiki* and *Buds of Amman*, and organising festivals, poetry readings, music parties and book fairs.
3. City Hall which includes a number of cultural facilities.
4. Zaha Cultural Centre for Children.
5. Arab Poetry House.
6. Al Hussein Cultural Centre.
7. Gardens of Queen Rania Al-Abdullah.
8. Art House of Jordan which includes: the Music Pavilion, Acting Pavilion, Art Pavilion, the Jordanian House Pavilion, and Crafts Pavilion.
9. The Culture Street.
10. Al Hussein Gardens.
11. Publications including cultural magazines specialising in children's literature, Arab culture and women's culture.

## **10 - The Royal Commission for Films**

The Jordanian Royal Commission for Films was established as an independent government establishment run by a board of commissioners headed by Prince Ali bin Al-Hussein, in order to develop a globally competitive film industry in Jordan. It draws up cultural policies by: encouraging the Jordanians and all people in the Middle East to narrate their stories, and thus to contribute to cultural exchange and to promote freedom of expression; creating educational programs for Jordanians working or wishing

to work in the field of filmmaking; promoting and strengthening a film culture in Jordan, and thus contributing to fostering and developing critical thinking; making Jordan a centre for the world in audio-visual production through the provision of marvellous locations and creativity resources; technical assistance and financial incentives; providing administrative and supportive services for local and foreign production; and providing job opportunities of international standard in all fields of cinematic art.

#### **2.4. International cultural cooperation**

The main institutions involved in international culture co-operation besides the Ministry of Culture, are the Ministry of Planning and the Ministry of Labour. The Ministry works through different directorates that include **the** Directorate of International Cooperation and the Directorate of Policies and Studies. The Ministry of Planning, through the Directorate of International Cooperation, supervises the completion of international cultural agreements. It also provides the funding for development projects, searches for funding opportunities and identifies the terms of benefiting from those opportunities; and coordinates the distribution of funding available to various development programs and projects, in cooperation with countries and donors.

The Directorate of Policies and Studies comprises the following departments: the Department of Aid Coordination, Department of Asian Relations, Department of Arab and Islamic Relations, Department of European Relations, Department of European Association, and the Department of scientific and cultural cooperation.

In this regard, we are concerned with the Directorate of International Cooperation. Its responsibilities include developing the mechanisms of aid coordination and funding management provided to various development programs and projects, and to follow up the commitment of the funding sources to aid programs agreed upon by protocol.

Although Jordan is a small and weak country in regard to cultural potential, it has frequently tried to play a role in the cultural scene of the Arab region and to be a link between this region and the world. However, these repeated attempts didn't last long for illogical reasons. This was largely due to the absence of strategic planning.

#### **Bilateral cooperation agreements:**

As for the advancement of Jordanian culture abroad, the Ministry of Culture signs dozens of agreements with other countries every year. At present, Jordan has signed agreements with 18 Arab countries, 5 Islamic, and 35 foreign, in addition to treaties and agreements concerning the protection of the diversity of different cultural forms, copyright protection, cultural property protection amid armed conflicts, protection of popular traditions, facilitation of the movement of Arab cultural production (for example, Jordan Cultural Week events are presented in these countries and Amman, in return, hosts the cultural weeks of those countries. But most of the time, contemporary

culture is absent in the activities of those weeks, therefore programs like the Dabka show, exhibitions of traditional handcrafts, and exhibitions of Jordanian plastic art are the main programs in those weeks, while there are no theatrical performances or poetry programs, and intellectuals are absent either as a lecturers or as speakers).

It should be noted that the European Union has initiated the adoption of the European Vicinity Policy after the expansion of EU membership. And since Jordan is one of the countries signed to be part of the European Association, Jordan was one of the first countries to be eligible to become part of the European Vicinity Policy. It aims to build on what is mutual between Europe and neighbouring countries by agreeing on common principles and visions, based on adopting the approach of political and economic reform; promoting moderation and the values of coexistence, peace and respect for one another; confronting extremism and a clash of ideologies; filling the gap between the viewpoints of European countries and those of neighbouring countries to confront the violence phenomenon which also creates a common threat and challenge that does not recognise boundaries or distinguish any cultural, religious or social system; as well as the fortification of human rights and fundamental freedoms. The commitment to these terms, which includes the action plans signed by the EU and the countries selected to benefit from the European Vicinity Policy, is essential to acquire free access to the European union in different fields, including educational programs (like, Tempos, Erasmus, and Cosmos), as well as to benefit from financial aid provided by the European Union to eligible countries in the vicinity to improve the speed of economic, legislative, social, and cultural reform.

Jordan signed the Jordanian European Partnership on 24 November, 1997. The agreement entered into force on 1 May, 2002, after the ratification process was completed by all European parliaments and the Jordanian Parliament.

The agreement includes two axes, one cultural and the other is social, including general principles and rules governing Jordanian-EU cooperation in the social and cultural fields. Through ongoing dialogue, the agreement seeks to improve the working conditions of Jordanians who are legally working in EU countries, to raise awareness of the civilizations and cultures of the two parties and to fight discrimination. The axes, through joint programs and projects, aim to dispose of migration factors, by creating job opportunities and providing training and rehabilitation in Mediterranean countries, to increase the role of woman in economic development, to improve the health system and social security system, and to exchange youth visits in order to raise awareness and understanding of different cultures.

#### **2.4.1. Overview of main structures and trends**

The royal perception of the cultural policy in Jordan can be extrapolated by reading the content of the throne speech of King Abdullah II at the opening of the first regular

session of the 15th National Assembly. Although the cultural visions and policies were not found directly in the speech, it included the main themes of the cultural policies. This vision is based on working to deepen awareness of democratic culture, establishing the principles of justice, equality and equal opportunities, strengthening the principle of transparency and accountability (such as a Complaints Office) and the laws relating to human rights and the rights of women and children, and protecting young people and opening pathways for their potential and capabilities, and securing freedom of the press and media. The throne speech stated: "We noticed, in the past few years, that the government did not implement the demanded plans and projects, despite the funding provided for those projects. On the contrary, the Parliament hindered government performance due to the delay in completing the rules and legislations that are necessary to implement the demanded plans and projects."

#### **2.4.2. Public actors and cultural diplomacy**

There are no Jordanian cultural centres abroad but there are cultural attachés in the embassies deployed in various countries. The Culture Care Act has approved the appointment of educated cultural attachés. However, it has not been enforced; administrators in the ministry were appointed, and the intellectuals were ignored.

In fact, Jordan, like other countries in the region, has no cultural diplomacy bodies. These countries tend to be receptive to foreign cultures which are active in their land. Jordan, as we mentioned above, tends to activate cultural weeks **on a bilateral basis**, rather than maintain a permanent centres acting in the countries that Jordan has signed agreements with; in order to reduce financing costs.

However, these activities exercised by the Ministry of Culture outside the Kingdom have not served to introduce the Jordanian intellectuals to other cultures.

The Intelligentsia Centre for Research and Studies conducted a study entitled "Views of Jordanian intellectuals on the reality and the future of cultural acts in Jordan" in a sample that included writers, intellectuals, artists, plastic artists, journalists, representatives of cultural bodies, professors and intellectuals from outside cultural bodies and institutions. They were asked about the role of the Ministry of Culture in disseminating Jordanian culture abroad. 9.1% of respondents believed that the Ministry had successfully performed this role, while 53.7% replied that it had not.

#### **2.4.3. Direct professional cooperation (e.g. international professional associations)**

There are plenty of cultural projects run by governmental and non-governmental organisations seeking specialist professional assistance from international organisations, as partners or trainers.

Within its International cultural exchange programs, the Centre for Applied Arts in the Ministry of Culture carried out many activities on many occasions. For example, in 2003, it collaborated with the Finnish Centre in producing a joint play entitled 'Fabric' using the style of expressionist dance theatre. The play was performed in a modern dance style, with a fast and energetic rhythm. 24 female students from the Dance Department of the Applied Arts Centre and 3 dancers from the National Finnish Ballet Academy participated in this play.

In 2004, in collaboration with the British Council and the UK Communication Theatre, within the program "Communication with the World," the Centre of Applied Arts showed a play called "Mud" in both Arabic and English in Britain and Jordan. The program aimed to give young participants an opportunity to exchange experiences and cultures and to get acquainted with the cultural identity that motivated each participant. Six theatrical youth troupes from Britain, Jordan, Syria, Pakistan, Bangladesh, Nigeria and Malaysia participated in the program.

This is also the case for the National Music Conservatory which was assisted by musicians and involved orchestras in the training of students training and in concert performances.

In another example, the Ministry of Culture sought assistance from the French troupe, Publicies, to contract with foreign artists and to organise the Jordan Festival of 2008.

Some private cultural centres have engaged contemporary artists to lecture and hold various workshops, and have provided residence opportunities for foreign artists as well as opportunities for cultural exchange and interaction between these artists and local ones. For example, a workshop and training course entitled "one minute movie" was held in the private Al Makan Gallery to teach short film shooting, which hosted a European program and European trainers.

Examples of this kind are plentiful and indicate the effort of public and private sectors to get the best possible opportunities for professional exchange.

#### **2.4.4/ Cross-border intercultural dialogue and cooperation**

As mentioned in the two previous paragraphs related to the international cooperation and cultural professional exchange, and as stated in the text regarding the Culture Care Act, closer ties and relationships with cultural actors in Arab and other friendly countries are needed. We notice that there are various agreements that establish cultural exchange between Jordan and a variety of countries, regardless of how they are implemented or the type of the culture presented. In addition to agreements with most countries in Europe, Jordan has recently signed agreements with Kazakhstan, Portugal and other countries.

#### **2.5. Cultural policies of external agencies (foreign centres, foundations, institutes, etc.)**

Jordan has a number of foreign cultural centres and foundations of which the most important are the French Cultural Centre, the American Cultural Centre, the Italian Cultural Centre, the Turkish Cultural Centre, the Goethe Institute, the British Council, the Spanish Cultural Centre and the Russian Cultural Centre. The most prominent centres and their activities include:

#### **German Goethe Institute**

One of the priorities of the Institute is the "service of exchange between the two cultures: Jordanian and German", through the Jordanian students studying in Germany and new German foundations operating in Jordan such as the German University of Jordan.

Sponsored and supported by the Goethe Institute, three German books have been translated into Arabic. In addition, in cooperation with Azminah House and the Jordanian Writers Association, the Institute organised cultural events attended by a number of Jordanian Writers who read their texts to the members of the German community. The Institute also sponsored several cultural events such as the German animated film "The Adventures of Prince Ahmed," accompanied by music composed by Jordanians, as well as musical evenings directed towards young people.

#### **British Council**

In collaboration with the University of Yarmouk and the Drama Department at the University of Jordan, the British Institute produced an interactive theatrical project about gender issues. It also launched the network of "Opportunities for All", which deals with the rights of disabled people. Consequently, the Institute signed two agreements with the National Centre for Human Rights and the Supreme Council for Disabled People's Affairs to carry out the activities of the network which included 72 NGOs.

In the area of cultural management, the British Institute launched the program "International Cultural Management", through which "a new generation of cultural managers" are trained.

It also oversees the program, "Leadership in the Progression of Society", through which the beneficiaries are trained in using the contemporary tools of leadership to train others by themselves. It also includes the project "Women in Work" which encourages young women to look forward to various options in the work market regardless of stereotypes created by the society.

As for cooperation with official bodies, the British Institute is working with the Ministry of Political Development on the project "Jordanian Youth Parliament" to provide opportunities to participate in the democratic development process. It also finances the project "Capacity Building of the Ministry of Awqaf" in order to "promote Islamic values."

### **The French Cultural Institute**

The French Cultural Institute is the active cultural actor for the Embassy of France in Jordan, founded in 1963. It offers French and Arabic courses along with exams and certificates in the French language. The French Institute also provides a library and a study-in-France office that helps Jordanians with the information they will need for study in France.

The Institute organises cultural activities regularly throughout the year, inside and outside the institute including musical concerts, dance shows, plays, and cinema festivals such as the French Arab Film Festival which held its nineteenth term in 2013. Along with showing twenty films, the French Arab Film Festival also holds a contest for short Jordanian films, and a party for distributing awards as well as arranging special celebrations for the Music Day. It also hosts a number of critics, directors and experts in cinema techniques to enlighten the shows with more circles of discussion, dialogue and interaction with the audience. Since 2011, the institute has been organising the Picture Festival through which picture activities and exhibitions are presented all over Amman. The French Cultural Institute also participates regularly in implementing projects especially for Jordanian cultural representatives.

**The American Cultural Centre (founded in 1954).**

**The Spanish Cultural Centre – Cervantes (founded in 1979)**

**The Turkish Cultural Centre (founded in 1969)**

### **European Union National Institutes for Culture (EUNIC)**

EUNIC is the abbreviation of the European Union National Institutes for Culture which is a network of international cultural relations institutes of the member countries in the European Union. Members of EUNIC work in more than 150 countries. The EUNIC body in Jordan consists of five members: the British Council, the Goethe Institute, the French Institute, Cervantes Institute and Societa Dante Alighieri (Italian Institute). The EU, in cooperation with EUNIC, supports innovation of creative industries in Jordan with concentration on publicising them in the European Union, in addition to cultural exchanges between Jordan and the EU. The general objective is to contribute to bilateral understanding and dialogue between cultures and to bring the EU and Jordanian societies closer to each other. EUNIC launched an initiative called “Jordan Creative” and invited those who were working in creative industries for a meeting in 2012 and 2013. It also held a symposium in 2013 in which innovation of creative industries in Jordan was discussed and reviewed, including the most significant obstacles that face the creative sector today along with a bunch of practical recommendations to create change.

## **2.6. Cultural policy within the independent (civil) sector**

According to statistics from the Arab Ministries of Culture and what is uploaded on the websites of these ministries and foundations, the number of cultural organisations



exceeded 16,000 (including bodies, federations, associations, forums, clubs, societies, rendezvous, unions and so on)

As for the role of the private sector in support for Jordanian culture, 52.2% of the intellectuals in the survey conducted by the Intelligentsia Centre reported that the private sector had not supported Jordanian culture, while 10% of them mentioned that it had.

The most important, visible and effective independent organisations in Jordanian culture include:

### **Jordanian Writers Association**

The Jordanian Writers Association was founded in 1974, as an independent body whose members include Jordanian authors. It is noteworthy that the Association had been closed during the political conflict with the regime, in what is known as the martial law era. It was re-opened with the return of political and parliamentary life in 1989.

The objectives of the Association include: Stimulating the intellectual and literary movement and expanding its groundwork; broadening and deepening the Jordanian readers' culture; providing the appropriate conditions to develop the creative potentials of Jordanian writers in the areas of intellectual creation and expression in an atmosphere of freedom; introducing, supporting, and encouraging the writers in the occupied territories as well as defending their rights by all means available; benefiting from the humanitarian and national aspects of the Jordanian national heritage and folk literary tradition to place it within global literature; encouraging and organising literary and intellectual studies and offering all possible assistance to the writers who conduct intellectual or literary research and studies, along with the objectives of the Association; organising a literary competition for all Jordanian writers over the age of 18 who are not members of the Association, including short stories, novel, Children's literature, theatre, articles and thoughts; organising intellectual workshops, seminars, conferences and evenings of poetry and short stories for the members of the Association and; presenting the awards, "Iranian", "Arrar" and "Sapaul," in the fields of stories, poetry and press articles.

### **Jordanian Writers Union**

During the time that the Association was closed for two years, some of its members and others established the Jordanian Writers Union in 1987 as an alternative to the Association, hoping "to benefit from the health insurance system, social security and housing projects provided by the state to its employees," according to the statement made by the Minister of Culture, Mohammed al-Khatib at the time.

In fact, the cultural policies of the Union are not significantly different from those of the Association. The Union is working to revitalise and foster the cultural movement in the Kingdom on the basis of pride in Arab-Islamic thought and the principles on which

modern Jordan is based; to standardise and coordinate the efforts of its members in order to create a cultural climate appropriate to highlight and develop the creators' capacities, to care for their interests and to expand their culture; to foster promising young writers; to organise and hold courses, seminars, conferences, exhibitions and cultural meetings; to manage and sponsor literary and cultural projects; and to conduct cultural studies and research to serve the cultural movement in Jordan.

In its objectives and cultural policies, the Union seeks to promote openness to Arab and foreign culture and participation in cultural, literary and intellectual events undertaken by similar bodies in and outside Jordan; to consolidate the fruitful cooperation between the Union and the Ministry of Culture, along with the cultural policy of the Ministry and establishing the pillars derived from Arab-Islamic heritage; to cooperate with the cultural foundations in the Kingdom in order to formulate cultural policy and establish its pillars derived from Arab-Islamic heritage; to ensure an adequate standard of living for Jordanian writer members of the Union and to provide them with a health insurance system, appropriate housing projects and a form of social security; to issue a publication that serves the general objectives of the Union; to strengthen the existing cultural bridges with writers in the Palestinian territories; to consolidate links between the Union and cultural institutions and similar unions in Arab countries and the world; and to support, ensure and publish the research and books issued by members of the Union.

### **The Arts House**

The Arts House is the most prominent civil organisation in Jordan that deals with arts in particular and in culture in general. The House was founded in 1993 by the banker Khalid Shoman (deceased) and the painter Suha Shoman, in order to create a centre for art information in the Arab world and a site of intercultural dialogue. To achieve these goals, the House provides free workshops and studios to exercise various artistic works. It also holds specialised courses supervised by international artists and has published a number of publications related to plastic and visual arts. Its library contains Arabic and English publications on the visual arts from Arab countries and around the world. The House includes four exhibition halls, a research and video library, workshop space, studios, residences for artists, and locations for concerts, theatrical performances, and readings. It holds a permanent exhibition throughout the year and hosts Arab artists presenting their creative experiences. The House prepares a monthly program of its activities which include various art forms. Recently, the cultural programs and policies of the House paid attention to youth arts, and hosted several events held by young artists in various fields, including visual arts, music and others. [It has an irregular productive program and a yearly scholarship for Arab modern and contemporary art researchers.](#)

### **Jordanian Artists' Syndicate**

[The Jordanian Theatre Association was founded in 1977 by the Social Societies and Commissions Law. In 1983, the number of Theatre Association members reached 181. As a result of the increased percentage of specialists, academics, and different art experts in technical fields, theatre, cinema and televised drama, the Theatre Association](#)

was transformed into the Jordanian Artists' Association after a decision made by the Minister of Culture in 1984 to include all these specialisations. According to the system, the number of members of the Jordanian Artists' Association with different kinds of memberships spanning different art crafts reached 1,000 members.. The general commission of the Jordanian Theatre Association was considered the founding commission of the Jordanian Artists' Association, which itself was transformed into a syndicate in 1997 when it was added to the state law, the Artists' Syndicate Law No. 9 in 1997. It covers the professions of acting, directing, performance, singing, playing instruments, composing, and technical art professions for the dramatic arts. Every two years, the Syndicate's council which consists of 11 members (the head and two members from every profession) has elections. The Jordanian Artists' Syndicate Law consists of (52) articles that are thorough and concerned with members' benefits, professional innovations, promoting cultural, social and artistic conditions and duties and rights, in addition to nomination, elections, sanctions, conditions of membership and the practice of different professions, and other matters. The Syndicate works on spreading the message of art and promoting it, developing the values inherited from Arab and Islamic civilisation, stimulating and improving the art movement in the Kingdom, upgrading the level of professional practice, contributing to forums, conferences, exhibitions, festivals, studies and research in the cultural and artistic fields inside and outside the Kingdom. In addition it includes provisions for participating in cultural and artistic events organised by other commissions, taking care of the interests of the Syndicate and its members by offering cultural and social services, medical care for the members and their families and establishing a retirement fund that guarantees pensions to the members.

(The Jordanian Artists' Syndicate Website: [www.artists-jordan.org](http://www.artists-jordan.org))

### **Jordanian Plastic Artists' Association**

This is a non-profit foundation, established in 1977 as the first foundation specialising in plastic arts, and the main representative of the plastic movement in Jordan. Membership in this foundation is open for Jordanian, Arab and foreign artists who are residing in the country, according to the primary system of the Association. Its cultural policies include: building and strengthening the fundamentals of the plastic arts movement, attracting Jordanian plastic artists, supporting youth artistic capabilities, organising educational drawing workshops for children and seniors, arranging annual drawing contests, and planning artistic trips to document prominent archaeological sites in Jordan through paintings that represent the Jordanian tourism environment, as part of tourism advertising for Jordan.

During 2012, the Association held 39 activities varying between plastic arts exhibitions, workshops, forums, festivals and events abroad as well as courses that targeted children and teachers from the Ministry of Education and Teaching. Some of the Association members took part in forums, and exhibition evaluations.

### **Performance Arts Council (The National Council for Arts and Culture – Al Hussein Institution)**

The Performance Arts Council was founded in 1987 and received a lot of local and international awards, most importantly: the Excellence Award for serving Arab children from the Prime Council of Childhood in Sharjah in 1997; the Silver Award for the play “Madinat Asawsana” at the third Cairo International Festival of Television and Radio in the same year; and the First-Degree of Al-Hussein Medal for Excellence in the field of theatre in Jordan in 2001. The Council includes a variety of circles and specialist programs such as the Theatre Arts Training Program (it offers visual lessons and hones different theatrical talents of youth and children starting from age 6. It also grants certificates that are recognised by the Ministry of Education and Teaching); the Dancing Arts Circle (which offers professional training to youth and children starting from age 4 and is recognised by the British Royal Academy for Dancing in London. Training lessons are given in various fields, like ballet, modern dance, jazz and folklore arts in the special ballet halls of the Council. The circle has a dancing theatre band.); the Theatre and Art Production Circle; the National Team of Interactive Theatre; the Childhood and Cultural Programs Circle (it organises the annual Arab Children Conference which was first launched in 1980 and grew to become an international event in 2004. In 2000 it also held an international conference in Britain, with 25 countries in attendance and held in cooperation with the International Theatre Council, to teach on the role of theatre in social development. In addition to holding the local conference, “Reinforcing the Concepts of Democracy and Human Rights among Youth”, with 40 theatre specialists participating); and finally, the television production circle.  
(Ministry of Culture Website, Al Hussein Institution/Performance Arts Council)

### **Abdul Hameed Shoman Cultural Institution**

This institution is working to create the appropriate climate for the interaction of the thoughts on intellectual and scientific projects. The Abdul Hameed Shoman Cultural Forum is a free platform that hosts the most prominent Arab intellectuals, scientists and innovators, where its activities attract intellectual talent from Jordan and Arab countries. The Forum was established in 1986 with the aim of creating a platform for intellectuals, researchers, scientists and specialists to meet with the public and discuss issues like the intellectual, political, economic, social and cultural issues that concern citizens and their homeland and to discuss global issues. Abdul Hameed Shoman Institution, by carrying out these activities, aims to achieve two essential objectives: to encourage and facilitate information exchange and knowledge dissemination on the one hand, and to promote democratic dialogue as a means of confronting the challenges facing the Arab world on the other hand.

### **Artists’ Association**

The Artists’ Association was founded in 1997 as an independent body, administratively and financially, in order to spread and present the message of art; to develop the values derived from Arab and Islamic civilisation; to activate and develop the art movement in the Kingdom to be a tributary of the Arabic and international art movement; to raise the level of professional practice and to ensure the freedom of artists to perform and

continue its mission; to contribute to seminars, conferences, exhibitions, festivals, studies and research in artistic and cultural fields inside and outside the Kingdom; to be open to foreign cultures and participate in artistic and cultural activities carried out by other bodies inside and outside the Kingdom; to create the cultural climate appropriate to highlight the creators' talents in various art fields and work to raise their competencies and; to provide cultural and social services and health care for members and their families and care for their children after death, as well as to establish a pension fund for members.

#### **Jordanian Plastic Artists' Association**

Cultural policies of the Association include: establishing the rules of the plastic art movement; attracting all Jordanian plastic artists; supporting the potential of creative young people, holding educational painting workshops for adults and children, and yearly drawing competitions; and organising art journeys to document the important archaeological sites in Jordan, through paintings representing the Jordanian tourism environment as part of the tourism marketing of Jordan.

#### **2.7. Cultural policy within the private (commercial) sector**

Some private sector organisations, such as banks, telecommunication companies, some media organisations and hotels play a role in supporting cultural events and activities in order to promote the cultural role of these for-profit-organisations, as a part of advertising and public relations as well as working to improve the image of a social institution or unpopular for-profit-organisation. Some of the biggest companies that initiate this type of financing are the Jordanian Civil Bank, Cairo Amman Bank, Orange Telecom Company, Zain Telecom Company, the Unique Media Group and Al-Ghad daily.

### **3. General objectives and principles of the cultural policy**

#### **3.1 Main elements of the current cultural policy model**

According to the paper by Milena Dragicevic-Sesic, the model used in applying cultural policies in Jordan is the mécénat/guardianship model, which is, according to her, the most lucid model in all Arab kingdoms and emirates in Mashreq.

In this model the royal family acts as a sponsor or often as an initiator of public events and public policy tools, such as funding documentaries or the Jordanian Song Festival as a means to promote the spirit of free adventure in music amongst youth<sup>2</sup>.

The Ministry of Culture, the Greater Amman Municipality and their respective bodies are also among the most prominent supporters of culture, in addition to cultural academies, foreign embassies and some private institutions. The prominence of such a model may be due to the lack of clear cultural policies with regard to cultural institutions themselves. In addition, the sponsorship model is to a great extent stalled by the bureaucratic system and frequent government reshuffles – which results in delays in approving and implementing projects.

This absence is not surprising given the fact that institutionalism assumes its role in an environment where institutions are more independent, where a pluralism party system exists and the political expression of citizens is developed, while the reality is that Jordan is a kingdom based on a traditional tribal system and the culture of the country is based on traditional elements and values that are very difficult to develop.

However, the mécénat model managed to achieve, by and large, a direct intervention to support culture and cultural activities. In many cases the Royal cultural sponsorship assumed its direct role in fostering and establishing several cultural institutions, such as the Royal Agency for Films, for example, and in organising important events such as the Jarash Festival for Art and Culture (which was held once a year from 1981 until 2008, when the Festival was transformed into the Jordan Festival which acted in many cities in Jordan besides Jarash, until 2011, when the Jarash Festival was resumed to act again), the Jordanian Royal Commission for Films, while other projects are pending such as the King Abdullah Culture House, Culture Support Fund, and other projects. Meanwhile, countless numbers of artistic projects were established by the initiative, while art programs in cultural institutes and artistic institutions were also supported.

In the years 2004 and 2005, Royal attention on culture reached the institutional level, when the Throne speech reflected on the improvement of the Ministry of Culture's performance and an increase in its budget, which also led to the ratification of laws which were ignored for years, such as the Creativity Law.

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<sup>2</sup> A paper presented in a workshop conducted by MAWRED in Beirut in 2009 entitled "Cultural Continuity" by researcher Milena Dragicevic-Sesic.

On the other hand, the impact of the meeting between King Abdullah the Second and a number of Jordanian intellectuals in 2006 is still felt through the establishment of King Abdullah House for Culture and the creation of the Culture Support Fund by virtue of a Royal initiative, yet the centre had been an idea until now.

Worth mentioning here is that there are currently three main supporters of culture in the country: Royal sponsorship, which may be manifested later on in King Abdullah House for Culture and in the Culture Support Fund; the Ministry of Culture; and Municipality of Greater Amman, in addition to the agencies emanating from the Ministry and Municipality.

In fact, the effectiveness of the sponsorship model in Jordan is in large part due to the slow nature of the bureaucratic system and the quick succession of governments, which often slows the endorsement of projects or their progress.

Thus Royal sponsorship has played, on many occasions, an important role in accelerating the pace of cultural movement.

Nevertheless, the impact of the Royal sponsorship of culture did not extend to the media and written press. And despite King Abdullah calling in his speech for a "freedom whose ceiling is the sky", the past five years have witnessed a lower ceiling for all types of freedom of expression.

So how can the contradiction between the Royal Speech and its explicit text regarding freedom, and the actual practices of official institutions be explained? It is one of the questions which will be detailed in this research.

The elements of the model used to apply cultural policies in Jordan (if we conceded that such a model may exist in the absence of a cultural policy in the first place according to the plain text of the Cultural Development Plan) may be summed up as follows.

The concept of culture has two main elements:

- The tangible, which includes religion, beliefs, customs, traditions, conventions, laws, language, literature and arts.
- The intangible, which includes the creations of man (tools and equipment) or in other words, technological progress.

These elements exist in all cultures but taking a closer look at the material ingredient is absolutely necessary since we live in an area that is not much concerned with today's technological tools, which means that we live in a culture that is almost free of any material ingredients or that has material ingredients produced by other cultures.

The impact of this issue is evident in the existence of epistemic, moral, intellectual, social and literary gaps in dealing with certain cultural tools such as the internet for example, or in the lack of a contemporary art audience, or in the lack of a cinema

industry, in addition to the relationship between the products of material culture as a whole within society itself, and its spiritual elements.

In this context, it is necessary to speak about the dominant values in Jordanian culture<sup>3</sup>, considering that the elements of culture do not change, whereas the impact of these values moves these elements in various directions:

### **1- Family values**

A tendency to underline affiliation rather than autonomy and independence, obedience at the expense of self-reliance. Adherence to values is not always prompted by individual conviction but as a response to external pressures.

### **2- Religious values**

These are absolute values and, according to researcher Ahmad Al-Tal, these values are manifested in behaviour and are characterised by inflexibility and intolerance.

These values also influence other ideas resulting in a situation where all issues are axioms and where political thoughts are absolute and social values are absolute too. As for Salafi values, they are attached to the past and overshadow the future.

Mr Al-Tal mentions the rhetoric of the Muslim Brotherhood as an example. This group believes that the regime walks in a valley away from Islam, and that it makes alliances with those who are the enemies of Allah, and makes an enemy with those who worship God.

And given the influence of this group as a political party, and as an influence on Jordanians, also within official institutions, particularly the Jordanian Parliament (in which they have a considerable number of seats), we may sense the impact of the values, beliefs and thoughts of this group, and also the impact of their judgments on cultural projects, freedom of expression and the media, and cultural and social development.

## **3.2 National definition of culture**

While there is no national definition of culture in Jordan, the MoC definition applies to any culture in any part of the world. The Cultural Development Document mentions that culture is a way of living and thinking. So the absence of a definition is as natural as the absence of cultural policies.

The definition of culture is not a complementary or terminological issue; the concept of culture is so essential in identifying social changes.

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<sup>3</sup> Cultural Policies in Jordan between Reality and Ambition: Ahmad Yusef Al-Tal, p.89.



Mr Al-Tal says that the philosophy of the Ministry of Culture emanates from its belief that culture is a selective epistemic behavioural system that includes beliefs and everything made by the mind and mankind in their social environment. Culture is a human's awareness of life and his or her own accomplishment, existence, vision, and the way they express that through all aspects of human activity<sup>4</sup>.

### **3.3 Cultural policy objectives**

If we considered the culture development plan as a base for cultural policies, the objectives would be as follows.

#### **Main objectives**

- Boost the national identity of Jordan by launching projects that consider cultural and artistic creativity a keystone to disseminate a conscious, responsible and inclusive culture.
- Develop the infrastructure of the culture and arts sector in all fields by maintaining a balance between the government sector, civil society institutions and the private sector.
- Develop and update the institutional structure of the Ministry of Culture to be consistent with the Royal vision and with the government reform program, and develop the Ministry's HR.

#### **Secondary objectives**

- Restructure the Ministry of Culture in order to guarantee a sufficient autonomy that reduces the current level of centralisation.
- Restore the directorates of culture in all governorates, starting with the directorates on a regional level, and provide the necessary infrastructure.
- Transform to a decentralised system by giving the directorates of culture at regional and municipal levels more jurisdictions in regard to planning and managing cultural activities and providing the necessary HR training.
- Create a fund to support culture with contributions from the public and private sectors.
- Institutionalise the support provided to the various cultural organisations and activities.
- Boost Jordan's role in the Arab and international cultural movement and achieve a Jordanian presence in the cultural and artistic activities at Arab and international levels.
- Support cultural tourism in Jordan by staging annual festivals.
- Market the Jordanian cultural product overseas.
- Promote investment in the cultural sector.

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<sup>4</sup> Cultural Policies in Jordan: previous source, p. 179.

## **4. Current issues in cultural policy development and debate**

### **4.1. Main cultural policy issues and priorities**

After many debates over the role of the intellectual and his or her relationship with the Ministry of Culture, and the agendas of successive governments and many calls by intellectual for a national cultural conference that forms a perception of the cultural reality and of its future in Jordan, a number of intellectuals have met and put forward a vision for cultural development in Jordan which considers the reality, the challenges, and makes recommendations. Based on this preliminary meeting, King Abdullah II of Jordan decided to meet with the intellectuals to understand their needs and to set priorities on the agenda of culture.

This meeting put forward several items which were considered priorities in the culture portfolio. These priorities included establishing an independent fund to support the cultural movement, and the allocation of 10 Million dinars to contribute to the provision of material support for developing the cultural movement, publishing, creativity, raising the level of the cultural service, preserving and maintaining historic relics and monuments, establishing museums, and protecting and restoring ancient manuscripts. The fund also seeks to grant creativity awards and provide employment opportunities for intellectuals and creators.

King Abdullah II also ordered the commencement of construction of a cultural centre, "King Abdullah Art House", in response to the intellectuals' demands to establish a cultural centre following the model of major cultural centres around the world that include a main opera hall for over 1,500 people for musicals and concerts, in addition to art centres, a library, a museum, art galleries, training rooms and multipurpose halls.

His Majesty the King also ordered the government to expedite the completion of the draft law of the Arabic language which has been under discussion for ten years, and approved the inclusion of intellectuals in the health insurance.

The Ministry is currently developing clear and specific cultural policies that are based on its priorities as stipulated in the keystones of the development plan, namely:

1. Dissemination of cultural development and its improvement to cover all governorates of the Kingdom as part of the Cities of Culture project which began in 2007.
2. Supporting cultural production, providing facilities and removing obstacles that prevent the creation of a cultural movement, facilitating the attainment of cultural products by the people, and sustaining and interacting with cultural heritage. And since the production of culture is performed by the creator him or herself, the Ministry must ensure the proper climate for the creator, enabling

- him or her to work freely on their chosen creative project, with the support of cultural funding.
3. Establishing the concept of democracy with all its representations of a commitment to human rights, and freedom of opinion and expression, as guaranteed by the Constitution.
  4. Enhancing cooperation, providing support and care for public and private cultural institutions and bodies.
  5. Collecting, preserving and indexing national manuscripts and documents.
  6. Founding cultural, artistic and popular centres, theatres and museums in different regions of the Kingdom.
  7. Providing public, school, and academic libraries with Ministry publications.

#### **4.2. Recent cultural policy issues and debates**

In a research paper presented at a meeting with King Abdullah II in 2007, Jordanian intellectuals identified the challenges faced by cultural development in Jordan as follows: an inability to market itself at home and abroad; weak activation of clear national policies and strategies for the cultural movement; poor coordination between the parties concerned with cultural issues; a lack of financial resources to support creativity and cultural excellence; deteriorated living conditions of intellectuals, creators and artists; the prevalence of emerging cultural tendencies that are characterised by radicalism, intolerance and bigotry, as opposed to the Jordanian reality based on intellectual, political and cultural pluralism; as well as inappropriate legislation and regulations governing the cultural and artistic domain; the lack of a cultural database of artistic product by type and point of production; and weak infrastructure of the cultural sector in most governorates and a concentration of cultural action in the capital.

The Ministry of Culture held a symposium on "The National Strategy for Culture" in the Royal Cultural Centre to prepare recommendations for the II National Cultural Conference of 25 January, 2009. The work of the preparatory symposium for the Cultural Development Plan (2009-2011) concentrated on the main cultural development branches in the national agenda and the role of literature and the arts in cultural development, moderation in thought and culture, the media's role in the national strategy for culture, and globalisation in its cultural milieu, with the participation of selected writers and intellectuals.

Intellectuals in this symposium called for new priorities which the cultural agenda of the government should take into consideration, including concerns about equal opportunity for Jordanians to participate in political, economic and cultural activities, and for national Arab culture to be based on the tolerant teachings of Islam, aiming at modern rational belief in dialogue and in renouncing fanaticism and narrow-mindedness, in a time when charging creators of infidelity was increasing based on the wrong interpretation of literary texts in a religious way. Designing a national strategy for

culture through a means of communication which addresses Arabic and non-Arabic speaking people was proposed. Intellectuals have also called for the development of policies to deal with the globalisation of culture in regard to media, literature, arts, education and business in the absence of Arab cultural projects, and the existing religious or ethnic conflicts and conflicts of identity since the Arab region is not concerned with talking about justice; but it can compensate for that with freedom. In addition, the call to defend freedom of expression and for the official authority (represented by the Ministry of Culture) to carry out the task of defending public freedom, was the foremost priority.

After this introductory symposium, the National Conference of Culture was held on 27 January, 2009, and adopted 200 recommendations which dealt with different themes to prepare a plan of cultural development from 2009 until 2011. 24 Academics, intellectuals and artists lectured at the symposium.

Dr Nancy Bakeer, the Jordanian Minister for Culture at the time, stressed that these recommendations would be included in the Cultural Strategy and some would be part of a special supplement, pointing out that the Ministry would not neglect any idea or proposal to achieve this end. The participants were asked to hold annual meetings to review the implementation of the recommendations and programs and to establish a documentation centre in each ministry or government department. The main recommendations of this conference were the creation of a publishing house and a national theatre group for the promotion of cultural production in all its forms and offshoots, and the establishment of a cultural satellite TV channel with the participation of the private sector. It would contribute to cultural activities and projects and pay particular attention to documentation, training centres for staff and volunteers in the management of cultural works to keep up with developments and to activate dialogue between cultural institutions, and the use of technology to improve the delivery of Jordanian creative works internally and externally through developing a private Internet network for cultural bodies in the Kingdom.

The recommendations also included sharing the cultural movement of the capital Amman with the provinces and villages, and to deal with culture as a product which falls under economic development and partnership with the private sector to build cultural projects.

The participants called for building a partnership between the Ministry and civil society organisations with interest in cultural industries and in the protection of the Arabic language, in cooperation with the Ministry of Education and the other parties.

Another term of the National Conference for Culture was held under the title, "Culture and Variables" in the summer of 2012. Similar recommendations resulted, in addition to requests for: reactivating the art and culture support fund; innovating cultural legislations to be able to protect culture and promote its role; and establish a high council for culture and arts side-by-side with the Ministry of Culture. It was approved

that the National Conference for Culture would be held periodically, with each period addressing a specific cultural question.

Some of the priorities of the Ministry of Culture as referred to by the current Culture Minister, Sabri Rbailat, in a long interview conducted at the beginning of October 2009 addressing the cultural reform movement in the Ministry included:

1. The creation of an artistic, cultural, high-quality product which is available for future generations, to contribute to its restructuring and reconstructing.
2. Building the missing culture of museums and strengthening their relationship with the public.
3. Developing and deepening the culture of dialogue.
4. Closing the gap between the creative elite in society and the local communities, and facilitating interaction in an atmosphere that reflects positively on the cultural mood and on local communities. There are many cultural centres that are still, despite their enormous capacity to absorb the cultural scene in all its detail, have much fewer visitors than what is required and desired. The Ministry of Culture hope to double the number of visitors this year, and double the visitors of the following year in order to close the gap between the institutions and their visitors, and to create a state of harmony between these institutions and people.
5. Working on building the institutional capacity of workers in the management of culture, and develop a clear action plan and programs for all. There is a distinct inability in managing cultural activity.<sup>5</sup> There is a difference between the approach to work according to what is available, and work with a clear policy.
6. Enhancing freedom of cultural creativity and working to free it from dependency.
7. Introducing the cultural movement in Jordan through publishing, translation, symposiums, conferences, festivals, exhibitions, and the like.

On the other hand, the issue of the creator's freedom of creativity, belief and thinking is complicated and a subject of widespread debate these days, especially after suing the creator and charging him with infidelity has become a possible threat. Last year, there were many cases of this from banning books to charging writers with infidelity and sending others to court.

The Intelligentsia Centre for Research and Studies conducted a study on "Creative Freedoms and the Rights of Creators" in 2009, in order to identify the Jordanian creators' views about the obstacles that stand in the way of creative freedoms, and the types of harassment they fear, and how they obtain their rights over their creations, and the need to develop legislation on creators' rights to freedom, and the financial viability of their achieved creative works. The research sample included 520 members of the literati, artists, plastic artists and other creative people.

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<sup>5</sup> Long interview with current Minister of Culture Sabri Rbailat about the required reforms in the ministry, Ar-rai newspaper, Sun. 11<sup>th</sup>. Oct.2009.

The results were as follows: 48% of the sample said that they felt the presence of an external censor on them while exercising their creative work; 44% of them said they did not feel that censorship. In terms of the existence of self-censorship while exercising their creative work, 57% of the respondents said they felt the presence of a self-censor on them while exercising their creative work, while 41% said they did not feel that way.

In regard to the harassment which creators face due to their creative work, 47% said that they feared being harassed because of their creativity, and 35% responded that they did not experience it. The reasons for such apprehension varied among the members of the sample, as it was found that 43% of respondents feared being harassed because of their creative work for political reasons, and 46% said they did not fear political reasons being behind the harassment. Regarding social causes, 38% replied that the reasons that might cause their harassment would be social and 56% responded that this would not be the case for them. Concerning religion, 53% mentioned that the reason for their fear while working on their creative work would be religious, and 42% claimed religious fear was not a factor. 78% of the respondents said that there was a need to develop laws which are related to freedom of creativity and 15% thought that there was no need to develop these laws.

#### **4.3 Cultural diversity, cultural minorities, groups and communities**

It's difficult to talk about significant cultural diversity in Jordanian society because the whole of society is almost one entity, even with the existence of small minorities, these have been perfectly harmonised and engaged in the fabric of society.

However, these minorities have maintained their languages and cultures within their communities, and have had their clubs, events, popular groups and their own practices unaffected.

Among these minorities are the Circassia, Armenian, Kurdish, Chechen, and Druze.

##### **4.3.1 Language issues and policies**

Arabic is the adopted language in the Hashemite Kingdom of Jordan despite the presence of numerous minorities. But due to their small numbers they use the Arabic language in cultural and social transactions. They also preserve their mother tongues, without any problem in this regard as the state of Jordan ensures their freedom to express their culture. No problems have occurred regarding the use of Arabic as an official language, since most of these minorities are Muslim and they use Arabic to read the Koran.

One of the general objectives of the Jordanian Ministry of Culture is a clause that promotes interest in the standard Arabic language and employing it in all spheres of life.

One of the official institutions that take care of the Arabic language is [the Jordanian Arabic Academy which was founded in 1976](#). The aims of the Arab Language Academy are:

1. To maintain the integrity of the Arabic language and make it fit the requirements of literature, sciences and modern arts.
2. The unification of the terminology of science, literature and the arts, creating dictionaries, and participating in that field, in cooperation with the Ministry of Education, and the scientific, linguistic and cultural institutions inside the Kingdom and abroad.
3. Reviving Arab and Islamic heritage in the fields of the language, science, literature and arts.

To achieve these objectives, the Arabic Language Academy performs the following:

1. Undertakes Arabic language studies and research.
2. Encourages authorship, translation, publishing, and conducts competitions, and creates a library for the Academy.
3. Translates world masterpieces, and publishes translated books into and from Arabic.
4. Holds language conferences in the Kingdom and abroad, and holds cultural seasons and symposiums.
5. Disseminates new terminologies that are unified in the Arabic language through various forms of media, and ensure their usage in government agencies.
6. [Issues a specialist scientific journal, named "The Jordanian Arabic Academy Magazine" which had issued 83 editions by the end of 2012.](#)

The draft for Arabic language law should be noted here, as the Arabic Language Academy of Jordan sent a draft law for the Arabic language to the Government in 1990, which called for issuing a yearly book (periodical) which appoints linguistic editors to raise the language level in official messages and correspondences, and requires the use of proper Arabic within official and international councils, forums, conferences, symposiums, and meetings, and in the political, economic, educational, social and services programs. This, according to Haidar Fraihat "has become a fundamental matter especially in this era which is led by communications and an information revolution which has been given an active role in various fields of life, and the exchange of information between researchers, students and interested parties have been undertaken in the fastest, most convenient ways".

In an effort to draw attention to this, the Jordanian Arabic Academy launched a project which considered 2007 the year of the Arabic language in Jordan, in which the official bodies and civil society institutions promoted the status of Arabic in society. A special committee was formed by the Academy for this purpose which set up the means and mechanisms to ensure the success of the project. It would demonstrate the position of

Arabic as a language in the community and show its relevance in all fields of life to regain its leading role in the nation.

But until now the law has not been activated, and according to the President of the Academy Abdel Karim Khalifa, it "has remained inside the drawers of the government away from attention."

Every year, the Academy holds a cultural season in which a number of Arab scholars and intellectuals are invited to participate, and where subjects related to Arab and Islamic Arab civilisation are discussed. Since 1983, general topics have been chosen for each season and the works of each season have been issued in a special book, entitled "The Annual Cultural Season of the Jordanian Arabic Academy". Until the end of 2012, 29 books had been issued. (Jordanian Arabic Academy Website: <http://www.majma.org.jo>)

#### 4.3.2 Social cohesion and cultural policies

The Ministry of Culture, within the Development Plan, works to implement the projects which are related to the achievement of social cohesion and the development of a culture of dialogue, tolerance and cultural diversity. These projects build bridges between the community and the cultural institution, namely: the National Program to Develop the Culture of Dialogue and Communication and Community Culture. The table below illustrates the objectives of these projects, and the means used in their implementation:

| Program   | Objectives  | Means   |
|---|---|---|
| National Program for the Development of a Culture of Dialogue (Enlightenment) | <ul style="list-style-type: none"> <li>- Raising awareness of the importance of a culture of dialogue amongst and across society, the community itself, and intra-culturally.</li> <li>- Spreading community awareness of the importance and feasibility of a culture of dialogue amongst cultures, and building mutual understanding based on the realities of the time and respect for the individuality of others.</li> <li>- Spreading community awareness of the danger of a culture of violence and nihilism, and the uncertainty to which it leads society.</li> <li>- Spreading the culture and the doctrine of tolerance.</li> </ul> | <ul style="list-style-type: none"> <li>- Holding cultural and intellectual symposiums.</li> <li>- Issuing a series of brochures (10 booklets) for Jordanian families, about the values and principles of a culture of dialogue.</li> <li>- Issuing a series of cultural and intellectual books concerned with the development of a culture of dialogue.</li> <li>- Calling the Jordanian public and private universities to establish student clubs under the title "Debate Society for Enabling the Culture of Dialogue".</li> <li>- Coordinating with radio and television stations for the allocation of hours for cultural broadcasting prepared by the Ministry and representing all areas of</li> </ul> |



|  |   |  |
|--|---|--|
|  | <ul style="list-style-type: none"> <li>- Addressing young people and new generations and training them to acquire skills of communication and dialogue.</li> <li>- Combating tendencies of despair and hopelessness that contribute to the spread of nihilism, rejection of others and extremism in its various forms.</li> </ul> | <p>culture.</p> <ul style="list-style-type: none"> <li>- Cooperation with the local daily newspapers to issue monthly supplements specialising in cultural awareness.</li> </ul> |
|--|---|--|

|   |   |   |
|---|---|---|
| Communication and Community Culture Program | <ul style="list-style-type: none"> <li>- Rating positive cultural interaction through the delivery of cultural outputs to the general public in cities, rural areas and remote areas.</li> <li>- Using direct and mass communication tools to reach the targeted audience.</li> <li>- Promoting social consensus about major social, economic and political values, alongside with raising awareness of a culture that respects other opinions and dialogue.</li> </ul> | <ul style="list-style-type: none"> <li>- Forming a committee to develop a comprehensive concept for the program.</li> <li>- Organising workshops in the provinces and cities, targeting the less than twenty year old age group (youth centres) in which Jordanian writers, men of letters and artists participate.</li> <li>- Founding an FM radio station (culture, recreation) to be managed by the Ministry of Culture and which adopts the dissemination of community culture, ensuring it reaches deep into the community and carries the message of national culture, or to cooperate with the Radio and Television Corporation as stated in item ( 5 ).</li> <li>- Issuing a series of books under the title "Family Library" and available at an affordable price.</li> <li>- Issuing a series of books under the slogan of "A Book for Every Child".</li> </ul> |
|---|---|---|

#### 4.3.3. Gender equality and cultural policies

The Ministry of Culture started a project on community culture in 2005, and one of its most important priorities was research on gender issues and spreading a culture of equality through practical programs that travel across the provinces of the Kingdom. But the project stopped after the change of the cabinet at the time. The Ministry has not adopted a similar project concerning women's issues and gender equality rights which was guaranteed by the Constitution of Jordan. But there is a gap between the laws and social practices which require the development of a cultural organisation by the official Establishment with long-term strategic planning. "The National Commission for Woman"

was established for such programs on gender and women's rights and it issues a magazine specialising in the new feminist culture.

There remains a cultural role assigned to the Ministry as a sponsor of the socio-cultural values prevailing to commence programs and policies that promote the values of equality and equal opportunities between the sexes. On the other hand, within the Ministry we notice that there exist equal opportunities for employment and positions between the sexes.

Various civil society organisations adopt cultural awareness programs that promote values of equality and equal opportunity between the sexes. The most active of these organisations may be "The International Institute for Women's Solidarity", which adopts socio-cultural policies, and builds a close relationship with civil society, as well as with institutions such as the "Women's Union".

The tables below are the latest statistics of the National Committee for Women's Affairs, which outlines the attendance and participation rates of women in the sectors of education, labour and participation in public life.

#### Education

| Index  | Year    | Percent |
|--|---------|---------|
| Illiteracy rate among women (15 years and over).   | 2011    | 9.9%    |
| Percentage of female students in primary education.  | 2011-12 | 48.9%   |
| Percentage of female students in academic secondary education.                                 | 2011-12 | 54.7%   |
| Percentage of female students enrolling in bachelor degree programs at Jordanian universities. | 2011-12 | 51.3%   |
| Percentage of female students enrolling in Jordanian society colleges.                         | 2011-12 | 56.6 %  |

| Index   | Year | Percent |
|---|------|---------|
| Percentage of female workers working for wages in both public and private structures. | 2011 | 35.3%   |
| Unemployment rate among women (15 years and over).                                    | 2012 | 19.9%   |
| Women's raw economic participation ratio to population (labour force to population).  | 2012 | 9.2%    |

|   |      |       |
|---|------|-------|
| Women's revised economic participation ratio (labour force to population, 15 years and over). | 2012 | 14.1% |
| Percentage of female managers to total labour force.  | 2012 | 1.6%  |
| Percentage of female self-employed workers to total women.                                    | 2012 | 2.0%  |
| Percentage of women working for wages to total workers.                                       | 2012 | 95.9% |
| Percentage of female workers in government institutions.                                      | 2011 | 41.6% |

#### Labour Force

#### Participation in public life

| Index   | Year | Percent |
|---|------|---------|
| Female participation in Parliament (Senate and House of Representatives).   | 2011 | 16.2%   |
| Female participation rate in Chief Justice Dept.  | 2011 | 0 %     |
| Female participation rate in legislators' posts, senior management and specialised management – public sector.              | 2011 | 17.8%   |
| Female participation rate in legislators' posts, senior management and specialised management – public and private sectors. | 2011 | 22.8%   |
| Female participation in:  |      |         |
| - Syndicates  | 2008 | 22.7%   |
| - Ministerial Corps   | 2008 | 14.3%   |
| - Political Parties   | 2008 | 27.8%   |
| - Municipal Councils  | 2008 | 27.4%   |

Statistics are from:

The Jordanian Annual Statistical Book 2012, General Statistics Department, Jordan.  
 Jordanian women index tables, used the 2008 Gender Index for both education and high education issued by the Jordanian National Committee for Women's Affairs.  
 (www.women.jo)

#### **4.4 Media pluralism and content diversity**

It is difficult to talk about pluralistic media in Jordan. In Jordan, there is an official television station, an official radio station, armed forces radio and public security radio. And there are a variety of FM youth radio programs. Also, there are satellite channels for a variety of music and entertainment programs, and six daily newspapers: Ar-rai (an official newspaper with government funding), Ad-dustoor (a semi-official newspaper, since the government owns a considerable proportion of its capital shares), the private Al Arab Al Yawm, the private El-Ghad, the private Nabataeans, and As-sabeel by the Muslim Brotherhood. With this newspaper, As-sabeel, Jordan is the first government that granted the mentioned brotherhood the right to issue a daily newspaper. There are weekly newspapers, and some party newspapers and pamphlets. In addition to the various formal and informal journals which deal with cultural and social affairs. The Ministry of Culture issues three magazines: Afkar for culture, Funoon for the visual arts, and Wissam for children. Amman Municipality also publishes three magazines: Amman for culture, Taiki for feminist thought, and buds of Amman for children.

It is difficult to talk about opposition press, or bold media, even in the case of private newspapers.

The year 2008 witnessed a lot of journalists referred to courts because of articles criticising the House of Representatives. An ETV channel has also been banned even before starting its programs. It was supposed to be a bold news channel with a social nature, different from the rest of the official media of Jordan.

Media freedom, and a culture of dialogue and democracy are widely promoted in Jordan, but the reality suggests that there are significant gaps in the role played by the media and the Jordanian culture of democracy and dialogue. This is due to several reasons, including slogans and ideas put forward without the creation of practical mechanisms to implement them and turn them into reality, and the media practice of self-censorship, government intervention in its operations, the exclusion of a democratic culture and a culture of dialogue as it is a hotbed of interest, and the lack of official transparency.

In a poll conducted by the Intelligentsia Centre for Research and Studies, they surveyed the views of participants at the expanded public information meeting held by the Ministry of Political Development in 2008 under the title "Together in the Face of Challenges - Partners in Development" with the participation of representatives from the print, audio-visual and electronic media, both formal and informal sectors.

In the survey, 43% of the sample said that the government officials' dealing with the media do not demonstrate their application of the principles of democracy, whereas 9% found did find them democratic.

73% of the sample considered that the limit granted for the dissemination of information around the culture of democracy in Jordan was not enough, while only 9% saw this limitation as enough.

With regard to the level of transparency in the statements of government officials, 84% considered that this transparency does not exist, while only 5% agreed on the existence of such transparency.

Also, the answer to the question as to whether the aim of official media is to act as government media more than as a form of national media, 73% saw it as a form of government media, compared with 6 % who answered "No".

Regarding bureaucracy and the media, 57% of respondents said that they find administrative obstacles in spreading a culture of democracy, compared to 7% who did not agree with that. And it was noticeable that 91% said that the media used to deliver information to citizens and others needed to be developed, whereas 2% did not agree to that. 64% of the sample believed that democratic culture is not a priority for the Jordanian media, by contrast 13% thought otherwise.

#### **4.5. Cultural industries: policies and programs**

Although there is no formal definition of cultural industries in Jordan, we understand that this includes cultural production and cultural services in both public and independent sectors. Cultural production and services are seen in publishing books, various printed media of daily and weekly newspapers and magazines, and the production of movies, local and Arab series, music recordings, various visual arts, and festivals with a cultural and commercial nature.

The Ministry of Culture issues three series of books, including a series of children books, a book of the month, and a collection of creative writing. It also funds the production of drama works and provides, through the Directorate of Theatres, places for rehearsals and training, accessories, and decor. The Ministry organises international festivals in Jordan, which hosts cultural, artistic and world events. It is the same in the case of the Amman Municipality, which issues hundreds of local books every year and funds many plays and cultural and artistic festivals.

As for newspapers, Ar-ra'i is the most famous newspaper which has a huge amount of advertisements, since it has the contract for all the advertisements for the official authorities.

With regard to the production of local and Arab dramas, the "Arab Centre for Production" company has earned a high position at Arab and international levels, as the series "Invasion" produced by the Centre has gained an Emmy Award as the best foreign series. This company has become one of the best Arab production companies.

With respect to the cinema sector, it is new in Jordan. The Royal Court, has directly supervised the establishment of "The Royal Commission for Films" which is linked to it directly, and contributes in the production of short films made by young people, provides job training and workshops for new talent, and are also searching for such talent, in addition to the production of some featured films. The Commission also hosts international film directors, and promotes Jordan as a location for filming.

The development of cultural industries and their tools is represented in the support of the Jordanian book which is one of the major industries in the Kingdom, where Jordanian publishing houses write scientific and literary books for some Arab countries in addition to expanding participation in international exhibitions such as the London and Frankfurt Book Fairs, and many international and Arab book fairs. We also refer to the development of handicrafts and production of folklore fashion through the cooperation between the Princess Rahma's Association in Ma'an and the House of Nabataeans which executed a 3 year project on the reproduction of Nabataean uniforms based on the studies and research carried out for this purpose.

The Ministry of Culture is currently undertaking projects to support cultural industries, namely the Development of Cultural Industries, and Communication and Cultural Promotion projects. The table below shows the objectives and methods of these two projects.

| Project  | Objectives  | Means   |
|--|---|---|
| Development of cultural industries (crafts, costumes, art & intellectual production, drama, festivals, etc...) | -Interest in the cultural industries to contribute to economic development.   | -Creation of a crafts market in Amman after providing a piece of land.<br><br>-Addressing the Jordanian institutions (official and others) to give priority to the Jordanian cultural product.<br><br>-Communications and visits to some foreign countries to market the Jordanian cultural industries. |
| Communication and cultural promotion   | -Introducing the Jordanian cultural product to the public: locally, regionally, and globally<br><br>-Greater presence of local and international producers of culture and arts in Jordan. | -Establishing a directorate with the same name.<br><br>-Preparing qualified staff to carry out the mission.   |

On the other hand, a sample of creators were surveyed to assess their income received from artistic production which showed that 17% of respondents answered that their earnings which originated from their creative works were less than zero, which means that the creators assume the cost of publishing or presenting their own creativity. 52% indicated that the proportion of their earnings to the whole of their annual income during the last two years is equal to zero, and 18% of them claimed that this ratio is 1 : 5% of their total income. 12% of them said that this ratio was 6% : 15% of their annual income during the past two years. However, 1% of those surveyed mentioned that their revenue from their creative works were at 16 : 30 %.

#### **4.6. New technologies and cultural policies**

Within its new development plan, the Ministry of Culture works to develop its projects through the use of Internet technology. In the table below is a clarification of the objectives and means of this project.

| Project                                   | Objectives  | By and through   |
|---|---|--|
| Cultural development through the Internet | <ul style="list-style-type: none"> <li>-Exploiting the Internet to communicate among members of the Jordanian cultural milieu.</li> <li>-Exploiting the Internet in publicising the achievements of the Jordanian, Arabic and Islamic cultures.</li> <li>-Contributing to reducing the rate of computer illiteracy among the affiliates of the cultural milieu in the Kingdom.</li> </ul> | <ul style="list-style-type: none"> <li>-Urging individuals and institutions to establish cultural websites aiming at introducing Jordanian culture.</li> <li>-Launching a series of cultural competitions in various fields of culture through the Internet.</li> <li>-Introducing virtual festivals and art exhibitions.</li> <li>-Holding cultural dialogues and forums online.</li> </ul> |

In fact, compared with the other countries in the region, Jordan has followed a developed policy of culture that adopted the spread of an Internet culture, and the use of modern technology, more quickly than neighbouring countries. Besides, most of the government institutions are operating with this new technology. This is also the case with the cultural civil society organisations, even writers and artists leagues, and the Artists' Association. All these institutions use advanced websites to provide different cultural services to society.

"Social Media" is widely used amongst youth groups and institutions to provide services to public information campaigns and to campaigns specialising in human rights, women's rights, and issues of concern to the community. The culture of the blogosphere

has also spread. Jordan was the first Arab state to establish a "Twit", which is an alternative site for "Twitter".

Greater Amman Municipality has created 16 computer information centres and more than thirty branch libraries in the capital in addition to expanding the facilities of Zaha Cultural Centre and founding the Queen Rania Gardens for Families. Amman Municipality was awarded the King Abdullah II Award for Innovation at the Arab world level in three important fields: science, arts and literature, which is granted once every two years.

With regard to the employment of technology in cultural policy, there is an official website of the Ministry of Culture, which publishes ministry news and activities in the Kingdom. But this website can be described as non-interactive, due to its severe formality and lack of interaction viewpoints.

#### **4.7. Heritage issues and policies**

The absence of the culture of museums is one of the issues that the current Minister of Culture addressed as one of the challenges facing the Ministry of Culture. The Ministry, according to its general objectives, works to establish cultural, artistic, and popular centres, theatres, and museums in different regions of the Kingdom. It also works to deepen the pride and loyalty towards national culture in Jordan and tries to make that pride deeper through reviving national heritage of thought and science, literature and arts, analysis and publication. It also deepens and introduces pride and loyalty towards Arab-Islamic culture, and it contributes by spreading its message, and highlights the role of Jordan in its future.

The Ministry is currently working on two projects to achieve these goals. The table below shows the development of draft objectives of the national culture of folklore, and the documentation of cultural heritage. But there remains a need to conduct studies that criticise this heritage, and provide a theoretical framework in addition to these practical projects. Such studies could enhance the confidence required to criticise heritage and take its pros and discard its cons.

| Project                                       | Objectives   | Means  |
|---|--|--|
| Development of the National Group of Folklore | -Introduce Jordanian artistic heritage.                                  | -Participation in local and international festivals.   |
|   | -Provide communication and interaction opportunities with human culture. | -Participation in the revival of national events.      |
|   | -Develop the music band to the level of an orchestra.                    | -Providing the necessary capabilities for development. |
|   |  | -Updating musical hardware.                            |



|   |   |  |
|---|---|--|
|   | -Develop a folk dance troupe.   |  |
| Documentation of Cultural Heritage (Arab Inventory Project) | Introduce Jordanian culture and reveal its treasures and contributions to human heritage and the preservation of national memory. | -Research and studies, symposiums and forums<br>-Website<br>- Publishing books |

## **5. Main legal provisions in the cultural field**

### **5.1 General legislation**

The legislation for culture is insufficiently outlined. Starting with the National Charter, culture is mentioned within the framework of an Arab and Islamic identity, and the Arabic language is also mentioned as an integral part of defining culture. At the same time, the definition of culture is not outlined clearly, and tends to sway between Arab and Islamic cultures on the one hand, and Jordanian on the other, with a focus on nationalism to the Hashemite Kingdom. The Laws that govern culture are within the frame of work of the Ministry of Culture, Ministry of Education, and the Ministry of Youth, the Army, and the Ministry of Planning and International Cooperation.

#### **5.1.1 Constitution**

The 1991 National Charter drafts guidelines for the conduct of the activities of political parties in Jordan. Within the National Charter a chapter is dedicated to culture, and in 8 points it outlines that the Arabic language is the framework through which cultural identity is defined, with local folklore as the fabric of national culture. It also denotes that cultural heritage as well as the attainments of all artists and thinkers should be preserved through documentation and disseminated throughout the whole country through databases, libraries, theatres, exhibitions...etc.

Finally, the charter mentions the importance for artists to enrich themselves in all possible means, but “without detriment to Arab and Islamic values”, all the while stating the need to adhere to copyright laws through legislation, which it acknowledged is in need of up-dating.<sup>6</sup>

As for the Constitution, there is no mention of culture, heritage, cultural rights, creativity or copyrights. Only freedom of expression, education and language are mentioned in the following articles:

#### **Article 6**

- (i) Jordanians shall be equal before the law. There shall be no discrimination between them as regards to their rights and duties on grounds of race, language or religion.
- (ii) The Government shall ensure work and education within the limits of its possibilities, and it shall ensure a state of tranquillity and equal opportunity to all Jordanians.

#### **Article 19**

Congregations shall have the right to establish and maintain their own schools for the education of their own members provided that they comply with the general provisions of the law and be subject to the control of Government in matters relating to their curricula and orientation.

#### **Article 20**

Elementary education shall be compulsory for Jordanians and free of charge<sup>7</sup> in Government schools.

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<sup>6</sup><http://www.kinghussein.gov.jo/charter-national.html>

<sup>7</sup><http://www.kinghussein.gov.jo/charter-national.html>

The word creativity is mentioned several times in the framework of education, leadership, critical thinking and distinction in the reformed Agenda of June 2004. Patronage for creativity and leadership qualities are endorsed through the King Abdullah II prize for leadership and development, as well as The King Abdullah Fund for Development (KAJD) established in 2001 by a royal decree as a non-governmental organisation with a programs in Human Development funds for education and capacity building, support of entrepreneurship and innovation, as well as programs for the support and dissemination of heritage and cultural preservation initiatives. Additionally, and in the field of school education, the Queen Rania Al Abdullah also offers prizes for distinguished performance for teachers and students, with a focus on development of students' talents. Both these organisations have strong presence all over the country, and are a good example of how royal patronage of organisations working in various fields, including culture, have a strong presence all over the country, and not only in specific cities.

### **5.1.2 Division of jurisdiction**

"The Ministry of culture is the official body directly responsible for culture and for the drawing up of general policy and culture, implementing it with the cooperation and coordination of other related organisations, in accordance with the country's laws and regulations." <sup>8</sup>

Objectives of the Ministry of Culture (MoC) as outlined in Law No. 36, 2006, where the MoC holds cultural guardianship within the following principles:

- To provide an adequate environment for cultural production
- To support culture and fine arts, and their appreciation
- Solidify the relationship between local, regional and international cultural bodies
- The development and dissemination of Jordanian citizens creativity in different fields
- Develop an all-encompassing national culture in the Kingdom that underlines its identity as one of Jordanian, Arab, Islamic, and Humanitarian cultures.<sup>9</sup>

The Ministry of Culture maintains a hierarchal system of management for all activities and funds, as well as the administration of cultural centres that are under their control, or under those registered as cooperatives working in the cultural sectors around the country. Additionally, all cultural organisations registered as cooperatives under the Ministry of Culture are closely monitored via reports on yearly activities and budgets that organisations must submit and adhere to, and representatives are assigned by the Ministry to attend board meetings of the organisations throughout the year. Although these organisations are free to source their own funds, any foreign funding received needs to be declared and approved by the Prime Ministers' Office.<sup>10</sup>

This structure enables the Ministry of Culture to closely monitor all activities within culture, of both its own representative centres in other cities, as well as other cultural organisations registered with it. In 2008 a change was made to the law for non-profit companies (under which many independent spaces are registered in Jordan) that altered the status of existent non-profit companies and automatically changed them to cooperatives registered under the Ministry of Development, who in turn, and depending on the nature of the organisations work, would

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<sup>8</sup>Khamis, Lina "Aspects of Cultural Policy in Jordan", Exeter PhD. 1998

<sup>9</sup>Please note that these were translated from Arabic to English and the Arabic laws are available on [http://www.lob.gov.jo/ui/laws/search\\_no.jsp?no=3&year=2003](http://www.lob.gov.jo/ui/laws/search_no.jsp?no=3&year=2003)

<sup>10</sup>Khamis, Lina "Aspects of Cultural Policy in Jordan", Exeter PhD. 1998

assign the organisation to its appropriate ministry. It also restricted the future registration of non-profit companies to those working only in the fields of education, health and micro-finance. The law was implemented in 2010, but allowed a grace period for non-profit companies to either change their status to for-profit entities, or present their paperwork for consideration in their respective ministries as cooperative bodies.<sup>11</sup>

### **5.1.3 Freedom of expression and association**

Within the Constitution, “Article 7: Personal freedom shall be guaranteed”, there is a clear mention of freedom of expression and opinion, and religion, which is further elaborated in “Article 14: The State shall safeguard the free exercise of all forms of worship and religious rites in accordance with the customs observed in the Kingdom, unless such is inconsistent with public order or morality”.

None-the-less, the parameters of freedom are defined and restricted in the by-laws, especially when it comes to issues concerning the state, the monarchy, and religion. Violations are not clearly defined in the by-laws, or in some cases are read as a contradiction. These disparities place the state in a position of power in declaring where these boundaries lie, leaving citizens in the dark as to how these violations are defined. The articles of the law below are an example of this:

#### **Article 15**

- (i) The State shall guarantee freedom of opinion. Every Jordanian shall be free to express his opinion by speech, in writing, or by means of photographic representation and other forms of expression, provided that such does not violate the law.
- (ii) Freedom of the press and publications shall be ensured within the limits of the law.
- (iii) Newspapers shall not be suspended from publication nor shall their permits be revoked except in accordance with the provisions of the law.
- (iv) In the event of the declaration of martial law or a state of emergency, a limited censorship on newspapers, publications, books and broadcasts in matters affecting public safety and national defence may be imposed by law.
- (v) Control of the resources of newspapers shall be regulated by law.

#### **Article 18**

All postal, telegraphic and telephonic communications shall be treated as secret and as such shall not be subject to censorship or suspension except in circumstances prescribed by law.<sup>4</sup> While the articles in the Constitution clearly state rights to freedom of expression and freedom in the media, these are not practised. Control and censorship of media is seen throughout the public establishment and maintenance of the most widely distributed newspapers. Also, and up until the wide dissemination of satellite television stations in the 90s, Jordan TV was the only station (aside from the Syrian, Israeli and Cypriote stations) available to the public. This indicates that the media and its content were under state control until the wide accessibility of satellite.

### **5.1.4 Allocation of public funds**

Public funds for arts are allocated by the Ministry of Finance and managed by MoC who is responsible for their allocation to the sector. The law of cultural funding of 2006 denotes that

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<sup>11</sup> [http://www.lob.gov.jo/ui/bylaws/search\\_no.jsp?no=60&year=2007](http://www.lob.gov.jo/ui/bylaws/search_no.jsp?no=60&year=2007)

funds towards the cultural sector will be generated by a 1% taxation of revenue made on advertising in newspapers, as well as 2% from the licensing fees of all radio and television stations.<sup>12</sup> None-the-less, the 1% allocated for advertising was cancelled by the Prime Minister in 2010.<sup>13</sup> Some additional funding for culture also comes directly from the Royal Courts, but details of total budgets allocated and how they are spent is not incorporated in the annual expenditure reports of the Ministry of Planning. Organisations registered as not-for-profit cooperatives (otherwise recognised as independent organisations) that are registered under the Ministry of Culture, are also free to source their own funding on the condition that the funds are declared and approved by the Ministry of Culture through the Prime Minister's Office.

Public tendering is not requested by law for the sourcing of funding for arts and cultural activities. Proposals are simply submitted to their respective offices for consideration.

As for funding for the support of organisations registered through MoC, some budgets are allocated to support their running costs, but these figures are quite small.

#### **5.1.5 Social security frameworks**

Generally, cultural practitioners' social security status depends on the field they are working in and the government bodies they are represented by. At the moment, only the Artist Syndicate, which represents artists working in the performing arts, theatre, film, dance and their related sectors, offers its members social security. Otherwise, all other practitioners working independently need to allocate their social security directly.

#### **Article 8**

The Jordanian labourer who works for an employer or is self-employed, whether residing inside the Kingdom or abroad, or the Jordanian insured person who are outside of the provisions of this law shall have the right to continue voluntarily to be covered under insurance against old age, disability and death, provided that he/she shall pay in full the contributions due from the employer and the insured, in accordance with the regulations decided by the Board.

#### **5.1.6 Tax laws**

Income taxes starts at 7% for those earning over 14,000JD per year, and people earning under 12,000JD per year are exempt from income taxes.<sup>14</sup>

Tax laws for arts and culture are vague, and are grouped within a selection of goods and services:

#### **Article (22)**

(1) Goods and services imported or locally purchased to the benefit of the following bodies shall be zero rated:

(2) Mosques, churches, orphanages, elderly people and handicap centres, sport and cultural clubs (which may translate from Arabic to English to mean cultural centres), and individuals with special needs.<sup>15</sup>

Income tax The Income Tax Law of 1995

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<sup>12</sup>[http://www.lob.gov.jo/ui/laws/search\\_no.jsp?no=36&year=2006](http://www.lob.gov.jo/ui/laws/search_no.jsp?no=36&year=2006)

<sup>13</sup><http://www.jor-son.com/vb/showthread.php?t=23209>

<sup>14</sup> <http://www.istd.gov.jo/ISTD/Arabic/Legislations/LatestLaws/>

<sup>15</sup> <http://www.ssc.gov.jo/english>

#### Article (3.1)

Regarding profits or gains from any work, craft, business, profession or vocation regardless of the period during which such work, business, profession, craft or vocation may have been carried out or exercised and from any separate transaction or deal which is considered as trade or business.

#### Article (7)

A) The following shall be fully exempt from Income Tax:

- 3- The income of Trade Unions accrued from business not for the purpose of profits.
- 4- The income of cooperative societies derived from a business for not-for-profit purposes.
- 5- The income of any religious, charitable, educational, cultural, sport and health institutions of a public nature accrued from income for not-for-profit purposes as well as income of charitable Waqfs (trusts), and the income of Orphanage investments.

B) Any person is permitted to deduct from his taxable income any amount which he paid in the Kingdom as a donation or contribution to a charitable or humanitarian, scientific, cultural or sporting cause, if such cause has been recognised by the Council of Ministers provided that deductible amounts under the provisions of this law do not exceed one quarter of the taxable income before making this deduction and after making the deduction provided for in Para (A) of this article.

The laws present many loop-holes, on the one hand there is no clear definition of the cultural worker and the different working titles within the field. So under the broad title of culture and crafts, there is no clear identification of what may fall under the Income tax payments or exemptions.

#### 5.1.7 Labour laws

The labour laws concerned with trade unions is outlined as:

“The employees in any occupation may establish a trade union for themselves in accordance with the provisions of this law, and the employee in that occupation shall have the right to join it if he/she has met the membership conditions”.

#### Article 98:

- 2. The employer shall not make the recruiting of the employee subject to the condition of his/her not joining the trade union, or waiving his/her membership in it, and the employer may not ask the employee to be disengaged from any association, the employer may not prejudice any of the employees' rights because of his/her membership in any association or contributing in its activities beyond working hours.
- 3. The trade unions and employers associations may not make any act that involves the intervention of any of them in the other association's affairs directly or indirectly in relation to its structure, management, and how it is operated.

#### Article 99:

A. The trade union shall execute its activity to achieve the following goals:

1. Safeguarding the interests of those working in the occupation and defending their rights in the scope of the provisions stipulated in this law.
2. Providing the health and social services to the employees joining a trade union and establishing medical clinics, social care establishments and consumer goods establishments.
3. Working to raise the economic, vocation and education level of employees.

B. The trade union may open branches in the Kingdom and specify the provisions and procedures related to the relation between the trade union and its branches by virtue of its by-law.<sup>16</sup>

#### **5.1.8 Copyright provisions**

The law protects copyright for writing and literature, although this is rarely implemented. Also within the laws listed below, clauses such as “the use of a work of art shall not be considered as infringement of rights when such use occurs within a private family gathering or at an educational, cultural or social institution, provided that the source is mentioned” is vague, leaving much to the personal interpretation of a judge in the case of a court ruling.

The protection of artistic work is detailed in the following laws:

- Protection of the collections of literary or artistic works, such as encyclopaedias, anthologies, and data compilations, whether in machine-readable or other forms.
- A performer is granted the right of prohibiting third parties from recording live performance or the reproduction of performances by any means without his prior consent.
- The protection period of the rights of performers and producers of phonograms shall be for 50 years as of the date of fixation of the performance. The protection period of radio and television broadcasts has been fixed at 20 years.
- The financial rights of the author have been extended to a period of 50 years after his death or death of the last surviving co-author.

As for software, which is a very apparent phenomenon, this is protected under the following laws:

- Protection of computer programs, whether in source or object code.
- The copyright protection office staff shall be able, under the pertinent law, to exercise the powers of judicial police officers in the implementation of the provisions of the law, and shall have the power to inspect, seize, and destroy pirated copies, and to close down the business concerned with carrying out the infringement.
- The non-deposit of a work of art shall not prejudice the rights of the copyright holder of such a work.
- The maximum penalty for copyright infringement has been raised to imprisonment for a period not less than 3 months and a fine ranging from JD 1,000.00 to JD 3,000.00 (US\$ 1,400.00 to US\$ 4,200.00), or both penalties.

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<sup>16</sup> <http://www.mol.gov.jo/Portals/1/labor%20law%20english.pdf>

Unfortunately, the government has not been able to exercise control over copyright, and infringement happens on many levels. For example, the accessibility of pirated copies as movies, music and computer software are sold in many places throughout the country. The problem with applying the law here is that the penalty is very low, and the profit margins of these businesses is high enough to be able to afford paying the fines, even if they occurred several times a year. The law does not actually define the term copyright, but only acknowledges that the “law offers legal protection to any kind of original work in literature, art and science regardless of the value or purpose of the work.”

#### **5.1.9 Data protection laws**

In one website it is stated that there is no data protection law.<sup>17</sup>

Never-the-less, you can copyright your materials and creations at the National Library, and these are protected by Law No. 22 from 1992. The law acknowledges creations by artists and writers, programming, theatre, speeches and seminars, music compositions / production, architecture, maps and illustrations.<sup>18</sup>

While the subject matter has gained much attention with efforts from the government to enforce the law, in reality the fines are too small to counter balance the profits gained for businesses such as DVD rental and sales that have been on the increase in the last 10 years.

Additionally, within educational institutions, professors are not aware of the implications of piracy, and may even engage in plagiarism through their work. Also, students in universities still do not understand the legal implications around plagiarism<sup>19</sup> indicating how weak the implementation of the law is.

#### **5.1.10 Language laws**

The Language Law No. 2634, 1 January, 1976, falls under the government of the Ministry of Education who regulates the use of the Arabic language, keeping it up to date with its definitions in arts, sciences and literature. It also attempts to maintain the language’s integrity and updates it through the publication of dictionaries in the Arabic Language for use as a source of reference. These are achieved through research, writing and publication, translation of the ‘wonders of the world’<sup>20</sup> and distribution of these publications, as described on the Ministry’s website, as well as publishing new terminology in all possible means of communication. Finally, the Ministry produces a periodical under the ‘the Centre for the Jordanian Arabic Language’ as another way to monitor and update the Arabic language.

The MoC is also responsible for the dissemination of the Arabic Language, where language is defined in relation to Islamic religion, and a collective Arabic identity.

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<sup>17</sup><http://www.privacyinternational.org/article.shtml?cmd%5B347%5D=x-347-559523>

<sup>18</sup>[http://www.lob.gov.jo/ui/laws/search\\_no.jsp?year=1993&no=10](http://www.lob.gov.jo/ui/laws/search_no.jsp?year=1993&no=10)

<sup>19</sup>Samah Hijawi, Assistant Professor at the University of Jordan, 2005-2008.

<sup>20</sup>A term used within descriptive text of Language law referring to the need for translating important texts about the wonders of the world.



## **5.2 Legislation on culture**

There is no specific legislation on culture. Culture is mentioned in the national agenda, in relation to education, and in the national charter.

## **5.3 Sector specific legislation**

### **5.3.1 Visual and applied arts**

The visual artists are represented by the Artists' Association, which is registered under the Ministry of Culture. The Association's members are accepted through an application process and must have the necessary educational qualifications in Fine Arts, Art History or other visual arts-related areas of study. Applicants also need to present a body of work for review by the committee to gain membership in the association. Members are expected to pay a JD20 annual fee that goes towards the running and event costs of the association. The association is responsible for the dissemination of visual arts locally and internationally, and is the filter through which any official invitations are directed by the Ministry of Culture, Embassies of Jordan abroad or local Embassies in Jordan, international Ministries of Foreign Affairs, etc., to the artists. It does not however present the artist with any protection or benefits such as health insurance or social security. According to an interview with the director of the National Gallery Dr Khalid Khreis, who was also previously the director of the Artists' Association, the members of the association have been on the decline, with many people choosing not to renew their memberships as they feel that there is no benefit from the Association. Additionally, Dr Khreis added that there is a need for an association to represent the artists' rights to social security, and retirement funds.<sup>21</sup>

### **5.3.2 Performing arts and music**

The Jordanian Syndicate of Artists falls under the Ministry of Culture, and governs the activities of actors, dramatists (and subsequent professions involved in drama), producers (not specified if this includes film producers), musicians and singers, composers, as well as any other profession approved by the Minister. To become a member of the syndicate, the professional needs to submit an application form for approval by the board. The board retains the right for refusal of the applicant. Professionals working in the field that are not registered in the Syndicate are considered illegal, and may be fined between 300 - 500 Jordanian Dinars for practising without their registration and admittance.

The syndicate's role is to define, spread and encourage the development of arts in Jordan, activate the local cultural scene and the artists through collaborations with official government bodies, increase the level of artistic production, contribute to festivals and cultural programs in Jordan and internationally, guarantee the freedom of the artist, and finally set up a retirement fund for the artist. The Syndicate of Artists has autonomy over its expenses and is operated by an elected board of directors. The laws that govern the activities of the syndicate are very detailed about the operations of the staff and board of directors. The aims and objectives are as vague as most other institutions.

### **5.3.3 Cultural heritage**

Through the Ministry of Tourism and Antiquities, heritage is acknowledged as architectural and urban heritage. The definition of "urban" by the Ministry is: any monument that indicates a

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<sup>21</sup>Dr. Khalid Khreis current director Jordan National Gallery Of Fine Arts. Interview August 2009

historical event, while architectural heritage refers to buildings, plazas and urban fabric that defines the identity of the city. Under the law of cultural heritage, structures dating as early as 1750BC are protected in Jordan, and these archaeological sites are to be identified, and no partial or total destruction or mutilation may be inflicted on the site. Any violations are sentenced with imprisonment of up to 4 months, or fined. Fines start from JD400 up to 5,000 depending on the nature of the violation.

Considering Jordan has a historical heritage dating back from the Neolithic age, the law is clearly focused on the recent history of Jordan and the identities formed from the 1700s onwards. This presents a major problem in the conservation of historical sites.

There is no mention of intangible history and culture; these were addressed by other non-governmental organisations such as UNECSO, but not by the government. Institutions like the King Abdullah Fund for Development has a program for the preservation and dissemination of heritage, not specifically indicated for intangible histories, but reading into the programs they support indicates this field is covered. Otherwise, the French Cultural Centre (now known as Institute Francais) has also been involved in the preservation of intangible history projects in the field of folk music for example.

#### **5.3.4 Literature and libraries**

Within the Constitution, a by-law describes the responsibilities of the directorate for libraries, which falls under the mandate of the Ministry of Youth. Library resources are to include books, magazines, newspapers, photographs, maps, films, as well as microfilms, audio recordings, drawings, or any materials relevant to the directorate. The goal of the directorate of libraries is to create and manage national libraries, create departments responsible for documentation, information and archiving. Create a working management system for the libraries and to find ways to revive culture, as well as coordinate with other libraries in the region and internationally.

In addition to the National Library, the Municipality of Greater Amman also has a network of libraries around the city of Amman, and their management is outlined under the law of directorates. These libraries are to fulfil the following objectives: encouraging citizens to better their general knowledge and spend their spare time in the library, support talents in all fields and publicise their productions to the public. There is an acknowledgement that libraries need to be activated for public use, and that the library is not only intended as a place for the archive of materials, as it is important to make this material accessible to the public. It is also expected to program activities that would encourage engagement with the public that would lead to improving their knowledge.<sup>22</sup>

There is no indication in this description of an understanding of the changes in the dissemination of information and access to knowledge through the internet and how this might change the use of the library as a place for knowledge and skills building. Therefore, many of the libraries governed by the Municipality of Amman tend to present basic programs of workshops and events, and the library of books is usually used for the engagement of very young children in their early years of learning.

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<sup>22</sup>[http://www.lob.gov.jo/ui/laws/search\\_no.jsp?year=1993&no=10](http://www.lob.gov.jo/ui/laws/search_no.jsp?year=1993&no=10)

The library is described as a place in which people can spend their spare time, and not as an essential part of education. There is no mention of the relationship between the library and the school or the university. The lack of resources in Amman city was at some point substituted by the private initiative of The Abdul Hameed Shoman Foundation, a public library with a minimal annual membership fee that provides more up-to-date references and is highly utilised by different segments of the public.

“...Established in 1986 in accordance with the objectives of Abdul Hameed Shoman Foundation, which espouse support for scientific research, the institution of a modern library would include various sources of information in different branches of knowledge, and making these sources available to researchers and the reading public. The Library was officially opened on 8/1/1986... Considering the position it has attained, the Library was designated in early 2002 by the International Monetary Fund as a depository for the Fund’s paper publications, and at the end of the same year, as depository for the Fund’s databases.”<sup>23</sup> This can also enable us to conclude that internationally Shoman Library has gained more international recognition and reliance.

Queen Rania Abdullah II launched the project the “Reading for Everyone” festival in 2008 and collaborated with MoC who publish 48 new titles of 270,000 copies every year in different subjects including arts, culture, sciences and religion.<sup>24</sup>

In 2009, the Municipality of Greater Amman announced the plan to build a new national Library within the premises of the City Hall grounds in downtown Amman. Not much updated information is available about this project.

### **5.3.5 Architecture and environment**

The environment is controlled by the Ministry of Environment, which governs through by-laws for pollution in air, water (including aquatic life), nature (including biodiversity), and the earth. Additionally, there are by-laws for waste management, including the presence of dangerous and harmful substances. The Ministry is responsible for guidelines for maintaining the environment, and that includes issuing permits, carrying out research as well as emergency planning, and creating agreements internationally with similar organisations. The Ministry of Environment may secure additional funding locally and internationally.<sup>25</sup>

The most effective work in the field of environmental conservation and preservation in Jordan is most evident in the works of the NGO sector. Most evidently this is seen through the work of organisations such as The Royal Society for the Conservation of Nature, as well as The Jordan River Foundation, both of whom have developed sustainable environmental projects that include economically sustainable projects for both the protection of wildlife and biodiversity, as well as economic benefits for communities, in the framework of eco-tourism projects. Examples of such successful projects include The Dana Nature Reserve that has won several international awards, Wadi Finan, and the Bani Hamida handicraft projects. Never-the-less, the law under which not-for-profit companies could be registered to gain funds for the initiation and management of projects in this field, enabled many smaller organisations to work unmonitored, which coupled with corruption, led to the disadvantage or at least under development of this domain.

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<sup>23</sup><http://www.shoman.org/en/library.aspx>

<sup>24</sup> <http://www.nl.gov.jo/EN/Documents/FL2011.pdf>

<sup>25</sup> [http://www.lob.gov.jo/ui/laws/search\\_no.jsp?year=1993&no=10](http://www.lob.gov.jo/ui/laws/search_no.jsp?year=1993&no=10)

The protection of Architectural heritage falls under the management of the Ministry of Tourism and Antiquities, which states that buildings constructed after 1750 AD are under the protection of the Ministry, as long as they coincide with the Law of Archaeology No. 12 of 1988 <sup>26</sup>. The law defines architectural heritage as any location, building, plaza, or elements that carry historical or cultural value, and cultural heritage is defined as any manmade or animal made imprint created within a 4,500-year range. These objects, buildings and locations are documented and protected by the Ministry.

The challenge facing the conservation of archaeology and architecture in Jordan is two-fold. On the one hand, Jordan has an archaeological history that dates back to the 11<sup>th</sup> millennium BC and includes sites of Bronze Age settlements <sup>27</sup> so many sites fall outside the timeframe protected by the Ministry. The lack of registration of many sites and archaeological artefacts throughout the country means that many of them, especially those in the cities, are lost in construction, or if discovered and recognised as valuable, are prone to theft. The law states that any artefacts found during construction must be declared to the Ministry of Tourism and Antiquities, but declaring artefacts to the authorities may result in stalling construction plans, therefore people quickly and quietly get rid of their findings in one way or another without declaring them to the Ministry. On the other hand, the Department of Tourism and Antiquities, which is responsible for their conservation, does not have enough resources to collect, document, protect or manage the vast historical heritage and archaeological sites.

It is also important to add education and culture into the equation. There is little interest, knowledge or education that raises awareness on the importance and relevance of ancient history. Another threat to architectural heritage is the rise in development and construction in cities in the last century. Many buildings are privately owned, and due to the increase in value of real estate and price speculation, many choose to destroy old buildings for investment opportunities; this is especially prevalent in major cities since the mid-1990s, and followed with another surge in 2004 (with the influx of Iraqi refugees). The laws are either not in place or not reinforced and in some instances, or not abided by due to corruption.

### **5.3.6 Film, video and photography**

The activities of the audio-visual industry operate through The Royal Film Commission whose roles are outlined as follows.

“The Royal Film Commission – Jordan (RFC) was established in July 2003, with a mandate to contribute to the development of an internationally competitive Jordanian audio-visual industry through the advancement of human, technical and financial capacities. In addition, it provides comprehensive production support services to local, regional and international productions. The RFC is a financially and administratively autonomous government body, led by a Board of Commissioners chaired by HRH Prince Ali Bin Al Hussein.”<sup>28</sup>

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<sup>26</sup> [http://www.lob.gov.jo/ui/laws/search\\_no.jsp?year=1993&no=10](http://www.lob.gov.jo/ui/laws/search_no.jsp?year=1993&no=10)

<sup>27</sup>Maani, Jarir, *Field Guide to Jordan*, Maani.us, 2008.

<sup>28</sup>[www.rfc.com](http://www.rfc.com)

The activities it governs are not only directly in film making or production, but also includes TV, radio and advertising production, photography, cartoons and animation, games and gaming. The RFC is responsible for marketing Jordan as a location for filming and the facilitation of film productions including permits for filming, and entry of equipment, hiring local production teams etc.

The RFC is simultaneously working on building local capacities in the industry in order to create working opportunities for local professionals, through regional and international productions in all aspects of audio and the audio visual industries.

The law under which it operates allows it more freedom than other official bodies in Jordan. It operates with a board of commissioners, the head of commissioners is appointed by Royalty (HRH Prince Ali Bin Al Hussien), who in turn appoints a director. The RFC can hire both local and international employees - other bodies may hire Jordanians only. And their annual budget is secured from both government allocations as well as international funding. The RFC may also establish companies that operate within the scope of work of the RFC.

The autonomy of the RFC, alongside its initiation with a select number of persons who have worked in the field, and the King's personal involvement in the setup of the commission, has made its activities distinct from other official bodies. The RFC has played a role in attracting international productions for filming in Jordan, which has also played an important role in building capacities, professionalising the industry and creating more job opportunities. The Royal Film Commission also joined efforts with the University of Southern California in the creation of a Master level film school in the city of Aqaba, The Red Sea Institute for Cinematic Arts, located in the city of Aqaba. It operated from 2008-2011, and merged with the SAE Institute from 2012.

The RFC also supported the initiative of the Film Club, which focused solely on capacity building for the sector through various local, regional, and international programs, one of its most successful program examples is for screenwriters working in the Arab world called Al-Rawi. Overall the audio-visual field has developed greatly since 2004 as a result of these different programs and organisations.

Other organisations and initiatives in the field of film and photography include Darat al Tasweer, an independently registered organisation that aims to stimulate, inspire and introduce the art and craft of photography and its new technologies to both amateurs and professional photographers in Jordan, with the following facilities: Dark room, studio, library, lecture and exhibition halls.<sup>29</sup>

Also, the Institut Francais Amman, launched the Image festival in 2011, an annual festival that incorporates photography as well as film and video.<sup>30</sup>

### **5.3.7 Cultural industries**

While creative industries are not recognised in Jordanian law, independent efforts have been put forward to define the field's problems and needs through Creative Jordan – a Platform for Visual Ideas that is part of the EUNIC MENA Creative Industries Project and is carried out by the

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<sup>29</sup><http://www.daraltasweer.com/Top-menu/ABOUT-US.aspx>

<sup>30</sup><http://jordantimes.com/institut-francais-mobilising-photographers-for-3rd-image-festival>

EUNIC Cluster Jordan (British Council, Institute Français, Goethe Institute, Institute Cervantes, Società Dante Alighieri) and supported by the EU Delegation to Jordan. The Platform started with a meeting in 2012 for creative people and organisations in Jordan and other organisations from different countries in the Arab World, with the intention of showing the diversity of creative Industries, envisioning ways of encouraging innovation, stimulating entrepreneurship and developing new markets.<sup>31</sup> The project in 2012 organised a forum in May 2012 at the Dead Sea in Jordan, alongside a program of talks, creative trails, presentations, and workshops. In 2013, the project continued with more in-depth analysis of the challenges and proposed solutions as proposed by the creative producers themselves through a series of focus group sessions for sectors of the field. The outcomes of the focus groups were published in Arabic and English in print (with the intention of uploading it online soon). The outcomes of the sessions were then used to formulate a series of workshops that focused on specific subjects, as well as a symposium that concluded the outcomes of the findings of that year.

### 5.3.8 Mass media

TV and Radio.

The law for TV and radio mainly outlines the framework in which organisations in the sector operate. Organisations are responsible for setting up TV and Radio stations, purchasing all necessary equipment needed to do so, transmitting different stations, making any relevant agreements (it does not specify what, or with whom these agreements may be). And finally, “any other business related to the responsibilities of the organisation”<sup>32</sup>.

The main points outlined in the laws that govern the sector are summarised as follows.

- Press will exercise its work freely and present information on various subjects within the limits of the law, and it references objectivity, invasion of privacy and breaching human rights.
- Press freedom is further defined as acquiring information that is of interest to the nation, as well as a form of expression of opinion, where official bodies are responsible for providing the information necessary to facilitate journalists’ work. All the while, journalists have the right to secrecy of their sources unless these sources are requested for presentation in a court of law.
- Licences are granted to political parties and ministers’ cabinet, as well as any individual who is a Jordanian citizen and fulfils the necessary requirements legally and financially. Content that cannot be published includes most notably the following ideas; news that involves the king and the royal family (negatively), news about the special forces that has not been officially published through their press office, tainting religion(s) that are recognised by the state, and publishing information that might lead to publicising unethical behaviour, information that may threaten national unity, classified government information, or any information that may disrupt international relations.<sup>33</sup>

The laws do not clearly articulate what may be considered a ‘threat to national unity’ or what information may be regarded as negative in regard to the royal family, which leaves these open for interpretation by the individual. The citizen media website 7iber.org which has been blocked by the Jordanian Publication and Press Department

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<sup>31</sup><http://www.eunic-online.eu/node/856>, <http://www.creativejordan.org>

<sup>32</sup>[http://www.lob.gov.jo/ui/laws/search\\_no.jsp?year=1993&no=10](http://www.lob.gov.jo/ui/laws/search_no.jsp?year=1993&no=10)

<sup>33</sup>[http://www.lob.gov.jo/ui/laws/search\\_no.jsp?year=1993&no=10](http://www.lob.gov.jo/ui/laws/search_no.jsp?year=1993&no=10)

has been actively working on reporting on the laws that govern freedom of speech, and are producing infographs as a tool for awareness on the matter.<sup>34</sup>

There are thirty-five newspapers (online, print, weekly and daily) in Jordan.<sup>35</sup> The government controls shares in the most widely distributed papers, in Al-Rai it holds 53%, and 35% in Al-Dustur. Jordan Television is the state run station with two channels, one local and one satellite station. Other channels include the disputed ATV (which is yet to launch after a ban on airing in 2007 - more details below), Normina TV, and most recently Roya TV. Up until 2007, there were 15 licensed to FM stations, but only one has the right to transmit news and political programs. Blogs are not recognised or defined in the Law for Press and Media in Jordan, which implies that the government until 2012 had not (yet) recognised this media as a form of communication, yet a large number of blogs and websites have been working that cover a broad range of topics including social and political topics. Up until 2012, there was little censorship of these blogs, and following the 2011 worldwide wave of protests, Jordan did not censor online media content in a show of support for freedom of speech. None-the-less, in 2012 the government issued a law for the monitoring of online media platforms, and while there was a strong wave of protest to stop the new censorship law, the government closed down several websites under the pretence of their publishing content that was against the law.

“The new law orders websites to acquire an operating licence from the Print and Publications Department (PPD) that requires the site to have a managing editor registered in the Press Syndicate for at least four years, making clear that the policy aims to discredit writers or bloggers outside of the existing press establishment in Jordan. The law also holds editors responsible for the content of comments on their website’s articles. Few news websites gave in to the new regulation and sought licences from the PPD in order to reinstate their websites. Many more refused to pursue licences on principle and promoted censorship circumvention instead, using their censored websites as an opportunity to raise more awareness and garner more public support against the law.”<sup>36</sup>

While the constitution declares freedom of speech as mentioned in article 15; the reality of this freedom within the Media is a different one. According to the report published by both the UNESCO and IFES in 2007 the following outlines the state of media in Jordan.

“In Jordan, the press generally is under the control of the government and supports its interests. That law gives the cabinet the power to reject media licences. In Jordan, it is illegal for non-Jordanians to even invest in the press. The government has no power to close any newspaper or seize its assets without court permission. The application of these laws has been politically motivated, arbitrary and an abuse of power”

A good example of the abuse of this power is the case of ATV which was stopped from launching one day prior to the launch date, “the decision of the so-called Audio-visual Commission to halt the launching of Jordan's first independent TV station (Al Ghad TV) was won in a landslide victory, especially as the decision was signed by none other than Faisal Shboul, the acting head

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<sup>34</sup> <http://7iber.org/2013/11/legal-boundaries-of-speech/>

<sup>35</sup> <http://www.jarayid.com/jordan?gclid=CP3c9e65r7sCFTMftAodRiAAoQ>

<sup>36</sup> <http://www.apc.org/en/news/jordan-“silicon-wadi”-censors-304-websites-under-n>

of the Audio-visual Commission and the head of Jordan TV, the main competitor to ATV.”<sup>37</sup> Clarity with regards to the reasons behind such drastic actions was not published.

After the abolishment of the Ministry of Information, the media was then monitored by the Higher Council for Media. Censorship of media is under the watch of security agencies, who are also responsible for the monitoring of advertising content. Due to the lack of a centralised body for the control of media, different authorities become involved and thus exercise power and censorship.

“...While journalists rarely suffer physical abuse, many fear official humiliation and receive threats from the security agencies. Referring journalists to the investigative courts is another widely used method to terrorise them... From 1993 to 2004 there were 300 cases against journalists recorded. The government of Jordan initiated half of these cases, although it was unsuccessful in 90 percent of them. Indeed, the civil courts have not sent one journalist to prison... These statistics are a strong indicator that the government of Jordan is abusing its powers and arbitrarily using media laws for its own political purposes, including censorship. They also suggest that the courts are trying to uphold the rule of law.”<sup>38</sup>

On another note that points towards journalistic freedom of movement, “the current law allows the government to prosecute journalists at the military-run state security court. It does not guarantee the right to obtain information and increases chances of political prosecution for publishing controversial material,” said Mansour of the Centre for Defending Journalists. The current law gives authorities the right to detain journalists or fine them between US \$20,000 to \$27,000 for press violations, including charges of “incitement”.<sup>39</sup>

While on a much smaller scale is the behaviour of police and security forces towards cameras, individuals (amateur photographers) taking photographs around the city have been reportedly stopped under the pretence that ‘it is against the law’. This sort of behaviour is common in Jordan and questions the media’s rights, and is a good example of the general attitude of government towards journalists.

### **5.3.9 Legislation for self-employed artists**

There is no reference to an acknowledgment of self-employed artist in legislation.

### **5.3.10 Other areas of relevant legislation**

None

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<sup>37</sup><http://www.jordanwatch.net/> BatirWardam, Jordanwatch Friday, August 24, 2007.

<sup>38</sup>Comparative Report on the State of the Media in Egypt, Jordan, Lebanon and Morocco. Dr. SassanAssaf, Professor Keith Henderson (English Editor), IFES, may 2007, UNESCO, Arab Centre for the Development of Rule of Law and Integrity

<sup>39</sup><http://www.irinnews.org/report/70296/jordan-journalists-suffer-routine-police-brutality>



## 6. Financing of culture

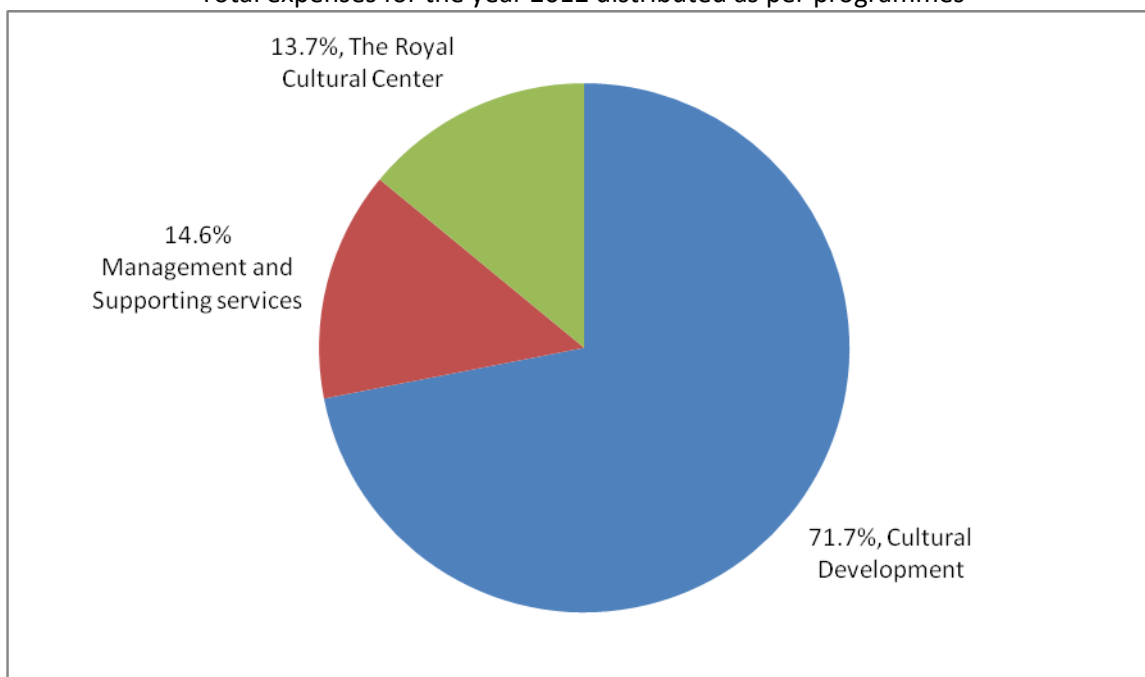
### 6.1 Short overview (funding trends and procedures)

The Ministry divides its expenditure under the following three titles, Wages and Salaries that account for 14.6%, The Royal Cultural Centre that is allocated 13.7%, and the remaining 71.7% are funds for cultural development. Details are in the budget breakdown below that outlines the expenditure from 2009 – 2014, and then further breaks it down to those aimed at women and youth.

Balance of Chapter 3001 – The Ministry of Culture  
For the year 2012 distributed as per programs (in Dinar)

| Program | Description                        | Ongoing expenses | Capital expenses | Total expenses |
|---------|------------------------------------|------------------|------------------|----------------|
| 4901    | Management and supporting services | 1,083,500        | 70,000           | 1,153,500      |
| 4905    | Cultural development               | 772,000          | 4,905,000        | 5,677,000      |
| 4910    | Royal Cultural Centre              | 734,500          | 350,000          | 1,084,500      |
| Total   |                                    | 2,590,000        | 5,325,000        | 7,915,000      |

Total expenses for the year 2012 distributed as per programmes



Estimate provisions for females distributed as per programmes for the years 2010-2014

| Program |                | 2010    | 2011    | 2012    | 2013    | 2014    |
|---------|----------------|---------|---------|---------|---------|---------|
| 4901    | Management and | 375,000 | 385,000 | 399,000 | 412,500 | 423,000 |

|       |                       |           |           |           |           |           |
|-------|-----------------------|-----------|-----------|-----------|-----------|-----------|
|       | supporting services   |           |           |           |           |           |
| 4905  | Cultural development  | 1,079,000 | 1,173,000 | 1,232,000 | 1,264,000 | 1,264,000 |
| 4910  | Royal Cultural Centre | 175,000   | 215,000   | 223,500   | 230,000   | 237,000   |
| Total |                       | 1,629,000 | 1,773,000 | 1,854,500 | 1,906,500 | 1,924,000 |

Estimate provision for a child distributed as per programs for the years 2010-2014

| Program |                       | 2010    | 2011    | 2012    | 2013    | 2014    |
|---------|-----------------------|---------|---------|---------|---------|---------|
| 4905    | Cultural development  | 292,500 | 330,000 | 395,000 | 450,000 | 505,000 |
| 4910    | Royal Cultural Centre | 30,000  | 50,000  | 55,000  | 60,000  | 65,000  |
| Total   |                       | 322,500 | 380,000 | 450,000 | 510,000 | 570,000 |

## **6.2 Public cultural expenditure per capita**

This information is not available

## **6.3 Public cultural expenditure broken down by level of government**

Table below shows the expenditure breakdown by government / ministry that are all involved in culture.

| Item                 | 2007          | 2008           | 2009 expected  | Total each Ministry |
|----------------------|---------------|----------------|----------------|---------------------|
| Education            | 55,547        | 91,150         | 81,150         | 227,847             |
| Higher Education     | 6,640         | 7,360          | 9,680          | 23,680              |
| Culture              | 1,850         | 7,260          | 7,260          | 16,370              |
| Youth                | 9,420         | 4,370          | 4,270          | 18,060              |
| <b>Total by year</b> | <b>73,457</b> | <b>110,140</b> | <b>102,360</b> | <b>285,957</b>      |

Source: Ministry of Planning and International Relations annual expenditure report 2007 - 2009

Education has the largest budget, and within education there are specific budgets allocated towards culture, which again is a term used to refer to issues in nationalism, loyalty to the state, and doesn't refer to creative cultural activities such as theatre, music or visual arts. Also socio-civic activities are not mentioned or included in the expenditure. Below is a breakdown of the expenditure of the budgets for education, culture and youth. While budgets for culture enjoyed a substantial increase, expenditure on programs for youth have seen a decrease in the last three years.

## **6.4 Public cultural expenditure broken down into administrative, assets and program costs**

The breakdown below is for the expenditure of the Ministry of Culture specifically, and is broken down by year from 2007 until 2009.

Expected expenditure (in JD1000) per year for different programs of the ministry of culture during these three years:

| <b>Ministry of Culture</b>                             | <b>2007</b>  | <b>2008</b>  | <b>2009</b>  | <b>Total by program</b> |
|--|--------------|--------------|--------------|-------------------------|
| Council for Arts and Culture                           | 0            | 50           | 50           | 100                     |
| Fund for support of the arts                           | 0            | 0            | 0            | 0                       |
| Capacity building                                      | 0            | 15           | 15           | 30                      |
| Digitising information of the Ministry                 | 25           | 25           | 25           | 75                      |
| Cultural development through the internet              | -            | 10           | 10           | 20                      |
| Infrastructure and buildings                           | 1,230        | 5,000        | 5,000        | 11,230                  |
| Dept of the Martyr Wasfi Attal                         | 100          | 50           | 50           | 200                     |
| Art activities (exhibitions, art centre, festivals...) | 285          | 2,050        | 2,050        | 4,385                   |
| Archive of Jordanian documents                         | 150          | 0            | 0            | 150                     |
| Communication and community culture                    | 40           | 40           | 40           | 120                     |
| National program for development of communication      | 20           | 20           | 20           | 60                      |
| <b>Total by year</b>                                   | <b>1,825</b> | <b>7,160</b> | <b>7,160</b> | <b>16,145</b>           |

Source: Ministry of Planning and International Relations annual expenditure report 2007 - 2009

Within the budget/expenditure of the Ministry of Education, a separate budget under clause No. 5 is described as the “development of national confidence for students in the Kingdom, to solidify their identity as a Jordanian, Arab, Islamic, human identity” and this is explained further as a method to further establish the national loyalty of the students, openness to other cultures, and the development of all education in civil and social studies in school programs.<sup>40</sup>

Within the breakdown of the expenditure on education, a separate budget is allocated for culture related activities. Below are the numbers and the percentage of how much of this is spent on culture in education.

All figures are in 1000 JD

| <b>Ministry of Education</b>           | <b>2007</b> | <b>2008</b> | <b>2009 expected</b> |
|--|-------------|-------------|----------------------|
| Total expenditure on education         | 55,547      | 91,150      | 81,150               |
| Amount of this spent on development of | 50          | 1,000       | 1,300                |

<sup>40</sup>Ministry of Planning and International Relations annual expenditure report 2007 - 2009

|   |       |       |      |
|---|-------|-------|------|
| culture and identity                            |       |       |      |
| Percentage of this program to total expenditure | 0.09% | 1.09% | 1.6% |

Source: Ministry of Planning and International Relations annual expenditure report 2007 - 2009

Within the Ministry of Youth, some programs are dedicated to some form of cultural activities, but again these activities are nationalistic in nature and not geared towards creativity in any form.

All figures are in 1,000 JD

| Ministry of Youth                            | 2007  | 2008  | 2009  |
|--|-------|-------|-------|
| Total expenditure                            | 9,420 | 4,370 | 4,270 |
| Expenditure on "youth and culture and media" | 100   | 100   | 100   |
| Percentage of budget on culture              | 1.06% | 2.28% | 2.34% |

Source: Ministry of Planning and International Relations annual expenditure report 2007 - 2009

The budget allocated for "youth and media and culture" has not changed in the actual amount of money spent on the programs, but in comparison to the overall budget of the Ministry, the percentages do give the impression of an increase, although this is only as a result of the reduction of the overall budget in the last 2 years.

According to Dr Tal's research, the cultural program includes; cultural heritage, nationalism, international cultural understanding, as well as national, Islamic, Arab and contemporary cultures. Moreover; under the title of General Knowledge is; world knowledge, foreign language (presumably the English language), knowledge of the law, technology, ideology, and medical knowledge and finally, art and literary knowledge. Taking all these topics into consideration, the budget allocated to them is quite a small budget, and the question that comes to mind is that after further distribution to all these sub-programs, how much is really spent and is it effective on any level?

### **6.5 Sector breakdown**

Below is a table that outlines the expenses for the different programs in the Ministry of Culture.

Balance of Chapter 3001 – The Ministry of Culture  
Distributed as per programs

|                                |                                     |
|--------------------------------|-------------------------------------|
| 4905                           | The program of cultural development |
| <b>The aim of the program:</b> |                                     |

This program, and through its connection to the strategic goal, aims at preserving cultural and artistic production and at supporting creativity through maintaining its continuity intellectually, culturally, and artistically.

### **The strategic goal associated with the program**

Establishing, developing, and renovating the cultural infrastructure.

### **The directorates associated with the program**

1. The Cultural Directorates in Provinces
2. The Province of the Martyr Wasfi al-Tall
3. The Directorate of Studies and Publishing
4. The Unit of Cultural Projects
5. The Directorate of Buildings and Maintenance
6. The Directorate of Public Relations
7. The Directorate of Cultural Exchange
8. The Directorate of Cultural Bodies
9. The Directorate of Buildings and Maintenance

### **Services Provided by the program:**

Artistic and cultural support and the organisation of cultural and literary activities.

### **The cadres working in the program:**

The program is implemented through a functional cadre estimated in the year 2011 to include 90 employees, 52 of whom are male and 38 female.

| Indicators for measuring the program's performance  |   |           |               |                   |                |                              |                |      |      |
|---|---|-----------|---------------|-------------------|----------------|------------------------------|----------------|------|------|
| Indicator for measuring performance   |   | Year      | Value         | Real value        | Targeted value | Primary self-evaluation 2011 | Targeted value |      |      |
|   |   |           |               | 2010              | 2011           |                              | 2012           | 2013 | 2014 |
| 1   | Number of yearly cultural productions             | 2009      | 282           | 282               | 350            | 350                          | 360            | 380  | 390  |
| 2   | Number of yearly cultural productions in children | 2009      | 85            | 85                | 105            | 105                          | 114            | 117  | 200  |
| Provisions for the cultural development program distributed as per activities and projects (in Dinar) |   |           |               |                   |                |                              |                |      |      |
| Activities and projects   |   | Real 2010 | Estimate 2011 | Reconsidered 2011 | Estimate 2102  | Indicator                    |                |      |      |
|   |   |           |               |                   |                | 2013                         | 2014           |      |      |
| Ongoing Expenses  |   | 774,866   | 767,500       | 757,000           | 772,000        | 794,000                      | 819,000        |      |      |
| 601   | Directorate of                                    | 605,166   | 667,500       | 657,000           | 672,000        | 694,000                      | 719,000        |      |      |

|                   |   |           |           |           |           |           |           |
|-------------------|---|-----------|-----------|-----------|-----------|-----------|-----------|
|                   | cultural development  |           |           |           |           |           |           |
| 602               | Supporting cultural activities and creativity   | 605,166   | 667,500   | 657,000   | 672,000   | 694,000   | 719,000   |
| Capital expenses  |   | 4,293,709 | 8,173,000 | 7,753,000 | 4,905,000 | 3,645,000 | 3,445,000 |
| 001               | The project of managing cultural development program  | 39,185    | 40,000    | 30,000    | 75,000    | 75,000    | 75,000    |
| 002               | Establishing a cultural centre in Mi'an   | 747,721   | 3,000,000 | 3,000,000 | 200,000   | 100,000   | 100,000   |
| 003               | Establishing a cultural centre in Arid  | 750,000   | 775,000   | 775,000   | 1,060,000 | 300,000   | 150,000   |
| 006               | Establishing cultural centres in provinces  | 15,000    | 180,000   | 180,000   | 0         | 0         | 0         |
| 007               | Completing King Abdallah II Cultural Centre   | 42,970    | 0         | 0         | 0         | 0         | 0         |
| 009               | Publishing artistic and cultural productions and supporting creativity  | 749,810   | 900,000   | 900,000   | 800,000   | 800,000   | 800,000   |
| 010               | Cultural and youth activities   | 799,514   | 1,040,000 | 1,035,000 | 670,000   | 720,000   | 720,000   |
| 011               | Jordanian cultural cities   | 749,603   | 750,000   | 745,000   | 700,000   | 725,000   | 725,000   |
| 015               | Cultural and literary festivals   | 399,906   | 350,000   | 350,000   | 850,000   | 850,000   | 850,000   |
| 016               | Writing the history of the Jordanian Hashemite Kingdom from its political, economic, social, and military aspects | 0         | 738,000   | 338,000   | 400,000   | 0         | 0         |
| 017               | The Museum of Political Life  | 0         | 400,000   | 400,000   | 150,000   | 75,000    | 25,000    |
| Program/Budget    |   | 4,293,709 | 8,173,000 | 7,753,000 | 4,905,000 | 3,645,000 | 3,445,000 |
| Total of programs |   | 5,068,575 | 8,940,500 | 8,510,000 | 5,677,000 | 4,439,000 | 4,264,000 |

The Ministry of Culture also has a breakdown of the expenditure on the different cultural centres in different cities around Jordan.

Provisions for capital projects as per programs

| Program | Projects         |   | Real    | Estimate  | Reconsidered | Estimate  | Indicator | Indicator |
|---------|------------------|---|---------|-----------|--------------|-----------|-----------|-----------|
|         |                  |   | 2010    | 2011      | 2011         | 2012      | 2013      | 2014      |
| 4901    | 001              | Management project  | 45,901  | 75,000    | 65,000       | 70,000    | 70,000    | 70,000    |
|         | Total of program |   | 45,901  | 75,000    | 65,000       | 70,000    | 70,000    | 70,000    |
| 4905    | 001              | Managing the oil development program                                  |         | 40,000    | 30,000       | 75,000    | 75,000    | 75,000    |
|         | 002              | Establishing a cultural centre in Mi'an                               | 747,721 | 3,000,000 | 3,000,000    | 200,000   | 100,000   | 100,000   |
|         | 003              | Establishing a cultural centre in Arid                                | 750,000 | 775,000   | 775,000      | 1,060,000 | 300,000   | 150,000   |
|         | 006              | Establishing oil centres in provinces                                 | 15,000  | 180,000   | 180,000      | 0         | 0         | 0         |
|         | 007              | Completing King Abdallah II Cultural Centre                           | 42,970  | 0         | 0            | 0         | 0         | 0         |
|         | 009              | Publishing artistic and cultural production and supporting creativity | 749,810 | 900,000   | 900,000      | 800,000   | 800,000   | 800,000   |
|         | 010              | Cultural and youth actors and activities                              | 799,514 | 1,040,000 | 1,035,000    | 670,000   | 720,000   | 720,000   |
|         | 011              | Jordanian cultural cities   | 749,603 | 750,000   | 745,000      | 700,000   | 725,000   | 725,000   |
|         | 015              | Cultural and literary festivals and actors                            | 399,906 | 350,000   | 350,000      | 850,000   | 850,000   | 850,000   |
|         | 016              | Writing the history of the Jordanian Hashemite Kingdom                | 0       | 738,000   | 338,000      | 400,000   | 0         | 0         |

|                   |     |  |           |           |           |           |           |           |
|-------------------|-----|--|-----------|-----------|-----------|-----------|-----------|-----------|
|                   |     | from its political, economic, social, and military aspects |           |           |           |           |           |           |
|                   | 017 | The Museum of Political Life                               | 0         | 400,000   | 400,000   | 150,000   | 75,000    | 25,000    |
| Total of programs |     |  | 4,293,709 | 8,173,000 | 7,753,000 | 4,905,000 | 3,645,000 | 3,445,000 |
| 4910              | 001 | Managing the Royal Cultural Centre program                 | 192,963   | 500,000   | 350,000   | 350,000   | 350,000   | 350,000   |
| Total of programs |     |  | 192,963   | 500,000   | 350,000   | 350,000   | 350,000   | 350,000   |
| Total             |     |  | 4,532,573 | 8,748,000 | 8,168,000 | 5,325,000 | 5,065,000 | 3,865,000 |

#### **6.6 Private sector expenditure**

Numbers are not available.

#### **6.7 Independent (civil) sector expenditure**

Numbers are not available.

#### **6.8 Foreign agencies expenditure**

Numbers are not available.



## **7. Cultural institutions and new partnerships**

### **7.1 Re-allocation of public responsibilities (privatisation, restructuring, etc.)**

Privatisation of public centres / organisations has not happened in Jordan yet.

### **7.2 Status/role and development of major cultural institutions**

State funded organisations are considered to serve two functions. On the one hand, a venue for exhibiting / dissemination of arts by providing a venue rent-fee for functions of the private sector. On the other hand, small offices within these institutions are delegated the task of managing public organisations' activities, in addition to a minor budget allocated by the Ministry where activities such as lectures and perhaps film screenings are presented to the public. These activities don't include a fee for the public; and function under the definition of educating and involving the public in the different fields of the arts.

The state also supports various festivals, including poetry, song, music, books, crafts and folklore. An example of one such state funded activity that highlights a large and diverse festival is what is known as the "Jordan Festival". This festival was initiated in 2009 and was managed and funded by both private and public monies. Both the Ministry of Tourism and the Ministry of Culture have both been involved in this festival, in partnership with the events company iJordan. This festival replaced the longer-standing annual festival in the city of Jerash, called "The Jerash Festival", which continued for 25 years before it was stopped or replaced by the Jordan Festival under the pretence that the festival should be presented in different cities around the country as well as Amman. The Jordan festival took place all over Jordan, in an attempt to decentralise cultural activities from main cities and spread them to all municipalities around the country. Through this action a wider spectrum of cultural activities were presented, and did not only performances to theatre as was the case in Jerash. Never-the-less, the Jerash festival has been revived since 2013.

Other long-standing festivals in theatre include the Al Fawanees Festival, and more recently, Aat Women's festival which has a central program that focuses on performance and theatre, as well as Zakhref in Motion that focuses on contemporary dance.

Other small-sized festivals include those for poetry, music or book festivals, music, or others that take place in rural areas such as the Olive Oil festival which takes place in a small historical town of Rimeimeen, in the Ein Al Bsaha region to the north of Amman. Such festivals are not part of the programming of the Ministry of Culture, but fall under the management of the Ministry of Agriculture. These small festivals are seen to include an artistic element such as musical performances.

The strategy of private NGOs and international representatives (foreign cultural centres) depend on the interests of the director or the fund, and in general they are seen to have an interest in supporting a range of activities from grass-root popular culture, heritage, as well as contemporary artistic happenings. A set strategy or annual vision is only put forward by the larger funding organisations such as EUNIC and the EU.

Separately, the Royal Film Commission (RFC) and the Film House function with a board of commissioners who generate activities within the goals of the RFC, these are defined by the law under which the organisation functions. Apart from the focus on marketing Jordan as a location

for film productions, the RFC developed the Film House project. The Film House's focus is on capacity building and providing facilities for amateur and emerging film-makers. These facilities include equipment, a library, film screenings, and workshops. Eventually the aim for the Film House is to be a separate legal entity from the RFC so as to function as an independent NGO. The RFC has also played a part in disseminating audio-visual culture and knowledge outside of Amman through Film House projects where capacity building is achieved through audio-visual technological training in the form of workshops, and also film screenings.

For the visual arts, the institutions that play a main role in the sector are the NGOs. Darat Al Funun, The Khalid Shoman Foundation, Makan Art Space, The Jordan National Gallery of Fine Arts, The Studio, and Darat Al Tasweer are among other non-registered collectives. These organisations provide workshops, symposiums, screenings and talks / lectures that contribute directly or indirectly to knowledge and skills dissemination. For example, The Darat Al Fununran, which was a summer artist's academy between 1999-2003 that selected young artists from Jordan and other Arab countries (in the Levant area specifically) to participate in furthering their skills. Other workshops that also played a part in capacity building for the visual arts were the video art workshops of the French Cultural Centres which took place annually over several years and, through a call for application, taught aspiring video artists to produce their ideas using the medium. At a government level, and for a period of two years from 2008, the Ministry of Culture in collaboration with the University of Jordan's art professors, presented a monthly artist talk program held in the Royal Cultural Centre.

In theatre, dance and performance, the main centres that have been playing a role lie in the field of education for youth. On a more focused level, the Performing Arts Centre, which is part of the Queen Noor Foundation, is dedicated to the performing arts, and besides education, also produces plays, and contemporary dance performances. The Haya Cultural Centre offers training in the performing arts, but has also offered other arts related activities for young people. The only independent space that offers a place for work and presentation for youth theatre and performance artists is Muhtaraf Rimal. Otherwise, there is a large gap in this field for professional groups or organisations that are dedicated to the support and production of theatre and dance.

As for the presentation of theatre, dance and performance, there are some long-standing platforms such as Al Fawanees theatre festival that is produced and managed by Al Rimal, and Zakharef in Motion, an annual dance encounter of international, regional and local dance performances and workshops that was launched as a non-profit platform in Amman in April 2007 by the Zakharef in Motion Establishment. The festival is held in collaboration with many embassies, cultural institutions, government bodies and the private sector.

For Music, the National Music Conservatory is the sole standing institution that provides education (certified for a range of levels) in music education. They also manage and present musical performances, almost solely in the classical domain. Other forms of musical presentations are offered through small-scale activities presented by private entities or companies. The most prominent company for the support and marketing of music is "Orange Red" for music and cultural event management, and Eka3 who operate on a regional level in music management and production. The activities of the private sector are minimal and are mostly seen in collaboration with foreign cultural bodies. The French Cultural Centre has always

presented musical performances through their annual festival Fete De La Music (The Feast of Music), which is arguably the most consistent presentation of music in Amman.

The Municipality of Greater Amman Department of Culture was set up in 1997 and its goals are to disseminate arts to the citizens by working with local and international artists on exhibitions and performances of different kinds. These can also be supported financially by the municipality, and through artist meetings, seminars, as well as the publication and the purchase of the rights of books.

### **7.3 Emerging partnerships or collaborations**

There are collaborations between NGOs and international cultural representatives / centres, as well as local government bodies, the Ministry of Culture and the Municipality of Greater Amman. Some private companies and banks have shown some involvement with the arts and cultural sectors, their activities range to include funding exhibitions within the commercial sector, as well as workshops, festivals and performances.

The issue of private sector involvement was brought up in a meeting on “Corporate Social Responsibility” in 2006, a forum hosted by the Municipality of Greater Amman in an attempt to bridge the divide between NGOs functioning in the cultural industries and the private sector. Under the pretence of national responsibility as well as tax-free initiatives for arts and culture funding, the private sector is encouraged to support the sector. Interest has increased since then, but a focus on social development functioning in less privileged areas receives more funding than organisations working solely in the arts even if those activities are geared towards the less fortunate.

Overall, the definition of supporting the arts is still a very premature one. Private companies are unaware of the importance of their involvement in support of arts and culture, or the repercussions of their lack of support either. Ideas such as funding, patronage, philanthropy v partnership and sponsorship as understood in the marketing sense of the word, are not clear in the approach of private donors. This may be attributed to several issues, one of which is a general lack of appreciation, definition or understanding of arts and culture, and hence a reluctance to support particular activities in contemporary arts and culture. With this ambiguity towards an understanding of arts and culture, many companies find it easier to fund culture through organisations and activities that involve child and youth development.

## 8. Support to creativity and participation

### **8.1 Direct and indirect support to artists**

The Ministry of Culture supports artistic productions for the different fields. There is no formal call for application, but project proposals are submitted to MoC and selection is based on the recommendations of an 'undeclared jury'<sup>41</sup> from people in the field, specifically mention was made to the professors at Universities who are consulted on the proposals submitted for funding. Based on the jury's feedback, the project is given full or partial funding. This process of consultation is an attempt to maintain fairness in the selection process and avoid 'wasta' (which is a phenomenon often occurring in day-to-day work in Jordan).

The undeclared jury of MoC consultants may present a problem in the assessment of project proposals. If these consultants work in public universities, which is most likely the case, then their interpretation, definition and acceptance of arts is biased, with an inclination toward classical, traditional and folkloric presentations, and also a leaning toward the older generation of artists, or even their allies or friends. This means that artists outside this circle or definition will have slim chances of receiving MoC funding.

It can also be concluded that the inclination of Ministries to work together in Jordan also points towards a closed pool of ideas, goals, and calibre of people working in the public sector. If goals were set to include the private and NGO sectors in planning and decision-making, then a change of service and attitude may be seen.

On the other hand, an artists' professional development fund at the Ministry of Culture has been active since 2006 (more details in 8.1.1).

It was suggested that financial resourcing for arts could be achieved through a new Culture Law in which a 5% tax would be added on to all media sales in TV, press and magazines, which would feed into the budget of the Ministry to support arts and culture. This law went through much debate until "The Lower House... endorsed an amendment to the Culture Law as referred by the Senate, which imposes a 1% tax on media advertising revenues to support the cultural sector".<sup>42</sup> One of the reasons for lobbying against the law and an eventual reduction of the percentage came from the media, under the pretence that the media is struggling with advertising sales, and that the law would add a greater burden. The law was cancelled in 2013<sup>43</sup>.

For film-makers, the Royal Film Commission's Film House (a government body functioning according to an independent law for government institutions) focuses on capacity building, production, and dissemination of Jordanian film productions through several channels. Workshops for the professional development of film-makers from Jordan and the region are offered on an annual basis. In addition, Jordanian film-makers are exposed to professionals in the field through the RFC's network with universities, festivals etc. Additionally, the Film House has a growing library of international films and offers equipment and editing services free of

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<sup>41</sup>Undeclared, meaning not elected but selected by the Ministry of Culture directly based on personal relations, or based on good connections with certain artists within the ministry.

<sup>42</sup>Jordan Times - 07/08/2009 "Jordan's Parliament extraordinary session adjourned"

<sup>43</sup><http://www.jor-son.com/vb/showthread.php?t=23209>

charge to film-makers and today is working on a residency program for film-makers from around the world.

Alternately for film-makers, The Amman Film-makers Cooperative has been active a little over 6 years and started to offer free workshops in film-making; and in 2006 started the Amman International Short Film Festival. Other minor activities in capacity building come through workshops offered by other local and international cultural centres.

For the Visual Arts, the main funding for travel, production and dissemination of works comes through regional and sometimes international funding bodies. Some local funding for production is available mainly from the independent space Makan and from Darat At Funun and the Khalid Shoman Foundation. Funding would usually be for the occasion of a festival, workshop, symposium or exhibition. On a very minimal level, these NGOs may formally and informally offer working spaces / studios or facilities to artists for free or a negligible fee.

Recently an award for architecture has been launched for final year and recent architecture graduates. The winners are selected by a jury from Jordan and the region.

For literary publications, the Ministry of Culture offers to cover printing for local publications as well as the chance for the Ministry to purchase the copyright for the publication. This takes place through an application form submitted to MoC, then a selection committee decides if the book is of interest to the Ministry. Also, the Municipality of Greater Amman (GAM) also sponsors book publications, and these can vary between fiction or research based books.

This is in reserve to awards, grants and prizes that are offered from regional organisations (more in 8.1.2)

#### **8.1.1 Special artists' funds**

As mentioned in 8.1 the Ministry of Culture has a fund for projects by artists, writers, and researchers in theoretical, applied, and social sciences. This fund is defined by MoC as a support award. The application is through MoC, and a jury is selected by the Minister of Culture. The fund's finances are allocated as a separate budget from the Prime Ministry, and it may also outsource funds from local or international sources<sup>44</sup> and is open to artists under the age of 40 with an active CV. A jury representing the different specialisations is appointed by the Ministry for the selection of the applications. Applicants need to have not applied for other local or international awards, and research must be completed in three years from the starting date of writing. The award includes a 15,000JD cash prize as well as a certificate.<sup>45</sup>

Also, another award, was initiated in 2007 which translates to mean a full-time creative sabbatical<sup>46</sup> and is allocated for the production of artist projects. The Jury of 8 people is assigned by the Ministry to select an artist to receive a 15,000JD grant for production. The total number of annual prizes is ten and can be awarded to individuals and groups, the awarding of the latter is regarded as one grant. Jury members are not eligible for the prize. Copyright for the works

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<sup>44</sup> [http://www.lob.gov.jo/ui/laws/search\\_no.jsp?no=36&year=2006](http://www.lob.gov.jo/ui/laws/search_no.jsp?no=36&year=2006) cultural patronage Law No. 4759 / 2006-05-16

<sup>45</sup> [http://www.lob.gov.jo/ui/bylaws/search\\_no.jsp?no=111&year=2008](http://www.lob.gov.jo/ui/bylaws/search_no.jsp?no=111&year=2008)

<sup>46</sup> A period of paid leave granted to university professors for research

produced go to MOC for a period of 3 years. Prize winners can reapply for the prize after 3 years since receiving the prize. The by-laws for this fund are described under the guidelines for the fund.

The difference between these two grants is not very clear, and as their amounts are the same, creates a little confusion. The persons eligible for the prize only vary in that the latter prize applies for the production of artist projects and the former for research and writing.

#### **8.1.2 Grants, awards, scholarships**

Small production grants are available from local NGOs, but the main funding comes from regional and international organisations supporting creative production (Arab Fund for Arts and Culture, Al Mawred Al Thaqafy, Al Qattan Foundation, Young Arab Theatre Fund, Sharjah Biennial production grants, Ford Foundation Cairo, and the Open Society Institute). Smaller production grants and awards are seen from different NGOs. One such example is the Ismaeel Shammout Prize that is offered to painters. This prize of USD5,000 is coordinated with the National Gallery of Fine Arts, and is awarded to a painting that has not been exhibited previously. An Artist of the Year Award was offered by the Ministry of Culture on an irregular basis for visual arts. This prize is for artists who are registered with the Plastic Artist Association. This prize is inconsistent and was offered last in 2007.

In education, and ever since the late 1960s the Ministry of Education and MoC has offered educational scholarships to artists from different sectors to support their education in countries around the world. These scholarships are contract based, and are linked to the candidate serving a certain amount of working years mainly in university education. Recently, the Royal Film Commission has played a part in securing scholarships for local film productions through their contacts with universities in the USA and Europe without a commitment on the candidates' part.

Informally, the NGO Darat Al Funun, The Khalid Shoman Foundation, has supported emerging artists in higher education as well as workshops on an international level, the artist is not tied to a contract for this scholarship. The same institution started a PhD fellowship award in 2011, of 10,000USD for candidates writing their thesis in the field of Arab Art. Similarly within the realm of scholarly research, the Columbia University Global Research Centre in Amman also offers fellowships of 10,000 USD for the support of PhD research candidates working in Jordan. Otherwise, foreign cultural centres may formally offer education scholarships, such as the British Council's Chevening Award which may sometimes be awarded to a person working in the field of arts and culture. The Core Fellowship Program for Cultural Management in 2011 was a 2-year program that selected two professionals from the field who were awarded 10,000 BP for a one year, self-directed skills and development program for cultural managers. The French Cultural Centre has informally supported artists for workshops in France, this is usually dependent on the interest of the director at that particular time. Internationally, some funding organisations such as the Arab Fund for Arts and Culture, Abdul Muhsin Qattan Foundation, and Karim Rida Foundation formally offer awards for scholarships in culture education.

#### **8.1.3 Support to professional artists associations, unions or networks**

Artists associations and syndicates are present in the form of the Jordanian Artists Association which is registered under the law of the Ministry of Culture, and receives funding directly from

MoC. Nevertheless, the funding for these organisations is very minimal and is usually enough to cover the rent of the location and to offer a fee for the employment of a secretary.

Some NGOs which are registered under Royal Patronage, the Royal Film Commission, and the Royal Society of Fine Arts, as well as the Performing Arts Centre, obtain public funding due to Royal patronage. Unless registered as NGOs under the Ministry of Culture, other organisations do not have the same access to public money.

## **8.2 Audiences and participation**

There is a severe shortage in numbers and statistics of audience participation both in governmental or non-governmental organisations, so it is hard to try and track the success and failure of certain festivals and events. One thing that has been in discussion is the difficulty in guaranteeing audiences in certain seasons due to the repetition of similar activities. Examples include the sudden surge of film festivals in the last 5 years. Initially, the European film festival was the only audio-visual film presentation. Today, there is the Arab Film Festival, the Short Film Festival, the Palestinian Film Festival, as well as other regular film screenings that may or may not accompany another festival like the Jordan Festival which includes films within its overall program.

### **8.2.1 Trends and figures**

Figures are not available at the moment.

It was shown in a 2008 study of spending habits in Jordan “ that expenditure on food as a percentage of total expenditures declined for all groups, and that the highest rise in expenditure occurred on clothing. These are signs of improving socioeconomic situations for households. However, expenditure on culture, leisure and sports declined for all groups. This reflects the shrinking amount of remaining expendable income for households to fulfil other aspects of their personal welfare.” <sup>47</sup>

### **8.2.2 Policies and programs**

In a 2008 MoC set a plan for cultural development for the coming 3 years, and the details of this plan summarised as follows: The vision was focused on creating better awareness of what defines Jordanian culture and ‘cultured peoples’; to find better ways to market Jordanian cultural products through dissemination and funding; provide equal opportunities for different Jordanian cultures, pointing towards minorities in the country, and finding ways to connect on a local level with representatives of the cultural scene in both the public and private sectors; and the need to foster international partnerships through the network of Jordanian Embassies, for the dissemination and marketing of Jordanian cultural products.

The Ministry of Culture acknowledges a lack of cultural policy and sets to develop one. The basis of this development is tied with the basis on which these goals are intended to be achieved, which begins by emphasising religion and heritage, the vision of the Monarch and the Prime Minister, the national agenda, government bodies and being an extension to the national security of the country. For the Ministry of Culture, this vision points to a very strong adherence

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<sup>47</sup>Saif, Ibrahim and Tabbaa, Yasmeen, How the Middle Class is coping in Jordan, The richest 30 percent in Jordan own 60 percent of total income, Centre for Strategic Studies, 2008

to the national definitions of culture and can be understood as a passive role in setting its own agenda; as there is no mention of any challenges or loopholes with the existent systems or definitions of culture on a national level. There is no mention of making such developments on the basis of qualitative or quantitative research, or through meetings with members of the cultural sector.

On the one hand, several programs focusing on the presentation of different arts have been developed in Jordan, some are funded by the government, and others have been initiated through local cultural centres, sometimes collaborating with regional and international partners. The most prominent of these festivals include the following:

#### *Music, Dance and Theatre*

Jerash Festival recently announced a change in management and rebranded as Jordan Festival. Fawanees Theater Festival, Zakharef In Motion Festival, Hakaya Festival, Al Balad Summer Music Festival, and Fete Du La Musique (Feast of Music), a French festival that takes place annually worldwide. These are the main platforms that have operated actively over the last 10-year period up until 2013.

#### *Film*

Film festivals include the European Film Festival, Jordan Festival for Short Films and Video, and Karama Human Rights Film Festival. Others include film festivals that present a program of screenings from specific countries, or a group of them presented at galleries, theatres, and the Film House (Royal Film Commission).

#### *Visual and Contemporary Arts*

Meeting Points Festival for Contemporary Arts, a program from the Young Arab Theatre Fund together with Makan in Jordan, has been presented since 2004, with its 6<sup>th</sup> edition in 2011 (even though the Festival was initially launched in Amman, after 2011 the city was no longer on the Festival list). . The touring festival started with the aim of circulating productions by Arab artists to other Arab cities, addressing the lack of touring productions. Since 2007, the festival began to include other European cities, and now presents an international touring exhibition with different partners from around the world. The only other platform that presented visual arts works from different audiences was Shatana International Artist Workshop, which took place for 3 consecutive years 2007-2009, inviting 20 artists for two weeks to produce site-specific work in a village in the north of Jordan. The workshop ended with an open-day for the public to see and celebrate the works produced.

#### *Other*

Small scale festivals have taken place and may not have continued such as the Jazz festival which took place outside the city of Amman, in the district of Madaba, as well as the Electronic Music Festival in which musicians from Jordan, Palestine and Egypt presented experimental works, but this was discontinued in 2009 due to funding problems.

MoC's policy towards the dissemination of culture is very much geared towards spending on infrastructure elements. This is seen through the building of cultural centres in the different cities around the country. This is part of the 2007 policy set by MoC for the dissemination of culture outside of Amman. This policy is however debatable as the main critique for the culture sector should be one geared towards capacity building first, which would mean creating a pool



of professionals and artists in the cultural field who are capable of running such centres. Additionally, with such a small budget allocated for culture, large expenditure towards buildings in itself is a questionable policy.

### **8.3 Arts and cultural education**

#### **8.3.1 Arts education**

Arts are part of the curriculum and are given to students once a week under the course title of Art Education. Theatre is informally taught as workshops depending on the availability of a theatre/drama teacher at the Ministry of Education, the same applies to music. Most importantly for arts education is that the arts fall under the Department of Activities, and the grades achieved are not accounted for in the end-of-year grade scores. Additionally, arts classes are suspended after 9th grade. This indicates that the arts are viewed as a leisurely activity and not subjects that students may consider as a career option. The contradiction with this is that public universities offer BA programs in visual arts, music and theatre. However with the current status of art education at school, the level and attitude of art students is not of good standards, where it could provide university teachers enough groundwork from which they can take the students' education forward to a university level.

Also, an art teacher working with the Ministry of Education pointed out in conversation that as the art teacher is monitored by the Department of Activities, the level of attention given to art class depends on whether the head of the department of activities is an artist, dramatist or physical education specialist; according to this person's specialisation, attention may be given to art class, or not. Also, during the discussion, it was pointed out that the art teachers themselves do not have an interest in teaching the subject. This results in the class not being taken seriously by the students. Finally, it was also conclusive that the type of art activities are mainly focused around national activities, meaning that assignments are given on the occasion of a national celebration, and not about inward self-expression.<sup>48</sup> This also draws us to conclude that the art teachers themselves, even if they were passionate and dedicated, are still limited in their understanding of the term 'creative expression'.

Finally, the teacher also mentioned that there are differences between the course material in the books used by the students for art education and the art teachers' manual for teaching the course. This discrepancy on the one hand leaves room for confusion for the teacher, and on the other, raises the question of an ulterior motive - if any - that may lie in the need to have discrepancies between the two. There are text books for art education, but the technique and the structure of teaching art is very outdated and archaic, and is counteractive to the notion of using creativity as a form of individual expression. As for Crafts education this course runs under a separate department, but it faces the same problems as art education.

Several public and private universities offer a range of fine art, design, music, TV and film production programs as well as theatrical studies. The highest numbers of students tend to be in applied arts, such as design, graphic design, interior design and architecture. Also, courses in Islamic Art, Islamic Architecture and Music are offered in the University of Al al-Albayt.

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<sup>48</sup>

Dr. Ahmad Hattar interview at Ministry of Culture, August 2009

The standard of education specifically in public universities is proven to be of mediocre standard. Private universities offer a slightly better standard of education, but still the quality varies and is dictated by the tutors giving the courses and not by the department.

### **8.3.2 Culture in education**

Culture is defined within religion and the state. There are several subjects in which culture is interjected, under the subject headings of Islamic Cultural Studies, National and Civil Studies, Vocational Education, Arab Language, Contemporary Arab History, and General Cultural Studies. These subjects focus on the quotations of Islamic studies, the Monarchy, major historical sites in Jordan....etc.<sup>49</sup> The content of the course books are very dogmatic and are very much geared towards maintaining the Monarchy and faithfulness to the country. Also the information tends to lean towards less useful facts and tools that do not broaden the scope, definition and understanding of culture.

### **8.3.3 Vocational training for arts & culture**

A government organisation under the title of The Foundation of Vocational Training, operates over 40 training centres around the country, separated in centres in the northern, central and southern regions. The programs offered only specify training in the crafts of weaving, pottery, embroidery and sewing, and flower arranging. There is also a law, No. 4369 / 1999-08-01 under which the activities of the foundation are monitored. The law also denotes the activities and legal frameworks for all those registered with businesses in this field.<sup>50</sup>

## **8.4 Socio-cultural interventions and community arts**

Under the hierarchy of MoC, several activities are carried out under the umbrella of the Ministry of Culture to promote local culture and heritage. These activities can include the Olive Oil Festival, or the Festival of Poetry. These are carried out in collaboration with local municipalities and may include presentation of local crafts or arts concurrently within the activity.

On another level, as early as the 1980s, several NGOs have been established which aim to develop local crafts for sustainable development. One example of such a project is the Noor Al Hussein Foundation set up in 1985 who's activities covered a wide range of projects such as the Noor Al Hussein Prize for Children's Literature, and the Bani Hamida, a sustainable development project for the women of the southern town of Bani Hamida known for its rug weaves.

### **8.4.1 Non-professional cultural activities.**

No information was located for this.

### **8.4.2 Cultural houses and community cultural clubs**

The term culture centres is used to describe organisations under the government of the Ministry of Education and describes these centres as places for workshops of various lengths. These centres have no autonomy. The by-law under which they operate is listed as By-law for Cultural Centres Note (43), Legislation of Ministry of Education No. 3/1993.<sup>51</sup>

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<sup>49</sup> Ministry of Education books from the years of 3rd, 6th and 11th grade.

<sup>50</sup> <http://www.vtc.gov.jo/Training%20Program%202009%20from%20Abu%20Khalid/index.htm>

<sup>51</sup> <http://www.vtc.gov.jo/Training%20Program%202009%20from%20Abu%20Khalid/index.htm>

Cultural centres are present throughout the Kingdom and all fall within the hierarchy of their respective local municipalities. Within these centres a range of cultural activities may take place initiated by the municipality, Ministry of Culture, or sometimes -yet rarely- in collaboration with local or international organisations.

The most active of these municipality-led community centres are those under the management of the Municipality of Greater Amman. These centres have recently seen refurbishment and a concentration of activities focusing on creative skill development for youth as a way to compensate for the lack of art education in schools; this falls under the execution of the 'Child-Friendly City' program in the Municipality of Greater Amman (GAM). Several other culture centres are privately funded and focus on the development of creativity and culture depending on the personal interest of the funder.

## 9. Sources and Links

### **9.1 Key documents on cultural policy, key organisations and portals**

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### **Portals**

Batir Wardam, Jordanwatch Friday, August 24, 2007. <http://www.jordanwatch.net>

<http://www.vtc.gov.jo/>

<http://www.kinghussein.gov.jo/charter-national.html>

<http://www.ssc.gov.jo/english>

<http://www.privacyinternational.org/article.shtml?cmd%5B347%5D=x-347-559523>

<http://www.shoman.org/en/library.aspx>

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<http://www.lob.gov.jo/ui/laws>

<http://www.culture.gov.jo>

<http://www.ammancity.gov.jo>

<http://portal.unesco.org/en>

### **Other references**

Dr. Ahmad Hattar Interview at Ministry of Culture, August 2009

Ministry of Education books from the years of 3rd, 6th and 11th grade

Dr. Khalid Khreis, Director of the Jordan National Gallery of Fine Arts, Interview 2009