

# 4International Database for Cultural Policies

WorldCP

*Country Profile*

**TUNISIA**

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Report prepared and updated by :

**Bilel ABOUDI**

**(Tunisia)**

The report is based on Arab copy of the cultural policies profile of *Tunisia* for 2009 (Prepared by *Ouafa BELGACEM* and *Hedia MOKADDEM*) and official and non-official references concerning current issues related to cultural policies. The report structure is build according to the *Compendium* model for European Cultural policies in 2013 and related recommendations.

The opinions expressed in this profile are those of the author and are not official statements of the government or the WorldCP editors.

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<sup>1</sup>The first profile of cultural policies in Tunisia was prepared by *Ouafa Belgacem* and *Hedia Mokaddem* in 2009 (Arabic version link: [http://mawred.org/wordpress1/wp-content/uploads/2013/10/185\\_TUNISIA-ARABIC-FIN.doc](http://mawred.org/wordpress1/wp-content/uploads/2013/10/185_TUNISIA-ARABIC-FIN.doc)) it was updated by *Bilel ABOUDI* in 2003 ( last update : 13 December 2013)

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## 1. Historical perspective: cultural policies, standard procedures and frameworks

*Article 1* of the Tunisian Constitution (Constitution of 1959 and as amended till 2010) stipulates that the Republic of Tunisia has Islam as its religion and Arabic as its language. Country's official language is Arabic, and the vast majority of the population is Muslim (99% and 1% Jewish). After independence, government leaders followed the French model - as a symbol of modernity and progress - at administrative, legislative, institutional and political levels. The French culture and history were strongly present in the educational system, and formed an important component of education programs. The French language is being taught starting from the first year in elementary schools, as well as Arabic, and is used in most scientific subjects. Therefore, social values, cultural references, and ways of life, are a mixture of Arab and French cultures (perceived as Western culture), as well as of the Mediterranean culture. During the 90's, the Tunisian society showed an important shift toward the Arab-Islamic identity. Politically, this tendency was reinforced by the intensive translation of educational programs into Arabic.

In terms of population, and according to the figures issued by the National Institute of statistics<sup>2</sup> in Tunisia in 2011, the youth category (14 to 29 years) represents 27.9% of the population and the middle-aged category (30-59 years) represents 38.5% of the population. These figures show that the beginning of a Tunisian ageing population pyramid shift towards the increase of the aged people ratio in the next 20 years, as a result of the birth control policy adopted by the State since the 1960s. It must be noted that in the 1970s the children category represented more than 50% of the population. Currently, Tunisia has a total population of about 10,672,000 people with 49.8% male and 50.2% female.

After the popular social movement that started by the end of 2010 and led to the escape of President Zine El Abidine Ben Ali on 14<sup>th</sup> January 2011, Tunisia entered a phase of democratic transition. Later, the first free elections were held on 23<sup>rd</sup> October 2011 and aimed to establish the Constituent National Assembly. It was mandated to prepare a new Constitution for the country in a one year period. These elections resulted in the victory of *Ennahdha* Party (conservatives) and its coalition with the *Congress for the Republic* Party and the *Ettakattol* Party (liberals) to form a majority in the constituent Assembly. An interim government has emerged from the coalition to run the State affairs and was composed of ministers from these parties, with several independents in some ministries among them the Ministry of Culture.

The Tunisian constitution was suspended from effect in March 2011 (Decree N° 2011-14 of 23<sup>rd</sup> March 2011 on the provisional regulation of public authorities). After its establishment, the *Constituent National Assembly* issued, what has become later known as the "little Constitution", the organic law N°2011-6 of 16<sup>th</sup> December 2011 on the provisional regulation of public authorities. This "constitutional" law presented the framework for the conduct of the state affairs during the transition period until the adoption of a new Constitution.

With regard to the cultural sector in this organic law, it was recognized that texts associated with the general principles of the cultural sector would be issued through a "law" and that would take the form of "organic laws" all provisions related to the regulation of the media, the press and publishing, as well as provisions related to the regulation of fundamental freedoms and human rights.

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<sup>2</sup> National Institute of Statistics ( Table : General data about population/population distribution according to age category : <http://www.ins.nat.tn/indexar.php>)

Until the end of 2013 (i.e. two years after the establishment of the Constituent National Assembly) the constitution has not been yet finalized as a result of severe political tensions. During this period, two political assassinations took place leading to the increase of internal political tensions and the presence of high risks for terrorist acts. The cultural sector knew during these years several cases of assault on artists, creators and artistic events.

On the other side, an increase in the number of associations and civil society initiatives was observed namely for the promotion of freedom of expression and the protection of cultural rights, including the rights of minorities. In addition, Media and publishing sectors gained back a certain degree of freedom.

From a social transformation perspective, the continuous momentum in the transition phase played a key role in reinforcing the position of culture in political and civil interests and its contribution to the principles of freedom for which the Tunisian revolution in 2011 has erupted. The current dynamism and the plurality of views and social interactions are expected to consolidate the importance of culture amongst citizens and creators, as well as within the management of cultural affairs at the governmental level.

### **Brief introduction to cultural policies and mechanisms:**

Tunisia's cultural policy arose after independence as an essential element of the political project, which focused on thenational identity development and support. Culture was a central component of the national construction process in post-colonial phase. In fact, the liberation movement has considered culture as a substantial factor in creating and strengthening social cohesion. The approach was based on the premise that the Tunisian society was homogeneous with one language, one culture, and that it presented one nation. Consecutively, during the construction of national unity period, the cultures and languages of minorities (e.g. the Berbers and Jews) did not receive a special priority in prevailing cultural policy; nonetheless a general framework of coexistence with the majority and of treatment with equal rights as Tunisian nationals without discrimination was maintained.

The elaboration of a framework for cultural policies has started by the end of the 1950s, through the "democratization of culture". It aimed to the diffusion of culture to people all over the country and to all social groups based on what was known as "official culture". The government has monopolized cultural affairs and directly intervened at strategic, financial, and legislative levels, where grants allocated to organizations and governmental institutions presented the main executive mechanism of cultural policy.

The post-independence new State has intensified its investment in education, in the conviction that it was the cornerstone for ensuring progress and development, and that it represented the most effective means to disseminate national culture. This relationship between culture and education is permanently deep in Tunisia's cultural policies and was the main reason for which the importance of culture sector in successive national development plans was maintained despite changes in governments or cultural policy trends.

Only two months after the proclamation of the Republic of Tunisia (1957), the Government established "the Secretary of State for News and Guidance" to be in-charge of the management of journalism, television and film fields. Its main objective was the development of life and culture. In addition, a decree was issued to found the organization of a network of public libraries and publishing houses. In 1961, "the Secretary of State for Cultural Affairs and news" was created and was responsible for the development and the implementation of Government policy in culture and media fields. Later on, it was turned to be a ministry (the Ministry of Cultural Affairs) in 1970 which was constantly restructured and supported in terms of budgets and legal framework. It has been renamed several times since 2006 and currently it is the Ministry of Culture. Despite of periods of

economic crisis (1968 and 1969), the budget allocated to culture sector has steadily increased to reach a maximum of 1.25% of the State budget in 2009.

The chronology of cultural policies in Tunisia can be divided into the following three phases:

**Phase 1:** *Culture as a factor in the education of the nation and in human resources capacity building (from 1960s until mid-1980s)*

After independence, the cultural development was a complementary element to broader national development plan, namely, education, rather than as a separate program. Culture was viewed as a pillar of modern education, as well as an effective power in eradicating illiteracy and to build human resources capacities. This framework has resulted in strong linkages and coordination between education and culture sectors. In early 1960s, music and painting education were introduced into the curricula of primary and secondary education. In addition, theatre, music, group singing and film clubs flourished in secondary education institutions since late 1970s.

Within the national plan for the eradication of illiteracy, cultural activities had an important part in popular culture program which was performed by centers for illiteracy eradication (People's Houses / " Dour Eshaab"). Theatre plays, conferences, debates and film screenings were recognized as pedagogical tools. For example, theater was considered as «...a powerful tool for the dissemination of culture, besides being a very popular and highly effective educational tool ... » (speech of Leader Habib Bourguiba on 7 November 1962).

The integration of culture in educational policy, from 1960s till mid 1980s, had led to foundation programs and topics that focused on building libraries, cultural centers (houses of culture " Dour Ethaqafa"), and youth centers, and on the dissemination educational manuals , Therefore other cultural forms did not receive enough attention. The cultural policy strategy had included heritage, visual arts, cinema and theater domains with focus on infrastructure and human resources capacity building. It resulted in the creation of specialized institutes and the provision of grants for training. Inevitably, Theater, Cinema, Music and Visual arts went out of the State control, leading to a gradual loss of governmental control and influence on cultural production.

The implementation of the education national program and the achievement of its objectives was one of the direct causes to the major changes in State policy, especially with the emergence of a dynamic cultural production outside the control of the State. Moreover, the absence of an active and an innovative cultural policy together with the emergence of a political opposition to the one-party monopoly, created a cultural movement that expressed the refusal of the State control driven by partisan influence on cultural sector. Theatre was the mostly used artistic expression for the cultural movement of the opposition.

The trend began to change in the mid-1980s as the State regained its responsibility in cultural development and has adopted a proactive cultural policy, by establishing the *National Funds for Culture* in 1984, set prices for literature works and film production, and by organizing national artistic competitions.

The cultural policy was based on the following three directions :

- **Democratization of culture:** the democratization of culture was a high priority for the national government at that time, and was intended to facilitate access to culture for all; regardless the social or the economic status. It was a reaction to the elitist of culture under

colonialism, where education and culture were only available to the French colonials and to the Tunisian high bourgeoisie categories.

- **Re-nationalization of culture:** the goal of re-nationalization was the reintegration and the highlighting of Tunisian culture and heritage symbols in the identity formulation process. During colonialism, the educational curricula have ignored national history such as traditional architecture, literature, and traditions, which were only mentioned distortedly from an ethnic perspective, alike in the national contemporary cultural schools. During this phase, the re-nationalization effort incorporated historical and contemporary literature in educational programs (example: Abu Al-Qasim Al Shabi – IbnKhalidun...), supported and encouraged authors and poets by organizing conferences, and literature festivals, and promoted new excavations and research for Carthaginian and Medieval sites to highlight national cultural heritage. Amongst the specific features of the cultural re-nationalization effort in Tunisia, and in comparison with the other similar initiatives in Arab region, was the absence of any objective about other cultures rejection – i.e. western cultures or minority cultures – rather, it was a federating process to identify the elements of an open and a rich Tunisian identity. Cultural programs have included: Theatre, Music, Film, Arts, Conferences and Literature. The artistic works were mainly based on national and Arab cultural references with equal interest in translated works and universal art works such as Shakespeare, Dante, Baudelaire, and Goethe.
- **Decentralization of culture:** the decentralization concept was essentially based on reducing the concentration of cultural events and cultural infrastructure in the capital and in major cities of the country, and turn them toward all regions in the country. From administrative perspective, this tendency had no emphasis for the decentralization of decision-making process related to cultural policies development and implementation at regional or local levels.

## **Phase 2: Culture as an integral element of economic and social development program (mid-1980s to 2010)**

Starting from the 1990s, Culture was at the center of government interest from a new perspective. Due to the influence of the global wave of economic liberalization in the 90's and to the implementation of the Structural Adjustment Plan<sup>3</sup> on the economy - as led by International Monetary Funds and the World Bank for the economic crisis remedy at that time- the State began to formulate a new approach for Culture based on two simultaneous objectives: strengthening national identity and increasing the contribution of the cultural sector in economic development.

The structural change of the Tunisian economic system from socialism toward liberalism has prompted a wave of trade liberalization in industry and services sectors, including the culture sector. The wave of liberalization resulted by the inclusion of cultural industries sector in the *Code of Investment Promotion* since 1994 and gave access to private investors in the culture sector to financial and tax incentives, compared to any other productive sector. Moreover, public companies in Publishing and cinema domains were dissolved and paved the way for private investments. These evolutions showed a gradual recognition of culture by the government at that time as an integral element of the economic and social development process and as a key sector to reduce the effects of cultural globalization through new investments and dynamics in national cultural production.

The fundamental changes in the Tunisian cultural policy were as follows:

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<sup>3</sup>“Structural Adjustment Plan” began in 1986 , for more information about this economic mechanism please see definition at WTO site : <http://www.who.int/trade/glossary/story084/en/#>.



- Decentralization and thematic specialization through the promotion of regional delegations in governorates, the creation of new cultural institutions (e.g., National Center of Cultural Communication, Arab and Mediterranean Music Centre, Agency for the Development of National Heritage and Cultural promotion) and the reduction of administrative control over publications and artistic works.
- The adoption of a participatory approach in the elaboration of cultural policies in the establishment of High level Advisory Councils such as the Supreme Council for Culture (2007), an advisory body composed of representatives of ministries, political parties, Artists Unions and non-governmental organizations involved in cultural activities.
- The expansion of the cultural sector by including digital culture and cultural tourism, and to explicitly support creativity and cultural production through the promotion and the protection of artists' rights (the foundation of *Tunisian Organization for the protection of Authors' Rights*).
- The integration of information and communication technologies and invest them in the development of the Tunisian culture nation-wide and internationally.
- Encouraging cultural industries, private sector initiatives and public-private partnerships through financial and taxes incentives.
- Create big cultural projects such as the construction of "The city of culture"

Despite the existence of a relatively free economic environment for culture sector, genuine freedom of creativity and of expression, considered as essential to ensure high dynamics of culture, was barely present. Cultural forms were under strong control of the oppressive regime at that time with weak enforcement of cultural rights.

### **Phase 3 (transitional period): Structural Reforms and Cultural rights**

The governmental work in 2011 was characterized by a major focus on resolving social issues primarily through urgent solutions to pending social situations, amongst them the conditions of ministries staff and workers. The Ministry of Culture took part in this trend by focusing on the review of sector related staff and workers special job categories. Apart from this focus, the Culture Ministry has also experienced, during this period, numerous studies and initiatives from regional and international organizations (especially with UNESCO and the European Union) and from European countries (for example France and Germany) towards strengthening cultural sector contribution in socioeconomic development and youth employment, especially in interior regions. The objectives related to culture and development as well as national identity and decentralization were maintained as important elements for current cultural policy with special emphasis on cultural rights.

## **2. General objectives and principles of cultural policy**

### **2.1 Main features of the current cultural policy model**

Tunisia's first model of cultural policy was designed alongside the "welfare State" framework. Since the 1960s, the State imposed itself to be responsible of the national culture and put itself in-charge of the development and the implementation of the cultural policy. This approach led, at the beginning, to the establishment of a centralized public administration followed later by the expansion of public cultural infrastructure to regions. The decision-making process for cultural policy was held by the central level. The media domains were amongst the attributions of the Ministry responsible of the culture sector and the ministry had several names (State secretary for News and Guidance, and the Ministry of Cultural Affairs and News)

From 1990s, media domain was excluded from the attributions of the Ministry responsible for culture sector, and the cultural policy model experienced several adjustments towards encouraging private

sector investments in culture and the separation of public institutions from publishing and film domains. As a result, the *National Company of Distribution*, mandated to diffuse and distribute Tunisian books, was dissolved along with the dissolution of the *Tunisian Company for production and cinematographic development* which was responsible for the film production, import, export and distribution of Tunisian films. Cultural policy has also targeted the decentralization of cultural activity and the reorganization and the development of the Ministry of culture and its institutions.

Between 1988 and 2006 the Ministry of culture had changed its name five times (the Ministry of Cultural Affairs in 1988, the Ministry of Culture from 1990 until 1992, the Ministry of Cultural Affairs from 1992 until 2001, the Ministry of Culture, Youth and Entertainment from 2002 until 2004, the Ministry of Culture and Heritage Preservation from 2005 until 2010, and then the Ministry of Culture from 2011 till present (2013)). The structural organization of the ministry and its associated structures were reviewed and changed six times between 1993 and 2005.

Several changes adopted by successive governments since the independence and aimed to simplify the administrative structure, to promote private sector role and to decentralize regional planning, have produced a hybrid system that combined the "Facilitator Model" and the "Centralized Model". According to the "Facilitator Model", the State role is limited to the coordination between all sector stakeholders' efforts and to assist in the preparation and the formulation of sector policies; whereas, a "Centralized Model" entitles the State to have the exclusive role for the elaboration, implementation and evaluation of cultural policies.

The Tunisian Cultural policy model is characterized by a high concentration on central governmental level. Besides, consultative mechanisms are in place enabling the participation of representatives from civil society, political parties, artists' federations and trade unions, for example, the Supreme Council for Culture, national consultations, and extended meetings at the Ministry. The ministry has the decision-making authority in appointments to these advisory bodies. In addition, the Ministry of Culture is responsible of the implementation of quintuple development plans (five-years) for the development of culture sector and cultural activities supported by the ministry in the country, and of the elaboration of the annual budget, prepared with the consultation with regions and governorates. This structure highlights a certain degree of decentralization applied to programming process, where the decision-making remains utmost at the central level.

The involvement of non-governmental actors in the development of cultural policies typically appeared in national consultations<sup>4</sup> and through the celebration of a specific area, in culture, every year. For example, following the consultation of culture in 2002, the Minister of culture announced 2003 as the "year of the book", and year 2009 was announced «the national year of the Theater" after national consultation was completed in 2008. However, due to the impartiality in assigning the national consultations; which were decided by the Minister of Culture, the participatory concept lost its real effectiveness in such consultative mechanisms and representatives from invited organizations, institutions and associations were expected to be at certain degree of bias to the ruling party.

Nevertheless, the promotion of private sector and the intensive international cooperation coupled with economic aid policies (for example, civil society empowerment, decentralization of government and economic liberalization) have contributed in the development of culture sector and in the acceleration of the decentralization process. At that time, the Ministry of Culture realized that the absolute control was impossible within a very active cultural life (in terms of quantity and quality). Accordingly, the Tunisian model in year 2010 was in the middle of an inflecting stage, from a

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<sup>4</sup> National consultations are meeting sessions for exchange and evaluation at high national level and include public organizations and professional cultural actors.

long history of culture sector monopoly toward a free framework for culture, with continued absence of freedom of expression and creativity.

A study prepared in 2011 and funded by UNESCO concerning culture sector and employment has shown the following diagnosis of cultural sector:

- *Excessive centralization, a highly specialized bureaucracy and lack of transparency:* The centralized structure of the workflow at the Ministry of culture led to the emergence of a highly specialized bureaucracy which consecutively weakened the effective interconnection between cultural policy and the components and the stakeholders of the cultural sector, in particular with higher education institutions and the employment sector, and with the lack of transparency in decision-making support for artists and cultural production.
- *Permanent loss of cultural resources:* the mentioned reasons noticeably reduced interdependence between different cultural areas (arts, heritage, music ...) increased the unemployment rate between graduates of Arts and Heritage reaching up to 28%. Moreover, the absence of an effective stimulation for private investment in the cultural sector aggravated the high unemployment rate between artists, whose resources were mainly limited and depending on the direct financial support provided by the Ministry to national cultural production; similarly the absence of public funding discouraged the sense of adventure in cultural projects. This situation created an ongoing loss of cultural resources, particularly for those qualified to promote the level of cultural production. In addition, the administrative structure of the Ministry did not allow the interdisciplinary connection between different areas of culture sector, which impeded the impact of the public investment in culture and the effectiveness of allocated resources by the sector as to enrich the cultural dynamics and to improve quality.
- *The absence of a regulatory framework:* the culture sector lacked the appropriate legal and regulatory frameworks that could clarify the nature and the scope of the relationships between its various stakeholders and that could enable the establishment of a clear and a consistent sector strategy. As a consequence, there was an absence of analysis and observation capacity to the various interventions of the ministry, where follow-up was generally based on descriptive figures and data related to infrastructure and accomplished activities, without reference to any specific frameworks for culture sector in terms of concepts or statistics. In addition, the absence of diverse mechanisms for funding cultural sector narrowed the possibilities to create sustainable funding systems for cultural projects, and reinforced public sector as a sole major funder of culture sector. The public funding resources had already reached their maximum limits and there were no other major funding resources to sustain sector growth.

The study presented new proposals and projects to overcome the current situation of the cultural policy in Tunisia, and included a project to support the diversity of cultural forms in regions.

When the new government started in 2012 under the supervision of the National Constituent Assembly most ministries pursued solving social issues of their employees while keeping the old system in terms of steering mechanisms. By the end of 2012, the cabinet started making decisions related to reviewing of management mechanisms of different sectors and their associated structures. Cultural policy concerns were based on structural reforms and the strengthening of cultural rights. The new cultural policy had a reform intentions towards cultural sector operational mechanisms and the underlying principles of cultural policy. The ministry annual report of year 2012 highlighted the themes of interest in cultural policy at this point as follows:

"....

- Legislative reform due to the current legislative system became unable to cope with the current cultural sector needs and to support effectiveness, transparency of cultural rights.
- Development of partnership mechanisms with civil society toward empowering NGOs (associations) participation in elaborating programs (such as international events and festivals) in partnership with the Ministry.
- Qualification of human resources and the enhancement of conceptual and executive knowledge and skills of cultural action... "

Most of preexistent objective intentions were maintained on culture sector either those related to increasing the contribution of culture in economic and social development or those related to annual infrastructure projects. The Ministry has issued new legislation that encompassed decentralization objective and the reinforcement of public cultural institutions legal statuses, namely the regional delegations of culture and specialized sector institutions (i.e. [Arab and Mediterranean Music Center \(EnnejmaEzzahra\)](#), [The Hammamet International Cultural Centre \(Dar Sébastien\)](#)). The involvement of civil society was reinforced by new legal texts for several institutions, for example: civil society participation in the Strategies and Forecasting Council of the National Centre for Cinema and the Image.

## 2.2 National definition of culture

The official governmental policy did not contain any specific definition of culture; rather it was based on an implicit consensus inspired from the definitions put forth in international conventions and protocols ratified by Tunisia. This situation had a positive aspect as it permitted a continuous evolution and expansion of culture sphere in terms of associated areas and attributions.

Historically, four concepts of culture can be identified in Tunisian cultural policy since the independence, as follows:

- Culture as a human concept for art and educational enlightenment.
- Culture as a factor for integrated economic development.
- Culture as a national identity.
- Culture as a factor for peacemaking and mutual understanding.

## 2.3 Cultural policy objectives

Current cultural policy objectives consist of national identity and intercultural dialogue, the promotion of the cultural rights and the enhancement of culture and heritage contribution to national and local development.

According to the priorities in the Ministry's programs, which are *effectively* a continuation of the established priorities since 2005, the following points had visible interest:

- Continuation of legal and structural reforms to support culture, to stimulate creativity and to sustain cultural actors.
- Promotion of cultural industries and private investment in culture sector.
- Integration of arts and culture in the daily practices of the citizen, especially youth category.
- Encourage national cultural production, at national and international levels.
- Development of cultural tourism.
- Promotion of intellectual property/literary and artistic rights (copyright and related rights).
- Promotion of digital culture.
- Support decentralization and empowerment of local authorities and civil society to play an active role in the development of cultural dynamics.
- Support new and creative arts.

- Modernization of cultural infrastructure.
- Promotion of major projects in culture sector, among them the "City of Culture"

Current emphasis is toward improving the economic contribution of culture sector, strengthening cultural decentralization and structural organization of cultural institutions.

The evaluation and impact measurement of cultural policy at national and local levels is performed by departments of the Ministry of culture (including the Office of planning, programming and studies) through statistical data collection and reporting. The evaluation mechanism of cultural policy is also performed during the mid-year review of the national development plans. In addition, the cultural policy was evaluated through broad national consultations. The most important national consultations were as follows: the national consultation on culture in 2002, the national consultation on music in 2006, the national consultation on Theatre in 2008, and the national consultation on the book and reading in 2008. These consultations took place following presidential decisions and Special Committees were appointed by the Minister of Culture.

According to the report published by the Ministry of culture on the occasion of the 50<sup>th</sup> anniversary of the proclamation of the Republic (in 2007), most of the criteria was based on quantitative data (e.g. data on the Houses of Culture, the major topics, budget increase of the Ministry of culture, published books, proportion of references and books in public libraries, cinema ...).

During 2012 an annual activity report was prepared and covered ministry achievements in each administrative departments and areas of intervention with various statistics and proposals. In addition, seminars and forums organized by the Ministry of Culture on several topics such as cultural rights and heritage and attended by civil society representatives contributed to the evaluation process of cultural policy and to discern new tendencies and needs in the democratic transition phase. Besides, *The Forum of Directors* which is an administrative component of the Ministry structure contributed to the evaluation process.

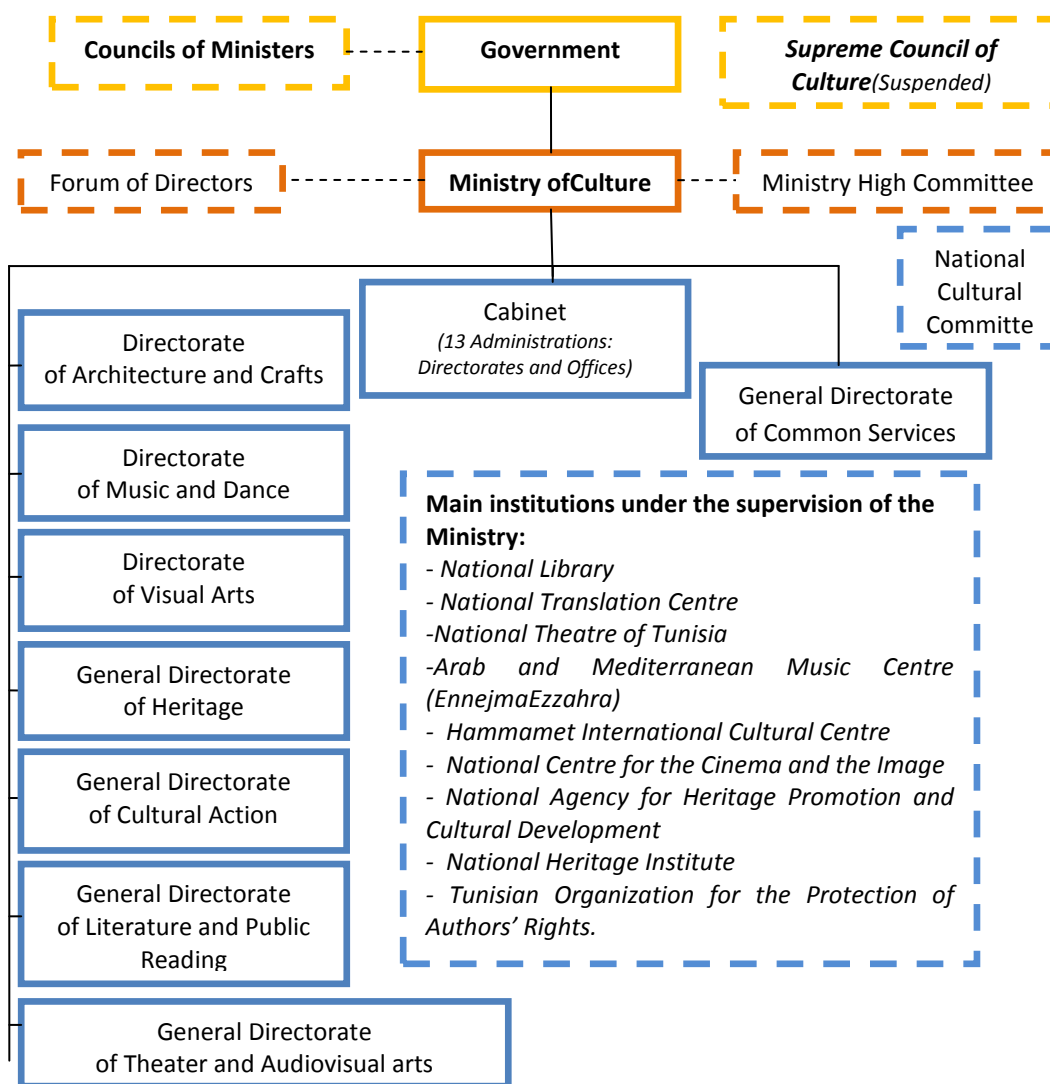
In reference to 2011 study on "Cultural sector and Employment", the assessment process of cultural policy remained within quantitative/descriptive framework and limited its capacity to provide a clear picture about cultural policy outcomes. Actually, performance-based-budgeting (PBB) will be introduced from 2014 at the ministry of Culture<sup>5</sup> and would generate a substantial opportunity to develop a results based system for the evaluation of cultural policy in Tunisia.

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<sup>5</sup>Performance-Based-Budgeting project in Tunisia, please see Tunisian Ministry of Finance Site: [http://www.gbo.tn/index.php?option=com\\_content&view=article&id=216%3Areunion-de-travail-avec-les-ministeres-pilotes-de-3eme-vague-&catid=35%3Adefilement&Itemid=53&lang=fr](http://www.gbo.tn/index.php?option=com_content&view=article&id=216%3Areunion-de-travail-avec-les-ministeres-pilotes-de-3eme-vague-&catid=35%3Adefilement&Itemid=53&lang=fr)

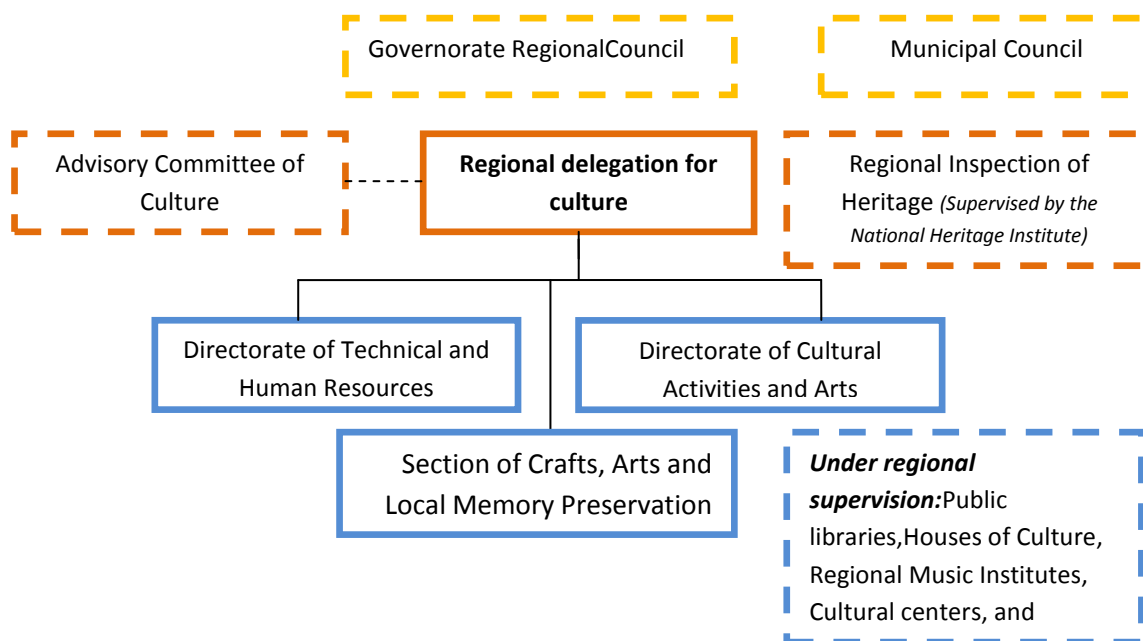
### 3. Specialties, decision-making and administration

#### 3.1 Organizational structure (organogram)



*The Cabinet* consists of the following directorates and offices (13 in total): Central Correspondence Office; National Memory and Identity Resources promotion Unit; Office of Information, Reception and Public Relations; Office of Studies, Planning and Programming; Office of the follow-up for the decisions of the Council of Ministers, of Restricted inter-ministerial Meetings, and of Ministry meetings; Safety and Permanence Office; Office of Public Affairs; Office of Relations with the Citizen (Ombudsman); Office of Regional Affairs and Institutions under Ministry supervision; Investors' training Unit; Directorate of International Cooperation and External Relations, Directorate of Training and Re-qualification, Directorate of Legal Affairs and Litigation.

### The regional organizational structure and related public institutions:



### 3.2 General description of the system

The cultural policy implementation framework is characterized by a centralized network controlled vertically by powerful State institutions. Central tools and methods prevailed until 1990's as to promote the cultural development of the "Nation". They strongly shaped existing regulatory structures and led to excessive centralization.

Although several structural changes took place during the last 10 years and the gradual openness by the State to involve non-governmental cultural actors in making cultural policy, cultural policy framework and implementation mechanisms remained very central. The transition period government considered the decentralization and the promotion of regions in developing cultural policies through new mechanisms, like the newly created Advisory Committee to the regional delegations of Culture, as priorities for the Ministry of Culture. Though, from the perspective of local cultural governance practice, it can be observed that decisions of the regional delegations for Culture still needed prior validation from the center and that the composition of the Advisory Board of Culture is still determined by the decision of the Minister of Culture, and this advisory body is attached to the administrative structure of the regional delegation for culture. The creation of regional Advisory Committee raised the need to review the status of the current regional cultural committees and the national cultural Committee with a tendency to dissolve them<sup>6</sup>.

The Parliament had a political responsibility for cultural policy within its legislative powers, and was lately replaced in 2011, at the beginning of the democratic transition, by the National Constituent Assembly. The Government is the highest authority responsible for the general intentions of cultural policy, and the Ministry of Culture is responsible, within the framework of the general policy of the

<sup>6</sup>"Mehdi Mabrouk opening symposium delegates of regional culture: Dissolve national cultural Committee and regional committees" Ash-shoruk Tunisian newspaper e-newsletter (10/05/2013) ([www.alchourouk.com/2336/674/1/Al-Mahdi-Congrats-on-open-forum-delegates-regional-culture-solve-Committee-national-cultural-and-commissions-regionalisation.html](http://www.alchourouk.com/2336/674/1/Al-Mahdi-Congrats-on-open-forum-delegates-regional-culture-solve-Committee-national-cultural-and-commissions-regionalisation.html))

State, for the application of national choices in the field of culture and heritage preservation (Decree 1707-2005 of 6<sup>th</sup> June 2005 on the attributions of the Ministry of Culture and Heritage Preservation).

Ministry of Culture is responsible for the development, planning and implementation of cultural policy, for decisions at the central level, in relation with all matters concerning culture sector. The current scope of intervention includes: Audiovisual arts, Visual arts, Literature, Music, Cultural Activity, Heritage, Dance, and Theater. In addition, the Ministry is responsible for literary and artistic rights (copyright and related rights) and the promotion of cultural industries, and contributes to projects for regional development plan (e.g. urban development).

The current institutional framework inherited a vertical, heavy and complex structure, composed of cultural institutions, councils, committees and reference institutions. In favor of the objective democratizing culture, previous governments have extensively increased the number of institutions and committees at national, regional and local levels in all parts of the country, resulting in duplication of training structures and confusion in the administrative process. In this perspective, the Ministry of culture was restructured several times (Decree 1875, issued on 07/10/1996, Decree 1819, issued on 25/08/2003 and Decree 1707 issued on 06/06/2005). Despite the official support for decentralization, the system remained highly vertical. For example, decisions on the allocation of public expenditures, organizing festivals and fairs, and of licensing for professional artists, etc... stayed at the central level and within a network of specialized committees. In addition, previous governments have used a set of laws and rules to oblige the acquirement of a permit from the Ministry of Culture in order to establish private companies in different domains of culture; these were later replaced by conditions documents.

General intentions and implementation mechanisms of cultural policy are adopted at the central level, through the Cabinet of the Minister of Culture, which consists of 13 administrative structures. The process takes place mainly through the Office of studies, planning and programming, in consultation with the *Chargé(s) de mission*, Heads of different directorates and offices in various areas of intervention. The Office of studies, planning and programming is also responsible for the preparation and conduct of the research, and for coordination and follow-up of programs implementation in regions and at local levels. Until 2010, the Minister of Culture determined the intentions of the cultural policy with the support of an advisory body (Supreme Council of culture) (Decree 4103 of 11<sup>th</sup> December 2007). This advisory body has been suspended since 2011 and during subsequent years the Ministry of culture entered into consultation with the various actors in cultural sector to discuss the development of the Supreme Council of Culture within a framework for more independency and to strengthening the representation of the civil society and different age categories<sup>7</sup> among its composition.

Various administrative organizations contribute to the preparation of Ministry's cultural policy (see: 3.1 *the organizational structure*) and proposals are submitted to the Minister-who can be assisted, upon request, by an advisory body composed of representatives from several ministries, professional actors, and representatives of artists associations - to assess and complete the program entirely, and to submit it for approval by the Ministry High Committee, headed by the Minister of Culture; the Forum of Directors may also contribute to this mechanism in terms of assessment and evaluation.

There are seven (7) Directorates (specialized departments) for implementing culture sector plans in specific cultural fields. They ensure national, regional and local implementation of regular cultural policy programs and activities with occasional direct follow-up of other specific cultural programs. Moreover, the Ministry oversees specialized institutions in various areas of culture, with the role

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<sup>7</sup> "Meeting at the Ministry of culture about the reactivation of the Higher Council for culture" (the Tunisian electronic journal: (1/03/2013): [http://www.attounissia.com.tn/details\\_article.php?t=64&a=83321](http://www.attounissia.com.tn/details_article.php?t=64&a=83321)



to assist the ministry in its sector assignment. The areas of institutional intervention include literature, theater, music, arts, cinema, heritage and cultural development. The Directors of culture sector institutions are generally nominated by the Minister of culture.

Based on the principle of "*Culture for all-Free culture and culture for free*"<sup>8</sup>, as inherited from the 1960s, the Ministry of culture implements its policy through a wide network of regional delegations of culture that are responsible for transforming central plans into concrete programs and activities. In addition, there is a network of public libraries and houses of culture, at governorates and localities. The houses of culture are public places for performing cultural activities in different fields such as visual arts, cinema, music, literature, etc... There are up to 216 Houses of culture, with expectations to reach 222 Houses of culture<sup>9</sup> by the end of 2013. The public libraries make reading spaces and are present in all regions and localities providing reading and lending books services to all age categories (children, youth and adults). In 2012, the number of public libraries reached 385 libraries<sup>10</sup>.

### 3.3 Inter-ministerial or intergovernmental co-operation

In addition to restricted inter-ministerial meetings dedicated to the culture sector at the level of Prime ministry or the Presidency (since 2011, they took place at the presidency of Government), inter-ministerial co-operation is carried out through agreements and joint committees that are set with a common domain of interest (Example: cultural tourism development between the Ministry of Culture and the Ministry of Tourism).

At the political level and till 2010, the Supreme Council of Culture was the most important and visible structure for cooperation between ministries and the culture sector. After its suspension in 2011, most of the coordinated and interrelated decisions were taken at the Presidency of Government, or at Cabinet level, and occasionally through the National Constituent Assembly.

The regional delegations for culture play a key role in coordinating with representatives of other sectors in the region to formulate mutual sector projects and programs. Moreover, there is a continuous coordination with Regional councils (Governorate level) and municipal councils at regional level.

Cultural policy is applied at the regional level through a network of 24 regional delegations for culture (established in 1992, changed in 1994 and restructured in 2013) (Decree 1440 of 22th April 2013 on the administrative and financial organization, and management for regional delegations of culture) representing 24 Governorates. Regional cultural committees and the newly created Advisory Board of culture (in 2013) participate with the regional delegation for culture in the preparation of annual work plans that are later submitted to the central administration (Ministry of culture) for evaluation and funding, after their approval. The regional delegations for culture represent culture sector at the regional level and are mandated to administer and supervise their respective network of Houses of culture, public libraries and any other regional culture sector organization (i.e. regional music conservatories; dramatic arts centers etc...) including their responsibility to promote local cultural activities and events.

The newly created Advisory Board of culture in 2013 was administratively annexed to the regional delegation of culture and is expected to replace regional cultural committees and national cultural Committee that were a semi-public and a semi-associated entities. The new structure of regional

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<sup>8</sup>"Cultural policy of Tunisia" Rafik Saïd – UNESCO – 1970 (the link: <http://unesdoc.unesco.org/images/0000/000011/001172fo.pdf>)

<sup>9</sup>Statistics of the Directorate General for cultural action (the link: <http://www.culture.tn/index.php/ar/2013-05-20-16-23-22>)

<sup>10</sup>Ministry of culture-annual report for 2012 (the link:

<http://www.culture.tn/documents/actualite3a9/%d8%a7%d9%84%d8%aa%d9%82%d8%b1%d9%8a%d8%b1%20%d8%a7%d9%84%d8%b3%d9%86%d9%88%d9%8a%20%d9%84%d9%88%d8%b2%d8%a7%d8%b1%d8%a9%20%d8%a7%d9%84%d8%ab%d9%82%d8%a7%d9%81%d8%a9%20%d9%84%d8%b3%d9%86%d8%a9%202012.pdf>)

delegation for culture is expected to permit a wide range of interaction with local culture sector stakeholders and to advance their involvement.

The Advisory Committee for culture has the following tasks *(extracted from the legal text):* " .....

- Submission of plans and proposals targeting the development of programs, projects and cultural activities of the governorate in terms of programming, implementation and follow-up,
- The development of participation in cultural life in the governorate, and highlighting its cultural specificities and its influence in various cultural fields,
- Reinforcing the participation of cultural field associations in cultural programs and activities formulation, implementation and evaluation,
- Follow-up and evaluation of cultural events and activities and evaluation of infrastructure projects with the provision of insights for their advancement.
- Submission of proposals and recommendations targeting the strengthening of the decentralization of culture and improving the performance of the regional delegation for culture and its related institutions. In addition, strengthening its human and material resources and the establishment of principles for better management and better governance.
- Boost the interaction of regional delegations of culture and its related structures with its cultural, social and economic environment, and support its communication with governorate intellectuals and creative individuals in various artistic and cultural fields.
- Submission of recommendations and plans for the promotion of private investment in governorate culture sector.
- Strengthening coordination between regional delegation for culture and various public and private structures involved in governorate cultural affairs.
- Propose options for an intensified protection and development of heritage in the governorate and for the promotion of cultural tourism..."

The composition of the Advisory Committee of culture is as follows:

- Regional delegate for culture: President,
- Representative of the governorate: member,
- Representative of regional delegation for tourism: member
- Representative of regional delegation for education: member
- Representative of the National Heritage Institute: members
- Representative of the Agency for the Development of National Heritage and Cultural Promotion: member,
- four representatives of associations from the governorate operating in cultural field: members,
- two representatives of cultural institutions in the governorate: members,
- Two cultural personalities with renowned qualifications and outstanding contribution to cultural field in the governorate: two members.

The President of the Advisory Committee on culture can invite any proficient person in cultural and artistic fields to attend the meeting of the Committee as to present his/her opinion on one of the issues discussed by the Committee.

The members of the Advisory Committee on culture are appointed upon a decision from the Minister of culture for a period of three (3) years, renewable once, on the proposal of relevant structures and institutions. The representatives of associations are appointed through designation by each association of the four represented in the Committee. The choice for associations is based on the criteria of the diversity of cultural and artistic fields covered by proposed associations and their respective contribution to the development of culture sector in their governorate.

### 3.4 International cultural co-operation

#### 3.4.1 Overview of main structures and trends

Most of international cultural cooperation and cultural diplomacy pass by the Ministry of Foreign Affairs based on adopted protocols and conventions. Multilateral or bilateral cultural cooperation takes place through several mechanisms that include conventions, protocols, contracts, co-production agreements (movies, music) , and cultural exchange mechanisms for artists and cultural events.

Until 2010, prior authorization of the ministry of culture was required to perform an international cultural activity or program. This practice has changed since 2011, as numerous initiatives of international cultural cooperation events took place without intervention from the ministry (especially NGOs or artists' initiatives), though support and assistance from the ministry was demanded to facilitate implementation. It must be noted that the centralized policy applied to the international cultural cooperation before the democratic transition period subjected to criticism from several representatives of international organizations as the prevailing situation inhibited the participation of civil society<sup>11</sup>.

Since independence, Tunisia had sought to establish a thriving international cultural exchange with its neighbors. In the first phase, the trend consisted of openness to other cultures and human resources capacity-building (training and scientific exchange). The first geographical focus of international cultural cooperation policy of Tunisia was the Maghreb, followed by the Western world. This was the result of the historical circumstances and political agenda at that time, as President Bourguiba actively worked for the creation of the Maghreb Union and reaffirmed the independent nature of historical and cultural identity of Tunisia. It should be noted that the text of the preface in the Tunisian Constitution of 1959 imposed on behalf of the people of Tunisia the commitment toward the unity of "Great Maghreb". Accordingly, this trend was rooted at the cultural level by the ratification of several bilateral agreements with countries of the Maghreb and the Arab region. The creation of the "Arab book House" between Tunisia and Libya (Law 69-87 of 3 August 1987 on the creation of the Libyan-Tunisian company for publishing, printing and distribution under the name " Arab book House ") presented a concrete example for the promotion of Maghreb region cultural cooperation and it contributed during its first year to the support of several Tunisian and Libyan authors, and to the promotion shared Arab culture.

The Western world presented the second geographic focus to the Tunisian bilateral cultural cooperation, particularly with France<sup>12</sup> and was mainly formulated on technical cooperation (training and education in culture field). Tunisia is a founding member of the International Organization of the Francophone<sup>13</sup>(OIF), where the Ministry of Education, the Ministry of Culture, the Ministry of Information and Communication Technologies, the Ministry of Foreign Affairs and the Ministry of Development and International Cooperation participate in cultural cooperation with OIF through the Tunisian Agency for Technical Cooperation. The cultural cooperation with OIF mostly targeted the development and support of Tunisian festivals, cultural conferences, and international artistic competitions in the country or abroad. For example, OIF has supported the initiation of Music Festival in 1964, the Carthage Film Festival in 1979 and the Carthage Theatre Festival in 1983.

Tunisia was among the first developing countries to cooperate with international cultural organizations and bodies, whether governmental or non-governmental. Tunisia was also among the

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<sup>11</sup> Working document of European Communities Commission SEC (2008) 401 joint to follow-up report of Tunisia "implementation of the European Neighbourhood Policy in 2007" (Brussels, 3 April 2008) (in French) (link: [http://ec.europa.eu/world/enp/pdf/progress2008/sec08\\_401\\_fr.pdf](http://ec.europa.eu/world/enp/pdf/progress2008/sec08_401_fr.pdf))

<sup>12</sup> For more details see: "Article 16 : Preferential Treatment for developing countries ( UNESCO convention 2005) – case of Tunisia" (Bilel Aboudi – UNESCO, 2008) (in English) (link: <http://unesdoc.unesco.org/images/0017/001779/177924E.pdf>)

<sup>13</sup> OIF portal : <http://www.francophonie.org/>

first countries to join UNESCO<sup>14</sup> in 1956, as well as the ratification of several conventions of UNESCO, in particular the Convention Concerning the Protection of the World Cultural and Natural Heritage<sup>15</sup>, adopted by UNESCO in 1972 and the International Convention on the protection and promotion of the diversity of cultural expressions<sup>16</sup> adopted by UNESCO in 2005. In addition, Tunisia played an active role in creating the Arab League Educational, Cultural and Scientific Organization<sup>17</sup> (ALECSO), which is currently based in Tunis. Tunisia is member of the Islamic Educational, Scientific and Cultural Organization (ISESCO)<sup>18</sup> since 1982 and joined several specialized international organizations such as the World Intellectual Property Organization (WIPO), the International Council on monuments and sites (International Non-governmental Organization (INGO) ), the International Music Council (INGO) and joined in 2011 the International Federation of Arts Councils and Culture Agencies<sup>19</sup> (IFACCA) (INGO).

While the new Government continues the efforts to promote Tunisian culture globally, a new set of goals were identified including the focus on the export of cultural industries, the integration of information and communication technologies in cultural fields, and the support of international mobility for Tunisian artists and Tunisian events abroad.

The creative component in Tunisian international cultural cooperation policy, which was set in the 1990s, is the particular attention to provide Tunisian culture to Tunisian immigrants. Policy-makers have stressed on the importance of keeping Tunisian immigrants and Tunisian youth who were born abroad in connection with their roots and their national identity. From this perspective, a network of regional delegations for Tunisians abroad was created in Tunisia and was reinforced by a network of social attachés abroad, under the supervision of "The Office for Tunisians Abroad". The office has among its roles the "*Formulation and implementation of cultural programs designed to develop and to promote a sentiment of belonging to Tunisia in Tunisian children who are abroad*"<sup>20</sup>. The cultural tasks of the social attachés abroad involve the cultural activities coordination and support for Tunisians living abroad. Moreover, sessions of language courses in Arabic, are offered in Tunisian embassies as well as summer language courses are held in Tunisia. This approach toward Tunisians abroad and support to their cultural needs continued with the governments after 2011.

Among the emerging new topics in the international cultural cooperation policies is the *intercultural dialogue* and *cultural diversity*. It was in 1995 that "*Carthage Charter on tolerance in the Mediterranean*"<sup>21</sup> was adopted in Tunisia as a result of an international conference with UNESCO. Tunisia joined the Universal Declaration of UNESCO on Cultural Diversity (UNESCO, 2001) and became in 2007 a founding member of the International Convention on the protection and promotion of the diversity of cultural expressions (UNESCO, 2005).

The emergence of the European Union on the international scene as a major political and economic player has greatly influenced the international cultural cooperation and resulted in the emergence of

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<sup>14</sup> Tunisia submitted a request to join the organization before full-independence, and before joining the United Nations (document ratifying the accession to UNESCO: <http://unesdoc.unesco.org/images/0016/001606/160689fb.pdf> )

<sup>15</sup> UNESCO World Heritage site : <http://whc.unesco.org/en/statesparties/>

<sup>16</sup> UNESCO Convention for the protection and the promotion of the diversity of cultural expressions: <http://www.unesco.org/new/en/culture/themes/cultural-diversity/diversity-of-cultural-expressions/the-convention/>

<sup>17</sup> ALECSO portal : <http://www.projects-alecso.org/>

<sup>18</sup> ISESCO portal : <http://www.isesco.org.ma>

<sup>19</sup> IFACCA portal : <http://www.ifacca.org/>

<sup>20</sup> Office of Tunisians Abroad website : <http://www.ote.nat.tn>

<sup>21</sup> UNESCO report on regional symposia on the occasion of the celebration of the international year for tolerance, 1995 (in French) at : <http://unesdoc.unesco.org/images/0011/001117/111769fo.pdf>

the Mediterranean as new geographic focus. In addition, it intensified programs within the framework of the Mediterranean and European cultural institutions, such as the *Anna-Linda Euro-Mediterranean Foundation for the Dialogue between Cultures*. In the last decade, Tunisia has participated in almost all cultural programs funded by the European Commission in this area.

The Euro-Mediterranean Partnership agreement, ratified by Tunisia in 1997, stated the implementation exchange programs between Tunisian and European youth with a view to enhancing mutual understanding and promoting tolerance. Moreover, the Euro med agreement targeted support in several cultural fields such as audiovisual, heritage and the promotion of cultural co-production, as well as the support of Tunisian participation in European cultural programs. Tunisia has consolidated its commitment to the Mediterranean cultural cooperation through establishing specialized institutions such as *Arab and Mediterranean Music Centre "Ennejma Ezzahra"*.

Economic cooperation may stimulate also the strengthening of international cultural cooperation, this was the case for the cultural Protocol "program of Ankara" (2008), which was signed with the Republic of Turkey, as it became the main investor in a huge project for the country's infrastructure (construction of the largest airport in Tunisia and in North Africa).

### **3.4.2 Public actors and cultural diplomacy**

As the Ministry of culture is mandated for the "... *Development of international cooperation programs in the fields of culture and heritage preservation and strengthening of relations with international and regional bodies dealing with matters falling within the attributions of the Ministry,...* " as stated in the organizing Decree of ministry's attributions, the ministry of Culture coordinates its efforts with the Ministry of Foreign Affairs in the areas of international cultural cooperation including cultural exchange programs that encompass foreign participation in cultural events in Tunisia, artistic residencies, and training sessions; the implementation of joint international projects; and the promotion of Tunisian cultural products , artists and Tunisian cultural events abroad. The 11<sup>th</sup> development plan<sup>22</sup> (2007-2011) has clearly emphasized on the role to be played by these two ministries for the Tunisians abroad, to intercultural dialogue and to income-generating cultural activities. Even after 2011, the same objectives remained at the level of international cultural cooperation with focus on international cooperation projects targeting the increase of culture sector contribution in development.

Despite the absence of specific cultural agencies for cultural diplomacy, the Ministry of Culture, the Ministry of Foreign Affairs, Tunisian embassies and consulates, and the office of Tunisians abroad are participating in cultural diplomacy. From analytical and evaluation perspective, the broad and dispersed characteristic of data concerning cultural diplomacy makes it difficult to go through details of direct financial support or any other related indicators, especially performance.

### **3.4.3 European / international actors and programs**

Cultural cooperation projects and programs in Tunisian cultural policy can be categorized according to cooperation frameworks, bilateral or multilateral. The ministry supervises the execution of these programs with diversification of partners and beneficiaries. Regional delegations for culture, specialized administrations and public cultural organizations, and beneficiary or executing associations play a key role in the execution process.

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<sup>22</sup> They are development plans that include overall strategies and sector specific objectives, including Culture sector, for a 5 year period (public investment and development goals). Most recent is the eleventh development plan (2007-2011) (11<sup>th</sup> plan of development (in Arabic): [http://www.tunisie.gov.tn/dmdocuments/ministeres/mdci/docpub/11plan\\_global\\_ar.pdf](http://www.tunisie.gov.tn/dmdocuments/ministeres/mdci/docpub/11plan_global_ar.pdf) )

Within the framework of bilateral cooperation, executive programs are prepared by the joint committees with concerned countries in the axis of cultural cooperation and based on the framework of bilateral cooperation associated with culture, education, youth and scientific research. The executive program for cultural cooperation is adopted by a Decree and is generally executed on a 3 year period. Most of executive programs include several cultural fields (music, dance, visual arts, cinema, translation, book ...); mechanisms for cultural exchange (exchange of artists, artistic residencies, training, research and studies); heritage; literary and artistic property rights; the implementation of cooperation agreements between similar national cultural institutions (e.g. the national library, the National Heritage Institute); promotion of subjects with common interest in culture sector such as the development of cultural industries, strengthening the implementation of common international conventions e.g. UNESCO Convention on intangible cultural heritage (2003), UNESCO Convention on the protection and promotion of the diversity of cultural expressions (2005). During years 2011, 2012 and 2013 the following executive programs were adopted: China (2010-2013), the Sultanate of Oman (executive program for the restoration and maintenance of monuments), Morocco (2012-2014), Qatar (the restoration of archaeological sites and historical monuments, development and rehabilitation), and Turkey (2012-2014), Libya (a cultural cooperation agreement).

The most important national and international events that are supported through bilateral cultural cooperation are: Carthage International Festival-Hammamet International Festival – Carthage Film Festival – Carthage Theater Festival– International Tunisia Book Fair - Book exhibitions abroad-cultural weeks abroad – seminars, forums and cultural festivals abroad. The following figures highlight the number of theatre groups funded by the Ministry of Culture to participate in international festivals: 7 in 2002, 14 in 2003, 20 in 2007, 52 in 2010, 9 in 2011 and 2012 up to 27<sup>23</sup>.

Multilateral cooperation can be divided to cooperation with regional organizations and cooperation with international organizations. The cooperation mechanism varies in terms of the funded program or project which can be either in a bilateral cooperation with the international structure (i.e. a special program for Tunisia) or in a regional/international program that comprises several countries at the same time among them Tunisia.

At the regional level, Tunisia participates in regional programs provided by the European Union<sup>24</sup> for southern Mediterranean countries or specifically for Maghreb countries. Tunisia participated in the programs of Euromed Audiovisual, Euromed Youth and Euromed Heritage. In addition, the EU has intensified its culture sector related programs in Tunisia since the beginning of the democratic transition period in 2011. For example, the elaboration of study on linking culture and heritage to local development in interior regions; a capacity building project for civil society in Tunisia including culture sector associations; and financing activities to promote human rights, including cultural rights (example: Human rights Cinema event) directly with cultural associations.

Moreover, Tunisia participates in regional seminars organized by ALECSO, ISESCO. The Ministry cooperates with the World Intellectual Property Organization (WIPO) for the promotion of literary and artistic property rights especially through the implementation of a bilateral executive program, to be renewed in 2014. The program seeks to increase the capacity building for the Tunisian Organization for the protection of the Authors' Rights and the elaboration of seminars to publicize the role of literary and artistic rights in the developing artistic areas, amongst them the music

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<sup>23</sup> Report of Ministry of culture on the occasion of the 50<sup>th</sup> commemoration of the Republic declaration; and Ministry of culture annual report of 2012

<sup>24</sup> Economic and political relations between European Union and Tunisia ( European commission in Tunis : [http://eeas.europa.eu/delegations/tunisia/eu\\_tunisia/political\\_relations/index\\_fr.htm](http://eeas.europa.eu/delegations/tunisia/eu_tunisia/political_relations/index_fr.htm) )

industry. At a horizontal level, WIPO will support the creation of a training center for Intellectual property in Tunisia, and copyright will be also included<sup>25</sup>.

The Ministry of Culture cooperates with UNESCO in several programs and projects, through the coordination of the National Commission for education, science and culture. The framework of cooperation consists of implementing UNESCO's conventions (Heritage and Cultural diversity and Diversity of cultural expressions). For example studies for registered monuments in World Heritage List (Carthage site -Bardo Museum) ; Funding projects and studies in the axis of Culture and development and Diversity of cultural expressions (Tunisian book Internet site project – multilingual library project)<sup>26</sup>. Tunisia is currently supporting the efforts of UNESCO to integrate Culture into the Millennium Development Goals in post-2015 agenda at the United Nations<sup>27</sup>. Tunisia is also a member in the project WorldCP<sup>28</sup> led by IFACCA, which aims to the elaboration of an international database on cultural policies.

The World Bank has financed through a loan and with contribution of Tunisia the project of "cultural heritage"<sup>29</sup> to promote cultural tourism (2001-2007). In addition, OIF has financed the project of "Cultural Industries Guarantee Funds"<sup>30</sup> which is a new bank credit mechanism expected to facilitate the access for private companies in cultural industries to bank loans.

#### **3.4.4 Direct professional cooperation:**

The professional exchange programs in the cultural field benefit from the governmental support. They mainly focus on French-speaking countries due to language factor- as most Tunisians speak French and to historical relations including Mediterranean countries.

The Ministry of culture partially organizes training courses for professionals and practitioners in culture sector through cooperation with other foreign ministries of culture, such as French Ministry of Culture, Italian Ministry of Culture or through grants provided by international organizations such as UNESCO, OIF or by foreign cultural centers and several embassies in Tunisia such as French Institute of Tunisia, and German Goethe Institute in Tunis. Other professional training exchange is also performed in cooperation with EU and incorporates several areas such as heritage, audiovisual and intellectual property.

The Ministry of culture provides travel grants (mainly logistic support, flight tickets and per diems) to support artists' participations in international exhibitions and workshops; music festivals; and concerts, including exemption of artworks from taxes and transportation fees. Most of the applications for grants are examined at the central level; though, there is criticism to the evaluation criteria in terms of transparency and bureaucracy. In addition, the Ministry of culture provides grants for participation in international book fairs where Publishers can apply for a grant to support transport expenses.

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<sup>25</sup> WIPO Start-up Academies at : [http://www.wipo.int/academy/en/about/startup\\_academies/](http://www.wipo.int/academy/en/about/startup_academies/)

<sup>26</sup> International Fund for cultural diversity – funded projects : <http://www.unesco.org/new/en/culture/themes/cultural-diversity/diversity-of-cultural-expressions/funded-projects/2010/>

<sup>27</sup> Document of Culture as a Goal in the post-2015 Development Agenda at : <http://media.ifacca.org/files/cultureasgoalweb.pdf>

<sup>28</sup> WorldCP project at : <http://www.worldcp.org/index.php>

<sup>29</sup> " Cultural Heritage" project in Tunisia – World Bank at :

<http://web.worldbank.org/external/projects/main?pagePK=104231&piPK=73230&theSitePK=40941&menuPK=228424&Projectid=P048825>

<sup>30</sup> Overview of " Credit Insurance Funds for Cultural industries in African Countries" (French) at : <http://www.espace-economique.francophonie.org/LES-FONDS-DE-GARANTIE.html>

### **3.4.5 Cross-border intercultural dialogue and co-operation:**

Intercultural dialogue is an integral element of the State cultural policy and an important component of Tunisian cultural diplomacy that appeared in early 1990s. Major government programs that support intercultural dialogue are prepared in coordination between the Ministry of Culture and the Ministry of Foreign Affairs with supervision by the presidency of the Republic. In 1995, the International Conference on tolerance in the Mediterranean was held in Tunisia with the support of UNESCO, and resulted in the adoption of Carthage Charter on tolerance in the Mediterranean. The Tunisian government until 2010 has shown continuous interest in cultural dialogue and cultural diversity themes by constant organizing of several international conferences, where the latest was held in Kairouan (July 2009), in association with ISESCO, and resulted in the *Declaration of Kairouan*. Intercultural dialogue theme is also present in bilateral agreements through youth exchange programs and regional or cross-border programs. Euromed Youth Program (I, II, III and IV)<sup>31</sup>, bilateral youth agreements such as with France and Italy or the axis of Cultural dialogue and Local development in EU cross-border cooperation in the Mediterranean (ENPI CBCMED)<sup>32</sup> are good examples for regional cooperation in this domain. The ministry supports indirectly cultural exchanges through grants to cultural associations.

Cross-border cooperation is a new mechanism for regional cooperation in the Euromed sphere. Tunisia is eligible to EU Cross-border cooperation in the Mediterranean (ENPI CBCMED), and Ministry of Culture participates in the axis of cultural dialogue and local development. Currently, new projects with Italian partners are funded by this new program and targeted local development through the promotion of heritage and cultural tourism.

### **3.4.6 Other relevant issues:**

After 2011, cultural associations began to play an important role in promoting international cultural cooperation, especially through new projects with foreign partners. This allowed the emergence of new projects expected to enhance the capacity of cultural associations in their role of defending cultural freedoms and of promoting projects that incorporate culture in local development.

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

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

Since 2011, the successive governments have maintained the previous policy and objectives that existed before the period of democratic transition. Accordingly, the same issues and debates have emerged on the cultural scene, especially the call for effective structural reform of the culture sector and its workers, as well as for cultural rights, freedom of expression and freedom of media. The following points summarize major priorities and issues in current cultural policy:

**Private investment:** Despite the progress made by the government to facilitate and encourage private sector investment in the field of culture, the sector still faces significant challenges, in terms of the lack of sustainable funding mechanisms for cultural production, and the absence of cultural products distribution channels. Cultural funding still relies on public support and the distribution

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<sup>31</sup> For more details : <https://www.salto-youth.net/rc/euromed/euromedyouthprogramme/>

<sup>32</sup> For more details : [http://www.programmemed.eu/fileadmin/PROG\\_MED/IEVP/Brochure\\_ENPI\\_MED-ENG.pdf](http://www.programmemed.eu/fileadmin/PROG_MED/IEVP/Brochure_ENPI_MED-ENG.pdf)



issue keeps major cultural fields such as publishing and cinema struggling to cope with competition, especially abroad.

**Quality control:**The quality of public television programs in general, and cultural events and production in particular, are highly criticized. There is a general consensus formed by artists, citizens and professionals on the poor quality of people culture (festivals, television, arts, clubs ...) especially the small number of good productions in theatre and cinema.

**Tunisian cinema Crises:** While Tunisian films are amongst the most award-winning films originating from developing countries, Tunisian filmmakers are facing serious problems: limited production and decreasing attendance in cinemas. The total number of films (short or long) nationally produced has dramatically decreased from 181 films in 1982, to 81 films in 2002 and to 50 in 2008. The total number of supported feature films (long film) by the ministry of culture in 2012 was 11 films. Most of this debate focused on the reluctance of the public to attend cinema halls. Critics noted the piracy of video CDs/DVDs; the Internet; the increasing rate of movie watching at home (computer or TV); cinemas poor conditions of and their declining number in the country; and the disappearance of cinema clubs that were effective tools for the dissemination of cinematography culture, have all led to the absence of film culture amongst Tunisians, especially amongst young people.

**Tunisian book crisis:** similar to film sector, the Tunisian cultural book (publishing and reading books with cultural subjects) endures a crisis period. Despite the strong support by the government (grants, support for paper, tax breaks, and support for export ...) and increasing private investment, sales remained very limited at national and international levels. The participants in the consultation on the book in 2009 agreed to indicate that the distribution was the main cause for sector devolution. A study funded by UNESCO participation program and elaborated in 2011 concerning the export of Tunisian book showed the causes that are impeding the development of book sector, especially with regard to the existent problems in purchasing publishing rights of foreign books; lost opportunities in the African market as a result of legal barriers; and the absence of sector liberalization in terms of production (monopoly of public sector for publishing school and educational material).

## **4.2 Specific policy issues and recent debates:**

### **4.2.1 Conceptual issues of policies for the arts:**

The democratic transition process contributed to an open debate on the issues of cultural rights and freedom of cultural expression, especially after growing assaults on artists, art galleries, festivals and even on seminars that promoted cultural freedoms and freedom of expression<sup>33</sup>. Consecutively, it led to the emergence of initiatives by the Tunisian civil society dedicated to cultural freedom, and aimed to strengthen the capacity of civil society to promote the values of diversity of cultural expressions and peaceful co-existence through mutual respect.

### **4.2.2 Heritage issues and policies:**

Heritage is one of the pillars for economic growth and the promotion of national culture and has always been a fundamental element in cultural policies since independence. The delicate and the scientific nature of heritage issues had a significant influence on the management of culture and on its policy making approach. Historically, heritage sector was a special environment dominated by a

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<sup>33</sup> An article by Al Maghreb Huffington on 7/07/13 on assaults on artists at : [http://www.huffpostmaghreb.com/2013/07/07/tunisie-artistes-salafist\\_n\\_3557696.html](http://www.huffpostmaghreb.com/2013/07/07/tunisie-artistes-salafist_n_3557696.html)

strong scientific community that controlled it for a long time, with a degree of independence from the Ministry of Culture. National Heritage Institute was founded in 1994 and had strong control over all matters related to heritage. Until the 1990s, the priority of conservation and protection of heritage was adopted at the expense of heritage exploitation and display. As a result, low attention was given to infrastructure and to the promotion of heritage for tourism stimulation. Within this policy, most of public allocations went to renovation, excavation, publication and scientific research.

That trend has changed as a result of the increase of tourism income in the country's economy, especially after the emergence of the concept for cultural tourism, the development of new technologies and the increase in funding requirements as a result of an increase in the number of sites and artifacts that were discovered.

In 1988, the State has established the "National Agency for the promotion and exploitation of archaeological and historical heritage", renamed in 2004 with "[The Agency for the Development of National Heritage and Cultural Promotion](#)". This public institution had its independent legal personality and administrative status, and was under commercial law. Under the supervision of the Ministry of culture, it was responsible for the preparation and the implementation of cultural heritage development and promotion policies.

In 1998, The Ministry of culture funded the establishment of a geographic information system for mapping heritage sites and the creation of a digital database. In 2002, the Ministry of culture in association with the Agency of the Development of National Heritage and Cultural Promotion started an extensive project, partly funded by the World Bank (19.2million Euros) with similar funding from culture sector, to promote six main sites and museums (Carthage, Bardo Museum, Museum of Sousse, Kairouan, Oudhna, and Djerba).

In addition, historical scope has been widened to include new eras of interest among them the contemporary era. Renovation efforts included the cultural heritage of the eighteenth and nineteenth centuries and modern era. Several historical monuments were transformed into cultural centers, museums, or administrative offices. For example the House of Al-Asram, dating back to the 18th century, was transformed into a cinema Club and a place for exhibitions (Tahar Haddad Club).

The promotion of heritage amongst Tunisians is mainly carried out through educational programs school trips, exhibitions, theater plays, documentaries and talk shows. Promotional events increase during the celebration of Heritage month, from 18<sup>th</sup> April until 18<sup>th</sup> May every year. The celebrations consist of continuous events across the country and include the participation of regional and local authorities, and cultural and educational institutions. Currently, there is a rising interest in promoting intangible heritage for local development particularly through cultural tourism.

#### **4.2.3 Cultural/ creative industries: policies and programmes**

The law issued in 1993 and related to investment incentives defined the cultural industries that can benefit from state investment incentives as follows:

- Film, theatre and audiovisual production and theater and television.
- Projection of social and cultural films.
- The restoration and promotion of cultural heritage sites.
- Creation of museums.
- Creating of libraries.

- Fine arts.
- Music and dance
- Graphic arts
- Design
- Activities of photography, videos and film procession
- The production of tapes and audiovisual products.
- Creation of galleries for artworks exhibition.
- Cultural centers.
- Cultural exhibitions.
- Archive by microfilm.
- Book Publishing (since year 2004)
- Theatrical production company (since 2003)

These services enjoy investment incentives as mentioned in the code for investment promotion including: access to grants from the funds for encouraging industrial decentralization, as it offers several financial incentives such as: investment grant, technical assistance and feasibility studies, and also to tax incentives linked to several taxes and social security.

In cooperation with other ministries, the ministry of cultural promotes the development of cultural industries by the following activities and projects:

- Identify appropriate ways to achieve compatibility between business objectives and quality of cultural production.
- The abandon of prior licensing and facilitate the administrative procedures through the conditions' document.
- Assist private investment in culture sector for export to foreign markets and enhance its capacity in distribution and marketing.
- Activation of credit insurance mechanism established by the "credit insurance funds for cultural industries" within the banking system (project funded by OIF).

In addition, with the objective to promote the relationship with the private sector, Investors' Training Unit was created in 2010 (Decree 771 of 20<sup>th</sup> April 2010 on the creation of investors' training units) to train private investment in culture sector and to develop new investment opportunities. Film and Book publishing industries are considered as major fields of investment and production in culture sector, despite their prevailing problems (distribution, state monopoly, funding issues...). International cooperation provides opportunities for additional financial support for cultural production through bilateral or multilateral cooperation, such as the Euromed Audiovisual Program (it financed the production of 26 episodes of an animated film about Mediterranean history and legends).

Still the cultural industries field in Tunisia is not yet fully exploited and is missing great opportunities of development. In 2012, the African Development Bank funded a new study on a strategy to promote cultural industries in Tunisia and its outcomes may pave the way to their growth and the increase of their contribution to the country's economy.

#### **4.2.4 Cultural diversity and inclusion policy:**

In the absence of a foreign culture within Tunisian society, the axis of integration and cultural diversity remained related to internal migration, especially from the countryside to the city that

contributed to the emergence of several popular neighborhoods in major cities, including the capital. Currently, social initiatives target the integration of youth in the urban, social, and economic framework and the reduction of districts marginalization. Culture field associations contributed to such initiatives to support such projects, though there is no unified policy in dealing with these aspects.

#### **4.2.5 Language issues and policies:**

Arabic is the official language of the Republic of Tunisia, as stipulated by the Constitution of 1959: "**Article 1:** Tunisia is a free, independent, sovereign state with Islam as its religion and Arabic as its language, and is Republican", and is taught and used in official communications and correspondence in addition to the presence of French language at the level of secondary education, higher education, professional transactions and even official. Tunisians speak what is known as Tunisians "Eddarja language"<sup>34</sup> which is a homogeneous mixture of several languages from peoples and civilizations that passed through Tunisia and historically has dealt with Tunisians, either through settlement or occupation or trade. And "Eddarja language" is mainly based on the Arabic language with many vocabulary and words from several languages such as Turkish, Italian, French, Spanish and Tamazight "chelha" and even from ancient languages such as Latin, Greek and Phoenician, and is much like the Maltese language. It can be considered as a mirror of the "melting pot" process for culture and its diversity in Tunisia over the ages and represents the basis for specialty of Tunisian identity. For minority languages, "chelha" can be highlighted as the most prominent minority language, spoken by the Amazigh community but it has no particular interest in cultural policy. Currently, there is no specific discussion about this subject, although it appears the community still using this language is motivated to promote it.

With regard to language learning, education is compulsory for French and English during the primary stage, and enables young people to be open to other cultures through this approach. In addition, there is the possibility of learning other foreign languages at secondary level, including Spanish, Russian, German, and Italian.

#### **4.2.6 Media pluralism and content diversity:**

Media sector is not amid the responsibilities of the Ministry of Culture, despite the importance of the media in the communication and promotion of cultural products and its direct relationship with the mobility of cultural and social development. And till year 2010, the State monopolized most of the broadcasting and media sector with the liberalization of the press sector since independence.

The State owns the Tunisian Radio and Television company , which includes 2 national television channels (National channel 1 and national channel 2) and ten radio channels (National radio, International radio, youth Radio, Cultural radio, Religious radio, *in addition to the five regional radio stations:* Sfax, Monastir, Gafsa, Tataouine, and KEf). Unlike the movies and series, 100% of television, national and regional public radio stations programs are Tunisian including cultural programs.

The State funds documentaries dealing with cultural and artistic topics with a clear focus on cultural heritage, reflecting the government's policy of promoting cultural heritage and tourism marketing. The private sector has a complete freedom in the choice of programs without any responsibility

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<sup>34</sup>For more details

[:http://ar.wikipedia.org/wiki/%D9%84%D9%87%D8%AC%D8%A9\\_%D8%AA%D9%88%D9%86%D8%B3%D9%8A%D8%A9#](http://ar.wikipedia.org/wiki/%D9%84%D9%87%D8%AC%D8%A9_%D8%AA%D9%88%D9%86%D8%B3%D9%8A%D8%A9#)

toward the promotion of Tunisian art, theatre, or literature, with no special procedures for production. In 2003, the State strategy for the audiovisual media shifted from monopoly to gradual privatization, and several private TV and radio stations started broadcasting namely: radio Mosaïque FM, radio «Jawhara FM» in 2005, private satellite channel «Hannibal» in 2005, radio Zitouna for religion in 2007, with Tunisian/Maghreb channel "Nessma TV", which broadcasts via satellite.

In the year 2006, began the broadcast of public radio dedicated exclusively to culture, “the cultural radio” and focus on a large number of cultural news, topics and debates.

Since 2011, audiovisual landscape (television and radio) knew a remarkable development, especially after the issue of Decree 115 of 2nd November 2011 on the freedom of press, printing and publishing , the issue of Decree 116 2<sup>nd</sup> November 2011 on the freedom of audiovisual communication and the establishment of an independent supreme body for audiovisual communication. Media sector has known high tensions with governments stemming from NCA to enforce these 2 decrees that represented first building blocks for a media environment that promotes freedom of press and audiovisual and support their independence and journalists. On 3<sup>rd</sup> of May 2013 which coincides with the celebration of World Press Freedom Day, it was announced the establishment of the High Independent Committee for Audiovisual Communication<sup>35</sup> as an application of article 7 in Decree 116 for 2011 and matters related to Committee members salaries were defined in Decree 2013-3110. Even during 2013, Decree 115 was not yet applied by the Government and was the cause of continuous protests by journalists, especially through the national syndicate of Tunisian journalists<sup>36</sup> for the implementation of this Decree.

Based on this new and independent framework for printed and audiovisual media in Tunisia, Number of TV channels and radio stations<sup>37</sup> has grown to 15 radio channels (including regional radio stations) and to 20 television channels<sup>38</sup> mostly broadcasting via the Nilesatsattelite, with several radio and TV broadcasting on the Internet. There are also radios exclusively broadcasting on the Internet among them local radio stations such as “Radio SidiHassine” and " Radio IbnKhalidun" that broadcast from the two commonneighborhoods with the same names. They were created within a program in youth sector<sup>39</sup> that aims to strengthen the role of regional media in local development. In 2012, a study on media in Tunisia was elaborated by UNESCO to analyze Tunisian media sector according to international standards and to identify its needs and new opportunities for development<sup>40</sup>. In addition, new associations concerned with the follow-up of media issues were created among them «Tunisia center for press freedom”<sup>41</sup> in 2011.

In relation to printed press, the sector of newspapers and magazines knew substantial evolution after 2011 in terms of quantity and quality, and gradually entering a development process for improving news and information quality, sector practices and the online digital press. Examples of daily

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<sup>35</sup> Press release : Tunis / the establishment of the High Independent Committee for Audiovisual Communication ( Al Masdar e-newspaper 4/05/2013 ) <http://www.turess.com/almasdar/16174>

<sup>36</sup> National syndicate of Tunisian Journalists site : <http://www.snjt.org/>

<sup>37</sup> Radios in Tunisia : <http://medias.marhba.com/>

<sup>38</sup> Satellite Tunisian Tvs : <http://www.satexpat.com/pays/tunisie/>

<sup>39</sup> “ Inauguration of 2 new web radios” ( e-journal African Manager 1/04/2013) at : <http://www.africanmanager.com/149183.html>

<sup>40</sup> « Assessment of media Development in Tunisia » The International Programme for the Development of Communication – UNESCO 2013 at : <http://unesdoc.unesco.org/images/0022/002227/222701e.pdf>

<sup>41</sup> Tunisian center for freedom of Journalism site : <http://www.ctli.org/>

independent newspapers: “ Echourouq” (in Arabic), “Assabah” (in Arabic), “Al-Maghreb” (in Arabic), “ La Presse” (in French), and “Le Quotidien”(In French). Amongst pending issues in written press are the channels of distribution that are owned by a few number of private companies and presents a monopoly situation for distribution. The distribution chain needs more regulation and gradual liberalization.

For cultural and arts magazines, several magazines are facing difficulties in their publication due to financial difficulties and reducing purchases by public entities and ministries, after 2011, including the Ministry of culture (a kind of indirect support), among them “the seventh art” “Itihaf” “ Mirror of the Centre – Mir’at Al-wasat” magazine<sup>42</sup>. Current Cultural magazines are: "Cultural Life" magazine (published by the Ministry of culture), the magazine "art" (published by the Ministry of culture – returned after 8years of absence),Magazine "Essadiqiya” (issued by the Association of former students of the school Essadiqiya).

In spite of these positive developments in the media sector during the transition phase, "Reporters without border" (RSF) has shown in its annual report on press freedom in the world the drop of Tunisia of 4 ranks from 2011 in the global rating scale for ranking to be ranked 138<sup>th</sup> in 2013<sup>43</sup>. The report attributed this change, as highlighted in the report, to the repeated attacks on journalists and to the political pressures on media.

For the population having access to media, 98%Of Tunisian families own a TV, 92%of households receive satellite broadcasts, and 19 % households are connected to high band Internet network and 18% of households ownof home PC<sup>44</sup>. This is accompanied by the development of mobile services and mobile Internet. This data implies the access of Tunisians to foreign broadcasting channels and contributes the diversity of media content. It must be noted that most of the content in Tunisian media is in Arabic or French, and Tunisian international radio channel broadcasts programs in several languages: Arabic, French, Italian, Spanish and English.

The *African Centre for journalists and communicatorstraining* in Tunisia provide training sessions for journalists in their respective areas, including transitional justice, investigative journalism, and professional standards in media. In one of the civic initiatives that emerged in early 2011, an association, in cooperation with other American Association, elaborated a program the "citizen journalist" within the project "Speak out Tunisia"<sup>45</sup>"YaTounesAbbir!" and presented an innovative attempt to promote the citizen as principal an actor in media.

It should be noted that the people uprising of Tunisia in 2011 was mainly based on news and photos that were exchanged on social networks through the Internet , and it has played a key role for news following and people mobilization . As a result, several social network sites became platforms for news, partisan or non-partisan propaganda, coordination of protest movements and shaping public opinion (political or social critics). Internet freedom is one of the most important and sensitiveissues

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<sup>42</sup> Blog of Mahmoud Horchani ( Tunisian writer and journalist , founder of the Magazine Mirror of the Center) at : [http://gamarnews.blogspot.com/2013/02/blog-post\\_127.html](http://gamarnews.blogspot.com/2013/02/blog-post_127.html)

<sup>43</sup> Report on Global classification in 2013 for annual indicator for freedom of Journalism (Reporters Sans Frontieres) (in French) at: [http://fr.rsf.org/IMG/pdf/classement\\_2013\\_fr\\_bd.pdf](http://fr.rsf.org/IMG/pdf/classement_2013_fr_bd.pdf)

<sup>44</sup> Statistics of Sigma Research at : <http://tuniscope.com/index.php/categorie/actualites/tunisie/tunisien-515017#.UrDUHdLuLNI>

<sup>45</sup> For more details about the project : <https://www.kickstarter.com/projects/1924314583/speak-out-tunisia-a-citizen-journalism-training-pr> ; and <http://speakouttunisia.com/>

being tracked by public opinion in Tunisia. It is considered as one of the important means that boosted the success of the people uprising in opposition of censorship and the restrictions imposed by the previous regime at that time with regard to the freedom of the Internet by blocking Web sites and information flow. On the 6th November 2013 Decree 5406 was enacted creating the Technical Agency for communications which is described as follows "... Technical agency for communications provides technical support for forensics in cybercrimes and for this purpose it is mandated the following tasks:

- Receive and process search permissions and investigate cybercrimes issued by the judicial authority in accordance with the ongoing legislation,
- Coordination with various public telecommunications network operators and service providers with respect to the tasks assigned to the Agency in accordance with the ongoing legislation,
- Use of national systems to monitor communications traffic within the framework of respect for the international tools concerning human rights and the legal frameworks for the protection of personal data. "

The creation of this new institution has triggered divergent views, between those expressing the fear of becoming a new tool to monitor Internet free communications, and between those considering its essential presence to support the security system in controlling and tracking crimes through electronic systems.

#### **4.2.7 Intercultural dialogue: actors, strategies, programs** (See 3.4.5)

#### **4.2.8 Social cohesion and cultural policies**

Culture was heavily promoted in official political advertising as a factor in social cohesion, in addition to the values of family solidarity; however in practice, as a result of the *de facto* strong influence of the family on social cohesion in Tunisian society, the culture continues to play a very marginal role in the government's strategy for this axis of interest.

Besides its role in supporting national identity, cultural policy for social cohesion has mainly targeted disabled persons category. Lawmakers have made great efforts to integrate this group in the society and asserted their right to access to culture, as an essential element of the State strategy for their integration in social life. During the last decade, plans for renewal and renovation of archaeological sites and museums included architectural specifications for the purpose of facilitating the movement of persons with disabilities: i.e. Inclusion of special paths to wheelchairs, Braille stickers and signs, free entry to museums and sites, grants for associations of disabled persons to organize events, cultural activities, and prizes for cultural activities performed by persons with disabilities.

Social cohesion is not an issue of ethnic minorities in Tunisia, as Berber and Jewish communities do not have any specific demands and immigration is not present in Tunisia.

Nevertheless, the political and social changes after 2011 have generated some sort of need to strengthen social cohesion between communities in order to reduce conflicts and social antagonism that appeared due to new political and social tensions. Culture can play a new role in disseminating the values of citizenship and peaceful coexistence, which represents the new element in novel initiatives by several new associations.

#### **4.2.9 Employment policies for the cultural sector:**

There are no specific employment policies for the cultural sector; on the contrary, it became clear that the largest unemployment rate is amongst university graduates who have certificates/Diplomas associated with the culture sector (about 28%), especially in arts and crafts. As a result, culture sector has the lowest employment rate and this characteristic impedes its contribution to economic and social development.

#### **4.2.10 Gender equality and cultural policies:**

There is no special reference issue of gender in Tunisian cultural policy and the Ministry of culture does not have gender quota plans. Women's rights and gender equality concept is widely accepted in Tunisian society. Historically, Tunisia was a leading country from the Arab world to ensure the full emancipation of women and the protection of their rights (abolition of polygamy, the right to vote since 1956, the right to education, the minimum age for marriage<sup>18</sup>, etc.). Starting from the 1990s, the focus on gender equality resulted in the establishment of the Ministry of Woman and the Family, the creation of the National Council for women and the Family and the national Commission for woman and Development, and the Centre for research, documentation and Communication on woman. However, it remains difficult to achieve general equality as women remain under-represented key positions. The principle of equality between men and women in different aspects in Tunisia has a constitutional value. Article VI of the Constitution of the Republic of Tunisia of 1959 stipulates that "all citizens have the same rights and duties and are equal before the law". Tunisia has ratified the Convention on the Elimination of all Forms of Discrimination Against Women (CEDAW) by Law No. 85-68, issued on 12 July in 1985 with some reservations and declarations about certain articles of this convention.

#### **4.2.11 New technologies and digitilisation in the arts and culture**

Cultural policy focuses on new technologies and digitization in the arts and culture, which is a tool for the promotion of cultural production nationally and abroad and to enable a new cultural production based on these technologies.

The promotion of new technologies was a strategic component of State development policy since the late of 1990s, where many new investments created new capacities for Tunisia in information technology sector, with an extended infrastructure; the creation of the Ministry of communications; the promotion of e-Government and e-commerce; and the provision of grants and financial support to make Internet available for teachers, students, journalists, cultural centers, universities and research centers. In addition, Tunisia hosted the first World Summit in information technology in 2005.

The government's strategy has focused its efforts on integrating technologies of information and communication in all development plans for culture sector and it contained plans for converting public libraries and documentation centers systems to digital ones, for the elaboration of a geographic information system mapping of cultural heritage mapping, and the introduction of digital technologies into the curricula of Arts and Architecture universities. In addition, there is a current trend towards the promotion of new technologies, in all the strategic cultural domains, including the introduction of digital media (digital TV and digital radio and newspapers) to youth, education, and research.

## **5. Main Legal provisions in the cultural field:**



## **5.1 General legislation:**

### **5.1.1 Constitution**

The 1959 Constitution guarantees the freedom of opinion and the right of Association «article 8- freedom of opinion and expression; the press, publication; and Association and Unions creation are guaranteed and exercised under conditions established by law». There is no specific legal document dealing with cultural rights.

The Constitution was suspended since March 2011 (Decree 14 of 23<sup>rd</sup> March 2011 on the provisional regulation of public authority). After creation of NCA a new legal framework was issued which is known as the "little Constitution" and is the founding law 6-2011 of 16<sup>th</sup> December 2011 and on the regulation of provisional public authority. The adopted "constitutional" law framework was designed as a reference for the conduct of State Affairs during the transition period until the adoption of a new Constitution by NCA.

### **5.1.2 Division of Jurisdictions:**

Based on the "little Constitution" and with regard to the cultural sector in this organic law, it was recognized that texts associated with the general principles of culture sector would be adopted as "law"s and that would take the form of "organic laws texts related to the regulation of media , the press and publishing, as well as texts related to the regulation of fundamental freedoms and human rights" . Currently there are discussions to determine the position of cultural rights and freedom of expression in the new Constitution text. Legislative powers stayed within the scope of NCA.

The Minister of culture as a representative of the Executive Authority and the attributions of the Ministry of culture remains within the Ministry's executive authority through the Government Presidency (replaced the former Prime Ministry).

At the regional level, regional authorities (governors) and mayors benefit of a regional authority within the scope of their attributions. Both authorities are administratively under the supervision of the Ministry of Interior and regional development, whereas the governor plays the political role as a representative of the republic in governorate territory.

The regional delegations for culture implement the decisions of the central authority (Ministry) in coordination with the local authorities' decisions.

### **5.1.3 Allocation of public funds:**

Financial resources come from the State budget and allocations for investment in cultural infrastructure projects are transferred to municipal or regional councils for follow-up and contribution. Funds for management and sector intervention (festivals, cultural activities...) are transferred to the budgets of regional delegations for culture under the responsibility of the regional delegate for culture. The disbursements by public funds are in accordance with the principles and procedures of public accounting rules. Grants of direct support to cultural domains remain at the level of the ministry and in accordance with established commissions.

### **5.1.4 Social security frameworks:**

Until 2002, social security system did not have any special body or structure for artists and creators. In exceptional cases, grants and pensions were regularly distributed to few Tunisian artists within the framework of assistance program for creators and of their families, which started in 1999. The Ministry allocates annually 50,000 TND for this program and reached 39 beneficiaries in 2012.

Starting from 2002, Artists, creators, and intellectuals benefited from a special regime in the social security system that provided social insurance (medical care) a retirement salary system and disability compensation for professional artists. The contribution rate was set to 11% of total revenues, while for independent artists the rate was 15% (Law 2002-104 of 30<sup>th</sup> December 2002, on the social security system for artists, creators and intellectuals). Artists receive additional financial support from the Social Fund of the Tunisian Organization for the protection of authors' rights. The Funds is financed by contributions, applied tax on the manufacture and import of blank CDs, on recordings and a portion of generated revenues from the exploitation of cultural heritage. The social security system for creative artists and intellectuals is also partially funded by the multiple taxes imposed on ticket prices (festivals, shows and music concerts) and on contracts of foreign artists. The social security system for artists excludes amateur artists, as they do not have a professional license which is a criterion for eligibility. A special committee of the Ministry of culture is responsible for the management of applications to the system.

An evaluation of this mechanism, after ten years of its establishment, indicates deficiencies that led to low participation in this system. Where the number of potential beneficiaries was expected to be 10,000 culture sector artists and creators, only a total of 2228 artists/creators/intellectuals have applied. It was found that the eligibility criterion of continuous exercise of cultural activity has contributed to this situation and also the availability of other social security system coverage for most artists.

#### **5.1.5 Tax laws:**

Artists do not benefit from a special tax incentives or special exemptions, where the focus of State tax incentives is to promote cultural industries. In addition to benefits provided under the incentives for investment, cultural industries benefit from several measures varying in accordance with each field activity including:

##### Tax breaks:

- Exempt from taxes devices and components needed for the production of films.
- Exemption of customs tax for book import and export
- Reduced tax rate to 10% on revenues and profits.

##### Exemption from VAT:

- National film production.
- Materials for book publishing.
- Exemption from VAT and Customs tax-due on the import, the production and sale of musical instruments and some of the materials needed for their manufacture and some fine art materials, such as acrylic and pastels.
- The sale of artworks.

##### Tax Reductions:

- Discount on reinvested profits up to 50% of Net profits subject to corporate tax.
- Decrease by 8% the cost of the necessary investment for theatrical companies in the regional priority areas.

Exemptions are not automatically issued; they are based on the prior approval of the Ministry of culture, through a Special Committee for their examination and approval.

#### **5.1.6 Labor laws:**

Within this perspective, culture sector has not a specific labor system as labor laws are applied to all sectors regardless the professions. On 29<sup>th</sup> April 1964, a decision was issued by the State secretary of Cultural Affairs and Guidance concerning the conditions for the grant of the professional license to cinema professionals and conditions for its withdrawal, and included a job classification for film industry workers and professionals; it was reviewed in 5<sup>th</sup> April 1983. Some culture sector professions require professional license, such as dramatic arts (Decree 89-397 issued on 15/03/1989), music and dance (Law No. 32-69, issued on 9/05/1969). Professional licenses (cards) are issued by a specialized Committee in the Ministry of culture, and renewed every five years. Most occupations in the culture sector are liberal professions, such as script writers, musicians, authors, singers, actors, filmmakers, producers, painters, sculptors, dancers, and photographers and mainly exercise through services contract.

The latest decision in working conditions of artists was issued in 2008 concerning the establishment of 'creator's license' that allows creators who are civil servants to benefit from paid leave for up to 6 months and devoted to artistic and cultural production (renewable upon delivery of the product).

#### **5.1.7. Copyrights and related rights provisions:**

The copyrights system in Tunisia is regulated according to the following frameworks:

##### International framework:

- International conventions ratified by Tunisia, which include: Berne Convention for the protection of literary and artistic works in 1986 and the World Trade Organization TRIPS Agreement (annex 1 c- Trade Related Aspects of Intellectual Property Rights).

##### National rules include the following:

Law 94-36 of 24<sup>th</sup> February 1994, on literary and artistic property as modified and completed by law No. 2009-33 of 23<sup>rd</sup> June 2009.

- Decree 96-2230 of 11<sup>th</sup> November 1996, concerning the administrative and financial organization of the Tunisian Organization for the protection of authors' rights and working methods.
- Law 77/2008 of 22<sup>nd</sup> December 2008 on Budget organic law for 2009 ( Creation of the Funds for the promotion of literary and artistic creativity)
- Decree 2011-1068 of 29<sup>th</sup> July 2011 concerning the list of products subject to the fee for promoting creativity.
- Decree 2013-3201 of 31<sup>st</sup> July 2013, concerning the conditions and methods of intervention related to the Funds for the promotion of literary and artistic creativity

The protection artist's and creator's of the rights lie within the special law for copyrights which stresses on the economic and moral rights of the author. Copyrights in the Tunisian legislation is based on the international definition of these rights including related rights. Examples of protected works include: literature, music, theatre, cinema, photography, Visual arts and architecture.

The protection of copyrights belongs to cultural policy sphere and is included in the attributions of Ministry of culture. Copyrights protection began in Tunisia within the framework of the *Tunisian Association of authors and composers*, formed in 1968, and then replaced in 1994 by the *Tunisian organization for the protection of authors' rights* and overseen by the Ministry of culture. The organization administers a collective management system for artists and intellectuals in Tunisia. After becoming a member, artworks owners delegate the organization to follow the exploitation of their copyrights, royalties' collection and distribution, and represent them in litigate. In addition, the organization contributes to the promotion of awareness on copyrights and related rights.

In addition to copyrights, the *Tunisian organization for the protection of authors' rights* is mandated to administer the Social Funds for artists, creators and intellectuals, as well as the Funds for the promotion of artistic and literary creativity in relation to the distribution of royalties.

Copyrights in Tunisia faces several difficulties amongst them the lack of awareness among artists about their rights and obligations and the phenomena of global piracy that hit national industry for film, music and publishing.

#### **5.1.8 Data protection laws:**

The basic law 2004-36 of 27<sup>th</sup> July 2004 on the protection of personal data consist the regulatory framework to protect data in Tunisia. It is consistent with international standards and law and was mainly inspired by European Regulation 2002/58/EC.

#### **5.1.9 Language laws:**

There is no specific legislation concerning the usage of a certain language in the cultural sector, though Tunisia's official language under the Constitution of 1959 is Arabic. The dual language (Arabic and French) is prevailing in public administration, education curricular and cultural production until the 1990s. Later on, State policy towards emphasis of Arabic language has applied a general policy for all sectors including education and the Ministry of culture, like all other public administration organizations which was obliged to officially communicate only in Arabic. In the education sector, though the curricular in first preschool and primary school years is in Arabic, it changes in the next levels with a half in Arabic and the other half in French.

#### **5.2 Legislation on culture:**

There are no special laws on culture, where all legal texts related to the creation of the Ministry responsible for culture since independence can indicate at a certain level the definition for culture and the attributes of culture sector in public administration.

#### **5.3 Sector specific legislation:**

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

- Decree 89-732 of 10<sup>th</sup> June 1989 concerning the creation, the composition, attributions and working methods of the Commission for the purchase of fine art works for the State as modified by Decree 95-890 of 8<sup>th</sup> May 1995.
- The decision of the Minister of culture of 10<sup>th</sup> July 2001 concerning the adoption of the conditions document for the creation of private gallery for fine artworks exhibition and sale.

##### **5.3.2 Performing arts and Music:**

###### **Theatre:**

- Law 66-62 of 5<sup>th</sup> July 1966 concerning the visa for theatrical plays.
- Decree 2012-3086 of 4<sup>th</sup> December 2012 concerning the creation, the organization, the attributes and methods of work of the Commission for the selection of professional and amateur theatrical and scenic works nominated for distribution in cultural spaces.
- Decree 89-396 of 15<sup>th</sup> March 1989 concerning the composition and attributions of the committee for the aid grants provision to the production, or to the equipment or to the management of production and promotion structures for professional dramatic arts.
- Decree 89-397 of 15<sup>th</sup> March 1989, concerning the composition of the commission for the delivery of professional card to the profession in dramatic arts occupations, and the conditions for its delivery and withdrawal.
- Law 86-15 of 15<sup>th</sup> February 1986 on the Organization of occupations in dramatic arts.
- Decree 89-461 of 22<sup>nd</sup> April 1989 concerning the regulation of the National Committee for theatrical guidance.
- Decree 2001-1986 of 27<sup>th</sup> August 2001 concerning the conditions for the creation of professional structures to produce and diffuse dramatic arts.

#### **Music:**

- Law 69-32 of 9<sup>th</sup> May 1969 on the creation of occupational card for artistic proficiency
- Decree 2000-877 of 19<sup>th</sup> April 2000, on fixing the modalities for providing grants to aid the production of new works on different media in the field of music.
- Law 2002-101 of 17<sup>th</sup> December 2002 on the Finance Act of 2003 (Fund for supporting social coverage of artists, creators and intellectuals and the allocation of resources to it).
- Law 2009-2197 of 22<sup>nd</sup> July 2009 on the creation of an Advisory Committee on artistic events led by foreigners and fixing its attributions, composition, work modalities and adopted measures.
- The decision of the Minister of culture of 2<sup>nd</sup> January 2001 concerning the adoption of specifications document for the creation of a private company for music works recording and trading.
- The decision of the Minister of culture of 2<sup>nd</sup> January 2001 concerning the adoption of specifications document for the creation of a private company for music and dance works production and distribution.

#### **5.3.3 Cultural heritage:**

- Code for the protection of archaeological and historical heritage, and traditional arts issued by law 94-35 of 27<sup>th</sup> February 1994, as revised by law 2001-118 of 6<sup>th</sup> December 2001 and Decree-law 2011-43 of 25<sup>th</sup> May 2011.
- Decree-Law 2011-11 of 10<sup>th</sup> March 2011 concerning the National Archaeological Park Carthage SidiBouSaïd.
- Decree 2011-562 of 18<sup>th</sup> May 2011 concerning the composition and working modalities of the Committee charged with settling the real estate conditions in the regions of National Archaeological Park Carthage SidiBouSaïd.
- Decision of 2<sup>nd</sup> November 2005 for entry fees to museums, historical monuments and archaeological sites revised and completed by subsequent texts and, in particular, Decision of 31<sup>st</sup> March 2010 and the Decision of 19<sup>th</sup> October 2012

- Decision of 19<sup>th</sup> October 2012 on the designation of the President and members of the National Committee of heritage.
- Decree 94-1475 of 4<sup>th</sup> July 1994, for the composition of the national Committee of heritage and fixing modalities of its work.
- Decision of the Minister of culture and heritage preservation of 20<sup>th</sup> February 2010 and concerning the protection of archaeological pieces and collections owned by the State.

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

- Decree 79-749 of 21<sup>st</sup> August 1979 on State promotion of literary and scientific production as modified and completed by subsequent texts, especially Decree 92-590 of 16<sup>th</sup> March 1992.
- Decree 2004-1847 of 2<sup>nd</sup> August 2004 on creating an Advisory Committee to provide the unified ratio of support on all types of paper used in the production of cultural, children's, and artistic luxury book and fixing its composition and methods of operation.
- Decree 98-885 of 20<sup>th</sup> April 1998 on creating an Advisory Committee to propose the acquisitions of foreign books.

#### **5.3.5 Architecture and spatial planning:**

- Law 94-122 of 28<sup>th</sup> November 1994 concerning the publication of territorial development and urbanization.
- Code for the protection of archaeological and historical heritage, and traditional arts issued by law 94-35 of 27<sup>th</sup> February 1994, as revised by law 2001-118 of 6<sup>th</sup> December 2001 and Decree-law 2011-43 of 25<sup>th</sup> May 2011.

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

- Decree-Law 2011-86 of 13<sup>th</sup> September 2011 on the creation of the National Center for Cinema and Image.
- Decree 2012-753 of 2<sup>nd</sup> July 2012 and concerning the administrative and financial organization and operational modalities of the National Centre for cinema and the image.
- Decree 2011-80 of 23<sup>rd</sup> August 2011 regulating the creation of private institutions in some cultural activities.
- Law 60-19 of 27<sup>th</sup> July 1960 on regulating the film industry.
- Law 81-45 of 29<sup>th</sup> May 1981 concerning the import and distribution of films.
- Decree 2009-1338 of 28<sup>th</sup> April 2009 on the creation of a one-stop office to provide administrative services necessary for shooting Tunisian and foreign movies, and movies with foreign participation.
- Decree 2001-717 of 19<sup>th</sup> March 2001 regulating modalities for grants to the promotion of film production.
- Decree 82-1388 of 26<sup>th</sup> October 1982 concerning the organizing and functioning of the films censorship commission.
- Decision of the Secretary of State for Cultural Affairs and news of 7<sup>th</sup> May 1968 on the film production and shooting permits in Tunisia.
- Decision of the State Secretary for Cultural Affairs and Guidance of 29<sup>th</sup> April 1964 and concerning the conditions for the grant of the professional license to cinema

professionals and conditions for its withdrawal, as completed by Decision of 5<sup>th</sup> April 1983 and revised by Decision of 21<sup>st</sup> April 1995.

- The decision of the Minister of culture of 29<sup>th</sup> September 2010 on the adoption of specifications document concerning the creation and exploitation of a space for the commercial projection of films.
- Law 88-76 of 2<sup>nd</sup> July 1988 regulating the video sector.
- Decree 84-306 of 21<sup>st</sup> March 1984 fixing the conditions Import and distribution of Video tapes.
- Decision of the Minister of culture of 29<sup>th</sup> September 2010 on the adoption of the specifications document concerning the creation and exploitation of a video club.

### **5.3.7 Media:**

Two new decrees for the media and press in 2011 were issued and in discussion at NCA:

- Decree number 2011-115 of 2<sup>nd</sup> November 2011 on the freedom of the press, printing and publishing (*still not activated and is a cause of tensions between journalists and the Government*)
- Decree number 2011-116 of 2<sup>nd</sup> November 2011 on the freedom of audiovisual communication and the creation of an independent supreme body for audiovisual communication.
  - Decree 2013-5406 of 6<sup>th</sup> November 2013 on the creation of the Technical agency for Communications and fixing its administrative and financial organization and modalities of management.

### **5.3.8 Other areas of culture specific legislation:**

- Decree-law 2011-121 of 17 November 2011 on public cultural institutions
- Decree 2010-771 of 20<sup>th</sup> April 2010 on the creation of investors' coaching units (*Not specific to culture, a new administrative structure in all ministries to promote investment*)

## **6. Financing of culture**

### **6.1 Short overview:**

Public funding through the Ministry of culture, its related structures, and regional and municipal councils, represents one of the most important financial resources for the culture sector. It is followed by a very weak level of private funding to culture either by investing in cultural institutions or through sponsoring in cultural events or by donation of prizes to a particular cultural field. The pilot project for the mechanism of a credit insurance fund for cultural industries (established in cooperation with the OIF) was experimented in Tunisia had the objective to diversify culture sector financing through banking system, though it was not highly welcomed by the beneficiaries of public funds – non-reimbursable funds- and Tunisian banking lacked information about culture sector economic dynamics.

The emphasis on public funding as a major funder of cultural sector resulted in the gradual growth of the budget of the Ministry of culture reaching 1 % of State budget by 2009 (as an implementation of a presidential decision at the time). Ministry budget knew a sudden decline by 2011 due to

thesuspending of the execution of one major cultural project (the City of Culture) and to the change in priorities of successive governments since 2011 that focus on social issues.

From the perspective of public expenditure, the standalone of any sector funding on public financial resources may cause to reach its maximum capacity in terms of financial resources mobilization the case for the Ministry of Culture, with no further capacity to cope with new demands of the sector (Considering that most financial resources would go to maintaining the existent in infrastructure). This situation was described in a study funded by UNESCO in 2011 about Employment in Culture as a risk for total capital loss (cultural capital) unless cultural investment would be reorganized more effectively coupled with an actual reduction in the centralization level of the public administration.

From the perspective of cultural dynamics, the excessive dependence on public funding in the cultural production and in artists and cultural associations may reduce, directly or indirectly, the level of artistic independence of the creator and of various players in the culture sector as a result of the strong material link with the State or the governing system (valid for any political framework). This may cause a reduction in the richness and the diversity of cultural expressions in the framework of compromise that is set between the creator and the authority.

In fact, the cultural enterprise (as an artist or as a private structure) in Tunisia needs new mechanisms of funding that take in consideration the specificities of the financial cycle in cultural production and that can reinforce the relative independence from public funds controlled by political intentions. Microfinance mechanisms may be one of possible solutions.

**6.2 Public cultural expenditure:**

**6.2.1 Aggregated indicators:**

The following tables highlight the public cultural expenditures according to the budget of the Ministry of culture. The identification of total public spending in the cultural sector as originating from different public structures (including regional structures) are difficult to trace due to the lack of a unified classification for expenditures for culture in the budgets of other public structures. The adoption of Performance-Based-Budgeting (PBB)<sup>46</sup> in 2014 by the Ministry of Culture and which adopts the framework of a results-based-management and performance indicators, would improve the follow-up process of public expenditure in cultural sector with more visibility and harmony with the objectives of cultural policy.

**The budget of the Ministry of Culture between the 2012 and 2013 (Millions TND)**

		Budget 2012	Budget 2013	Change	
				Amount	Percentage
<b>Management Budget</b>	Staff	70.622	81.440	10.818	15.32 %
	Operations	8.295	8.723	0.428	5.16 %
	Interventions	29.418	30.845	1. 427	4.85 %

<sup>46</sup> See note 5 on PBB



<b>Total Management Budget</b>		<b>108.335</b>	<b>121.008</b>	<b>12.673</b>	<b>11.7 %</b>
<b>Development Budget</b>	Projects and contributions	69.804	48.727	(21.077)	-(30.19%)
	Treasury funds	1.000	1.000		
<b>Total Development Budget</b>		<b>70.804</b>	<b>49.727</b>	<b>(21.077)</b>	<b>-(29.76 %)</b>
<b>Total Budget</b>		<b>179.139</b>	<b>170.735</b>	<b>(404)</b>	<b>-(4.69 %)</b>

### 6.2.2 Public cultural expenditures regarding level and position:

Funds are transferred from the Ministry budget to the budgets of regional delegations of culture to cover operational expenses and delegation interventions to finance local cultural activities in particular festivals, in addition to the autonomous resources of the regional structures. In addition, local authorities (Governorates) and local communities (Municipalities) contribute in financing cultural activities or projects according to the regional or municipal public investment program. The detailed repartition of public expenditure at local levels for the ministry of culture is shown in the following for year 2012:

#### Management Expenditures of Regional Delegations for Culture 2012 (TND)

Public institutions	Management expenses		Interventions expenses		Total	
	Ministry Allocation	Autonomous resources	Ministry Allocation	Autonomous resources	Ministry Allocation	Autonomous resources
<b>Total</b>	3,074,000	98,000	8,935,000	174,000	12,009,000	272,000

#### Festivals funding (TND):

	Institution	Contributions	% of total contributions
<b>The central public funding</b>	The Ministry of Culture and regional delegations for culture	4,235,668	79.4
	The Ministry of Tourism	70,000	1.3 %
	Ministry of higher education	10,000	0.2 %
<b>Regional/local public funding</b>	Regional councils or Municipal councils	588,559	11 %
<b>Private sector funding (sponsoring)</b>	Private sector	427,800	8 %
	<b>Total amount</b>	<b>5,332,027</b>	<b>100 %</b>

For the investment in the infrastructure, the Ministry directly finances public investment in culture (building and refurbishing Houses of culture and public libraries) in regions with regional/local financing from the budget of regional councils or municipalities according to the annual development budget plan.

### 6.2.3 Expenditures regarding the interference level:

The following table highlights expenditures of the Ministry of culture by area of intervention for 2012:

Field of intervention	Total expenditure	% of total
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	(million TND)	
Book & publishing	3.394	7%
Cinema	4.696	10%
Theater	3.100	7%
Visual arts	0.949	2%
Musical productions	0.450	1%
Support for regions and cultural institutions	10.795	24%
Festivals and cultural events	10.272	22%
Support for private cultural spaces	0.489	1%
Cultural Associations and groups	1.401	3%
Heritage (National Heritage Institute)	10.113	22%
<b>Total</b>	<b>45.659</b>	<b>100 %</b>

(Source: annual report of the Ministry of culture - 2012)

#### Investment for infrastructure:

Intervention Type	Total expenditure (million TND)
Building libraries and houses of culture	2.740
refurbishing libraries and houses of culture	2.824
equipping libraries and houses of culture	3.617
<b>Total</b>	<b>9.181</b>

(Source: annual report of the Ministry of culture in 2012)

#### 6.3 Trends and indicators for private cultural financing:

Private funding can be classified into two types: refundable and non-refundable. In the refundable private funding, bank financing to cultural production through loans is an example of this type. The OIF cooperation project 'Credit insurance funds' established in 2005 in Tunisia targeted the promotion of bank financing to cultural enterprises at production or supplying levels. Unfortunately the funds was not attractive either for Banks or private cultural enterprises. The private cultural enterprise is still unable to mobilize its own financial resources without recourse to non-refundable funds. In addition, the banking system was discouraged to finance private cultural enterprise due to the absence of the economic information on cultural sector as being unable to determine sector lending risk. Moreover, attempts to mobilize financial resources through participation in the cultural project with deferred refunding after completion are absent, as the mechanism of crowd funding.

For non refundable private funding which takes the form of grants, donations is not common at the individual level and is mostly exist through institutional donations especially by sponsoring cultural events, exhibitions, or festivals. For example, the historical communication operator Tunisie Telecom supports international festivals through sponsoring and several banks provide annual awards in the field of literature.

Data related to private funding of culture, especially financial data is absent as most of the amounts would be indicated in activity contracts. In addition, there are no relevant tax breaks that can encourage private funding for cultural sector and can promote its financial contribution.

## 7. Public institutions in cultural infrastructure:

### 7.1 Cultural infrastructure: tendencies and strategies:

The current Tunisian cultural infrastructure is just a continuum of the policy established since the independence with only the a difference in mechanisms and names that were adopted later for the institutions, and sometimes the institutions get dissolved then re-established in a different way ( for example: The Tunisian company for cinematographic production and expansion was dissolved and then years later a joint project with private sector was developed to re-establish laboratories in same enterprise under a different name). It must be noted that most public cultural institutions had no clear legal and administrative framework and the situation was remedied only in 2011 by the adoption of a law classifying and identifying "*public institutions for cultural activities*".

The period from 1957 to 1987 can be described as the institutional building period for the cultural sector. In the first years after independence the following public institutions were created to support cultural production:

- Tunisian company for cinematographic production and expansion (1957)
- National Institute of archaeology and Arts (1957)
- Tunisian Publishing House (1966)
- Tunisian Association of authors and composers (1968)
- The Tunisian House for Distribution (1969)

When the concept of regional development emerged during the quadrennial plan (1965-1968), the Commission "culture and human advancement" was created and introduced the cultural decentralization trend and it was based on the principle stating that "...culture must be free , and for free..." and the development of a mechanism for the promotion of cultural rights. Accordingly, on these basis the following were created:

- Regional and local cultural committees
- Houses of culture (and People's Houses funded by local communities)
- Public museums
- Public libraries

The same trend has remained the same as it was until now with the dissolution of all previous public companies and the creation of the *Agency for the development of national heritage and promotion and cultural promotion* and the emergence of several specialized institutions in some areas, including: regional institutes of music, dramatic arts centers, city of culture, the National Center for cinema and the image, the National Center for the art of puppetry. Most of the infrastructure remains on the basis of Houses of Culture and Public libraries, with the adoption of the prevailing principle of "culture for all". It must be noted that the media sector was at the beginning overseen by the Ministry of culture and is currently no longer in its attributions since the 1980s. By 2013, the Ministry of culture began the gradual implementation of the cultural decentralization through improving the attributions regional delegations for and their support by what is known as: the Advisory Committee on culture, which has a varied composition that includes representatives from local civil society and intellectuals.

Concerning festivals and cultural events, committees are created during the preparation and the administration of the festivals and fairs which are under direct supervision from the ministry, whereas for regional/local festivals either associations or local committees are created.

When it comes to heritage, the National Heritage Institute participates in heritage preservation and the Agency for the Development of National Heritage and Cultural Promotion contributes to heritage promotion. In addition, there is a network of specialized associations in heritage called "the Medina safeguard associations" that contribute to both missions of heritage preservation and promotion in regions. They receive direct finance from the Ministry through heritage structures – the institute and the agency- and they participate in implementing heritage activities and projects including international ones.

The following sections show essential detailed data about the public institutions in the culture sector in Tunisia

## 7.2 Basic data about selected public institutions in the cultural sector:

The following table shows the public cultural institutions according to areas of intervention:

Area	Central institutions	Regional institutions
<b>Supervision and management</b>	Ministry (Department)	Regional delegations for Culture
<b>Multiple domains</b>	-City of culture ( <i>suspended</i> ) -committee for the Magazine "cultural life"	
<b>Theater</b>	-The National Theatre -The National Center for the art of puppetry	Dramatic arts centers (3)
<b>Cinema</b>	The National Center for the film and the image	
<b>Music &amp; dance</b>	- Center for Arab and Mediterranean music "EnnejmaEzzahra" -National Institute for music & folk arts by SidiSabir (Tunis) -National Institute of music - National Centre for dance	Regional school of music (17)
<b>Visual arts</b>	-The living arts House, Rades -National Center for living art , Belvedere -National Center for ceramic art	
<b>The book and reading</b>	-National Library -National Translation Centre	Public libraries (385)
<b>Cultural activities</b>	-International Cultural Centre in Hammamet -National Center of cultural communication -National Cultural Committee	- Houses of culture (222) - Regional and local cultural committees (para-associations)
<b>Heritage</b>	-National Heritage Institute - Agency for the Development of National Heritage and Cultural Promotion - Bardo National Museum -National Museum of Carthage -Museum of Dar Ben Abdallah (Customs and folkloric traditions) Museum of leader HabibBourguiba Place (modern Museum)	-Regional Inspection of Heritage (6) -Archaeological and historical museums (18) -Museums of popular customs and traditions (9) -Museum leader HabibBourguiba - Medina safeguard associations (associations)
<b>Literary and artistic property rights (copyright)</b>	Tunisian organization for the protection of authors' rights	
<b>Festivals &amp;</b>	-The Organizing Committee of the International	-Associations and committees of

<b>exhibitions</b>	Festival of Carthage. -The Organizing Committee of the International Festival of Hammamet -International Book Fair organizing Committee -The Organizing Committee of Carthage Film Festival -The Organizing Committee of the Carthage Theatre Festivals - Agency for the Development of National Heritage and Cultural Promotion (cultural promotion)	regional and local festivals (mostly multilateral nature) -The International Festival of El JEM Association Association of the International Festival of Kélibia for amateur cinematographers
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### **7.3 Status and partnerships of public cultural institutions:**

The administrative character of cultural institutions varies from public institutions with administrative nature or non-administrative nature, or regional and central administrations. Many of cultural institutions did not have their legal personality at their creation causing difficulties in proper administrative management and limited capacities for development. For example, the international cultural center of Hammamethas established since in the first years after the independence, acquired its public administration personality after 2011. Other examples show the adoption of different names for the same structure (House of Culture/ Cultural center) with the absence of any legal text that can establish any classification.

In 2011, with a consideration to strengthening the legal and administrative structure of cultural institutions Decree-law 2011-121 of 17 November 2011 on public cultural institutions was issued to regulate cultural institutions according to their areas of intervention and classify their descriptive names according to their functions. As a result, this new legal text founded a clear framework for the administrative and financial management of public institutions for cultural action that permit better management and development.

With regard to partnerships of cultural institutions with other public institutions, they remain connected to their area of intervention and the scope of its administrative authority. At the central level, partnerships are mainly channeled through the Ministry of culture, which in return oversees later cultural institutions partnerships with regional/local authorities and local communities.

## **8. Promoting creativity and participation:**

### **8.1 Support to artists and other creative workers**

#### **8.1.1 Overview of strategies , programs and direct or indirect forms of support:**

Support to artists (creators) in Tunisia mainly targets production and promotion stages of cultural production. It is provided either by direct grants (book, film, theatre, music) or indirect grants as logistical aid (flight tickets, air shipping related to participation in cultural activities abroad, fees exemption for exhibitions and cultural events in public cultural institutions). In addition, there is direct financial support for private cultural institutions, mainly dramatic arts centers for management expenses. Most of the funding process remains at the central level and administered through special committees responsible for demand management and support decisions.

The culture sector had experienced special funds for artists in early 1980s which were later abandoned in the 1990's. By the beginning of 2010, a new special funds for artists was created for "Artistic and literary creativity support", and came into operation in 2013.

As a result and as previously stated in (), the public sector remains the major provider of support to artists with a necessary emphasis for decentralization. This is coupled with the absence of any incentives to encourage private support to artists and culture sector in general either by donations or grants. The situation created high pressure on public financial resources with the risk of bottleneck situation for artists support and to come short before their needs.

### **8.1.2 Special artist's funds**

The first special funds created to support artists was in 1981 (finance law of 1981- Article 78...) and was called "Funds for industry and production development in cinema" targeting the film industry. In addition, another funds called "Special Funds for cultural development" was created in 1984 and aimed to financing "... *Every activity that seek for development in cultural sector and the promotion for artistic and literary production and diffusion....*». By the beginning of the 1990s, the State special treasury funds were abolished from public finance mechanisms and all their funds were transferred to respective ministries budgets. Accordingly, all special funds in cultural sector were closed and their resources were transferred to the budget of the ministry of culture.

In 2009, a new funds was created and called "Funds for literary and artistic creativity support " (finance law of 2009 - Articles 29 and 30). It became operational in 2013 (Decree 2013-3201 of 31 July 2013, fixing the conditions and intervention modalities of the funds for support of literary and artistic creativity). Its management was assigned to "the Tunisian organization for the protection of authors' rights" including the execution and follow-up of royalties distribution from the Funds. Most of funds allocations resources are allocated for the promotion of cultural and artistic works, artists training and broadcasting of live performances. An Advisory Committee at the Ministry of Culture administers the funds and all decisions are made by the Minister.

### **8.1.3 Grants, awards, scholarships:**

#### **Grants:**

Direct and indirect grants to artists represent the main mechanisms of direct support by the Ministry of culture for artists. These grants are divided into two categories: horizontal grants that cover all cultural sector and specific grants to each cultural field, as follows:

#### *Grants for all areas:*

- Fees exemption for public venues in cultural public institutions
- Support the participation in cultural events and fairs abroad

#### *Grants by field:*

- **Book and Publishing:**Books; magazines and newspapers purchase; paper cost-sharing
- **Cinema:**Production support; script writing support, post-production support
- **Theatre:**Theater shows purchase (especially for festivals), management expenses support for private dramatic arts centers
- **Music & dance:**Support to new production; recordings purchase
- **Visual arts:**artwork purchase

## **Awards:**

There are many prizes in the Tunisian cultural sector either at the Ministry level or at the level of associations or initiatives from private sector organizations. The Ministry awards have been suspended since 2012 for review of their respective legal texts, associated amounts and areas of intervention. In 2013, it was announced the re-establishment of the national prize for visual arts on the occasion of celebrating year 2013 as the national year for visual arts<sup>47</sup>.

In addition, international festivals and regional/local cultural events have their own awards according to their domain of interest (cinema, theatre, music and dance). One of the most famous prizes is the "Golden Tanit" of CarthageFilm festival<sup>48</sup>.

For awards stemming from private initiatives the following awards<sup>49</sup> can be mentioned:

- Abu Al-Qasim Al ShabiAward (literature – Tunisian Bank),
- COMAR Golden Award (literature-Insurance company COMAR)
- Mustapha Azzouz Award for children's literature (literature – the Tunisian Arab Bank)

## **Scholarships:**

Most scholarships belong to international cooperation funding mechanisms in the Ministry of Higher Education and Scientific Research or in the Ministry of Culture, and they are connected with student exchange programs and artists' training programs. France is the major destination, with other several countries, especially European and Asian countries.

### **8.1.4 Support to professional artists associations or unions:**

As Tunisia inherited the political experience of socialism, adopted by the State during the 1960s, it has strong traditions in trade unions and workers syndicates. It resulted in the presence of unions or trade unions in mostly every sector, including cultural sector, for professional artists and creators. The syndicates and professional associations for artists (or creators) defend the material and moral rights of its members in each area of specialization (Visual Arts, cinema, Theater, music and dance ...). Alike other civil society organizations, unions endured pressure and tension to become an extension of the ruling system that existed before 2011. In fact, this would explain the multiplicity of the electoral assemblies that took place in these organizations after 2011, and the emergence of new unions that split apart from major organization.

The normal relationship between these organizations and the ruling government was maintained in terms of continuous pressure and tension. They participate in negotiations, debates, and decisions relevant to the areas of intervention of the ministry of culture.

The State has no special financial support to the management of these organizations and their financial resources come from membership fees and organization income-generating investments.

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<sup>47</sup> Article in Assabah e-newspaper 27/05/2013 at : <http://www.tuess.com/assabah/89968>

<sup>48</sup> Carthage Film Festival site : <http://www.jccarthage.com/eng/index.php>

<sup>49</sup> Maghreb newspaper (electronic version) – 16/11/2013 – at : <http://www.lemaghreb.tn/%D8%AB%D9%82%D8%A7%D9%81%D8%A9-%D9%88-%D9%81%D9%86%D9%88%D9%86/2097-%D8%A7%D9%84%D8%AC%D9%88%D8%A7%D8%A6%D8%B2-%D8%A7%D9%84%D8%A3%D8%AF%D8%A8%D9%8A%D8%A9-%D9%81%D9%8A-%D8%AA%D9%88%D9%86%D8%B3-%D9%88%D8%AF%D9%88%D8%B1%D9%87%D8%A7-%D9%81%D9%8A-%D8%A7%D9%84%D8%A5%D8%B4%D8%B9%D8%A7%D8%B9-%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D9%8A>

The following list represents an indicative list of unions and professional associations in culture sector:

- General Union for media and culture: it consists of 4 sub-unions (the dramatic professions syndicate- Musicians syndicate- visual artists syndicate –Writers of Tunisia syndicate) (*within the General Union of Tunisian Workers - UGTT*)
- Union of visual arts artists (*independent*)
- Tunisian writers Union(*independent*)
- Society of Tunisian Cinematographers(*independent*)

## **8.2 Access to culture and participation<sup>50</sup>:**

### **8.2.1 Trends and figures:**

Since independence, the state has devoted particular attention to disseminate cultural activities and to increase citizen participation in cultural life. It relied on "the Houses of culture" (or the people's houses"), public libraries, and exhibition spaces to provide cultural products and to perform cultural activities. Itinerant public libraries (vans transformed into library-like structure) , itinerant cinema cars and a network of cinema clubs were also present. During the first years of television and radio, customs and taxes were decreased at import and sales as to promote their distribution to households. Films played a major role in attracting young people and other age categories to cultural life, in addition to book, music, theater and cultural fairs<sup>51</sup>.

The expansion in cultural life due to the development of new means of cultural production diffusion especially with the introduction of the computer, the Internet and satellite television broadcasting has altered cultural needs, practices and roles of cultural spaces. A continuous decrease was observed in attending cinemas, public libraries, houses of and museums, except for a regular participation in summer festivals which remains an entertainment sphere.

Regarding statistics of cultural life participation and access to culture, they are mainly composed of quantitative indicators, with less detail concerning age categories or citizens' cultural needs.

For example, in the book area reading official statistics of 2011<sup>52</sup> show that there were 5,741,040 beneficiaries and that total number of books being read or lent stood at 10,338,203 ; there were 160,983 adherent to public libraries (children libraries, youth and adult libraries, and itinerant libraries).Museums have recorded in 2012 about 1.108.076 visits to all 50 sites and museums with 132,329 free visits.

Concerning festivals, official figures indicate 258 summer festivals, including 2 international festivals: the International Festival of Carthage and the International Festival of Hammamet with absence of more accurate statistics concerning the public. The permanent deficiency of accurate data and figures about access to culture in Tunisia has undermined the possibilities of clearly linking cultural activities to cultural needs and assessing their impact on entire cultural policy.

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<sup>50</sup> The original title of this section in the Compendium Structure is "cultural consumption and participation", though from a perspective of considering cultural products and services as different from other products and as vehicles of values ( Article 2 of UNESCO 2005 convention) , it is preferred to use the term "access" instead of "Consumption" (Author)

<sup>51</sup> See note 8

<sup>52</sup> Statistics about Public libraries – Library activities report (in Arabic) at : <http://www.culture.tn/index.php/ar/2013-04-16-10-08-14>



A study that was prepared in 2005 on "occurring cultural practices and expressions in youth"<sup>53</sup> can be considered as one of the first official studies that could provide a detailed description of a specific age (youth) and their relationship to cultural practices<sup>54</sup>. Despite the current Tunisian framework for gradually establishing a new social and political system based on democracy, the findings of the 2005 survey may remain valid for the current phase as because there has been no radical change in terms of public policy or political and social environment that would dramatically alter the characteristics of the youth towards cultural practices. The following table describing youth hobbies in 2005 stays almost valid for current situation, with an increase in the extensive usage of the social networks websites and an increase of internet usage for movies, mobile applications, and videogames as new possible features in the hobby content. The attendance rate to movie theatres, public libraries, and houses of culture remained low:

Hobbies	Percentage
Sports activities	15.32 %
Scientific and technical activities	4.25 %
Artistic activities	6.76 %
Kinship visits	4.57 %
Picnic (outdoor)	38.47 %
Other hobbies	13.79 %
<b>Total</b>	<b>100 %</b>

### 8.2.2 Policies and programs:

Promotion of cultural access and participation is based on the principle "culture for all". Cultural activities and programs benefit from this approach through several mechanisms including:

- Symbolic entrance fee or participation in artistic, cultural or heritage activities (example: nominal entrance fees to summer festivals, free entry to museums, and the nominal cost to join clubs in houses of culture ...)
- Direct and indirect support to the cost of cultural products (music - books- movies – operation costs of art gallery...)
- Periodic campaigns to promote cultural practices, for example reading
- Acquisition of equipment for shared usage in houses of culture
- Up to 35% discount in the price of plays tickets for students and teachers
- Exemption from the added value tax of cultural products (especially the book)

## 8.3 Arts and cultural education

### 8.3.1 Institutional overview:

The ministries responsible for education and higher education are mandated for materials of arts and culture education at the levels of basic, secondary and higher education. The Ministry of culture supervises a system of arts education that is not considered as part of the official curriculum. The issued certificates of this system only permit access to professional artistic license through exams. During the reforms and transformations of the Tunisian educational system from elementary till university education, the Ministry of culture contributed with proposals in its areas of intervention.

<sup>53</sup> "Occurring Cultural practices and expressions in Youth " - National Observatory of Youth – 2005 – (in Arabic) at : [http://www.oni.nat.tn/index.php?option=com\\_content&view=article&id=76&Itemid=69&lang=ar](http://www.oni.nat.tn/index.php?option=com_content&view=article&id=76&Itemid=69&lang=ar)

<sup>54</sup> The sample of the survey contained 2000 individuals from Great Tunis region (Ariana – Tunis – Ben Arous - Manouba)

### **8.3.2 Arts in schools (curricula etc.)**

The primary (Basic) and secondary education involves compulsory courses in relation to cultural domain. It starts by teaching oral expression and fine arts in primary schools from the second year (primary education period is 9 years), with 2 sessions per week as well as sessions for singing. At the secondary education, there is a compulsory course for music, one hour per week, in addition to fine arts. Furthermore, basic and secondary education offers a wide variety of extra-curricular free cultural activities including: Theatre, dance, music, cinema clubs, and literature. The Ministry of education funds cultural events and competitions between schools such as competitions between music and dance schools.

### **8.3.3 Intercultural education:**

The orientation law 80/2002 of 23 July 2002 concerning education and school education has included the axis of education on cultural dialogue through its article 3 as follows: "...*The education aims to raise students on fidelity and loyalty to Tunisia, on patriotism and national pride ; to build their awareness about national identity, and their sense of civilizational belonging in its National, Maghreb, Arab, Islamic and Mediterranean dimensions; and to promote their openness to Human civilization...*". Accordingly, it explicitly promoted the role of the educator to strengthen cultural dialogue capacities in students as an educational objective. Even though, there are no special curricular courses that target "education on cultural dialogue" initiatives nor frameworks can be traced as contributing to this axis of interest.

The learning of foreign languages leads to the openness on new cultures, as well as the participation in training and events abroad and through specific international cooperation projects about intercultural dialogue. Nationally, the scope of intercultural dialogue includes the respect of cultural diversity in the society, in particular the rights of minorities, the rejection of racism and stereotyping as one of the essential elements for building a democratic society.

For foreign language learning, the school system is characterized by learning French from the age of 8 at basic education, with English language learning from the last stage of basic education and continuing in the secondary education , with the possibility to learn an additional foreign (German, Italian, Spanish, Russian, Chinese). Foreign language teaching permits the early knowledge and understanding of other cultures, especially through the usage of these languages for reading or for new friendships or through access to their respective cultural products (TV, Internet ...). Yet, this mechanism remains within a local culture framework, and misses the direct interaction with these cultures.

There are various opportunities for participation abroad in training or events at the level of international cultural or educational cooperation that enables interaction with other cultures. Since 1953, UNESCO established the Associated Schools Network (UNESCO ASPnet) designed to link several schools to implement programs within the objectives of UNESCO or of international focus. In 1982, Tunisia has joined this network and currently represented by nearly 60 educational institutions from primary, preparatory and secondary schools. The network has «intercultural learning " as one of its themes of work and currently implements four projects: the World Heritage education – Mondialogo School Contest on Intercultural Dialogue – Western Mediterranean Sea Project – project GigaPan(*Continues through modern technologies (new)*) . Tunisian UNESCO associated schools take

part in the Western Mediterranean project on the theme "learning to live together"<sup>55</sup> where on yearly basis a meeting is organized between network students in one of participating countries in the project. The meeting aims at the exchange of experiences and creating new friendships. In addition, they participate in programs to reduce intolerance, racism and xenophobia phenomenon within the framework of "human rights, democracy and tolerance" axis.

The freedom of media and expression that accompanied the democratic transition has caused the uncovering of phenomenon in Tunisian society, which may have existed before, but were not officially acknowledged due to political or social circumstance at the time. Among the topics that surfaced in public debates was the existing "racism" toward black people with origins from African desert in the far South of Tunisia, which was presented through a documentary entitled "The slaves of Ghbonten"<sup>56</sup> and presented evidence about the phenomenon. In addition, the sudden collapse of the previous regime has resulted in the appearance of social hassle either through regionalism framework or within a social/political dichotomy (i.e countryside/city, for the authority/against the authority, young generation/old generation, modern/traditional...). As a result, several initiatives from civil society has emerged and focused on topics related to citizenship, democracy and human rights<sup>57</sup>.

As in March 2012, an agreement was signed between the Ministry of education and the Tunisian League for the Defense of Human Rights (LTDH) to develop a joint program in cooperation with the Arab Institute for Human Rights aims at the spread of citizenship culture, democracy and human rights in the school environment. The program includes, in particular, a revision of curricula and textbooks and incorporating the values of citizenship and human rights in certain courses of socialization; the promotion of citizenship clubs, being established by the Arab Institute for Human Rights in educational institutions; and the development of a communication system in this area and providing training for supervisors of the clubs.

Similarly, in December 2013 a joint cooperation agreement was signed between the Ministry of culture and the Arab Institute for Human Rights aimed to promote and organize joint activities and events for disseminating human rights culture and raising awareness in respect. Under this agreement, the Central and regional cultural institutions, houses of culture and public libraries would facilitate the organization and would participate in educational and awareness activities organized by Arab Institute for human rights. The Institute is expected to organize training sessions for officials and agents of the Ministry of culture and of its regional institutions in the topic of cultural freedoms.

#### **8.3.4 Higher arts education and professional training:**

The Ministry of culture and the Ministry of higher education and scientific research both supervise higher education for the arts where the Ministry of employment and vocational training in cooperation with the Ministry of Culture oversees vocational training for arts.

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<sup>55</sup> For further details: <http://www.unesco.org/new/en/education/networks/global-networks/aspnet/study-areas/intercultural-learning/>

<sup>56</sup> "Debate in Kebili about Racism in Tunisia" – Kapitalis e-news paper, 30/06/2013 at : <http://www.kapitalis.com/societe/16909-debat-a-kebili-sur-le-racisme-en-tunisie.html>

<sup>57</sup> "Diagnostic report on Tunisian Civil society" ( in French) – European Union – 2011 at : [http://eeas.europa.eu/delegations/tunisia/documents/projets/rapportdiagnostic\\_stecivile\\_mars2012\\_fr.pdf](http://eeas.europa.eu/delegations/tunisia/documents/projets/rapportdiagnostic_stecivile_mars2012_fr.pdf)

Historically, the Ministry of culture, was the only institution responsible for the management of higher education institutions for the arts, and had several universities under its the supervision. Starting from the 1990s, and as a result of an important restructuring of the educational system in Tunisia, all tertiary education institutions (universities) including those associated with the cultural sector were all transferred under the supervision of the Ministry of higher education.

Fields of studies in higher education that related to culture sector can be determined as follows: Architecture, Heritage, Visual Arts, live performances (Theater/stage arts), cinema and audiovisual arts, other areas connected to literature, cultural mediation, cultural animation, cultural tourism and journalism. It should be noted that since 2000 the diploma system and the duration of higher education were changed to be (License-Masters-Doctorate (LMD)). It is composed of: 3 years (basic/applied license)-2 years (master of research/professional) – 3 years (PhD) as a total of 8 years in higher education. The new system enabled the integration of vocational training in the higher education system instead of establishing new training centers concerned with vocational training and its licenses.

According to statistics provided by the Ministry of Higher education (Based on the International Standard Classification of Education (ISCE)) (2011-2012)<sup>58</sup>, the repartition of students registered in fields closest to the culture sector is as follows:

Field of study	Public higher education		Private higher education		Total		% of the total # of students
	number of students	percentage of females	number of students	percentage of females	number of students	percentage of females	
<b>Fine Arts</b>	18,112	73%	372	62 %	18,520	73 %	<b>5 %</b>
<b>Literature</b>	51,343	76 %	61	77 %	51,404	76%	<b>14 %</b>
<b>Journalism and Information</b>	1,525	72 %	-	-	1,525	72%	<b>0.4 %</b>
<b>Architecture and Building</b>	7,540	39 %	1,218	24 %	8,779	37 %	<b>2.5 %</b>

(Source: statistics of the Ministry of Higher education (2011-2012))

The female students ratio is close to 70 per cent in most fields of studies and the highest ratio of students is in Literature section (14% ) followed by Fine Arts (5%), Architecture and Building (2.5 %) and the lowest Journalism and Information section with (0.4%).

During scholar year 2011-2012, 5,303 students graduated from Fine Arts section and 11,751 students from Literature section (all certificates and diplomas included: National Diplomas, Basic Licenses, Applied Licenses (LMD system), masters and PhDs). By limiting the higher education institutions with a clear relationship with the culture sector, (31) institutions of higher education in the public sector can be identified and present in governorates of the Republic among them : Higher Institutes of Arts and crafts, High institutes of Music, High institutes of theater , Multimedia specialized institutes and with the presence of a specialized institute in Design, an institute for

<sup>58</sup> "Higher education in figures – university year 2011-2012 “ – Ministry of higher education and scientific research – 2012 at : [http://www.mes.tn/arab/donnees\\_de\\_base/2012/brochure\\_ar2012.pdf](http://www.mes.tn/arab/donnees_de_base/2012/brochure_ar2012.pdf)

fashion and the institute of Journalism and information Sciences. In addition, There are 3 private High Institutes related to the fields of culture and all based in Tunis: High private Institute of Architecture and Fine Arts-IbnKhalidun , The private High Institute for audiovisual and design , The Central Institute of Literature, Arts and Communication Sciences.

Despite the high number of diplomas and specializations in higher education and vocational training, it did not succeed in creating of a dynamic cultural movement, added to the mentioned; the diploma carriers have the highest rates of unemployment in the labor market. The main reasons which led to this situation, as identified in the UNESCO study for 2011 is the lack of a partnership framework between the sectors of culture, higher education and economic development that can identify the real needs and skills for the job market in culture , and the high centralization of culture sector.

### **8.3.5 Basic out-of-school arts and cultural education (music schools, heritage etc.)**

Basic education of arts and culture that takes place outside the educational system is mostly present in the public institutions under the supervision of the Ministry of culture, and in private institutions that offer training and teaching courses of art, music and dance. The Ministry oversees 17 regional musicinstitutes (regional conservatoires) in several States, with 3 national musicinstitutes: the National Institute for music & folk arts at Sadie Saber (Tunis), The National Music Conservatory and the national center for dance. Other private institutes offer to provide courses in music outside the educational system and are subject to the dual supervision of the Ministry of culture and the Ministry in charge of vocational training. Several exams are organized for certification: Diploma of Musical instrument play; Arab music diploma; artisticprofessionlicense (or to be renovated); certificate in artistic profession in music, dance and folk art; a certificate of attendance or a completion of training. In 2012, there were 392 candidates for the exam of Arab music diploma and 11 candidates for the exam of the Diploma of Musical instrument play,as well as a professional exam for professional card was organized for more than 1,000 candidates in Tunis and Sfaxcenters and 766 have succeeded. The Ministry has taken the initiative to include Rap music as a new specialization.

For other arts, several public and private institutions provide training sessions, workshops to different artistic areas according to their specialization for example , National Theater, National Center for living art Belvedere, etc... or during international festivals : Carthage film festival, music festival, Carthage Theatre Festival, and some private institutions (e.g. the Theatre Alhambra).

## **8.4 Amateur arts, cultural associations and civilinitiatives:**

### **8.4.1 Amateur arts and folkculture:**

Art is practiced as a hobby mainly in specialized clubs either in houses of culture, houses of Youth , in other public structures such as schools, universities student centers or through Amateur Art associations (i.e amateur theatrical associations, amateur music and dance Association, amateur folklore associations, Etc...). The Ministry of culture offers grants to support these associations either for participation in events abroad and local performances or in joint cooperation projects with foreign parties. For example, the number of amateur theatre groups that received grants for management and promotion<sup>59</sup> reached 106 associations in 2012 . In addition, they benefited from support to 699 performances and to participate in artistic events abroad. Other groups were invited to participate in training sessions organized by the ministry. Concerning amateur Music, they are

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<sup>59</sup>See note 10

provided grants to support their participation in the shows abroad, and they benefit from the organization of music festivals for amateurs (e.g. the National Festival for amateur musicians in MenzelTamim). Allocations for amateur musical associations reached 170,000 Dinars in 2012.

A special licensing mechanism allows amateur artists from civil servants to participate in cultural events and activities according to their areas of interest and with no need for a holiday leave. In addition, a new license called "creative license" was established since 2008, and it allows any arts amateur from the public sector to benefit from a full-time leave for 6 months to focus on his/her creative work, while maintaining monthly salary and all other job benefits. It is issued through a ministerial Committee chaired by the public service department at Government presidency (previously the Prime Ministry).

In relation to Folklore and traditional knowledge, several civil initiatives have contributed in the preservation of artistic heritage amongst them the example of Rachidia music group, which was founded in 1934 by a group of Tunisian intellectuals with the aim to preserve Tunisian musical heritage. It is an association and is supported by the Ministry of Culture and the Municipality of Tunis. Moreover, the National Center for Arab and Mediterranean music is responsible for the documentation of musical heritage and for the preservation of musical archives. The exploitation of an artwork from the musical heritage by an artist requires a certificate for use provided by the Ministry of culture and issued prior to a fee payment to the Tunisian organization for the protection of authors' rights.

Tunisia's accession to the International Convention for the safeguarding of the intangible cultural heritage (UNESCO, 2003) has launched the current filing process for selected Tunisian intangible heritage as to be proposed for inscription in *the Representative List of the Intangible Cultural Heritage of Humanity* which encourages contribution from associations. In addition, several specialized festivals in folklore (e.g. the Equestrian Festival, International Festival of Douz, International Festival of Mountainous Villages ...) relatively contribute to the revival of Folklore and traditional knowledge as to ensure their sustainability and vitality. With regard to crafts that represent one of the most important economic sectors and mean to preserve traditional knowledge, it is under the supervision of the ministry of Commerce with close coordination with the ministry of tourism and the Ministry culture. For example, heritage institutions participate in specialized inter-ministerial committees to develop crafts sector.

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

Since independence, successive Governments have created through the Ministry of culture local and regional structures as socially to provide access to culture for all citizens and politically to maintain direct control on the local cultural sector and to strengthen central decision-making.

At the beginning of this new infrastructure, there were the houses of culture that were built, equipped and administered by the ministry of culture and the people's houses that were built and administered by local communities in 1960's. Later, the houses of culture were jointly financed by both parties and the system of people's houses was abandoned.

The network of the houses of culture has gradually grown especially after the adoption of the objective «one House of culture in each commune» since 2005, and it became the most remarkable

public cultural institution in all regions of the country. The following table presents statistics concerning the Houses of culture:

	Years					
	2008	2009	2010	2011	2012	2013 (Forecast)
<b>number of Houses of culture</b>	209	210	215	215	216	222
<b>number of cultural acts (Events and cultural activities)</b>	27,230	28,150	28,978	25,703	28,798	30,000
<b>number of clubs</b>	1,024	1,020	952	914	1,053	1,100
<b>number of animators</b>	987	986	931	901	1035	1100
<b>number of subscribers</b>	19,909	18,031	17,372	15,514	20,043	20,500
<b>Private Cultural houses</b>	-	-	-	-	-	3

Source (<http://www.culture.tn>)

The support to houses of culture includes providing equipment and renovations. The following table represents data concerning detailed expenditures of the Ministry of culture for houses of culture:

(1,000 TND)	Years					
	2008	2009	2010	2011	2012	2013 (Forecast)
<b>Total budget for Houses of culture</b>	<b>5,182</b>	<b>5,426</b>	<b>6,497</b>	<b>8,069</b>	<b>8,803</b>	<b>8,762</b>
Houses of culture	900	990	1,090	1,200	1,600	1,700
Cultural equipment	400	400	800	900	1,000	1,000
Fixed equipment	450	350	350	770	700	511
Computer equipment	1,200	1,320	1,652	1,800	2,000	2,000
Maintenance	2,190	2,327	2,560	3,352	3,445	3,491
Management	42	42	45	50	50	60

Despite their increase in numerical terms and/or their allocated budgets public, houses of culture did not play a significant role in establishing local cultural dynamics that would express the cultural specifications of their communities and groups. Instead, the political exploitation of these structures by previous political regimes has undermined their cultural role and impact, and transformed them into an extension of a political system since the 1980's. This situation can explain assaults that took place on managers of certain houses of culture the role in early 2011 on the basis of their relationship to the regime at that time and their role in producing political propaganda.

In order to break the negative stereotypes around the houses of culture, the Ministry of Culture has enacted decisions enabling managers of houses of cultures to avoid organizing activities with political nature in their spaces. Nonetheless, within the framework of international cooperation, several training programs are organized for houses of culture managers, especially since 2012, in the scope of cultural management. One of the programs is funded by the German Goethe Institute which aims to "*change the perception about houses of culture*"<sup>60</sup> and to promote local cultural dynamics. In

<sup>60</sup> See project at Goethe institute site (in French) : [http://www.allemagnepartenaire.tn/Fr/culture-et-media\\_58\\_8\\_D42#Uv2VDcl1jcs](http://www.allemagnepartenaire.tn/Fr/culture-et-media_58_8_D42#Uv2VDcl1jcs)

addition, the UNESCO funded study of 2011 highlighted that the houses of culture are called to cooperate on a project for creating a genuine cultural image of their localities and for optimal usage of their equipment. Yet, at the administrative level, the managerial authority of the houses of culture remains connected to the regional delegate for culture and associated with the central authority, which reduces in return any potential for their development and independence. In the current context, the houses of culture can become "platforms" to support the process of democratic transition by raising the level of the diversity of cultural expressions in Tunisia and promoting citizen participation in local and national cultural life. Moreover, they can be assigned to play a new role in supporting social cohesion and promoting the values of democracy.

Private Houses of culture/cultural centers (multiple activities) are allowed by the specifications document. On the other hand, many private initiatives have suffered from financial difficulties due to the lack of adequate incentives in this domain. These private structures are often under the mercy of public support for their operational costs leading to a decrease of their independence in terms of creativity and cultural debates. The change of political conditions after 2011 enabled a new framework for the growth of private initiatives in cultural clubs and centers with prevailing relative cultural freedom until now.

#### **8.4.3 Associations of citizens, advocacy groups, NGOs, and advisory panels:**

Since the colonial period and during Habib Bourguiba's and Ben Ali's eras till the current period of democratic transition, the cultural sector was marked by the multiplicity of cultural associations and their diversity in areas of intervention and associated topics. The roles and characteristics of these associations differ from one historical period to another in relation to the accompanying social and political framework.

Similar to other cultural sector related data, the follow-up process to the associative activities and civil activities in general within cultural sector remains mainly hindered by the absence of detailed data concerning the associations creation, their methods of performance, their missions and interests. Such deficiency impedes the elaboration of an effective policy that can promote the contribution of civil society in the cultural sector and in its overall effectiveness. In fact, several attempts by external organizations, such as UNDP, UNICEF, and European Union to study associations in Tunisia, were elaborated and they targeted either specific domains or civil society in general. In addition, the Information, Training, Studies and Documentation Center on Associations (public structure) contributes to the preparation of statistics about the associations in Tunisia since 2000 (Decree 688/2000 of 5 April 2000) though the statistics are of quantitative nature, yet not updated since 2011.

This data remains incomplete in the absence of an updated mapping of associations, their representation and roles, as well as the absence of qualitative analysis of civil society similar to indicator "CIVICUS"<sup>61</sup>. Future studies about civil society associations in the culture sector may be an opportunity to promote an important element of the cultural sphere.

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<sup>61</sup> CIVICUS indicator is the result of an international non-governmental initiative that aims to follow-up civil society in the world and citizen participation in associative action (For more details: <https://civicus.org/csi/index.php>)



As highlighted in the report prepared by the European Union in 2012 about civil society in Tunisia<sup>62</sup> the historical periods for civil society in Tunisia, can be divided as follows:

- *The colonial era*: characterized by two opposite trends in associations that coexisted peacefully. The first trend was "traditional" and interested in social issues, and the second stream was "modern" that was an extension of French civil society primarily concerned with culture and entertainment.

- *Habib Bourguiba era*: characterized by the concept of "the welfare state" where the law 154 of 1959 insisted on the prior authorization for the creation of an association and on the possibility of taking sanctions limiting freedom against members who did not respect the law.

- *Ben Ali era*: As the system tried to show a more democratic image of Tunisia, the law on associations has been revised and changed in two occasions (in 1986 and in 1992), especially with regard to the development of the information system (Declarative System) and the prevention of membership denial or rejection.

By the end of Ben Ali regime, most associations that had been accepted for operation were in direct or indirect support to the political system, with the exception of associations concerned with human rights and woman's rights, that fought against the dictatorship, and also for certain associations in the fields of environment or culture that have succeeded somewhat in being neutral. All these interactions had conditioned public support to associations as to become linked to the extent of their involvement in national strategies and policies, as well as the degree of support to the regime in that period.

Since the 14th January 2011, the new era can be described as promising a real evolution for the dynamics of associative environment including cultural associations. Decree 88/2011 dated 24<sup>th</sup> September 2011 regulating associations has largely facilitated the creation process of associations, including associations interested in arts and culture. It has recorded the creation of more than 2000 new associations in various fields, including 700 association after the elections of 23<sup>rd</sup> October 2011. It was observed that the cultural field tended to become a high interest for "old" associations which became much more active and effective after 14th January 2011.

Within the framework of cultural policies, there were several sector and civil initiatives to support associations and to promote their active contribution to the cultural sector. For example, a forum for heritage related associations was organized in 2012 on the occasion of celebrating the month of heritage. In relation to the axis of cultural policies for development, the German National Commission for UNESCO implemented the "CONNEXIONS"<sup>63</sup> program that aimed at strengthening the role of Tunisian cultural associations in the execution of cultural policies for development, especially within the framework of the International Convention on the protection and promotion of the diversity of cultural expressions. Within this framework, several seminars and workshops were organized in 2012 and 2013, including in particular: a seminar on Experience Exchange and the strengthening of the role of cultural associations in local development (2012); the Tunisian cultural associations Forum (2013); and workshop on the role of arts in the development of popular districts (2013). The program has contributed to the

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<sup>62</sup> See note 55

<sup>63</sup> "CONNEXIONS" Programme (German Commission for UNESCO) at : <http://www.unesco.de/connexions.html?L=2>

strengthening of the relations between active cultural associations and to the focus on supporting their contribution to cultural policy and to the democratic movement in general.

Within the axis of building capacity of cultural civil society, 5 cultural associations from Tunisia have participated in the program "Abbara - 1" of MawredThaqafi Foundation (the culture resource<sup>64</sup>) which targeted the operational and managerial empowerment of independent cultural associations with the objective to increase their effectiveness, through grants dedicated for the program.

Freed from previous barriers to communication within Tunisian civil society, the EU has funded, within the work plan for Tunisia (Neighborhood policy), several initiatives and projects for the benefit of Tunisian civil society, including cultural associations<sup>65</sup>. For example, the project "ARCA" (meaning in Arabic : rising) in cooperation with the German Agency for International cooperation (GIZ) and EU targeted associations in interior areas of the country to develop their capacities in management , projects implementation, and contribution to local development. Other new initiatives that can be stated to improve cultural associations role in local development are: the initiative of the *citizen journalist* (2011), Revolution Festival in Reggueb (2011), and the Human Rights Cinema (2012).

The ongoing new dynamics contributed in promoting the role of cultural associations in Tunisia that previously was confined only to arts based organizations (e.g. amateur theatre associations – the Tunisian theater federation) and linked with ministry funding. Actually, the culture sector associations are in a restructuring and a reorganizing phase toward developing their capacities in management, funding, networking and in reaching their associations' mission. The Tunisian civil society in cultural sector needs national and international support to bring the necessary independence and efficiency that enable its real positioning in the new social and political map of Tunisia.

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<sup>64</sup> "Abbara" programme (MawredThaqafi – Cultural Resource) ( in Arabic)at :  
<http://mawred.org/ar/%D8%A8%D8%B1%D8%A7%D9%85%D8%AC-%D9%88-%D8%A3%D9%86%D8%B4%D8%B7%D8%A9/%D8%B9%D8%A8%D9%91%D8%A7%D8%B1%D8%A9/>

<sup>65</sup> List of civil society projects in Tunisia (European Union - 2012) (In French)at :  
[http://eeas.europa.eu/delegations/tunisia/projects/list\\_of\\_projects/stecivile\\_fr.htm](http://eeas.europa.eu/delegations/tunisia/projects/list_of_projects/stecivile_fr.htm)

## 9. Sources and links

### 9.1 Key documents on cultural policy

(For updated and reviewed data)

#### Studies and reports

- “ **Cultural Policy of Tunisia** ” , *R. Saiid* , **1970**, UNESCO  
( at : <http://unesdoc.unesco.org/images/0000/000011/001172fo.pdf>)
- “ **Occurring Cultural Practices and Expressions in Youth** ” , *National Observatory of Youth*, 2005, National Observatory of Youth- Tunisia  
( at : [http://www.onj.nat.tn/index.php?option=com\\_content&view=article&id=76&Itemid=69&lang=ar](http://www.onj.nat.tn/index.php?option=com_content&view=article&id=76&Itemid=69&lang=ar))
- “ **11<sup>th</sup> Development Plan (2007-2011)** ”, *Ministry of Development*, **2007**, Ministry of Development-Tunisia  
( at : [http://www.tunisie.gov.tn/dmdocuments/ministeres/mdci/docpub/11plan\\_global\\_ar.pdf](http://www.tunisie.gov.tn/dmdocuments/ministeres/mdci/docpub/11plan_global_ar.pdf))
- “ **Article 16 : Preferential Treatment for Developing Countries ( UNESCO Convention 2005) – Case for Tunisia** ”, *B. Aboudi* , **2008**, UNESCO ( at : <http://unesdoc.unesco.org/images/0017/001779/177924E.pdf> )
- “ **Cultural policies in Tunisia** ”( *Arabic Version*), *O. Belgacem and H. Mokaddem*, **2009**, MawredThaqafi  
( at : [http://mawred.org/wordpress1/wp-content/uploads/2013/10/185\\_TUNISIA-ARABIC-FIN.doc](http://mawred.org/wordpress1/wp-content/uploads/2013/10/185_TUNISIA-ARABIC-FIN.doc))
- “ **Diagnostic report on Tunisian Civil society** ”, *European Union*, **2011**, European Union ( at : [http://eeas.europa.eu/delegations/tunisia/documents/projets/rapportdiagnostic\\_stecivile\\_mars2012\\_fr.pdf](http://eeas.europa.eu/delegations/tunisia/documents/projets/rapportdiagnostic_stecivile_mars2012_fr.pdf) )
- “ **Annual Report of 2012** ” , *Ministry of Culture- Tunisia* , **2012**, Ministry of Culture( at : <http://www.culture.tn/documents/actualite%20a9/%d8%a7%d9%84%d8%aa%d9%82%d8%b1%d9%8a%d8%b1%20%d8%a7%d9%84%d8%b3%d9%86%d9%88%d9%8a%20%d9%84%d9%88%d8%b2%d8%a7%d8%b1%d8%a9%20%d8%a7%d9%84%d8%ab%d9%82%d8%a7%d9%81%d8%a9%20%d9%84%d8%b3%d9%86%d8%a9%202012.pdf> )
- “ **Assessment of Media Development in Tunisia** ” , *The International Programme for the Development of Communication* , **2013**, UNESCO ( at : <http://unesdoc.unesco.org/images/0022/002227/222701e.pdf> )
- “ **Report on Global classification in 2013 for annual indicator of the freedom of Journalism** ”, *Reporters Sans Frontières* , **2013**, Reporters Sans Frontières ( at : [http://fr.rsf.org/IMG/pdf/classement\\_2013\\_fr\\_bd.pdf](http://fr.rsf.org/IMG/pdf/classement_2013_fr_bd.pdf) )

#### Projects :

- WIPO Start-up Academies: [http://www.wipo.int/academy/en/about/startup\\_academies/](http://www.wipo.int/academy/en/about/startup_academies/)
- International Fund for cultural diversity – funded projects :  
<http://www.unesco.org/new/en/culture/themes/cultural-diversity/diversity-of-cultural-expressions/funded-projects/2010/>
- “ **Cultural Heritage** ” project in Tunisia – World Bank:  
<http://web.worldbank.org/external/projects/main?pagePK=104231&piPK=73230&theSitePK=40941&menuPK=228424&ProjectId=P048825>
- Euromed Youth Programme : <https://www.salto-youth.net/rc/euromed/euromedyouthprogramme/>
- Euromed Cross-Border : [http://www.programmamed.eu/fileadmin/PROG\\_MED/IEVP/Brochure\\_ENPI\\_MED-ENG.pdf](http://www.programmamed.eu/fileadmin/PROG_MED/IEVP/Brochure_ENPI_MED-ENG.pdf)
- Web radios in popular districts : [http://www.strl-tunis.tk/?page\\_id=214](http://www.strl-tunis.tk/?page_id=214)
- “ **Speak out Tunisia** ” project site : <http://speakouttunisia.com/> , and ( Crowd-Funding platform for the project ) : <https://www.kickstarter.com/projects/1924314583/speak-out-tunisia-a-citizen-journalism-training-pr>
- UNESCO ASPnetIntercultural dialogue : <http://www.unesco.org/new/en/education/networks/global-networks/aspnet/study-areas/intercultural-learning/>
- Document of Culture as a Goal in the post-2015 Development Agenda, IFACCA *et al* , 2013 :  
<http://media.ifacca.org/files/cultureasgoalweb.pdf>
- Goethe Institute Project : [http://www.allemagnepartenaire.tn/Fr/culture-et-media\\_58\\_8\\_D42#.Uv2VDcl1jcs](http://www.allemagnepartenaire.tn/Fr/culture-et-media_58_8_D42#.Uv2VDcl1jcs)
- “ **CONNEXIONS** ” Programme (German Commission for UNESCO) :  
<http://www.unesco.de/connexions.html?L=2>

- “Abbara” programme (MawedThaqafi – Cultural Resource):  
<http://mawred.org/ar/%D8%A8%D8%B1%D8%A7%D9%85%D8%AC-%D9%88-%D8%A3%D9%86%D8%B4%D8%B7%D8%A9/%D8%B9%D8%A8%D9%91%D8%A7%D8%B1%D8%A9/>
- List of civil society projects in Tunisia (European Union - 2012) at :  
[http://eeas.europa.eu/delegations/tunisia/projects/list\\_of\\_projects/stecivile\\_fr.htm](http://eeas.europa.eu/delegations/tunisia/projects/list_of_projects/stecivile_fr.htm)

## 9.2 key organizations and portals

Institution	URL link
Agency for the Development of National Heritage and Cultural promotion	<a href="http://www.patrimoinedetunisie.com.tn/eng/accueil.php">http://www.patrimoinedetunisie.com.tn/eng/accueil.php</a>
Center of Arabic and Mediterranean Music (EnnejmaEzzahra)	<a href="http://www.cmam.nat.tn/fo/en/index.php">http://www.cmam.nat.tn/fo/en/index.php</a> <a href="http://www.ennejmaezzahra-tunisie.org/">http://www.ennejmaezzahra-tunisie.org/</a>
Hammamet International Cultural Centre (Dar Sébastien)	<a href="http://ccih.tripod.com/">http://ccih.tripod.com/</a>
Ministry of Culture	<a href="http://www.culture.tn">http://www.culture.tn</a>
National Institute of Heritage	<a href="http://www.inp.rnrt.tn/">http://www.inp.rnrt.tn/</a>
National Library	<a href="http://www.bibliotheque.nat.tn/">http://www.bibliotheque.nat.tn/</a>
National Theatre	<a href="http://www.theatrenational.tn/accueil/en">http://www.theatrenational.tn/accueil/en</a>
National Translation Centre	<a href="http://www.cenatra.nat.tn/en/index.php">http://www.cenatra.nat.tn/en/index.php</a>