



السياسات الثقافية في المنطقة العربية  
Cultural Policy In The Arab Region

# Compendium Country Profile Cultural Policy in



# Egypt

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

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

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

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

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

This survey has been conducted in 2009 and 2010 by the researcher Mounha Al Batrawi and Nermeen Khafaji. The original material of the current survey is found below in black.

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

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## **1. Cultural context**

The Arab Republic of Egypt is a country located in the Northeastern corner of Africa, with an area of 1,001,450 square kilometers. Arabic is the official language of the state, and the majority of inhabitants are Sunni Muslims. However, the country has racial and religious diversity (Christians, Nubians, Bahá'ís, Shiites and Armenians).

According to the 2009 census, the population of Egypt was about 76 million inhabitants.

As of May 2013, the website of census bureau shows this number to exceed 84,355,000 not including another 8 million living abroad Egyptians.

According to the Egyptian State Information Service, the country's population has now reached 95 million (as of Saturday 18/08/2014), representing an increase of one million in less than six months. Inside Egypt the population is 87 million while the population of the diaspora abroad reached 8 million according to the Ministry of Foreign Affairs' census.

The country is divided into 29 administrative entities (governorates), and most inhabitants live in the Nile Valley, especially in the capital, Cairo, where almost a quarter of the population lives, and Alexandria. The rest of the population lives mostly in the Nile delta, the Mediterranean and Red Sea coasts, as well as the cities on the Suez Canal. Those regions add to an area of 40 millions square kilometers, while most of the country's area is a desert and thus uninhabited. Currently, Egypt's population is mostly urban.

### **1.1 Socio-cultural perspective**

The stable agricultural society helped Egyptians since old times to build a civilization rich in numerous forms of arts such as music, singing, painting, carving and sculpture.

Egypt's location on the Mediterranean was the cause of many waves of migration from surrounding regions, whose people came with their special arts and by time migrants mingled in the Egyptian society and absorbed its ideas, traditions and religious beliefs.

Till present day some of these arts are still very much alive, particularly those that appeared during the fall of the Abbasid caliphate at the hands of the Tatars.

The socioeconomic circumstances in Egypt and the surrounding regions paved the way for the emergence development and flourishing of these arts, which basically evolved from the marginalized majority named by historians Al Harafish, Al Aama and Al Zourr, which are basically the underprivileged people who gathered around the outskirts of major Islamic cities from the 10<sup>th</sup> century to the 13<sup>th</sup> century (during the second half of Abbasid rule) as a result of the heavy taxes imposed on agricultural lands.

Thus those people abandoned agriculture and went to the big cities, in which commercial activities flourished, in search for their daily bread since.

As the suffering of these people worsened, a number of folk arts evolved as a mean for amusement and entertainment and also for rebellion against the existing situation.

The new arts were mostly improvised and were a mix of seriousness, drollery, reality and imagination, and they were filled with vulgarity and obscenity.

One of the key forms of art that continued till our present day are the shadow play, folk songs, folk stories, tale of Antara Ibn Shaddad and tale of Al Zaher Beibars.

Hence folk arts may be considered a cell of the people's body that passes its soul and genes from generation to generation through the ages. These arts are a mixture of images of Pharaonic symbols, Coptic chants and swords of Islamic cult heroes.

Therefore, examining and reviving these arts is an important mean for reading the history and exploring its events since they represent history in the form of songs, dances and inherited stories and they may be considered the unique print of each people as well.

The social and political circumstances that changed from one age to another led to different cultural and artistic products and consequently different tools, especially during periods of freedom that allowed creativity in all fields resulting in diversified forms of art filled with the details of everyday life and the beauty of nature.

While during periods of hardship, conservative and religious ideas dominate causing arts to dry up and decline resulting in a poor artistic product that only reflects the state of degeneration.

One of the prominent examples of that is the period of Ottoman rule, which left Egypt with no poetic, literary or artistic heritage of value, with the exception of Al Gabarti writings, particularly his great book "The Marvels of Antiquities in Rendition and Information", parts of which are inspired by the French Expedition.

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

### **Khedivial Reign**

The beginnings of cultural policies in Egypt date back to Muhammad Ali era (1805-1849) who gained Egypt's independence from Turkey after three centuries of Ottoman rule, which pushed Egypt back at least three centuries in all aspects of life.

Muhammad Ali aimed to create a powerful empire to inherit assets of the Ottoman state. In order to achieve his goals, Muhammad Ali established a strong army of Egyptians and formed the first official Egyptian government to which many authorities and administrations are affiliated. Many laws were enacted by Muhammad Ali during that period in order to serve his military ambitions.

During that period the core of cultural organization appeared as a result of the modernization process, such as the "Daftarkhana" or government registry to keep government documents and records and independent schools (after education was exclusive to "kuttabs" (small clay elementary schools) and Al-Azhar).

Educational missions were sent overseas to create a bridge between Europe, to benefit from its scientific revolution and modern education and Egypt, which was taking its first step toward modernization.

Egyptian missions were not restricted to applied sciences, such as warfare, medicine and engineering, but also included other fields. One of the shiny examples of that approach was

Hassan Effendi Al-Wardani (member of first Egyptian mission to Europe), who completed a study of painting, decoration and fine arts in France.

The Fine Arts study abroad program continued to include many other students including Hussain Effendi Almimar, who was the architect behind the Rifaii Mosque in Cairo<sup>1</sup>.

Muhammad Ali also established the Public Print House in 1820 to print government publications, scientific, juristic and literary books and various works translated by members of the Egyptian missions who returned home. Muhammad Ali gave generous rewards and bonuses for writers and translators and gave orders that their works should be printed at the government's expense.

The product of this Egypt-Euro contact was manifested in the rise of prominent figures that played a key role in spreading education and culture, such as Refaa Al-Tahtawi, who established Al Alsun (or lingua) School for translation and issued Al Waqaae Al Masriah (or Egyptian Events) Newspaper in 1828, which was Egyptianized in 1842 by Al-Tahtawi after holding the position of editor-in-chief (prior to 1842 this newspaper was issued in Turkish and weak Arabic).

Al-Tahtawi made his newspaper a platform for literary and cultural works in general <sup>2</sup> and managed to convince Muhammad Ali to issue a decree prohibiting the smuggling and trading in Egyptian antiquities.

Al-Tahtawi also established the first museum of Egyptian antiquities in Al Ezbekieh area in 1835, however, Khedive Abbas, who succeeded Muhammad Ali, gave a whole collection of antiquities from this museum as a present to a foreign prince.<sup>3</sup>

The groundwork of the authority of antiquities was established in 1885 during the reign of Khedive Said when he assigned all excavation tasks to Mariette Pasha, and in 1863 during the reign of Khedive Ismail, the Boulaq Museum was opened under the name of "Dar Al Adiaat" or Antiquities House".

Khedive Ismail finished what his grandfather started helped by Ali Pasha Mubarak, who was appointed under secretary of "Diwan Al Madares" or Ministry of Public Education.

Khedive Ismail embarked on developing and revising the education sector by transforming a number of Kuttabs into regular schools and established many schools in Cairo and the country's regions.

He also formulated a school bylaw (endorsed by the Khedive in 1868) and established "Dar Al Ulum" or Science Academy to graduate teachers. The amphitheatre (a place designed to deliver lectures to students in all areas of knowledge) was also one of the significant accomplishments of the age.

In addition, the "Rawdat Al Madares" (or Paradise School) Magazine was issued in 1870 at the expense of the Ministry of Education. This magazine attempted to raise cultural awareness of students and advocate the importance of education. It was through the pages of this magazine

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<sup>1</sup> Muhammad Ali, part 3, Abdul Rahman Al-Rafee

<sup>2</sup> History of Modern Egyptian Thought, Dr. Louis Awad

<sup>3</sup> Ismael Era, part 2, Abdul Rahman Al-Rafee

that Al Tahtawi advocated women's education and wrote numerous articles for that purpose. Indeed, the first female school was opened in 1873 at Prince Taz Palace (this school was actually established by one of Khedive Ismail wives).

The "Kutubkhana" or National Library was one of the first cultural institutions established by Khedive Ismail in 1870, following the example of Paris Bibliothèque nationale, by virtue of a proposal put forward by Ali Pasha Mubarak, who collected books for this house and formulated a bylaw to manage the house and preserve its books.

The reign of Khedive Ismail was characterized in general by the establishment of scientific associations, such as:

"Al Magmaa Al Ilmi" (or Scientific Athenaeum): a scientific body established by the French Expedition in 1798 and then closed down after its withdrawal. Khedive Said reopened this athenaeum in Alexandria in 1859 and it flourished during the reign of Khedive Ismail, particularly in the field of publishing scientific researches. A journal was issued by this athenaeum and it was administratively affiliated to the Ministry of Works.

"Gamiyat Al Maaref" (or Knowledge Society): this scientific society (which has more than 660 members) was established in 1868 to spread culture through writing, printing and publishing.

"Al Gamiya Al Goughraphia Al Khediwiya" (or Khedivial Geographic Society): this society was established in 1875 to publish scientific and geographic researches and it has a periodic journal to publish researches and discoveries.

"Al Gamiya Al Khairia Al Islamia" (or Islamic Charitable Society): established in Alexandria in 1878 thanks to the efforts of Abdullah Nadim to confront foreign influence, this society opened schools to educate males and females and advocate Islam and Islamic manners, help the underprivileged and deliver lectures and public speeches. This society has a bylaw and has two branches in Cairo and Alexandria and was receiving annual state aid.

The key features of Khedive Ismail era however were the creation of the Comic Theatre in Al Izbekiyyeh area in 1868, the establishment of Opera House in 1869 and the establishment of Zizinia and Al Fairy Theatre.<sup>4</sup>

As a result of Egypt's openness to the outside world and it becoming a cosmopolitan state that absorbed and assimilated the cultures and arts of other peoples, the spirit of modernization soon moved to music and singing thus freeing Arabic singing from the bonds of mouashahat (the Arabic equivalent of terza rima) to techniques and melodies at the hands of Abdou Al Hamouli.

Journalism also flourished and many scientific, literary and political newspapers were published, which played a key role in inflaming nationalist feelings and paved the way for Ahmad Orabi Revolution. Among these journalists were Yaqoub Sannou, Abdullah Nadim, Jamal Al Din Al Afghani and other Egyptian and [Levantine writers such as Lebanese writer Selim Naqqash and](#)

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<sup>4</sup> Previous source



Syrian writer Adib Isaac among others, who sought refuge in Egypt escaping from the sectarian killing campaign planned by the Sublime Porte in Syria and Lebanon in 1860.<sup>5</sup>

### British Rule

After Egypt was occupied by British forces in 1882, the pace of modernization accelerated as a result of the country's full integration in the international capital market.

The Cairo Tram Network was built in 1896, which connected all Cairo districts and facilitated movement of people from one place to another.

As a result, the number of theatres and dancing and singing clubs increased, as well as literary, scientific and religious societies, such as the Egyptian Medical Society, the Agricultural Society and Shams Al Islam Society in 1898.

In 1904 the Arabic Sciences Revival Society was established, followed by the High Schools Students Club in 1906, Literature Rose Society in 1909, Christian Youth Association in 1910 and Workers Club in 1912. Hence many societies and clubs continued to emerge and they became a platform for delivering literary, scientific and religious lectures and poems.<sup>6</sup>

In 1897 the foundation stone of Egyptian Antiquities House "Egyptian Museum" was laid and in 1902 it was officially opened. During the same year the Book House and Arabic Antiquities Service "Islamic Museum" at Bab Al Khalq were also opened.

Another important event that should be mentioned is the issuance of Woman's Liberation book in 1899 by Qasim Amin, which attracted public attention for a very long time.

The Tram network also allowed residents of the capital to stay up late at night, which was something unfamiliar before, and as a result young people became fond of theatres and dancing and cinema clubs.

A number of theatres were well known in 1896 such as the Arabic Theatre of Abi Khalil Al Qabani at Abdel Aziz St., Arabic Acting House of Salama Higazi at Azbakia Garden's northern gate St., Egypt Arabic Theatre of Iskandar Farah and the Abbasid Theatre.

In addition, a number of troupes came from Syria and Lebanon in 1896 such as Nicolas Masabni Troupe and many troupes were formed during that period such as Al Surour Troupe of Michael Guirguis, with which the genius composer Sayed Darwish performed many roles. In 1898 Suleiman Qirdahi established his troupe which included female singer Malak Surour and actress Labiba Milli who preceded Munira Al Mahdiyeh who was the first Muslim theatre actress (Muslim women were strongly discouraged from performing art occupations).

After the Tram Company built its coast line, some theatres moved to Rod Al Farag during the summer season, and as theatrical activities became more vibrant, stage writing, translation and Egyptianization became increasingly active. Some of the well-known plays during that period were "al Ana Wal Qahr in Dukhool Napoleon Misr" (or anguish and suffering of Napoleon's conquest of Egypt) of Abdullah Fikri, "Ghaniat Al-Andalus" (or The Belle Andalusian) of Khalil

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<sup>5</sup> History of Modern Egyptian Thought, part 2, Dr. Louis Awad

<sup>6</sup> Cairo Tram, Mohammed Sayed Kilani

Kamel, "Awaqib al Taish" (or consequences of recklessness) of Halim Hilmi and "al Fatat al Sharkasia" (or the Tcherkess Girl) of Zakaria Namiq.

In addition, many names became synonymous with the translation and Arabization movement such as Badie Azzouz, Mahmoud Massoud, Khalil Naqqash, Michael Farag, Dimitri Nicolas and Naguib Haddad.

The criticism movement also flourished given the fact that many troupes were accused of presenting comic shows filled with themes of love and adventures of lovers that conclude with vulgar belly dance.

The occupation of Egypt created a mode of resistance that was reflected in various artistic, cultural and intellectual forms. Theatre was one of the tools of resistance and this prompted the British army to issue the "Theatrical Regulations" (1907-1911) which put theatres under police control and permitted police officers to close down any theatre if the show contained any scene or phrase that violates public order or manners.

Singing also flourished during that period and one of the most prominent singers was Abdou Al Hamouli (died 1901), Sheikh Salama Higazi (died 1917), Youssef Al Manyalawi, Saleh Abdel Hay, Mohammed Othman, Malak Surour (female singer), Saleh Al Arabi, Maryam Gawad (female singer), and the great Sayed Darwish, who worked in many Cairo theatres and played a key role in developing Egyptian music and inventing the operetta (musical comedy) as a new singing form.

As a result of the prominent status of music in the hearts of the vast majority of Egyptians, the Oriental Music Institute was opened in 1929 and in 1932 the 1<sup>st</sup> Music Conference was held under the auspices of King Fuad, in which many artists from Egypt, Syria, Lebanon, Turkey, North Africa and Europe. This conference was one of the great events celebrated by Egypt and the world.

The opening of the Egyptian University also helped in maturing the intellectual, philosophical and scientific product and in nourishing the national movement that was demanding independence.

In general, the period from the late 19<sup>th</sup> century to the mid 20<sup>th</sup> century (prior to the capturing of power by the Free Officers) was characterized by a space of freedom in the fields of writing, acting, journalism, singing and folk literature.

In those climates some of the greatest Egyptian geniuses in the field of music rose such as Sayed Darwish, Salama Higazi, Al Sunbati, Al Qasabgui and Um Kalthoum, and in the field of thought and literature such as Taha Hussein, Louis Awad and Naguib Mahfouz, in addition of large number of prominent directors, actors and actresses in the fields of theatre and cinema.

This however doesn't suggest that that age was free of censorship and confiscation; the first decision to confiscate a book was taken by Mohammed Ali based on an advice by England Council "Solt", who conveyed to Mohammed Ali that a book entitled "The Religion of People of

the Orient " advocates atheism and speaks evil of Islam. As a result, all European citizens were banned from printing any book in Boulaq Print House without prior permission from the Pasha.<sup>7</sup>

Another book entitled "Islam and Governance Rules" written by Sheikh Ali Abdel Razek and issued in April 1925 was confiscated during the reign of King Fuad for political reasons. King Fuad aimed to be the Caliph of Muslim World after the fall of Ottoman Caliphate at the hands of Ataturk in 1924, but Sheikh Ali said in his book that the Caliphate is not a religious system mentioned in the Holy Quran.

In 1926, a book about Pre-Islamic poetry written by Dr. Taha Hussein was confiscated by authorities and Dr. Hussein was accused of impugnation of the Holy Quran. This approach however took more rigid forms later on starting from Nasser era till present date as mentioned in our introduction.

### Nasserite Reign

After the military coup in July 1952, the ousting of the monarchy and the declaration of the Republic, cultural policies and institutions became closely linked with the new military regime, which sought to confirm Egypt's Arabic identity. The regime also attempted to control all the country's institutions, including cultural ones, and nationalized all newspapers.

Using art and culture to propagandize its cause, the new regime established a number of agencies and institutions, such as the Ministry of National guidance. The first ministry of culture however was created in 1958 under the name Ministry of Culture and National Guidance and in 1959 the new regime began establishing culture palaces and houses in all governorates.

Popular culture during Nasser era was dependent upon promoting the accomplishments achieved by June revolution, such as independence from Britain, agrarian reform, development and stressing that the new regime is biased toward the underprivileged.

Out of its "culture for all approach", the state aimed at the masses in both rural and urban areas and contributed in discovering and developing talents in all fields and this was the golden era in the history of popular culture.

The Popular Culture Authority (established in 1945 under the name the Popular University during the monarchic regime) sought to collect and refine folk heritage and develop folk arts, thus giving birth to Reda Troup for Folk Dance.

The system of government during Nasser era was characterized by rigid centralization and the economic reforms (whose effects were primarily visible amongst the middle class) were accompanied by a state of oppression and strict control over all institutions. This situation led to the disappearance of private newspapers and the domination of free officers as heads of all institutions. Thus Salah Salem (one of the members of the revolution's leadership board) was

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<sup>7</sup> From a report on freedom of thought and creativity 2009, Freedom of Thought and Expression Foundation

appointed head of Journalists Syndicate and even Abdel Hakim Amer (Field Marshal Abdel Hakim Amer) was appointed head of Sufi Guilds!<sup>8</sup>

The Intellectuals Covenant put forward by *The Socialist Bulletin* in 1965 portrays more clearly the real situation; culture is not an investment arena but a service offered by the socialist state to citizens in return for the taxes they pay. And just as journalism was to Nasser a message aimed at rendering success to and consolidating the revolution given that revolutionary stories, plays and films drive people to the battlefield, wake people up, force them to unite and inspire them to take their destiny in their own hands based on the fact that "art is essentially an invitation for something". Nasser also said that the socialist state should control works of art and suggested that the control criteria should "is this work of art serves popular interests?", provided that the attitude toward works of art of backward and reactionary contents is to present them on a very small scale in a bargain that allows such works in return for celebrating, propagating and increasing the audience of every work of art that champions socialism.<sup>9</sup>

Dr. Sarwat Okacha played a key role in establishing the Arts Academy in 1969 and he served as minister of culture and national guidance from 1958 to 1961 and when the ministry of culture became a separate entity in 1966, Dr. Okacha remained minister of culture until 1970.

#### Anwar Al Sadat reign

After the Nasserite reign and the rise to power of Anwar Al Sadat, new developments on the political and economic levels took place, which brought about profound changes in the Egyptian society and reflected in all types of cultural product, including encouraging the Islamist movement as a means of eliminating leftist ideas.

These changes were manifested in Article 2 of the 1971 constitution: "Islam is the religion of the state and Arabic is the official language and the principles of Sharia are the main source of legislation".

This marked Egypt's fall under the control of religion, which dominated the fields of media and education and reached its peak in the 1990s. As a result, the condition of culture palaces, museums and theatres deteriorated and the sanctioning of private publishing houses facilitated the printing, publishing and promotion of cheap religious books.

By the late 1970s, the sectarian tone became very loud and resulted in the unfortunate incidents of "El Zaouia al-Hamra"<sup>10</sup> and soon afterwards clergymen became the dominant force in folk culture, which was helped by Egypt's openness to Saudi Arabia and the Gulf countries, which were labeled during Nasser era "reactionary countries".

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<sup>8</sup> Worries of an intellectual in a confused nation, Abdul Khaleq Farouk.

<sup>9</sup> Holy Battle, Cherif Younes

<sup>10</sup> A\_poor district of Cairo, where sectarian riots against the Copts erupted in June 1981 for several days, triggered by a dispute on a piece of land. The incident turned out to be a pogrom that cost 81 dead according to the government resources not to mention the sabotage fire in so many houses and stores.

In September 1981 the Ministry of Culture became a separate entity and separated from education and media and this coincided with the rise of armed religious groups, such as Islamic Jihad which assassinated Al Sadat.

Hosny Mubarak Reign starting 1981, till present days through the Arab Spring Revolution

Since the late 1981, Egypt has been living in the age of privatization and new liberalism which turned culture, education and all basic services into priced commodities. Thus the role of state institutions in terms of providing basic services, mainly cultural institutions, visibly declined, while the role of the security establishment became paramount and was primarily dedicated to protect the regime.

This deterioration was associated with the rise of radical religious organizations, which reached its climax in the 1990s with the attempted assassination of prominent novelist Naguib Mahfouz over his controversial novel "Awlad Haretna" and the murder of Farag Fouda over his book "Absent Duty", not to mention the numerous "hisba" cases that were filed during that period, most famous of which is the case of Dr. Nasr Hamed Abu Zeid filed to separate him from his wife. The sectarian tone continued to get louder resulting in frequent bloody confrontations in many places such as El Koshh, El Oudaisat, Malawi and Alexandria.

With the entry of Egypt into the new liberal age, independent cultural associations began to appear despite the existing laws that restrain public freedoms, in addition to the emergency law in force for more than quarter of a century. However, these associations have their own political agendas that attempt to fill the gap left by official cultural institutions.

Thus the general cultural scene can be summarized with a dichotomy between a fanatical, backwards viewpoint and a superficially-liberal, backwards one.

The most important political changes since Mubarak step down is manifested in the presence of the plurality of ideological orientations, each trying to pass their political agenda by campaigning to convince the Egyptian voter with the validity of their cause, and their ability to achieve the voters' objectives, against their opponents capabilities, Egyptian voters experienced decades ago the democratic process and their voice effectiveness in formatting the Egyptian political scene. The people's contribution to public affairs and their civic ballot duty have been uneven at best.

After June 30 2013, the uprising against Muslim Brotherhood's Islamic ideological project, followed by the Nahda and Rabaa protests which had a big effect to the extent of violent and extremist phenomena shown by some leading figures of both camps, led to a wave of violence in a number of Egyptian provinces in response to the bloodshed and a number of deaths in both camps before the protests were broken up. Only then did the Egyptian government list the Muslim Brotherhood as a terrorist organization on 25 December 2013, banning membership of the organization and any related activities, including protests. The Muslim Brotherhood was also held responsible for the numerous bombings that happened in the country leading up to this date.

## 2. Remit, decision-making and administration

### 2.1. Organizational structure (Organigram)

#### Introduction

The Ministry of Culture (MOC) is the main institution in charge of elaborating and implementing the country's cultural policies and all culture-related activities.

At the beginning, most apparatuses of this ministry were divided between various ministries, most notably the Ministry of Public Education. The structure of the ministry (still without a name) began gradually to take shape until the creation of the Ministry of National Guidance after the advent to power of July Revolution in 1952

The name of the ministry was synonymous with "national guidance" in 1958 until it became a fully independent institution in 1965.

The MOC was first mentioned in the second union government when Dr. Sarwat Okacha was appointed the first Minister of Culture and National Guidance in 1961. By 1965 Egypt has a ministry for culture, a ministry for tourism and antiquities and a ministry for national guidance and each has a separate minister (this was a rare occasion when this sector has three ministers).

In 1978 the MOC was affiliated to the Ministry of Education and Scientific Research and the three ministers were held by Dr. Hasan Ismael.

In June 1979, Minister of the Republic's Presidency Mansour Hassan was assigned to supervise the MOC and the Ministry of Information, and in May 1980 he was appointed State Minister of Culture and Information and in January 1981 Minister of Presidency, Culture and Information. In September 1981 the MOC alone was assigned to Mohammed Abdel Hamid Radwan, who stayed in office until September 1985.

Since 1985 and till this day, the Ministry has been fully independent and is held by a minister not charged with any other ministry. In October 1987 Farouk Hosni became Minister of Culture and he is the longest serving minister till 2011.<sup>11</sup>

Since the January revolution in 2011, there has been six different ministers interchanged the same position at the Ministry of Culture, Jaber Asfour, Muhammad Aldawi, Imad Aboughazi, Shaker Abdulhamid, Saber Arab who accepted the position twice after resigning the first time, followed by Alaa Abdulaziz, Saber Arab for the third time, and Jaber Asfour as of July 2014 up until today.

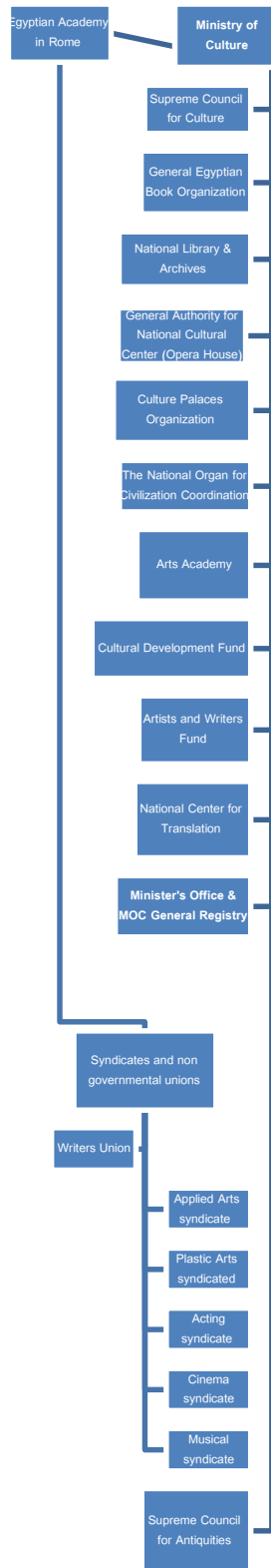
As a result to the successive changes to the minister position, there have been a significant number of changes to the top and middle management, but there has been no change to the number of employees or to their development training.

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<sup>11</sup> MOC website: <http://www.ecm.gov.eg/main.htm>

There hasn't been clear evolution to the ministry's strategies and code of conduct, but according to the Ministry's website in May 4th 2013, few exceptions were noticed in the Ministry's position to support independent initiatives.

**Chart 1: MOC Sectors + syndicates and nongovernmental unions**





## MOC Sectors

The Minister's Office and MOC General Registry

Egyptian Academy in Rome

Created in 1929 as an affiliate to the Ministry of Education, the idea behind the establishment of this Academy came from artist Ragheb Ayyad. This Academy is specialized in studying various arts, mixing Egyptian and Italian creativity and promoting the Egyptian culture.

### 3- Supreme Council for Culture

Article 2 of Chapter 1 of Presidential Decision No. 150 of 1980 specified the SCC objectives as being: to facilitate means of culture to the people and associate these means with spiritual values by deepening the democracy of culture and bring it closer to the broadest section of the people; develop talents in all fields of culture, art and literature; revive the traditional heritage and introduce the fruits of human knowledge to the people; stress religious, spiritual and moral values of society.

To realize these objectives, the SCC handles the following tasks:

Develop the general strategy for the Egyptian culture in line with the government policy and coordinate the activities of different cultural bodies.

Develop a code of ethics for different cultural activities and follow up its implementation and enforcement.

Support the intellectual and artistic creativity, protect intellectual rights and insure those working in the areas of culture, arts and literature.

Sponsor scientific and cultural associations and entities and ensure conducive environment to realize their objectives.

Issue relevant directives and instructions to cultural related civil organizations in line with the official policy in this regard.

Promote artistic masterpieces and support the technical services provided to student and worker associations and farmers' sector; and contribute to the efforts of introducing culture to the public at large.

Focus on child culture through promoting children's talents and capacities to build a strong generation of patriotic youth.

Present the quality production of theatre, music and popular arts through establishing specialized houses and coordinate their activities.

Propose recommendations to improve the education curricula and the methods of introducing cultural awareness and artistic taste to different education stages.

Set quality standards for different intellectual and cultural production areas, and develop standardized criteria for different contests, subsidies and promotional prizes; offer such prizes and subsidies and provide opinion to the relevant institutions.

Propose development steps in the Radio and TV programs, and recommend (to the Radio & TV Union) the cultural and artistic mainstreaming in those programs.

Recommend the representation of Egypt in different regional and international cultural and artistic festivals.

The SCC has 61 members, in addition to 32 members (writers, artists and researchers) appointed by virtue of a decision issued by the Prime Minister every two years. The HCC meets four times a year under the chairmanship of the Minister of Culture. All sections meet twice a month and they have a Chairman or a rapporteur, 22 members and 4 ex officio members. In January 2011 the SCC members count became 62 members. [A project to restructure the SCC is still being studied and is in the preparations phase; it is to be proposed to the coming parliament.](#)

The SCC consists of: Chart 2: SCC Organizational Chart (attached)

But, the year 2012 brought the SCC decision to reintroduce the 26 Standing Committees till the end of 2013 session, the standing committees are in regards to the following subjects: archeology, economics, history, education , translation, scientific education , geography , social studies , Literature & linguistics , Cinema , Poetry, political science , architecture , philosophy , fine arts , folk arts and cultural heritage , law , short story , writing and publishing , theater , civic and human rights , music, opera & ballet , the environment , children's culture , psychology & Management. The ministry has included the membership of these committees a large number of independent intellectuals is relatively young, but the criteria for the selection of new members and the selection mechanism were not declared or known.

The Ministry included a lot of new rising talents but there weren't any announced job descriptions or clear recruiting process.

[In June 2014 Prime Minister Ibrahim Mahlab made the decision to reform the SCC by appointing Dr. Awatef Abdel Karim, Counselor Tahani Al Gebali, Dawood Abdel Sayyed, and Sayyed Hegab to the SCC membership for two years as of 16 June 2014.](#)

The decision also included the renewal of membership for:

- plastic artist Adam Hannen Henry
- poet and critic Ahmed Abdel Muti Hijazi
- former president of Al Azhar University Ahmed Omar Hashem
- novelist Edward Al Kharrat
- scholar and writer al-Sayyid Yaseen Sayyid
- current Minister of Culture Gaber Asfour, and
- novelist Gamal El Ghitani

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- writer Mouhammed Bahaa Taher
- critic Dr. Mohammed Salah al-Din Fadel
- Dr. Mohamed Taha Hussein
- Dr. Mohamed Nour Farhat
- Mahmoud Sabri El Shabrawi
- Mourad Wahba Gibran
- Mustafa Ismail Soueif
- Mustafa Mohammed al Faqi
- former chairman of the syndicate of journalists Makram Mohammed Ahmad
- Ahmad Morsi
- Sayyid al-Touna
- poet Farouq Guwaida and
- poet Farouk Shousha.

In addition to vice president of the Egyptian Council for Foreign Affairs ambassador Abdel Raouf al-Ridi, journalist and writer Salah Issa, professor of political science at the Faculty of Economics and Political Science at Cairo University Dr. Ali El Din Helal Dessouki, Ali Mahmoud Moussa Radwan, Dr. Fawzi Fahmi Ahmad, Laila Takla, and Mouhammed Ismaeel Siraj al-Din.

The reform faced widespread criticism from intellectuals due to the continued lack of criteria for procedure that the SCC's choices would be based on, in addition to the fact that some members belonged to the Mubarak regime, and the reformation generally lacked a youthful spirit.

#### 4 -Supreme Council for Antiquities

The Antiquities Service was established in 1858, changed its name to the Egyptian Antiquities Authority in 1971 and became the Supreme Council for Antiquities by virtue of Presidential Decision 82 of 1994 and this was resulted in changing the administrative bylaw<sup>12</sup>.

The Minister of Culture is the Chairman of the Supreme Council for Antiquities and Mr. Zahi Hawwas is the General Secretary (has been in office for more than ten years).

The Supreme Council for Antiquities alone receives more than half of all funds allocated to the cultural machinery, whether in the form of wages and salaries for workers, current expenditure or investment utilizations (building museums, maintenance, restoration, etc.).

The Supreme Council for Antiquities consists of:

General Secretariat

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<sup>12</sup> The bylaw of the High Council for Antiquities is not available.

This General Secretariat is chaired by the General Secretary and is the administrative apparatus in charge of implementing the recommendations and decisions of the Management Board and is also in charge of submitting regular reports to the Council.

#### Egyptian Antiquities Sector

This Sector is in charge of the restoration and maintenance of Egyptian and Pharaonic antiquities, archeological sites and archeological discoveries in all Egyptian governorates.

#### Islamic and Coptic Antiquities Sector

#### Museums Sector

#### The Antiquities and Museum Financial Support Fund Sector

This Fund was established by virtue of Presidential Decision 95 of 1978 and is in charge of providing the necessary financial allocations to finance wages and current expenditure, cover costs of archeological, maintenance, restoration and excavation projects, develop museums and pay expropriation compensations.

#### Projects Sector

This Sector is in charge of implementing restoration and maintenance projects for Egyptian, Islamic and Coptic antiquities and building and developing museums<sup>13</sup>.

In 2012, there was the creation of a self-standing Ministry of Antiquities, which caused a deficit to in the budget of Ministry of Culture, which was dependable on the monuments income to finance the cultural development project, which was consecutively financing non governmental cultural events.

Due to this whole in the budget, the Minister of Culture, had to stop financing non-governmental cultural activities

It is worth noting that the budget allocated to the Ministry of Culture is less than 5% of the government's budget, 75% of which goes to employee salaries and wages. By law the Ministry of Culture also receives 10% of the revenues of the Ministry of Tourism.

In this context, the Ministry of Culture introduced a fourth axis of strategy in order to address the funding crisis as follows :

\* The fourth axis : the economics of culture :

(1 ) Recover the assets of Egyptian cinema owned by the SCC from the following 2 companies: " Egypt 's studios & film production " and " Egypt for distribution & cinemas". These assets showed profit hikes under the Ministry's management, which had a direct impact production process; the Ministry was able to finance more production with better technical quality.

This was all achieved when the Ministry took control over their assets and raised service cost, which enabled them to provide support of independent cinema for many generations to come.

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<sup>13</sup> The information is from the official MOC website and from an interview with Dr. Haggagui Ibrahim, member of the Coptic and Islamic Museum's Management Board <http://www.ecm.gov.eg/main.htm>.

(2) maximize the cultural industries in terms of their size and development, to be a phenomenon in sustaining these industries , especially after the trends of United Nations organizations to adopt the classification of cultural industries within 4 different creative categories under the Ministry of Culture’s production umbrella:

Cultural Heritage : such as Folk arts & crafts as well as cultural festivals and fairs.

Arts : such as visual arts (drawing - Sculpture - Photography ) , and the performing arts ( music - theater - the circus - folk dance ) .

Media : like ( cinema - Printing - Publishing – books and magazines) .

creativity : like ( digital content - movies animation - graphics - cultural services ) .

multiple boards of trustees were formed to service different museums and institutions in the same year of 2012, but the role and powers of these councils was not announced, nor did the selection process standards made any clear.

#### 5 - General Egyptian Book Organization

In 1971, Presidential Decision No. 2826 was issued stipulating the establishment of a public body named the General Egyptian Book Organization (GEBO) located in Cairo and affiliated to the Minister of Culture. The General Authority for Books and Documents House had been an EGAB affiliate until 1993 when they were separated by Presidential Decision No. 176 of 1993.

GEBO duties:

Provide all facilities to popularize Arab and international intellectual products.

Reprint as much heritage books as possible in order to be accessible by all people interested.

Write and translate cultural books on regional and international levels.

Print, publish and market Egyptian books on local Arab, and international levels by organizing book fairs, such as Cairo International Book Fair.

GEBO is also in charge of a number of important projects, such as Family Library, Egypt Modern Encyclopedia and Theatre Dictionary<sup>14</sup>.

#### Culture Palaces Organization

The General Authority of Culture Palaces in Egypt, was established initially under the name of People's University in 1945, and its name changed in 1965 to mass culture, and based on that many palaces and houses of culture were created in all Egypt's governorates as the decentralized system in France. In 1989, the presidential decree no. 63 changed its name to the General Authority of Culture Palaces.

It aims to contribute in raising the cultural level and guide the national consciousness of the masses in the fields of film, theater, music and folklore, and arts and the child's activity and

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<sup>14</sup> From the EGAB website: [www.egyptianbook.or](http://www.egyptianbook.or).

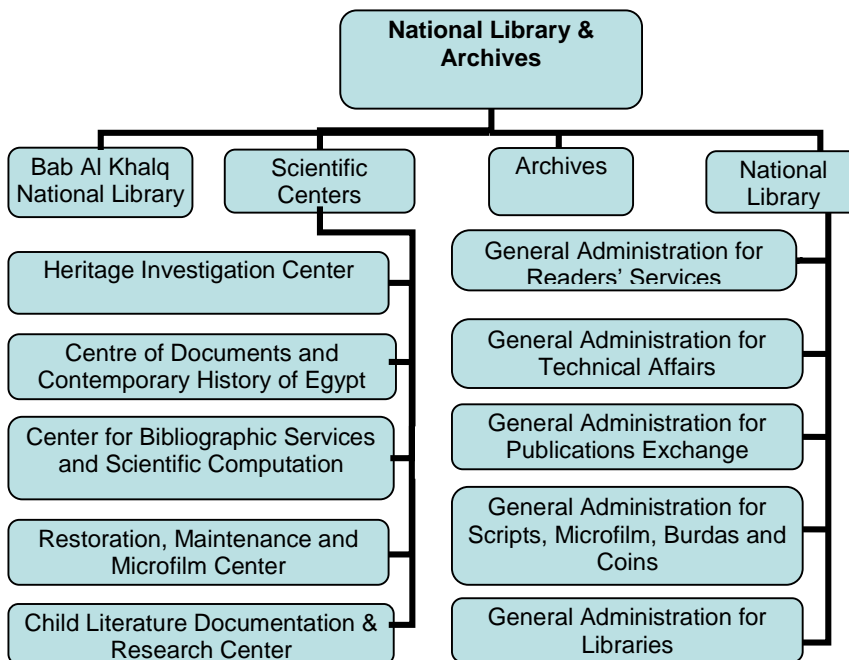
library services in the provinces. There are 293 cultural palaces and houses affiliated to the General Authority of Culture Palaces.

### 7- National Library & Archives

The National Library or Kutubkhana in Turkish was established by virtue of Sublime Order issued by Khedive Ismail Pasha in March 1870. Located inside Mustafa Fadel Pasha Palace (brother of Khedive Ismail Pasha), Zeyneb Quarter, Al-Salibiah St., this Library was officially opened in 24 September same year and it allowed the public to read, examine, copy and borrow books. The Library collected the works scattered in mosques, schools and in the Khedivial Library.

The Library was then moved to Bab al-Khalq Building by the end of the 19th century and in 1911 its name was change to become the National Library & Archives was affiliated to the Ministry of Education and the Boulaq Press was established as an affiliate to the National Library.

In 1993 Presidential Decision 167 was issued separating the National Library & Archives from the General Egyptian Book Organization in order to be in charge of preserving the heritage written in periodicals and scripts, in addition to its music library and researcher services.



**Chart 3: National Library & Archives**

General Authority for National Cultural Center (Opera House)

The current Opera House was opened in October 1988 and it seeks to provide fine arts and various creative activities. The Alexandria Opera and Damanhour Opera are both affiliated to this Authority.

The Opera House is a National Cultural Center which organizes a number of festivals, most notably the Arab Music Festival, and it dedicates special attention to plastic arts. It also contains a museum for modern arts and a music library.

The Cairo Opera House consists of:

Engineering house

National House for Music

General Secretariat

The National Organ for Civilization Coordination

Established by virtue of Presidential Decision 37 of 2001, this Organ seeks to improve the scenic value of the exteriors of buildings and architectural and archeological spaces, taking into consideration the principles of visual texture of cities, villages and all urban areas, including new urban agglomerations.

Arts Academy

Established by virtue of Presidential Decision 78 of 1969, this Academy seeks to graduate artists and specialized technical cadres in all fields of art. It consists of the following high institutes:

High Institute for Theatrical Arts.

High Institute for Arabic Music.

High Institute for Artistic Criticism.

High Institute for Ballet.

High Institute for Folk Arts.

High Institute for Music (Conservatoire).

High Institute for Cinema.

Cultural Development Fund

Established by virtue of Presidential Decision 430 of 1989, this fund seeks to raise the level of cultural service and take part in funding cultural activities. The main financial sources of this Fund come from the Supreme Council for Antiquities, in addition to revenues generated from selling books and films produced by the Supreme Council of Culture.

14 creativity centers are affiliated to this Fund in Cairo and Alexandria governorates and are in charge of organizing a number of festivals such as the National Festival for Cinema, Child Cinema Festival, Cairo Festival for Experimental Theatre, National Theatre for Egyptian Theatre, in addition to Aswan Symposium for Sculpture and Luxor International Gathering.

Artists and Writers Fund

Law 146 of 1964 created the Artists and Writers Fund with the following tasks:

Provide health insurance to artists.

Insurance against unemployment.

Life insurance and insurance against partial and total disability.

Pension arrangements.

#### National Center for Translation

Established by virtue of Presidential Decision No. 381 of 2006 and is located in Cairo. The Center consists of a Board of Trustees with a chairperson and a number of members (no less than 15 and no more than 20) representing official Egyptian and non-Egyptian agencies interested in supporting the translation movement. The Board also represents a number of senior Egyptian and non-Egyptian cultural figures in addition to the Minister of Culture, Minister of International Coordination, Minister of Foreign Affairs, Minister of Information, Minister of Communications and IT, Minister of Higher Education. The remaining members are named for candidacy by the Minister of Culture.

The Board of Trustees is appointed by virtue of a presidential Decree for a term of two years (except the official members) with a third of the members appointed each year.

The Board of Trustees develops the general policy and action plans for the Center and it may issue whatever necessary decisions to realize its objectives.

## **2.2. Overall description of the system (all actors of cultural policy)**

MOC has high level of centralization in decision-making by the Minister and in staff selection at the MOC institutions and sectors regardless of their specialties or expertise and this was evident through several interviews conducted with a number of MOC officials. The current chairperson of the National Center for Theatre is specialized in cinema, and no person other than Ali Abu Shadi was appointed in Popular Culture. Centralization is also evident in the fact that the country's main cultural activities are only concentrated in Cairo and Alexandria (table 1).

Until this day, the decision making process is still centralized in one person's hand: the minister (or his office manager).

Managers and department heads do not have the power to make any financial or important decisions without approval from the centralized leadership.

Although some initiatives has been proposed lately to solve this issue, including the Minister's "Muhammad Saber Arab" meeting in November 2012 with the SCC members, to discuss their council's mission, he went back in April 2013 to meet with the General authorities and task them with many projects including literacy in Sinai.

In an interview with a member of the Management Board of the Islamic and Coptic Museum, it was found that there is no bylaw or regulations to govern the management boards of the country's museums and that the number of Islamic and Coptic Museum's management board members is around 75, some which are in prison for involvement in corruption cases, while others are outside the country and some are appointed by virtue of a nomination from the said Gen. Secretary and those have no relation whatsoever with the field of antiquities.<sup>15</sup>

There are no committees in charge of elaborating cultural policies, monitoring the number of visitors or formulating local or overseas tourist promotion plans in any management board.

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<sup>15</sup> Interview with Dr. Haggagui Ibrahim, Management Board Member of the Islamic and Coptic Museum



In addition, there are certain centers and agencies with no clear role and were established specifically for certain people, such as the National Center for Translation despite the fact that a translation committee affiliated to the Council's Letters Section already exists.

Moreover, there are ministries, other than MOC, which are supposed to take part in formulating and implementing the country's cultural policies such as Ministry of Education and Higher Education, Ministry of Youth and Sport and its affiliated youth centers, Ministry of Awqaf and Ministry of Information.

However, the growing presence of members of the security forces in the Egyptian universities reduced the size of cultural activities and even emptied them from content, and the same applies to the youth centers where sports have become the main activity. The main contribution of the Ministry of Information on the other is forming the Egyptian mind; according to many studies, the main culturing tool for young people is TV (90.1%), followed by radio (75.9%) and then magazines (48.5%).<sup>16</sup>

**Table 1**

Source: Presidency of the council of ministers, Information and decision support center

[http://www.egyptlib.net.eg/Site/Library/Library\\_Report.aspx](http://www.egyptlib.net.eg/Site/Library/Library_Report.aspx)

<b>Government</b>	<b>Number of Libraries 2009</b>
Cairo	418
Alexandria	96
6 <sup>th</sup> October	5
Suez	32
Damietta	77
Al Dakahleya	298
Al Sharkeya	96
Kalyoubeya	133
Kafr El Sheikh	43
Al Gharbeya	76
Al Menoufeya	89

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<sup>16</sup> Violation of Cultural Rights: Dr. Abdul Khaleq Farouk.

<b>Government</b>	<b>Number of Libraries 2009</b>
Al Beheira	88
Al Ismaileya	51
Giza	180
Bani Sueif	34
Al Fayoum	60
Menya	38
Assiout	158
Souhag	34
Quena	43
21.Aswan	29
Louxor	15
<b>Government</b>	<b>Number of Libraries 2009</b>
Red Sea	13
Al Wadi Al Gadid	45
Matrouh	12
North Sinai	23
South sinai	12
Port Said	34
Helwan	16

The total number of libraries in the year 2010 went up to 1150 and in 2011 the libraries number went up again to 1186.

Based on the Central Agency for Public Mobilization and Statistics of Egypt, there hasn't been any further updates to these numbers until [2014](#).

**Table 2**

<http://www.capmas.gov.eg/nashrat6.htm>

Illustrates the statistics of cultural palaces and houses and the cultural associations

<b>Palaces and associations</b>	<b>2007</b>	<b>2008</b>	<b>Comments</b>
Number of cultural palaces and houses	439	428	Decrease of 2.5%
Number of employees in the cultural palaces and houses	7887	7910	Increase of 0.3 %
Number of cultural activities (conferences, concerts, theatre, cinema, folklore, fine arts)	49405	47356	Decrease of 4.1%
Number of audience	4.047 million	4.017 million	Decrease of 0.7%
Number of cultural associations	166	165	Decrease of 0.6%
Number of employees in the cultural associations	2675	3233	Increase of 20.9%
Number of activities in the cultural associations	3480	3643	Increase of 4.7%
Number of audience	294 thousand	238 thousand	Decrease of 19.0%

The following shows total number of palaces of culture and cultural associations in Egypt since 2008 and until the year 2013:

<b>Year</b>	<b>2008</b>	<b>2009</b>	<b>2010</b>	<b>2011</b>	<b>2012</b>	<b>2013</b>	<b>2014</b>
Palaces of culture count of	428	432	539	544	559	560	566
Cultural associations count of	165	159	140	158	121	134	134

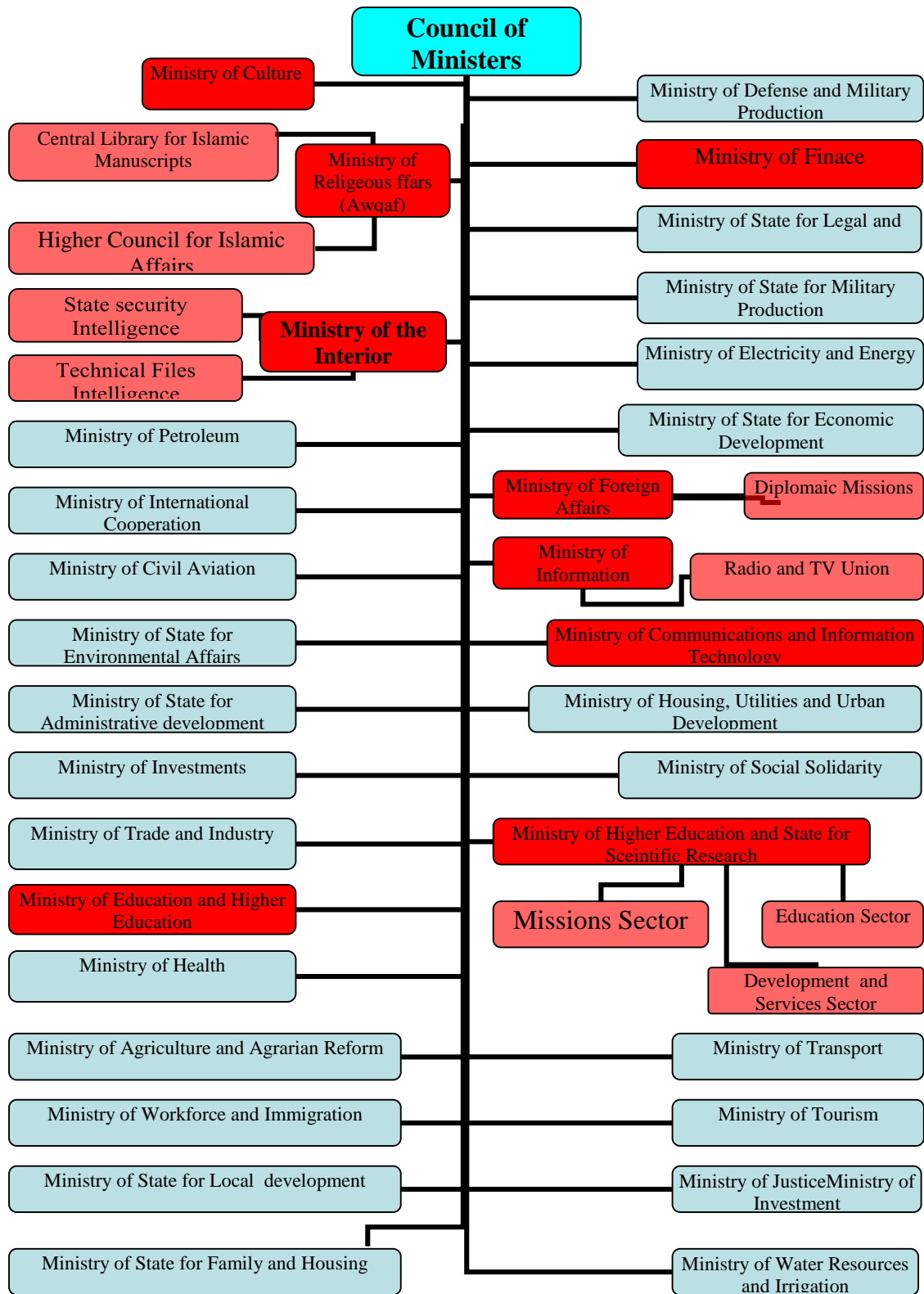
### **2.3. Inter- ministerial or intergovernmental (inter-sectoral) cooperation**

#### **Chart 4: Ministries in charge of cultural activities**

Ministries colored with red are the ministries that work, or interfere in the cultural activity, concerning the cooperation among them; it happens in the form of irregular projects or

depending on seasonal cultural events. So far, there are no updates in the form of inner relationship between these ministries!

In 2014 Dr. Jaber Asfour created the new position of Assistant Minister of Culture for Follow-up and Development Affairs of the Governmental Cultural System, and appointed Dr. Said El Masri to the position. In this context a number of cooperation protocols were signed, as well as memoranda of understanding with a number of previous ministries to achieve a whole cultural system within government organization, which is still on its way to implementation.



## 2.4. International cultural cooperation

### 2.4.1. Overview of main structures and trends

The geographic location of Egypt has always helped a state of cultural interaction with other nations, especially those of the Mediterranean. Before 1952 Revolution, Egypt hosted a number of foreign communities, many of which merged into and interacted with the Egyptian society. At the regional level, Egypt is very rich in terms of artistic diversity. The south (Nubia and Aswan) is different from the north (Delta); the east (Canal cities) has its own identity while the west has also specific characteristics (Awlad Ali Tribes). Such diversity has been interpreted into various handicrafts, music, dancing, popular songs in addition to literature.

In spite of the fact that Egypt is part of Africa, there has been no cultural interaction with African nations. Until the late 1960s, there had been only political coordination except with Arab states and some African Islamic countries (Nigeria and Mauritania) where cultural relations were limited to translation and education areas.

### 2.4.2. Public actors and cultural diplomacy

The ministries in charge of international cultural cooperation are:

Foreign Ministry: is in charge of cultural activities overseas and is responsible administratively and financially.

Ministry of Higher Education: is in charge of educational supervision of Egyptian students abroad and it also in charge of selecting the Egyptian cultural attaché, who supervises dispatched students and introduces Egyptian culture to the host country.

MOC: is in charge of providing the materials used by the cultural centers directors or the cultural attaché to introduce Egyptian Culture abroad, in addition to providing the necessary assistance to the attaché to sign cultural and special agreements, particularly with civil society institutions overseas.

Each of the aforesaid ministries has a first under minister for foreign affairs and they coordinate to conclude the said agreements<sup>17</sup>.

In addition, Egypt hosts a large number of foreign cultural centers, some of which have a rich history such as:

French Cultural Center.

German Cultural Center (Goethe Institute).

Spanish Cultural Center (Cervantes).

British Council.

Italian Cultural Center.

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<sup>17</sup> From an interview with Dr. Faisal Younes, former first under Minister of Culture for Foreign Affairs.

Indian Cultural Center.

Russian Cultural Center.

Korean Cultural Center.

Japanese Cultural Center.

There are also many centers that offer language teaching and conduct various cultural activities, such as film showing, concerts, plastic arts exhibition and child education workshops.

After the revolution of January, the European Union, British Council and the Goethe Institute increased their sponsorship to cultural aspects with hopes that their support will lead to a democratic transition of power.

A Swiss government organization “under the Swiss Ministry of Foreign Affairs” has been active in Egypt after the revolution, the organization name is: Swiss Agency for Development and Cooperation, and the link to their website is:

[http://www.sdc.admin.ch/en/Home/Countries/North\\_Africa/Egypt](http://www.sdc.admin.ch/en/Home/Countries/North_Africa/Egypt)

This agency received a bigger slice of the budget cake, and their direction was to support projects focused mainly on the development of social and cultural projects related to development , human rights as well as the issue of both legal and illegal immigration.

according to the official website of this Swiss Foundation in May 2013 , they are supposed to sign a draft agreement to implement Swiss activities in Egypt in cooperation with the Ministry of International Cooperation .

There has been some activity for the Scandinavian countries, especially Denmark and Sweden, to support of the democratic transition, but we do not have the names of specific institutions.

In December 2013, Ambassador James Moran, head of the European Union Delegation to Egypt, and Dr. Ismail Siraj al-Din, head of the Library of Alexandria, signed a €3 million agreement for funding projects to support cultural diversity and innovation within the Library of Alexandria’s affiliated historical Bayt al-Sinnari building on As-sayyida Zainab Street in Cairo.

The agreement is aimed at organizing numerous activities that would enrich cultural diversity as well as activities that will benefit future generations of Egyptians in different provinces other than Cairo and Alexandria, such as Asyut and Marsa Matruh.

In June 2014 the British Council announced that it had received 134 applications for artist grants from across the Egyptian provinces of Cairo, Alexandria, Minya, Ismailia, Luxor, Fayoum, and North Sinai. Nineteen of the applicants received grants this year.

Since its inception in 2011, the ‘artist grants’ program has benefited 83 Egyptian artists who were able to produce new works, develop their skills and exhibit their work to inspire the public.

#### **2.4.3. Direct professional cooperation**

Direct professional cooperation in public level is evident through the international archeological institutions that have been working in the country for a long time (even before saving the Nubian antiquities), such as UNESCO, which funded the largest part of the Civilization Museum in Fustat in addition to other projects (such as building museums).

JAICA: is cooperating with the competent authorities to build the Global Egyptian Museum in Pyramids area through its expertise exchange delegations and professional training of workers in the field of antiquities.

French Archeological Mission: is conducting excavation works in San al-Hagar area, in addition to the activities carried out by the Oriental Studies Center in Cairo; publishing specialized books in the fields of antiquities and history and giving grants for archeologists to conduct studies and researches.

Dutch, German, Spanish and Italian archeological missions: are all engaged in excavation and restoration works, in addition to cooperating with the competent authorities to organize the changing exhibitions at the Egyptian Museum in Cairo.

The American Center for Archeology, which contribute to archeological activities in addition to developing a database for the Egyptian Museum.

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

Egypt organizes many international cultural events sponsored by the MOC institutions such as Cairo Festival for Experimental Theatre, Ismailia Festival for Documentary, Narrative and Short Films, Cairo International Film Festival, Egyptian International Graphics Triennial and Alexandria Biennial of the Mediterranean Countries.

On the other hand, the HCC organized a number of Arab and international conferences and seminars in which many issues in the fields of thought, culture and art were raised, most notably the "Future of Arabic Culture", "Cultural Identity", "Globalization", "International Symposium on Literary Term Issues", "Cairo Third Gathering for creativity: The Novel and History ", "One Hundred Years of the Liberation of Arab Woman ", "Arab Woman and Creativity", " Arab Gathering for Folklore", "Renewal of Arabic Cultural Rhetoric" and other conferences and seminars.

In the framework of the HCC activities meant to achieve interaction between Egyptian and international intellectuals, a number of prominent figures were invited to Egypt such as Jacques Derrida and André Raymond from France, Eduardo Mendoza from Peru, Robert Young from England, Jean De Lille from Canada and Peter Gran from USA.

#### **2.5. Cultural policies of external agencies**

Most foreign agencies and centers working in the field of culture pursue policies based on the following objectives:

Actively support and develop of members of the community through direct interaction with creative artists by giving the opportunity to artists to prepare their projects and artistic works and presenting them to the public.

Participate in the relevant cultural development projects by improving the abilities of artist and technicians involved in visual and performance arts (individuals, groups and bands), and also the projects that seek to develop qualitative groups.



Motivate individuals, groups and bands to develop their knowledge and form their identities to choose their various artistic cultural activities, in addition to motivating them to make decisions compatible with their artistic nature.

Conduct cultural exchange between young people in Egypt and their counterparts in other countries to be familiar with other cultures and learn the arts of other countries.

Cooperate with different agencies involved in performance arts (theatre, music cinema) to stage conferences, festivals, gatherings and cultural activities.

In the field of antiquities: organize training courses for archeologists in various fields, such as museum display arts, restoration and language learning.

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

### Independent Life

On the 2<sup>nd</sup> of August 1990, Iraq invaded Kuwait. On the impact of this sudden invasion, the Egyptian Culture Minister Farouk Hosni decided to cancel the International Festival for Experimental Theater, which was planned in September of this year as every year.

On the impact of this abrupt cancellation, the reaction of the theatrical field was oriented to the need to "support art against war." Thus, Egyptian teams were invited to participate in the Festival and on its sidelines there were invited to create their own festival. Then, theatrical groups have emerged - about 40 groups - were not included in the original festival and there were hosted in the "Festival of chance", which had not been planned in advance. The meetings take place in the Acting Syndicate and the ministry has agreed to support the festival, called the "first meeting of the free groups". The Ministry of Culture put its ability to support the festival: the minister opened the doors to receive this crowd unexpected. The Union of Arab Artists Support the festival. The Minister attended the opening of the festival and listened to the free theater "groups".

With this festival, we began to talk for the first time in Egypt about the scene outside the official institution, which has an entity that was named: "The free groups".

The presence of these groups has encouraged the state to establish the Hanager Theater to absorb the flood of young theatre groups and provide them with productive services and the allocation of theatre workshops in many disciplines by foreign experts workshops (formation of actor, voice, dance, lighting, etc. ...). The minister announced a grant for the older ten groups (\$ 20 thousand pounds) to encourage them. However, the Ministry of Finance objected to this decision, alleging that there was no budget (for this new innovation!).

The independent groups continued in an irregular way, organizing its annual meeting hosted by President of the Hanager Center for Fine Arts Ms. Hoda Wasfi. Their production of plays take the form of purchase of nights, so that presentations remain the property of the groups that came to be called "independent groups" and also because of the prevention of such groups to open the tickets window for its lack of any legal status. These groups did not initiate, during all these years, and even now to try to declare themselves legally, except the "Warsha group" which was turned into a company and the Center for Theater Studies.

After ten years of the emergence of free independent theatrical groups; the first fruit and symbol of independent artistic life and the first foundation of civil cultural work, other independent phenomena began to emerge in the cultural and artistic arenas such as "Nitaq Festival" founded by William Wells (owner of Townhouse Gallery), Stephania Ongaro (owner of "Machrabiya Gallery") and Karim Francis (owner of "Espace Karim Francis"). All new independent activities were staged down town in more than one artistic field and this was manifested the rise of independent musical bands and in young person making independent short digital films.

The key event during the past ten years was the opening of Imad Eddin Studio as a host for independent groups for rehearsals. This Studio is the first and only place in Egypt that opens its doors to receive homeless companies for very low fees, in addition to organizing workshops to teach acting and dancing.

Sakiat Al Sawi (Al Sawi Culture Wheel) is a private artistic creativity center that presents all arts and seeks to bridge the existing cultural gaps (see the appendix).

The Cultural Mawred, which is a unique facility that targets young people (U 35), is involved in literature and all arts, produces and receives various artistic shows, conducts workshops and help artists travel abroad, in addition to staging the Spring Festival (see the appendix) in its own space (the garden).

The Arabic Theatre Youth Fund also produces shows, helps artists to travel abroad and stages its own festival "Meeting Points" every two years.

Sahat Rawabet for Performing Arts (Rawabet Space) was a promising facility since it was the only independent space available for independent bands and theatrical and performance companies to present their shows. This facility was affiliated to the Townhouse but for unknown reasons the contract between the programmers of Rawabet and Townhouse was terminated.

SEMAT emerged as a host for independent cinema.

This huge amount of independent productions since the invasion of Kuwait in 1990 came to confirm that indeed "one man's meat is another man's poison". However, although we are thrilled, there are many problems facing this trend, such as:

Lack of culture capacity of artist in general, and lack of artistic capacity in particular, which necessitates staging continuous and long-term workshops and may be opening a higher school for arts and another for artistic techniques.

Lack of places for rehearsals and shows.

Shortage of funding for art production.

Not allowing bands to have their own box office, which requires settling their legal status).

It is clear that since January 25<sup>th</sup> revolution, the independent cultural institutions has been working at full capacity to find financing resources, their activities quality, quantity and presentation dynamic with the public has been noticeably accelerated.

As a result to the Ministry of Interior change to the "previously" air tight process of security clearance, as well as the pressure they were facing to repeal those old processes, numerous

initiatives, cultural and artistic non- governmental organizations took the festivals, performances and shows to the streets and public squares ,

These independent institutions began to put serious pressure on the Ministry of Culture to fund these activities and fought fearlessly for their fair share in the ministry's budget, against the old process that allowed only government organization the sense of entitlement.

AL-Mawred cultural institution lead the initiative to start Independent Culture coalition, which formed a bloc of more than 28 entity and more than 200 independent artists and activists.

This coalition, caused a high proportion of interaction and networking between independent cultural institutions and individuals.

But the scene did not witness a rising of any specific civil institution, but a large stream of independent youth cultural initiatives, for example, the " art square " a monthly celebration held in Abdin Square ( in front of one of the presidential palaces ) .

Another example is " a wall story " Initiative targeting highly populated, less fortunate and out of order neighborhoods, this initiative urges the people to participate in an attempt to make these neighborhoods look better by drawing on the bare and ugly walls of the neighborhood, in addition to a large number of groups specialized in graffiti art .

As mentioned earlier, the scene witnessed a development in previously established organizations, Altakiba Foundation, stations , route 1718, are all good examples.

That trend towards organizing festivals through the institutions of civil society , which have been for many years exclusively owned by the Ministry of Culture , this trend is what created the " Luxor International Festival of African film " and "the Luxor festival for Egyptian and European cinema". Festivals executed by young independent artists.

The ministry of culture also "randomly" financed some unregistered independent initiatives such as the monthly festivity "Art Square" which was initiated on a voluntary basis and without a legal framework.

The ministry has also contributed to some workshops and artistic bands.

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

Cultural policies of the private sector are profit-oriented, particularly in the theatre, cinema and even books (Salafi publishing houses). Meanwhile there are many obstacles, censorship laws and the growing role of censorship that contribute to the intellectual and cultural bankruptcy in these sectors shielding behind the pretext of "avoiding headache". Content of their productions is generally superficial and fishing for laughter.

It is worth mentioning that the Ministry of Culture has taken back control of the management of Cairo International Festival, which has failed over the years. The Ministry of Culture was previously entrusted by the Foundation "Festival of Cairo" an institution that is independent of the Ministry. [The 36<sup>th</sup> edition of the festival took place from-8 - 9 November 2014 and was organized by the Egyptian Ministry of Culture, as stated in the festival statement's first article.](#)

### 3. General Objectives and Principles of Cultural Policies

The Egyptian minister of culture, Farouk Hosni, announced during 2006 in a paper titled "The Strategy of Culture" that "The Egyptian government fully understands the importance of culture for achieving comprehensive development and the role of cultural action in formation of identity. Therefore, the state shoulders its cultural action responsibility by developing a cultural policy based on organising and directing cultural activities, in accordance with social values and choices, invariably following national consensus and expectations to achieve stability, peace, and development, through establishing and funding the infrastructure of cultural monuments, providing the necessary tools and instruments for action, and introducing appropriate regulations for enhancing literary, artistic and cultural creativity, ensuring freedom of creation, and stressing democracy in cultural life at all levels".

The Minister has promised to implement (after finishing the UNESCO battle) the comprehensive programme that he used during his campaign, through the Egyptian Ministry of Culture (MOC).<sup>18</sup>

The programme consists of four principles:

Identifying new action visions to achieve peace, tolerance and reconciliation.

Gradual redirection of Ministry programmes, according to four key principles:

Introducing a general vision for a comprehensive educational process that provides for dissemination of innovation

Formulating deliberate policies that concentrate on development needs and combating poverty. These policies should include capacity building and methods of cooperation in the context of producing new knowledge, mastering technological innovations, the ethics of science and technology, and support for scientific research.

Supporting intercultural dialogue, which is essential for peace. To achieve this goal, dialogue should be integrated organically into all sectors in order to connect with its supporters, namely creators and innovators, teachers, scientists, journalists, etc.... In this way, they contribute their varied essence to all dialogues.

Support for young people and women.

Working and cooperating to help Africa and smaller landlocked countries. This support is a key and urgent priority at a time when Africa is profoundly stricken by the international financial crisis,

4- Internal reform, which aims at adding the new dimension of promoting excellence of implementation. This dimension concerns programme specialists at institutions. They should be appointed more quickly and in a more targeted manner (bureaucratic procedures should be eased). Continuous training should be provided to them to enable them to discharge their

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<sup>18</sup> Al-Ahram Newspaper, 29 September 2009, 1<sup>st</sup> page.

duties. As for decentralisation, institutions should have a more coherent and consistent framework to work within. Additionally, they should adopt the principles of accountability, transparency, and future vision internally.

### **3.1. Key Elements of the Current Cultural Policies Model**

The Egyptian cultural policies model is primarily an administrative state controlled centralist model, which has its origins in the socialist economic system of the 1960s. Its cultural policies are based on development and advocacy. By the mid-seventies, the economic system had changed towards market liberalization. Cultural institutions were affected by this change: the level of public subsidy given to popular culture, the theatre, and cinema was reduced. The bulk of subsidies went to antiquities, due to their importance for the lucrative tourism sector, in accordance with neo-liberal principles that prioritize investment and profit, that was prior to the separation between budgets later on in 2012.

Restoration and development of museums and archaeological sites has been accompanied by using them for profit, by filming tourism documentaries and sometimes leasing them out by the Supreme Council of Antiquities, for concerts.

The changes in the economic system and the political orientation were not accompanied by corresponding changes to the centralised hierarchical administrative structure of state cultural institutions. This deepened their crisis and hampered their performance, because their structure suffered from bureaucratic flabbiness, anathema to the Neo-liberal system (see chapters 1 and 2).

The allocations to the Cultural Palaces Organization, which shoulders the lion share of the governmental cultural activities in the governorates and villages (home to more than 56% of Egypt's population), did not exceed 12.9% of the total allocations of the culture sector in 1991-1992, and 13.3% in 2001-2002. Thus, the per capita share of state cultural service in rural Egypt was an astoundingly low 1-2 EGP per year, as reflected in the drop in the number of culture palaces and houses from 527 in 1995 to 293 in 1999.<sup>19</sup>

The withdrawal of the government from providing cultural services has led to the involvement of civil society institutions in presenting and adopting some cultural industries, such as folk arts and handcraft products. Some institutions were also interested in creating a cultural atmosphere within the Egyptian society through concert performances by famous international and Egyptian bands, organizing seminars and supporting or holding contests for innovation in most cultural fields. These activities and projects are sponsored by many international institutions, such as the Swiss Fund and the Ford Foundation among others.

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<sup>19</sup> *ibid*

### 3.2. The National Definition of Culture

Culture, in its narrow sense, refers to the creative and artistic intellectual activities of man, primarily literature and the arts and then certain other forms of intellectual labour<sup>20</sup>.

Beginning in the mid-seventies, the concept of culture in Egypt has been linked to economy. Culture was transformed into a commodity that depends on a number of cultural industries (such as museums, the theatre industry, and handcrafts, including textiles, carpets, pottery, ceramics, and glass and metal handcrafted items, etc). The importance of such arts stems from the fact that they represent the history and cultural concepts of a people: its identity (see chapters 1 and 5).

The national definition of culture in Egypt can be linked to religious identity. With the early eighties, support and promotion of the radical Wahhabi religious culture started to increase. Wahhabism transforms religion into mere rituals and costumes. Many Egyptians who travelled to work in Saudi Arabia and other Gulf Countries brought back with them a large part of Gulf culture into Egypt, including the hijab (headscarf) and the niqab (veil) which have turned into a controversial social fashion that continues to provoke controversy and spawn fatwas, in newspapers, on TV channels, in the parliament, and even in the MOC. The minister had made statements attacking hijab only to retract them later before the parliament. Controversy over fatwas, religious rituals, and Islamic law in the last three decades has occupied a large part of Egyptian life. This situation has fuelled a number of industries, such as creation of star preachers (Amr Khalid and others), the design and manufacture of "veiled fashion", and of course printing, publishing and promoting tremendous numbers of religious books.

### 3.3. The Objectives of Cultural Policies

In some research papers presented by the MOC (or its Minister), we find clear indication or clarification of the goals behind the Ministry's current cultural policy:

"The strategy of cultural action in Egypt focuses on comprehensive development as the most important goal, given that cultural development constitutes an element in overall human development".

".....Preservation of cultural heritage (concrete and abstract), and freeing the innovators' capacities, artistically and academically, in all fields of art, literature, and the sciences, through making knowledge accessible to all people".

"Correcting certain misconceptions (such as secularism)"..

Given the above, it is evident that Egyptian cultural development programmes target all social classes i.e. the Egyptian people as a whole. The state does not differentiate men from women, rich from poor, or literate from illiterate. Despite certain specialized programmes (combating

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<sup>20</sup> Ahmad Khalifah (supervisor), *The Arabic Social Sciences Dictionary*, UNESCO and the Regional Arabic Centre for Research and Documentation of Social Sciences (1<sup>st</sup> edition) Cairo, 1994, subject: culture.

illiteracy, for example, and some rural programmes that target women exclusively), the overall goal is clearly "making knowledge accessible to all people".

It is obvious, especially in TV programmes (the foremost public cultural tool), that the material provided does not reflect the wide spectrum of viewers. TV programmes do not present the middle class or rural farmers truthfully, but only as transformed versions of themselves, if at all. There are also TV debates over controversial fatwas, based on popular demand.

As for "why", it is actually intended to reinforce the safer deep-rooted values ("preserving cultural heritage"), or so they imagine. They believe traditional values do not harbour intellectual mines that call for modernization. The research papers call for "organising and directing cultural activities in agreement with social values and choices". It is well-known that the values of the Egyptian people have become quite Salafist. Today's newspapers publish popular articles that suit the world-view of the average Egyptian, whether they are cultural ("Imported Chinese Hymens" in Al-Dustoor), scientific ("Renewed Religious Controversy over Darwin" in Akhbar Al-Adab), or medical ("Increased Spread for Swine Flu"). The last article considers swine flu God-sent calamity to be studied under the Islamic "Jurisprudence of Calamities". This is the current situation, which is a result of the acquiescence of public cultural policy to the choices of society and "national consensus and expectations".

Finally, it's worth mentioning that there is a huge gap between what the MOC announces and what actually takes place, despite some nominal MOC achievements that do not affect people's conscience and culture in the way we are concerned with.

We must also, in this context mention the civil society attempts to develop cultural policies including the initiative of "National Group for cultural policies" through a proposed cultural policy, seminars, workshops and media campaign.

In relation to launching the campaign (November 2014), the Group produced a film entitled "Cultural Policy for All Egyptians". The film was directed by Marwa Zein and was broadcast on the OnTv channel. In addition the film will also be posted on social media, internet sites and the film's website. Work on six television advertisements on the right to culture and arts was also completed; special advertisements relating to the artistic and cultural rights were also displayed on 15 public transport buses as well as on the streets of Cairo and the provinces. Nine new members joined the National Group for Cultural Policy including:

- Ahmad Abu Khanjir from Aswan
- Bader Al Abeidi from Port Said
- Abdallah Deif from Alexandria
- Fatha Abd El-Samii from Qena
- Madhat Mounir from Ismailia
- Amal Awida from Cairo
- Emad Abu Garin from Asyut
- Mehdi Mohammed Mehdi from Qalyubia (Shibin Al Qanater), and
- Mohammed Aziz from Gharbia (Kafr El Zayat)

### 3.4. The Standards and Methods of Cultural Policies evaluation

Egypt does not have a clear mechanism or institution responsible for monitoring and evaluating cultural policy, especially since there are no professional standards for the selection of the directors and heads of most important institutions or projects. Those appointed are “trusted”, but not necessarily qualified.

The only bodies responsible for monitoring and evaluation are the censorship authorities on publication and works of art, in addition to religious institutions (represented by Al-Azhar and the Orthodox Church) whose work is limited to censoring cultural products, but not evaluating cultural policy.

The research paper "The Three Faces of Contemporary Arabic Culture" by Mr. Sayyed Yassin, the political sociologist and adviser in the Political and Strategic Studies Centre in Al-Ahram newspaper, provides a good answer regarding the standards and methods of evaluating cultural policy. His views about the current situation in the Arab World are very much applicable to Egypt.

They can be summarised as:

The Past Aspect: reinventing traditions

The Present Aspect: Arabs in the face of the storm

The Future Aspect: the absence of an Arab strategic vision

The Past Aspect

In Egypt, there is currently "a sweeping wave of return to religion (as manifested in the spread of public religious practices among all social classes) and spread of superstitious thought which is falsely attributed to religion.... thus expressing a closed view of the world based on prohibitions and extremism".

Yassin does not speak of mere appearances (like the headscarf) but focuses on the backward intellectual structure that considers the past its reference point. He considers the fatwas of university graduates who are ignorant of religion (since religion has become culture) to be a cultural disaster, along with the calls for the Islamization of knowledge and the increasing number of books on the scientific miracles of the holy Quran.

The Present Aspect

Yassin believes that the current challenges which Egypt (and other Arab countries) faces are political, economic, cultural (related to identity) and communicational (in the face of globalisation). How will it react to them?

"The real battle is not in facing globalisation as a historical process, but in fighting the prevailing set of values, which is in fact a reproduction of the old hegemonic system. The nature of the battle should be identified to remove double standards when implementing human rights. Also, the Western model should not be imposed as the one and only model of democracy".

The Future



Yassin believes that the future vision of culture (strategy of culture) is a mental image based on scientific study of the past, manifestations in the present, and the signs that reveal the future".

The most important thing Yassin indicates about the future is offering a new image that requires some reforms and changes which "include, inter alia, social acceptance of change".

Yassin concludes his research by saying: "we need people with balanced vision, in order not to lose the truth amidst fantasies of great achievements, or suffocating vapours of despair".

Yassin believes the absence of general standards for evaluating culture is caused by:

Cultural dissociation in Egypt. The twin poles of extreme extremism and extreme liberalism dominate the scene.

Cultural struggle between the isolationist religious discourse and the dispersed secular liberalist discourse.

The political cultural context which remains totalitarian and does not allow real pluralism.

Unbalanced social context which sees businessmen on the rise and marginalizes the poor. Consequently, a current of nihilism has appeared the "Youth Books" published by Merit.

An economic context where unemployment prevails, which reflected negatively on cultural life.

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

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

President Mubarak's election program at the 2005 presidential elections included the following visions:

Free citizen in a democratic country

Bring about a constitutional reform in order to:

Achieve more balance between the various authorities.

Boost citizen rights and public freedoms.

Support party life.

Women's empowerment.

Develop local authorities.

President Mubarak's 6<sup>th</sup> term in office is coming to an end and the items of this program are yet to be achieved, particularly boosting citizen rights and public freedoms which represent a real dilemma that include the publishing and creativity freedom.

The laws restricting private freedoms are yet to be repealed, particularly the provisions of Penal Code that impose prison terms for publishing-related crimes, and the Emergency Law has not been repealed either (see chapter 5). The election program also did not make any reference to the country's current cultural and educational situation.

On the other hand, the Minister of Culture, who has been in office in 1988, set up a framework for the country's cultural policy based on three main pillars:

Comprehensive vision of the substance of culture and its role in society.

Policies that stem from this vision which transform the philosophical framework into detailed plans.

Actual projects that practically translate theory policy.

Each of these pillars contains multiple elements as follows:

Vision

Cultural richness, which is a unique characteristic of Egypt.

The role played by Egypt in the course of history given its significant geographic location between the continents of the old world, the country's civilizing accomplishments and the people who constitute an element of strength and a positive asset if well exploited and formed culturally and epistemologically.

The democratic nature of culture since it is an end and a mean at the same time,

Link between the strategies of cultural work and the developmental objectives of society since any cultural policy will not bear fruit unless all players (intellectuals and cultural institutions) joined forces to assert belongingness to country and push the development process forward,

given that the foundation of any socioeconomic development plan will be fragile unless propped by a radical cultural development action.

Depend on the youth since they are the true soldiers in the cultural battlefield, given that they own the present and are the only ones who can make the future, and at the same time introduce the cultural product to them.

Place children's culture in a paramount position in the vision that dictates the strategy of cultural work and secure a better future for children since they are the future of the country.

Out of the previous vision, a set of policies have been determined based on:

Renewal and innovation in cultural work: the beauty of art lies in its constant defiance on rules. Hence giving the opportunity to new ideas and adopting creative cultural works is a keystone of Egypt's cultural policy.

Decentralization: concentration of cultural work in the capital and leaving only crumbs to other cities and villages has always been a problem in Egypt. Hence the new cultural policy focused on extending the cultural activities to all cities and villages through the cultural palaces and houses and through expanding the cultural infrastructure outside the capital (libraries and museums).

Innovative funding sources: funding constitutes the main obstacle to cultural work, thus innovative funding methods should be sought by cooperating with the business community and national institutions.

Develop the country's cultural strongholds of and establish new ones to light the country with the vividness of creativity and be first defense line against any cultural threat that threatens Egypt's youth and future.

Interact with the world's cultures through exchanging cultural activities, actively taking part in international events and cultural openness to the world in order to put Egypt in the position compatible with its cultural and civilizing potentials.

The strategy of cultural work has put comprehensive development its prime target given that cultural development constitutes an element of comprehensive human development; a concept being adopted by the Ministry of Culture (MOC) for over 20 year now.

As for the so-called new administrative system and decentralization promoted by MOC they are merely political propaganda sine all cultural institutions without exception suffer from bureaucratic flaccidity, established hierarchy and centralization in terms of decision making and implementation.

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

Egypt is virtually void of cultural trends that may create real cultural battles that may in turn lead to social development or the establishment of new thought schools in the fields of research, creative writing, cinema, theatre or music. Thus any accidental event may become a subject of debate in the cultural community as a result of the existing vacuum, such as the nomination of former Minister of Culture Farouk Hosni to run for UNESCO director general office, which created a heated debate in the country's written press and broadcast media about MOC cultural policies and the current condition of Egypt's firmly established cultural institutions

and the number of disasters inflicted on antiquities and theatres since he assumed office more than 20 years ago.

Dr. Aswani also indicated that Farouk Hosni have succeeded (as he himself once said) in making many intellectuals, particularly young ones, part of the regime by linking them with MOC through temporary contracts, assignment allowances and sham projects and committees, whose members are generously paid to guarantee their loyalty, and even appointed as advisors with huge salaries.

Finally, the arabization of Nubians<sup>21</sup>; Mr. Farouk Hosni put the implementation of the program he adopted to run for UNESCO director general office at the current MOC agenda (see chapter 3).

As for the opinions, trends and subjects in the Egyptian cultural community at the moment, we can say, with clear conscious, that they are reduced to a struggle for state remunerations, assignment allowances and official positions.

However, there is a minority representing certain political and intellectual trends which considers the country's cultural situation a real dilemma that should be included in the reform agenda. This minority unfortunately consist of small number of persons who are detached from the general public who suffer from illiteracy, unemployment and poverty.

Among these groups interested in cultural policies, we find the National Group of Cultural Policies, which has sought since its inception to submit a proposal for cultural policy and a number of seminars, workshops and media campaigns. *In light of this, the Group had held several meetings and workshops with the committees for culture, media and tourism within the 2012 parliament, which was dissolved by the constitutional court's order in June 2012. Subsequently the meetings have stopped, while workshops with government leaders and independent cultural activists are still operating on more than one level up until today. It's important to mention that these committees approved the "Summary of proposed cultural policy" presented by the group just minutes before it was dissolved.*

On the other hand, the Muslim Brotherhood is the strongest of these trends and the force with the largest number of followers and this trend expresses the ideas and aspirations of the broad middle class. However, the cultural demands of the Muslim Brotherhood and their evaluation of the country's cultural policies are only related to censorship on cultural and artistic works from the permissible/forbidden perspective and the safeguarding of public manners.

### **4.3 Cultural diversity**

Egypt's unique geographic location between the continents of the Old World and the stability characterized by agricultural communities caused the country to become the destination of waves of migrations from neighboring regions (see chapter 1).

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<sup>21</sup> Seventh Day Newspaper – 10 Sep., 2009 - <http://www.youm7.com/News.asp?NewsID=135227>

This cosmopolitan situation led to the diversity of arts and cultures thanks to the mingling of migrants and original inhabitants to become eventually Egyptians. Egypt has Armenian and Greek communities and many of their members have Egyptian nationality. These communities have their own clubs, assemblies, churches and schools which date back to the late 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century. However, no ethnic council to adopt and promote the arts of these communities, basically concentrated in Cairo and Alexandria exists.

As for religious minorities, Egypt has around 2000 Egyptian Bahais, around 8-10 million Copts (Egyptian Christians), in addition to around 21000 Amazigh people living in Siwa Oasis. Government interest in Nubian and Bedouin art is only restricted to folk art groups.

### Copts

The word "Copt" came from the old Egyptian word "comt" which means black of fertile land and this indicates that copt actually means Egyptian and in old times all Egyptian were once called Copts. After the entry of Islam and the spread of the Arabic language, the word Copts became a reference to Egyptian Christians in general without distinction between Catholic, Orthodox or Protestant.

The past 30 years was packed with many sectarian incidents (see chapter 1), which prompted many movements from the Coptic elites, human rights activist and civil society home and overseas, including a number of clergymen, to call for change and safeguard their citizenship rights, at least on constitutional level.

Those elites demand the nullification or modification of article 2 of the constitution (see chapter 5) in order to become "The major religions are the principal source of legislation" stressing that putting Islam as the only source of legislation is bigotry and a violation of Copts rights who endured and suffered a lot.

As a result of the said climate, the vast majority of Copts lived in isolation and their social life and even art activities became associated only with the church.

And despite that the Former minister of culture Farouk Hosni declared in a paper entitled Strategies of Cultural Work – an Egypt Experiment that one of the key strategies of MOC cultural work is based on:

Stressing on ethical standards that are based on philosophical principles such as honesty, knowledge, work, freedom, etc., which means resorting to positive laws that lead to very important results:

Cancellation of all types of religion-based discrimination.

Restore the civil nature of culture based on the right of difference and protect this right.

Support cultural flexibility and adaptation, promote creativity and underline the role of individual<sup>22</sup>

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<sup>22</sup> Strategies of Cultural Work – an Egypt Experiment – Farouk Hosni

In addition, life under the Emergency Law and the spread of extremist Wahabi Islam against the rigid Orthodox Church is a stumbling block preventing Copts from actively participating in all aspects of Egypt's life in, including cultural life.

## Nubians

According to the latest figures the number of Egyptian Nubians is 2-4 million. Nubians have been inhabited the banks of the Nile in Southern Egypt for thousands of years and they established one of the most important civilizations in history. Nubian culture has unique features that may not be found in other cultures and Nubians are known for their cleanliness, honesty, simplicity, gentleness and total nonviolence.

Egyptian Nubians paid a heavy price for the progress, modernization and prosperity of Egypt and they were forcefully displaced four consecutive times in 1902, 1912, 1933 and 1963. The first three displacements were for building and elevating Aswan Reservoir, while the fourth and harshest was for building the High Dam.

Nubians only demand to be relocated on the Nile banks at the same area of old Nubia that was submerged by water.

This demand is consistent with all international treaties related to displacement signed by the Egyptian government. The Housing and Utilities Committee formed by the People's Council in 1998 recommended the following: "The Committee underlines the need for Nubians to be relocated in their homeland, the land of their fathers and grandfathers, around the High Dam Lake".

An official document is possessed by Nubians representing a map that contains a comprehensive project to rebuild Nubian villages in their original places signed by Aswan former governor and National Party officer in Aswan. Nubians stress that the Egyptian government received the amount of \$ 1.2 billion from UNECCO to resettle the Nubians but top state officials discovered that the lands in question located on the Nile banks are very rich thus coveted by Egyptian businessmen and international companies. So the government began to sell Nubian lands to local Egyptian investors and international companies and demarcated five areas that resemble small miserable pockets far away from original Nubia in order to cram Nubians and their children in them.

When Nubians objected to this grave injustice, Aswan Governor Major Gen. Mustafa Al-Sayed appeared live on TV in a program watched by millions of viewers and accused Nubians of being agents hired and paid by foreign powers<sup>23</sup>.

Nubians established a number of civil associations, traditional Nubian music bands and handicrafts workshops that make pottery, straw mats and braided palm leaves. Several human rights organizations sympathize with Nubian and support their right of return to their homeland.

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<sup>23</sup> Shorouk Newspaper –11 May 2009 – What the Nubians want – an article by Dr. Alaa Aswani  
<http://www.shorouknews.com/Columns/Column.aspx?id=40422>

Official acknowledgment of Nubian cultural rights is reduced to just allowing Nubians conduct their cultural activities and practice their trademark handicrafts. A number of creative Nubian became well-known, such as Idris Ali and Haggag Addoul, and expressed the suffering of Nubians in their works.

#### Cultural communities

During the past two decades, Egypt hosted refugees from Sudan and Iraq as a result of the raging wars in the area.

UNHCR is supposed to provide aid to those refugees who are covered by the international agreements on refugees and by the United Nations Convention against Torture and Other Cruel, Inhuman or Degrading Treatment or Punishment, particularly asylum seekers. UNHCR contributed in killing more than 50 Sudanese refugees in collusion with the Egyptian government in what became known as the massacre of Mustafa Mahmoud Sq.

A number of civil society associations in Egypt communicate with refugees, help them integrate in Egyptian society and try to eliminate the differences in color and religion between Egyptians and Sudanese refugees in impoverished areas and slums where Sudanese refugees coming from Darfur concentrate. These refugees suffer from huge problems since neither the Egyptian government nor UNHCR provide them with housing, medical treatment, education or any basic human services. In addition, Egypt has no ethnic cultural council which may support and sponsor refugees, their arts and ideas.

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

Despite the existence of a committee for literary and linguistic studies affiliated to the Department of Letters at the High Council for Culture, which comprises 30 members including the General Secretary of Arabic Language Academy (founded in 1932), the Arabic language in Egypt is declining due to the deteriorating standard of Arabic language curricula in schools (see chapter 5).

One of the strategic objectives of MOC, as declared by the Minister of Culture, is to elevate the status of Arabic language since it is, as he put it "The vessel of meaning and the route that conveys our ideas. Language and thought are inseparable and our Arabic language is rich and can express the language of the age, just like it was able to express the language of its age during the peak of Islamic era, which opened the way for European renaissance".

The Arabic language is the testimony of our identity and should have paramount status in transactions, store signs and public debates<sup>24</sup>.

Many conferences were held to discuss the deteriorating condition of the Arabic language, such as the Annual Conference of Cairo University's Dar el Ulum held on 17-18/2/2004 under the title "Arabic Language in Public Education". This conference underlined the need to attach more

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<sup>24</sup> Toward a New Strategy for Cultural Work in Egypt – Farouk Hosni

importance to Arabic curricula, not teach foreign languages in the first stages of education and arabization sciences in order for students to study them in their national language.

Dr. Kamal Bishr, General Secretary of the Arabic Language Academy, launched a fierce attack at the time on teaching methods in schools and the condition of Arabic teachers and wondered how can the Arabic language shine amid a deteriorating political, economic and social situation?

Dr. Bishr added that teaching has been in a catastrophic situation for many years now and it will continue to be so if the situation remained unchanged. He explained the dimensions of this catastrophic situation by saying: "Egyptian slang is not only spoken by Arabic teachers in classes but also in the Arabic departments at universities. In addition, Arabic proficiency of these teachers is very poor in the first place since there is more than one institution that graduates Arabic teachers, such as the faculties of education, Dar el Ulum, Al Azhar and faculties of letters. He added that there is no hope of reforming the situation of Arabic language under these circumstances with ignorant teachers and substandard books".

The Revolution raised an occasion to re-evaluate the slang in new raising art forms " graphitic and banners", compelling slogans demonstrated the Egyptian revolution demands in different public squares demonstrations, these slogans attempted to raise the Egyptian citizens' awareness and unite them in their cause, we heard them chanting phrases such as : "we're not leaving, he is leaving.", and other phrases : " The army and the people stand united " which represented the beginnings of the graphitic , which was a bit naive , but it was the spark that started the fire of writings and drawings, on walls, fences and even army tanks. Though these slogans and demands did not ignore the classical Arabic language in phrases such as : " the people want to overturn the regime ," and " If the people wanted their day, destiny must respond " .

The changing reality and new events that took place during the June 30 revolution brought forward some slogans such as:

- "revolution again"
- "the blood of martyrs is no offering to the Brotherhood and Americans"
- "wake up Morsi rise and shine June 30 is your last day"
- "on the first day electricity cut-off, on the second the constitution cooked up, on the third we went to the Ittihadiya, but they had their guns in their jellabiya"
- "the journey continues as the protestors he locks up" and
- "a revolution happened two years ago, they used it in the name of religion."

While the previous Egyptian national anthem had the line "God is bigger than the victim's plot" it was replaced by another anthem that includes the stanzas:

May god take you... may he take you... what are you doing staying in your home?

Dressed like a sheep I don't see you supporting me... I am rising for another revolution to begin

Come my brother take part, put your hand with mine

Speak with me to? Morshedy



#### 4.3.2 Social cohesion and cultural policies

The Minister of Culture stressed that Egypt's cultural policies are based on promoting and reinforcing cultural tolerance which believes that differences in thought and conviction is a legitimate thing and that freedom of expression and conviction are the foundation upon which freedom of citizens and freedom of country are based.

The role of culture hence comes in spotting and fighting the sources of bigotry and highlighting the spirit of tolerance, which is one of the components of Egyptian identity.

Cultural policies are also based on consolidating belongingness to a nation deeply-rooted in the core of history.

The first part of these cultural policies related to spreading tolerance however was not translated in real terms.

With the exception of the issuance of *tanweer* (enlightenment) book series in the early 1990s to combat terrorism, which contained a limited number of books in only one edition such as *tahrir al mar'a* (liberation of woman) by Qasem Amin, *takhlees al ibriz fi talkhis bariz* (salvation by summarizing Paris ) by Refaa Al-Tahtawi and *Al Islam wa usool al hukm* (Islam and the rules of governance) by Sheikh Ali Abdel Razeq, MOC did not consolidate any ideas related to tolerance and acceptance of the other and the basic education curricula and TV programs supposedly designed to strengthen social cohesion in impoverished neighborhood are still unchanged.

TV dramas, talk shows and sometimes books issued by government organizations such as MOC or High Council for Islamic Affairs, not to mention of course school curricula, all contain ideas that are either racist or ignorant or insulting to non-Muslims.

Museum development, restoration of antiquities and introducing Egyptian heritage to the world occupies important part in efforts of cultural authorities (see chapter 3).

The 1999-2000 figures show that the number of Egyptian museum visitors reached 1.18 million in 1999 but dropped to 1.07 million in the following year. The number of foreign museum visitors on the other hand rose from 2.04 million to 2.59 million respectively. And given the bureaucratic nature of MOC, it is still unable to attract the broad Egyptian museum and antiquity lovers, particularly school and university students whose number is now around 16 million and is still unable to organize educational and recreational trips to museums and archeological sites<sup>25</sup>.

In October 2012 the Central Agency for Statistics announced the rise in the tourists numbers coming from all over the world to Egypt. During the month of October, an increase of 80% meant a total of 2.1 million tourists compared to 1.1 million tourists during the same month of 2011. Despite this increase, it did not even come close to the 5.1 million tourists who visited Egypt during October of 2010

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<sup>25</sup> Violation of Cultural Rights – Dr. Abdel Khaleq Farouk

The beginning of 2013 witnessed an increase of 12 - 15% from the previous year.

According to the Egyptian State Information Service the tourism sector reached a record high during the Eid El Fitr holiday in July 2014, breaking the record of tourist activity since the January revolution. Hotel and tourism activity reached up to 100% in most of the tourist cities and regions during the first days of the Eid.

Insiders of the tourism sector related the remarkable increase in activity to the stable security situation settling in Egypt, the Ministry of Tourism's revitalization of local tourism, in addition to special offers and prices offered by hotels and resorts. They also noted that reservations made by Egyptians and Arab tourists increased activity at the Red Sea resorts in Sharm El Sheikh, South Sinai and Hurgada by 100% during the first days of the Eid holiday, whereas room prices in Sharm El Sheikh rose by 25% during the same period last year.

Egypt's Tourism Board stated that holiday periods don't usually have a big local Egyptian turnout at tourist resorts, but the 100% increase in activity as compared to previous years is attributed to the promotional campaign in Arab countries, launched by the Egyptian Government in May 2014, which resulted in positive revenues.

The Tourism Board also noted that tourism activity from Arab countries - especially Saudi Arabia, Kuwait, United Arab Emirates and Jordan - rose by 30% this year during the holiday period, and predicts that tourism activity in Egypt of various nationalities will be better from October 2015.

Reservations made by Egyptians and Arab nationals remarkably rose, contributing to an increase in hotel activity in South Sinai by 100%, as well as in approximately 100% of the hotels in Sharm El Sheikh, while activity of hotels in Dahab and Taba rose up to 80%.

#### **4.3.3 Gender equality and cultural policies**

The culmination of Al-Tahtawi efforts for female education was the establishment of the first female school in 1873 in Sioufia, which was established one of Khedive Ismail Pasha.

Despite the long history of struggle to liberate women and achieve gender equality since the late 19<sup>th</sup> century, gender discrimination is far from over and has been receding and surging according to the changing socioeconomic conditions.

Over the course of the past three decades, and with the spread of Wahabi culture, hijab and niqab (covering dresses worn by Muslim women) spread also and hard line Muslim figures called for the need for women to stay home and they ignored any call to cancel the legal provisions that discriminate against women, such as article 17 of Penal Code pertaining to crimes of honor.

The Personal Status Law is also full with many articles that not only ignore the humanity of the wife and the mother but also undermine the right of children to live a secure life. The law considers the husband, regardless of the level of his profligacy (addict, non-supporter, unemployed), is the provider of his family and that he has the right to discipline the members of his family according to the nature of mistake as he sees it.

There are many laws that discriminate against women and make society of all categories a masculine dominated world in which females are treated as objects that should only obey orders and accept that they are 2<sup>nd</sup> class citizens from early childhood because it is the way it is.

And with the deepening economic and social crisis in the Egyptian society recently, the number of sexual harassment incidents increased whether collectively in public occasions or individually committed by harassers in the streets on a daily basis. Sexual harassment became synonymous with the streets of Egypt and tourists are familiar with it before even setting foot in the country since this negative phenomenon is mentioned in the tourist guides alongside Giza pyramids and the Egyptian museum.

The former Interior Minister Habib Al-Adli believed however that the issue of molestation is over exaggerated and he refused to consider it a phenomenon.

Figures published by the Egyptian Center for Human Rights show that 98% of foreign women and 83% of Egyptian women are subject to sexual harassment in Egypt.

Amid this shameful rise many voices called for separation between men and women inside transportation means and dedicate all female buses in different colors. However, these calls seem to be an attempt to avoid discussing the issue and addressing its causes and this type of gender segregation will only deepen the friction and violence.

Egyptian TV dramas adopt ideas that further deepen the discrimination against women under the pretext of traditions, convictions and religion.

According to UNESCO figures issued in 2003, illiteracy rate amongst females reached 53% compared to 42% amongst males over the age of 15.

Egypt has a government-run national center for women which receives complaints and organize literacy programs. As for MOC, the minister promised in his new program (UNESCO election program) which he intends to implement through MOC to support women and the youth.

There are also a number of women's rights institutions that are engaged in women's issues such as the Women's Issues Center, New Woman Foundation, Al-Nadim Center for the Rehabilitation of Victims of Violence and Woman Revival Center.

These institutions conduct researches and launch information campaigns to raise public awareness and form lobby groups to pressure the government in order to change the discriminatory laws. One of these campaigns resulted in passing a law granting the Egyptian nationality to the children of Egyptian women married to foreigners.

Some of these institutions also give assistance for female family providers in the form of rotating loans and some offer other developmental services such as literacy programs, reproductive health awareness programs, while other institutions such as Woman and Memory conduct cultural activities.

According to the report, "Egyptian women status" , issued by the National Association for Defending Rights and Freedoms , in April 2012 , the role of women after the revolution is still marginalized, women did not get any governor post, women got only 1 to 3 positions in the last few Governments.

Women won only 2% of the parliament seats, which meant only 11 seats, 2 were appointed to their positions and the other 9 women got their positions being on the winning ticket.

A quick comparison between this ratio and its counterparts in both 2010 and 2005 , concludes that the proportion of women's representation in parliament after the revolution was not significantly different from previous elections, the ratio in 2010 was 13.127 % but that is because in 2010 the quota system was applied, which reserved 64 seats for women.

The report concludes that the problem is not the weakness of numerical representation, but also lies in the weak impact of representing women, both in women's and public issues .

The Constituent Assembly to draw up a constitution, gave women only a rate of 6%.

In national legislation, and family law, which was very controversial after the revolution, we heard loud voices calling to modify and even cancel some of these laws inherited from the former regime , these laws were maintained or mildly modified in the new constitution draft, such as the visitation and custodial laws.

at the same time, the presented bill to revoke “extraction” law, which allows women to demand divorce has been turned down.

In terms of other legislations being activated, a special legislation was signed to grant the children of Egyptian women married to Palestinians, the Egyptian nationality; also the military council issued a decree to raise penalties for crimes such as of harassment and rape, up to life imprisonment and the death penalty in some cases.

The report indicates the prominent social role played by women during the protests and demonstrations in the early days of January 25<sup>th</sup> revolution, and in subsequent events, it also reveals the number of incidents and violations against women, such as the assault on women demonstration in observance of the International Women's Day on March 8<sup>th</sup> 2011, as well as the forced break down of Tahreer sit-in, where number of protesters , including 18 girls were beaten , dragged & subjected to insults and some of them to the extent of virginity examination, this case created a huge controversy. This is in addition to what has happened during what’s known as the events of Mohamed Mahmoud, when a girl was stripped and dragged by some soldiers.

But, there were some bright spots in the mix of all this, such as women winning seats in professional associations , as well as gaining scientific prizes, in addition to the founding of a number of women's political parties .

The report has not been updated since 2012 but a joint report was published by the International Federation for Human Rights in April 2014, in view of feminist studies conducted on women’s uprising in the Arab world and the New Women Association. The report was entitled “Egypt and the exclusion of women: sexual harassment against women in the public sphere” and tackled the dangers of problems faced by women in Egypt and the major obstacles that hinder women’s participation in the transitional period Egypt is currently going through. The report tackled more than 250 cases of sexual harassment against women participating in protests between November 2012 and January 2014, Tahrir Square being the clearest model

and the most frequent locale of sexual harassment in full view of witnesses. In some cases women were raped not only in the square but also on the streets and public transport.

The report also stated the failure of authorities to engage in proceedings to stop violence against women and the sluggishness of taking the appropriate measures in such incidents. The report added that such crimes continued to take place because of the impunity of criminal perpetrators.

Interim President adviser Adli Mansour made amendments to Law 58 of 1937, concerned with harassment and combating prostitution, as follows: Article 306 is replaced with legal text that focuses on the penalties law issued as Law no. 58 of 1937 that reads: “penalties of imprisonment for at least six months and fines not less than 3,000 Egyptian pounds and not more than 5,000 pounds or either of the penalties for offences , whether in public or private spaces, pertaining to sexual references or suggestions whether verbal or active by any means, including means of wireless or wired communication.”

Despite these legislations, during the celebrations for the appointment of new President Abdel Fattah el-Sisi in Tahrir Square an incident of sexual harassment of the utmost violence was witnessed and captured by cameras. The violent incident circulated social media and led to official and public denouncement. The President visited the victim at the hospital and personally apologized to her and all the women of Egypt for what had happened. A number of human rights organizations commended the presidential visit and thanked the Egyptian official response, but these organizations also demanded decisive action that has not been implemented. Among the human rights organizations that responded was the National Association for the Defense of Rights and Freedoms that documented the events in its report published on 17 June 2014.

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

This topic may be tackled on three levels:

Government level: State-owned media: radio, TV and national newspapers (see chapter 5).

Local level: Private satellite channels owned by businessmen and newspapers owned by private owners and political parties.

A number of channels owned by businessmen such as Al BALAD, OTV, CAIRO, AL NAAS, DREAM, etc. broadcast drama series, news, cultural programs in the fields of history and antiquities, talk shows and sport programs. These and other satellite channels attract a large audience in the country at the expense of state TV, which lacks modernization and vitality, whether in terms of programs of the people in charge.

International level: All satellite channels from all over the world. These channels helped in building cultural bridges between different countries and the Egyptian society, which filled the vacuum caused by the deteriorating state media. Syrian drama and foreign movies are very popular, in addition to the various news networks that have high quality technological and human capabilities. On the other hand, the standard of Egyptian TV hosts and announcers in terms of Arabic language and general knowledge has dropped and programs became very superficial as a result of favoritism in appointments regardless of education and knowledge, not

to mention the lack of basic requirements by announcers, creators and directors of TV programs.

Sport channel attract the largest number of viewers in Egypt since football is the No 1 sport in the country resulting in a situation where the Egyptian popular culture consists of two elements only: sport and religion.

Media pluralism did not have an effect on the content which became hollow expressing only the political propaganda of the regime.

But after the revolution, a large number of satellite channels has emerged, according to a report from center of information, presented to the cabinet in April 2013, the investments of more than 426 million Egyptian pounds, spread over more than 30 private channel.

This expansion in satellite channels has led to huge demand for experienced media personnel which was not available when needed, as a result a large number of unaffiliated or qualified media brought to the these channels , resulting in an inevitable degenerated methods and accusations on the media scene , and the spread of radical and the conflicted messages.

This chaos has led to some judicial decisions and fines against number of journalists and their guests, such as Tawfiq Okasha, Jihan Mansour, Essam el-Erian, Abdullah al- Badr and Mahmoud Shaban, along with an investigation with a large number of journalists and their guests on charges of contempt of religion and insulting the president and disturb public order, such as Basem Yusuf and program's team, and Ali Kandil, and others..

It is worth mentioning that the number of Egyptian satellite channels is still subject to increase in future due to huge differences in ideological and political views, and that the media presented a perfect stage to make statements as well as accusations against competitors.

After June 30 the Egyptian authorities shut down religious television channels supporting the Muslim Brotherhood's regime right after the statement made on 3 July 3. The importance of media was given more weight and on 3 September 2014 the Administrative Judicial Court issued a ruling to ban the broadcasting of Aljazeera Live TV channel under the pretext of violating professional media standards of objectivity according to prosecution number 50297 for year '65. The same judicial branch forced the administration of the NileSat satellite to stop broadcasting the Rabia TV channel due to its affiliation with the Muslim Brotherhood (the channel in fact was launched by the Brotherhood).

According to Aljazeera agencies in May 2014, Aljazeera Egypt's chief in Cairo, Abdel Fattah Fayed, confirmed that more than twenty journalists working at Aljazeera offices in Egypt had reports filed against them and in some cases were facing lawsuits to have their nationality taken away.

In a report published during the occasion of World Press Freedoms day on 3 May 2014, the Egyptian Monitor for Rights and Freedoms stated that press freedoms in Egypt as "moribund" and that journalists are either killed, injured or detained.

According to the report the amount of violations was a first in Egyptian history, reaching to 113 violations including the murder of eight journalists and physical assault against 52 journalists as

well as the detainment of another 35, some of whom are being tried for fabricated criminal charges, in addition to shutting down eight private and independent TV channels.

As for the report by the Support for Information Technology Center published on 8 May, the following table shows violations carried out against journalists and media organizations throughout 2013:

Month	Violations against journalists	Violations against media organizations
January	37	13
February	25	5
March	71	3
April	34	1
May	14	
June	40	4
July	47	18
August	102	9
September	28	8
October	32	1
November	71	
December	80	1
<b>Total</b>	<b>581</b>	<b>63</b>

In addition to this report, the Arab Network for Human Rights Information documented in its report published on September 20 2014, violations against rights of journalists and columnists such as confiscation, detention, physical beating and killing under the title: "Freedom of expression during Sisi's government's first 100 days".

#### 4.5 Cultural industries: policies and programmes

Culture and economy has been associated in a number of reports issued by MOC, such as a paper entitled the strategy of culture in Egypt which reads: "The most prominent examples of the cultural industries in the country are films, TV drama, book publishing, cultural TV programs and music and song recordings intended for broad marketing. The emergence and development of cultural industries not only changed the cultural content but also changed the message of culture given the notable growing impact of cultural product on society. Hence the great importance dedicated by the government to culture and cultural apparatuses and its wide-range support not only because they are essential services provided to the people but also as being investments with assured financial returns in the development and production increase processes"<sup>26</sup>.

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<sup>26</sup> Strategy of Culture in Egypt – Farouk Hosni

Accordingly, MOC places cultural projects which aim to at the top of its priority list:

Preserve, collect, protect and promote the country's heritage via books, brochures or electronically.

Expand restoration projects for the endangered archeological sites.

Expand cultural infrastructure projects.

Dedicate more attention to handicrafts and promote their products to preserve the Egyptian identity.

### The Cinema Industry

The cinema industry started in Egypt right after it came to life abroad. The first film was a silent film made by the Lemaire brothers in Paris, in December 1895. Days after that, the first film was shown in Egypt. It was shown at the Zawany café, in Alexandria, in January 1896. It was followed by the first viewing in Cairo, on 28 January 1896, at Santi cinema.

Over more than a hundred years, the Egyptian cinema produced more than three thousand films, which represent in whole, an everlasting stock of the Arab cinema. They are what nearly all Arab satellite channels rely on now.

The year 1927 represents the real historic beginning of the Egyptian cinema. The first two famous films were produced and shown that year. They were "A Kiss in the Desert", and "Layla". One of the most famous silent moves of that time was "Zeinab", directed by Mohammad Karim, a pioneer of Egyptian film making.

The construction of Misr Studio in 1935 was a new shift in the history of Egyptian cinema. It remained the center of the film making movement until World War Two broke out.

The 1939 film, "Determination", was an important milestone at the time. Appearing that year also was "Misr Cinematic Newsreel", or the "Talking Newsreel", still being produced to that day.

After World War Two, the number of Egyptian films multiplied from 16 in 1944, to 67 in 1946. A number of directors glittered during this period, such as Salah Abu Seif, Kamel El Telmisany, Ez Eldin Zulfikar, and Anwar Wagdi. The latter started a series of successful musicals.

The Egyptian cinema was at its peak when the Free Officers came to power. Egyptian film making saw increasing activity and demand over post-WWII period. All aspects of the cinema business were in the hands of private companies. Cairo was considered to be the Hollywood of the East. Egyptian films were being shown in all Arab countries that came to know the cinema. Movie theaters in Syria, Lebanon, Iraq, East Jordan, Palestine, Algeria, Tunisia, Libya, and even Abyssinia, relied on them. Egyptian films even reached India, Pakistan, Greece, and the United States.

The fifties saw the industry peak. The average number of films per year rose up to 60. The total number of films produced in 1962 reached 588, that is to say, double the number in 1927. The number of cinemas reached 354 in 1954. That was the period in which Egyptian classical films were made.

In the sixties, the cinema industry was nationalized. Misr Bank and its companies were also nationalized, including Misr Acting and Cinema Company. Large distribution companies, e.g., El



Shorouk, and Dollar Film, were also nationalized. Some large filming studios were also nationalized, e.g., Misr, Nahas, Ahram, and Galal studios. Small production and distribution companies and small studios remained the property of their owners.

In 1962, The Public Cinema Association was created for the production of long feature films. This meant the interference of the public sector in film production. At that stage, the ownership of the Cinema Association of cinema facilities took various forms. Administrative structures and production forms also varied. This led to a reduction in the average number of films from 60 to 40 films a year. The number of film theaters also fell from 354 in 1954, to 255 in 1966. Although the public sector stopped producing films since 1971, the average number of produced films remained 40 films till the year 1974. It then rose to 50 films. Cinemas continued to decline in number, reaching 190 in 1977.

In the middle of 1971, the Cinema Association was dissolved, and a public corporation was formed to oversee the cinema, the theater and music. The corporation stopped producing films, leaving that to private sector funding.

The role of the State in the cinema started receding. It vanished altogether from film production. The State held on to two companies; one for studios, and the other for distribution and movie theaters.

It is worth saying that of the activities that saw the most deterioration in the 80s and 90s were those related to cinematic art. That was because officials in the ministry of culture adopted the policy of halting film production by the Cinema Association or the Film Production Sector, and privatizing the sector, whether in relation to studios, laboratories, or theaters. This extended to aspects of production, and internal and external distribution, which lead to the deterioration of Egyptian film production (publicly and privately), declining from a yearly average of 60 films, to reached 7 films in 1999. The number increased again to 12 films over the period of 2000 - 2003.

In 1991, the cinema's public sector production saw a 59.6% decline in comparison with that in 1990. Private sector production also declined by 18% relative to the year before. The final outcome was a total decline of film production by 34%.

**Table 1 The number of films utilized by the Internal Distribution Sector during the period of 1990 – 2000 (in thousands of Egyptian pounds)**

Year	Public sector	Private Sector	Total	Revenue		
				Public Sector	Private Sector	Total
1990	330	527	857	511	391	901
1991	133	432	565	265	398	654

Source: Annual Book of Statistics, 1991, p. 48.

The cinema's strong position came with the Cairo Club showing 50 films in 1990, up to 51 films in 1991. Movie goers reached 159.7 thousand in the year 1990, up to 163 thousand in 1991.

Seminars discussing the cinema business over the period that followed declined from 52 sessions held in 1990, to 46 in 1991. The decline continued one year after the other till they reached 30 sessions in 1996, and about 31 in 1997.<sup>85</sup>

On the other hand, festivals and celebrations dominated the ministry of culture's activities, and official cultural activities in general (Cairo<sup>27</sup> Cinema Festival, Alexandria Cinema Festival, Experimental Theater Festivals, the biennale and others).

**Table 2 Cinema festival in 1997**

Item	No.	Long feature film	Documentary	Animation	Short feature film	Documentary
Festivals	31	73	17	-	10	1
Film weeks abroad	8	62	21	2	-	-
Film showing abroad	9	13	21	-	-	-
Cultural events at home	36	30	57	17	5	8 video tapes
<b>Total in 1997</b>	<b>84</b>	<b>178</b>	<b>116</b>	<b>19</b>	<b>15</b>	<b>11</b>

Source: The Book of Statistics, 1997, the Ministry of Culture, p. 93.

The Public Department for Agreements and Programs activities became prominent, as shown by the following account<sup>1</sup>:

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<sup>27</sup> It's important to mention that the Ministry of Culture regained the right to manage Cairo International Film Festival after it has failed over the years at the hands of an independent institution.

**Table 3 The activities of the Public Department for Agreements and Programs**

Item	Festivals	Cultural weeks	Cultural agreements	Plastic art exhibitions		Hosting personalities and groups	Foreign and local groups		Foreign and local films weeks		Artistic groups and personalities go abroad	conferences
				Home	Abroad		Foreign and local groups	Sending	Hosting			
Year												
1991	3	4	10	7	5	3	14	4	2	2	7	1
1996	59	4	6	5	9	4	39	4	5	26	15	1
1997	41	3	-	4	7	8	31	4	2	35	11	4

(\*) Source: The Book of Statistics, 1991, p. 243 – The Book of Statistics, 1997, p. 29.

The number of movie theaters in the 90s was less than a 100.2

During the last few years, the film industry saw some increase in demand as a result of lifting indirect taxes on tickets, which increased producer-, distributor- and film theater profits. Truth is, it was the beginning of a wide investment in movie theaters. The number of cinemas increased tremendously with the emergence of Nahdet Misr, Othman Group, United Brothers, El Adl Group, Bahgat Group, Shoa, Arab Company, Good News, and others, in addition to those at the Media Production City. This is in addition to movie theaters operating in summer, e.g., screens at summer camps, and military theaters.

Egyptian films became profitable within Arab countries. External distributors disappeared. Satellite channels took over the role of external distributors. Films were sold to satellite channels, particularly encrypted films, for millions of pounds before their release. This meant guaranteed profit for producers who received 50% only of theater revenue.<sup>3</sup>

With the delving of Arab funds into the film business, many companies were formed. Investment in that area increased, and so did profits. For example, revenue increased from 115 million Egyptian pounds in 2004, to 210 million Egyptian pounds in 2005.<sup>4</sup> However, they plummeted again to 100 million Egyptian pounds in 2006.<sup>5</sup>

The Egyptian film infrastructure prospered over the past years. For example, up until 2009 there was 18 filming cameras, with the addition of three new ones; two by Kamel Abu Ali, and one by New Century. This is considered an important addition to the film industry, at a cost of 15 million Egyptian pounds, there hasn't been significant additions in this industry till 2014.

Regarding studios, there are 44 studios, over 60% of which are in the Media Production City, in addition to Galal, Ahram, Nahas, Misr and Cinema City studios.

However, the increase in revenue was accompanied by an increase in expenses. While revenue saw a 28% increase, the cost of producing a film multiplied five times over the past years. Average production cost reached eight million Egyptian pounds. Advertisement and promotion also rose to 700 thousand pounds, with taxes amounting to 36%.<sup>6</sup>

The current status of the Egyptian film industry reveals a monopoly, with the rise in expenses. It allows a vertical monopoly (production, internal and external distribution, advertizing), and a monopoly on film theaters. The alliances of El Nasr/Mohammad Hasan Ramzy/Internal Distribution and Oscar/Wael Abdallah/Advertising and Diamond/Hisham Abdel Khaleq/External Distribution is one of the most important monopolizing coalitions in the field of the industry in Egypt. This coalition achieved 46% of the Egyptian market revenue in 2005. There is also the Arab Company, under the chairmanship of Esaad Younes, which achieved 33% of that year's revenue, bringing the combined income of both companies to 139 million Egyptian pounds in 2005, an 80% share of the revenue realized that year.

The Egyptian filming industry is subject to censorship by a number of authorities, especially after the issuance of Law 38, of the year 1992, amending Law 430, of the year 1955, concerning the supervision of audio and visual materials. In 1994, a fatwa came out providing that "Al Azhar holds final saying in Islamic issues presented in audio or audiovisual material". It also included "Islamic issues that include the protection of general order, decency, and higher interests of the State. The authority to evaluate these issues shall belong to Al Azhar, its bodies, and departments in accordance with its laws and its opinion shall be compulsory to those authorities charged with issuing such decisions."

In 2002, the minister of justice also decided to empower some officials of the Islamic Research Academy with legal seizure rights.<sup>7</sup>

This is in addition to the Censorship Board on Artistic Material, headed by Dr. Ali Abu Shady, which authorizes screenplays for films and series.

There was no changes made to the censorship laws, but during his service as the Minister of Culture, Dr. Imad Abu Ghazi recruited top graduates from Arts and Media schools into the censorship office hoping that with this step, the new talents will drive this office into new and more educated direction. There was a slight change noticed, these young graduates created an new direction based on Standards and resources, in an attempt to challenge what can be

described previously as cultural regulatory of the previous generation, though most of the elements of the previous generation in question is less stringent than the new generation.

During the era of Muslim Brotherhood in leadership, movies and shows were bought from Arab companies in UAE or Qatar, which meant that it was already censored and the role of censorship in Egypt was minimized.

According to the Egyptian Ministry of Culture's official website, a committee to restructure the censorship board for the arts was formed by Dr. Gaber Asfour in 2014. The committee met that year to discuss the development of the censorship board in line with the social and political changes, as well as progress of broadcasting technologies. Also discussed were performance, development of censors, and technical and intellectual development. Attendees agreed to form a higher committee to protect creativity and determine controversial works before they are issued with a final license, as well as to form a board to put forward suggestions for suitable age classifications for works of art. In addition, they proposed an inclusive strategy for qualification and development of censors. Some have described these measures as a violation of creative freedoms and a restriction of creativity. During the same month as the meeting, the Minister backed away from creating the committee under pressure from a huge number of Egyptian intellectuals.

#### **4.6 Employment policies for the cultural sector**

There are no clear employment policies in the cultural sector, for example from the 1952 Revolution and to the last days of Sadat era university graduates were being distributed on all ministries equally. This led to bureaucratic accumulation given that only cultured people qualified to work as cultural promoters are supposed to be appointed in MOC.

However MOC became a registration office crowded with bureaucrats and most of those have no cultural vision, in addition the fact that MOC is not a producing ministry thus doesn't offer many incentives and its salaries are low.

The same applies on all the key MOC sectors such as cultural and plastic arts palaces, which gradually eroded the very concept of cultural amongst MOC workers<sup>28</sup>.

At present, and after the state moved toward market liberalization, the employment system in the government sector changed and became a fixed-term contracting system, while permanent employment became on a narrower scale.

There are no specific employment standards for MOC positions in the light of a regime controlled by favoritism where connections matter but knowledge does not.

The same applies on the selection of senior officials or heads of key MOC agencies and institutions. For example Dr. Hussein Al-Guindi, who is a graduate of the Cinema Institute and is not associated with theatre in any way, was appointed chairman of the National Organization

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<sup>28</sup> Interview with Dr. Faisal Younes – former First Deputy Minister of Culture for foreign relations

for Theatre, Music and Folk Arts and before that he was director of the Cultural Development Fund.

Another example is Asst. Minister Ayman Abdel Moneim in 2007, who was in prison for corruption charges, was occupying three key positions in the same time: director of Cultural Development Fund, supervisor of Fatimid Cairo Development Project and manager of the Civilization Museum (construction in progress).

In general, MOC workers are subject to the Labor Law (see chapter 5) and artists are subject to the rules of the unions they are affiliated to. Artists who are not members in any union are not granted unemployment allowance and are not insured (see chapter 5).

Changes after January revolution did exist but minor and insufficient, there was an attempt to fill the leadership/management positions through fair and honest process in order to hire qualified personnel rather than appointing candidates based on personal relationships, starting with general managers and undersecretaries, to include department heads and supervisors which can be considered an attempt to change, but that is not enough by itself to create a system overhaul, it is just a step in the right direction.

[Even during the changes made to 14 leadership positions at the Ministry of Culture in 2014, the selection process is still unknown and only follows a general framework of merit-based appointment without clear regulations.](#)

#### **4.7 New technologies and cultural policies**

The speech delivered by Egyptian Prime Minister Dr. Ahmad Nazif, on behalf of President Hosni Mubarak during a meeting of Arab government leaderships at the World Economic Forum in Davos in 2004, represented the official position of the Egyptian government concerning modern technologies and methods of utilization in all fields. The speech spoke of the boom in the field of telecommunications, particularly landline and mobile phone services and internet services achieved by adopting clear and specific policies to liberalize the telecommunication services.

The initiatives of the IT community in Egypt are implemented in several forms of partnership between the government, private sector and civil society, such as:

Free Internet Initiative: offers internet services for all landline subscribers at the cost of local phone call. Around one million Egyptian households use this service today.

Computer for Every Home initiative: aims to enable citizens own high quality desktops assembled or manufactured locally in reduced prices. This initiative seeks to develop the computer industry in Egypt and increase the use internet at the same time.

IT Clubs Initiative: allows children and young person all over the country to use IT by establishing IT clubs at the headquarters of civil associations, youth centers, cultural centers, schools and public libraries

#### **E-Government**

Mr. Nazif announced the government is currently embarked on a radical reform process in the field of public services, such as investment, taxation, health, registration, licensing and inquiry. This initiative, which also contains constant productivity development projects for the said

public services sector, seeks to achieve effective participation of the private and civil sectors in the government. These services are one of the fruits of strategic cooperation between the Egyptian government and Microsoft.

#### E-Documentation of Cultural and Natural Heritage

A project is currently being implemented by using IT to document the Egyptian cultural identity aimed at preserving the country's manuscripts and archives by registering them on microfilms. This project also seeks to introduce Egypt's cultural and historical riches to the world via the internet.

In addition, a copyright law and a unified law for the regulation of the telecommunication sector were recently issued and a draft law for e-signature is in preparation.

The world of internet opened the door wide open for Egyptians to express their political and cultural opinions through blogs, on-line forums and websites.

### **4.8 Heritage issues and policies**

On 7 February, 1974, Egypt ratified the International Heritage Directive issued by the UNESCO's 1972 Public Conference, emphasizing the need for the documentation, protection and maintenance of historic property, be they historic sites, natural reservations, or cultural acquisitions, for safe keeping for future generations. Please refer to the UNESCO site on the Internet.

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

The documentation of heritage includes the stock of antique manuscripts at museums and the National Documents House, in addition to documenting the periodicals issued since the birth of journalism in Egypt kept at the Periodicals Section at the National Library and other cultural treasures that are at risk of damage due to oldness or poor warehousing.

Thus at the beginning of the 1990s, and under the slogan of preserving Egypt's heritage, the Information and Decision-Making Support Center affiliated to the Council of Minister launched a project to collect and republish Egypt's cultural heritage by using modern technologies, such as multimedia, establishing databases for museums and their contents and archiving all manuscripts that contain Egypt's cultural heritage. Indeed, this center has documented a large number of museums, antiquities and archeological sites in the country.

In 2002, the Cultural and Natural Heritage Documentation Center was inaugurated a project run by Ministry of Telecommunications and IT. Since Feb. 2003, this center became administratively affiliated to Alexandria Library and is supported by Ministry of Telecommunications and IT and is located in Cairo.

This center cooperates with national and international organizations involved in heritage and it electronically documents antiquities, archeological sites, architectural heritage, manuscripts, music, folklore, caricature, plastic arts, natural sites and other.

This center also took part in protecting the treasures of Egypt's history by using the worldwide numbered identification system. These treasures include the national archive documents, postal

office stamp and the Arab Office archive. The huge database at the Cultural and Natural Heritage Documentation Center is being promoted and published on CDs, books and other forms of prints, in addition to providing data on its website: <http://www.cultnat.org>.

This center aims to:

Document tangible and intangible Egyptian cultural heritage.

Document Egyptian natural heritage, which includes natural resources and natural areas that are not environmentally protected yet.

Elaborate a national plan to implement this documentation program by using the latest IT applications in cooperation with the specialized national and international organizations.

Draw attention to this heritage by using all publication methods available, whether conventional or electronic.

Train specialists in the field of documenting cultural and natural heritage.

#### **4.9 Other relevant issues and debates**

There are ongoing debates amongst the cultural elites and human rights activists about the condition of freedom of thought, expression and creativity in Egypt amid the large number of confiscation and closure cases, such as:

Ibdaa magazine

On 7 Apr. 2009, the Administrative court issued its verdict on case 21571 of 61 revoking the license of Ibdaa magazine published by the General Egyptian Book Organization. This case lawsuit was filed by an attorney against Ahmad Abdel Mutti Hegazi editor-in-chief of the magazine and the legal representative of the GEBO, Minister of Culture, Chairman of Shura Council and Sheikh of Al Azhar to demand the cancellation of the negative decision to halt the revocation of Ibdaa Magazine license.

The plaintiff said in his case memorandum that the said magazine published a poem entitled "Layla Murad balcony" by poet Hilmi Salem which contains two lines that insult God (as they pretend), which requires revoking the magazine's license to respect the feelings of Muslims and prevent the strife provoked this magazine.

The President and the Marshal

On 7 Apr. 2009, the Administrative court began examining case 3022 of 62 filed by film director Khaled Youssef and film producer Mamdouh Al-Laithi against the ministers of Culture Defense challenging their negative decision to halt the issuance of the license to shoot their picture the President and the Marshal. The plaintiffs based their case on the fact that the challenged decision violates article 15 of the Universal Declaration of Human Rights and also violates article 15 of the International Covenant on Economic, Social and Cultural Rights.



Deliberations of the case continued until the Administrative Court decided to refer the case to the State Commissions Agency in order to draw up a report concerning the legal judgment on the issue. This report however has not been issued till present date<sup>29</sup>.

#### Banning Al Manar Satellite Channel

On 26 May 2006, attorney Samir Sabri filed suit 34834 against the legal representative of the Egyptian Satellite Company, Nile Sat and Minister of Information. The plaintiff requested the suspension and cancellation of the negative decision of the challenged parties to resume the transmission of the Lebanese Satellite Channel Al Manar. The plaintiff based his case on the fact the Shiite channel that speaks on behalf of Hezbollah started recently to broadcast incorrect news about Egypt being an instrument in the hand of America and that it sponsors the Jewish interests, which constitutes a grave insult of the government, president and people of Egypt, causing trouble in neighboring countries and stirs strife between the various components of the Egyptian people. The plaintiff also stated that according to the code of ethics, international treaties and satellite broadcasting rules all channels transmitting on Nile Sat are prohibited from causing trouble in insulting neighboring countries. The persons subject to this challenge should have taken a positive stand and halt the satellite transmission of this channel given its behavior but instead they took a positive stand, thus the plaintiff is entitled to challenge this decision. This case is still being deliberated in court<sup>30</sup>.

The daily newspapers in the country are filled with censorship news in cinema, theatre and TV, not to mention the law suits filed against actors, directors, writers and journalists.

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<sup>29</sup> Memorandum 3022 of 62, Administrative Court, unpublished – Nasser Amin, Director of Arab Center for the Independence of Judiciary and Legal Profession.

<sup>30</sup> A report about freedom of thought, expression and creativity in Egypt (Jan.-Jun. 2009), published by the Freedom of Thought and Expression Foundation

## 5. Main legal provisions in the cultural field

### 5.1 General legislation

Prior to 1956, the concept of economic, social and cultural rights did not exist in Egyptian legal documents, with the exception of articles (19) and (21) of the 1932 constitution, which stipulate the compulsoriness of primary education and the right of Egyptians to form associations.

The historical paradox lies however in the fact that the commitment of the Egyptian state to provide free primary education was in force before 1943 and before the inclusion of this principle in any international document or convention<sup>31</sup>. Later on in 1952, and during the 2<sup>nd</sup> Wafd government, a law was issued stipulating the freeness of secondary education and this law began to be implemented nationwide after the military revolution in 1952.

From the constitutional point of view, the 1956 constitution included the economic, social and cultural rights rules even before the issuance of the International Covenant in 1966.

Thus articles 7, 8, 11, 12, 14, 20, 52, 53, 54, 55 and 56 included these rights, which were then included in the two constitutions adopted during Nasser era (provisional constitution of 1964 and the constitution of 1971).

The constitution of 1956 was issued before the International Covenant on Economic, Social and Cultural Rights issued in 1966 and article 15 of this covenant stipulates:

1. The States Parties to the present Covenant recognize the right of everyone:

- To take part in cultural life;
- To enjoy the benefits of scientific progress and its applications;
- To benefit from the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

2. The steps to be taken by the States Parties to the present Covenant to achieve the full realization of this right shall include those necessary for the conservation, the development and the diffusion of science and culture.

3. The States Parties to the present Covenant undertake to respect the freedom indispensable for scientific research and creative activity.

4. The States Parties to the present Covenant recognize the benefits to be derived from the encouragement and development of international contacts and co-operation in the scientific and cultural fields.<sup>32</sup>

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<sup>31</sup> Violation of cultural rights, Dr. Abdel Khaleq Farouk

<sup>32</sup> <http://www.aihr.org.tn/arabic/convinter/Conventions/HTML/pacteconosoc.htm>

### 5.1.1. Constitution

In the midst of uprising voices demanding to participate in determining the policies of the State , and re- forming the constituent assembly of the Constitution , and after repeated presidential promises not to call for a referendum on the constitution unless consensus achieved, a new constitution was actually unanimously declared, after bloody conflicts claimed the lives of dozens of Egyptian people in the wake of the Constitutional Declaration of the Presidency on November 22, 2012 , which was followed by a state of popular rejection and rebellion against the so-called " monopoly power " , a constitution draft came to light, which the president called to referendum upon receipt of this draft, this Constitution gained the approval of 63.8 % of the participants in the process, which was only 32.9 % participation in the referendum.

The 2012 Egyptian Constitution confirms the following:

#### Article 12

The state shall guarantee cultural, social and lingual characteristics and shall particularly work on providing Education, Science and Education books in Arabic.

#### Article 45

Freedom of opinion and expression shall be guaranteed and everyone shall have the right to express their opinion through speech, writing, portrayal or other forms of expression within the boundaries of the law, self-criticism and constructive criticism to ensure the soundness of national construct.

#### Article 48

Freedom of the press, printing, publishing and other media venues shall be guaranteed. All Media shall broadcast their message freely and independently to serve the community, express the public's opinion and contribute to its form and development inside the state and society main principals' framework.

All Media shall preserve and respect the individual's rights, freedom, privacy, public duties and national security.

Suspension and closure or sanctions against any Media venue shall only be executed with a court injunction otherwise it is prohibited.

As an exception, and in case of declaring state of emergency or in war time, limited censorship may be imposed on newspapers, prints and media in matters related to public safety or national security.

#### Article 49

Freedom of the press, publishing and all kinds of Media is guaranteed, for every Egyptian person or Legal Egyptian entity.

The article also regulates radio stations, television and digital media startup process.

#### Article 59

Freedom of scientific research is protected. Universities and Academies both for science and liberal arts as well as research centers all work independently and government shall fund it with a proper share of the GNP.

Having set on the roadmap the first steps towards forming a constitutional amendment committee in 2012, and following the June 30 Revolution and the suspension of work related to the constitution on 3 July 2013 after ending the Muslim Brotherhood's regime -the door was open to amendments without limit or direction. Thus the Committee of 50 was formed with previous Secretary General of the League of Arab Nations Sayyid Amr Moussa as the head of the committee. For a period of 60 working days work was undertaken on all the articles in the defunct 2012 constitution, which was treated as writing a completely new constitution.

The share culture received within the new constitution was mentioned in a separate title in Part II: Basic Components of Society. This part came after the social components and economic components, and appeared in four articles from Article 47 to Article 50 as follows:

Article 47:

The state shall be committed to maintaining Egyptian cultural identity and its various channels of civilization.

Article 48:

Culture is a right of every citizen, guaranteed by the state that shall be committed to supporting and providing cultural material of all kinds to different groups of the people without discrimination based on financial capability or geographical location or other factors, with special attention given to remote areas and those most in need.

The State shall also support activity of translation from and to the Arabic language.

Article 49:

The State is committed to the protection and preservation of antiquities as well as the tending to areas of archaeological heritage; the restoration and maintenance of antiquities, recovery of stolen artefacts and organizing and supervising excavations.

Gifting or exchanging any objects of heritage is prohibited.

Vandalism and trafficking is a crime with no statute of limitations.

Article 50:

Egypt's civilizational and cultural heritage, whether tangible or intangible, in all its diversity and major periods from ancient Egypt, to Coptic and Islamic heritage, national and human capital the State is obliged to preserve and maintain in addition to contemporary literary and artistic cultural capital in its various forms. Violating any of these is a crime penalized by law. The State shall pay special attention to preserve the elements of cultural diversity in Egypt.

### **5.1.2 Division of jurisdiction**

The Egyptian People's Council (parliament) number of special committees formed at the beginning of every session. These committees consist of members named by virtue of a proposal by the Council's Office. Every MP should be a member of one of the Council's

committees and may be, subject to the Council's Office approval, a member of more than one committee in order to benefit from his or her expertise and specialty, and a chairman and a general secretary is elected from the members of these committees.

These committees assist the People's Council in exercising its legislative and control jurisdictions and each committee studies and gives opinion on draft laws, proposed draft laws and decisions and other subjects referred by the Council according to its specialty.

Chapter five of part two of the Bylaw contains all the rules governing the special committees. The number of these committees may reach 20 of all specialties, such as: Culture, Information and Tourism Committee: specialized in tourist services, all types of information, arts, literature, antiquities and tourism. In addition to discussing draft laws related to the said fields. Laws are proposed by presidential or ministerial decisions and when a law is proposed a jurist is assigned to write the draft of the proposed law, which when completed is presented to the People's Council for discussion and endorsement.

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

The 2012 constitution included ten articles that may be listed under the concept of cultural rights in the broad sense of the term (articles 12, 16, 18, 19, 20, 21, 46, 47, 48 and 49).

Society shall promote and protect morals; consolidate the genuine Egyptian traditions; observe the high level of religious education, ethical and national values, historical heritage of Egyptian people, scientific facts, socialist behavior and public manners within the law. The state shall follow and consolidate these principles.

#### Article 10

Family is the nuclear element of society, founded and supported by religion, morality and patriotism, the state and the society is keen to support the cohesion and stability of Egyptian family, as well as protecting and establishing moral values; so as regulated by law.

#### Article 12

The state protects linguistic and cultural ingredients of the community, and works to localize education, science and knowledge.

#### Article 58

Every citizen has the right to high quality education, which is free in all various stages and mandatory in elementary school, the State shall take all necessary measures to extend the mandate into the following stages of education.

The state shall encourage technical education, regulate and oversee all kinds of education.

The educational institutions shall abide by the state's plan and goals, in order to achieve the balance between education society demands.

#### Article 60

Arabic Language is a mandatory subject through all various stages of education and in all institutions.

Religion and national history are mandatory subjects in all pre-university education stages, all universities are committed to teaching “values & ethics” for various scientific curriculums.

#### Article 61

State is committed to developing a comprehensive plan to eradicate illiteracy for all ages, and genders. This plan shall be designed, executed and accomplished within 10 years.

#### Article 43

Freedom of belief is inviolable, and the State shall protect the freedom of religion and the citizen’s right to build their places of worship for the heavenly religions and practice their rituals freely, so as regulated by law.

#### Article 45

Freedom of opinion and expression shall be guaranteed and everyone shall have the right to express their opinion through speech, writing, portrayal or other forms of expression within the boundaries of the law, self-criticism and constructive criticism to ensure the soundness of national construct.

#### Article 48

Freedom of the press, printing, publishing and other media venues shall be guaranteed. All Media shall broadcast their message freely and independently to serve the community, express the public’s opinion and contribute to its form and development inside the state and society main principals’ framework.

All Media shall preserve and respect the individual’s rights, freedom, privacy, public duties and national security.

Suspension and closure or sanctions against any Media venue shall only be executed with a court injunction otherwise it is prohibited.

As an exception, and in case of declaring state of emergency or in war time, limited censorship may be imposed on newspapers, prints and media in matters related to public safety or national security.

#### Article 59

Freedom of scientific research is protected. Universities and Academies both for science and liberal arts as well as research centers all work independently and government shall fund it with a proper share of the GNP.

[The Egyptian constitution revised in 2014 included the following articles in relation to freedom of expression:](#)

#### [Article 64:](#)

[Freedom of belief is an absolute right.](#)

[Rights to freedom of religious practice and the establishment of houses of worship for divine religions shall be regulated by law.](#)

#### [Article 65:](#)

Freedom of thought and speech are guaranteed by the state.

Every person has the right to freedom of expression by way of speech, writing, photographing, or any other tools of publishing and expression.

Article 66:

Freedom of scientific research is protected. The government shall fund researchers and inventors and shall protect their innovations and work on implementing them.

Article 67:

Freedom of artistic and literary creative output is guaranteed by the state. The State shall be committed to the advancement of arts and letters, and shall sponsor creatives, protect their output, and provide the necessary means to do so.

Legal action to stop or confiscate artistic, literary and intellectual works or any suits against their authors shall not be filed nor proceeded except by way of the public prosecutor. No penalty to suppress freedom in cases of crimes committed in relation to publicly disseminated artistic, literary or intellectual work. As for penalties for crimes committed by incitement to violence or discrimination among citizens, or infringement on personal matters of individuals shall be determined by law.

In this case the court shall oblige the convicted party to pay compensation to the victim of the crime in addition to respective compensations provided for damages caused, accordingly with the law.

Article 68:

Information, data, statistics and official records belong to the people, and their disclosure from various sources is a right guaranteed to every citizen. The State shall be committed to providing and making this information transparently accessible to citizens. Regulations of access and confidentiality, rules of filing and preservation and appeals to refusals of release shall be regulated by law. The law shall also determine penalties for withholding information or deliberately giving false information...

Article 69:

The State shall be committed to the protection of intellectual property rights in its various forms in all fields and shall establish a board to oversee these rights and their legal protection, regulated by law.

Article 70:

Freedom of the press, printing, publishing and other visual, aural and electronic media platforms is guaranteed. Egyptians, whether natural or legal persons, public or private, shall have the right of ownership and publishing of newspapers, and the right to establish audio-visual as well as digital media platforms.

Article 71:

It is prohibited by any party to impose censorship on newspapers and Egyptian media outlets or to suspend or close down its sources. As an exception, and in case of declaring state of emergency or in war time, limited censorship may be imposed on newspapers.

No penalty to suppress freedom in cases of crimes committed by way of publication or publicity. As for penalties for crimes committed by incitement to violence or discrimination among citizens, or infringement on personal matters of individuals, these shall be determined by law.

Article 72:

The State shall be committed to ensuring the independence of press institutions and media owned by these institutions wherein the State shall ensure media neutrality and the expression of all political and intellectual opinions and social interests and ensure equality and equal opportunities in addressing public opinion.

Article 73:

Citizens have the right to organize public meetings, processions and demonstrations and all forms of peaceful protest without carrying any weapons of any kind with notification as regulated by law. The right to holding special peaceful meetings is guaranteed with no need of prior notification and may not be attended, monitored or spied on by security forces.

Article 74:

Citizens have the right to form political parties with notification as regulated by law. Any political activity may not be exercised through forming political parties based on religion, based on gender or origin discrimination, or based on sectarian or geographical grounds. Political activity may not be exercised in opposition to democratic principles, or in secret, or in military or quasi military nature. Parties may not be dissolved except through a court order.

Article 75:

Citizens have the right to establish associations and civil society organizations on a democratic basis and shall have legal status by one-time notification.

Organizations shall operate freely and administrative authorities may not intervene in their affairs, nor solve them, nor dissolve their administrative or trustee boards without a court order.

Associations and civil society organizations are prohibited to operate in secret or through military or quasi military basis, and political parties may not be dissolved without a court order. All related matters shall be regulated by law.

Article 76:

The law guarantees the establishment of trade unions and federations on a democratic basis, and shall have legal status, operate freely and contribute to raising the level of qualification of its members, and shall defend their rights and protect their interests. The State guarantees the independence of trade unions and federations and their administrative boards may not be dissolved except by court order. Trade unions and organizations may not be established by authorities or their respective bodies.

Article 77:



The law regulates the establishment of trade unions and their management on a democratic basis. The law shall ensure their independence, determine their resources, members' code of ethics, and hold them accountable for their conduct in exercising their professional activity according to the ethical and professional codes of honour.

Professions shall not establish but one respective union. Unions may not be placed under sequestration or interference by administrative authorities in their affairs, and the board of directors shall not be dissolved except by a court order and shall be consulted on related draft laws related.

Civil Associations and Institutions Law 84 of 2002 stipulates that the Ministry of Social Affairs shall be the administrative body supervising all civil associations and institutions regardless of their activity, whether a social, charitable, cultural or artistic activity.

This can be elaborated according to the following table:

No.	Law	Remarks
Article 11	Civil Associations and Institutions Law 84, of the year 2002	It prohibits the association from aiming to undertake an activity that threatens national unity, goes against public order or decency, or calls for discrimination between citizens on the base of gender, origin, color, language, religion or creed.
Article 13		The exemption from registration fees that should be paid by the association on all kind of contracts which it is party to, such as ownership, mortgage, other rights in kind, and fees for authenticating signatures.
		The exemption from added tax stamps currently imposed, or to be imposed in the future on all contracts, proxies, written material, printed documents and records, and others.
		The exemption from custom tax and other charges imposed on imported production instruments, machines, equipment and requirements, and all what is received as presents, donations, and aid from abroad, upon a decision by the prime minister, and a proposal by the minister of social affairs and a presentation by the minister of finance, on condition that these items be necessary for its main activity.

		The exemption of all real estate owned by the association from all real estate tax.
Article 17		The association has the right to accept and collect donations from natural individuals and judicial persons according to the manner determined by the executive code.
		No society has the right to obtain money from abroad, whether from an Egyptian or a foreign individual, or a foreign authority or its representative in Egypt, or send any to individuals or organizations abroad, except with the permission of the minister of social affairs, with the exception of books, periodicals and scientific and artistic magazines.
Article 18		The association, for the sake of achieving its goals and maintaining its financial resources, may organize service and productive projects, galas, charity fairs, exhibitions, and sport games.

None of these amendments were added to the constitution or declared a law, but it is expected to be discussed in August / September 2013 for modification.

The Egyptian Ministry of Justice had completed drafting the amended Civil Associations and Institutions Law in May 2013 that was to be presented to the Shura Council. However the project was disrupted and suspended by the June 30 revolution that toppled the Muslim Brotherhood government, and subsequently the the constitution and the dissolution of the Shura Council was also suspended. The law will not be amended until a new parliament is elected.

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

The Egyptian constitution amended in 2014 states:

Article 99:

The law shall regulate the basic rules for the collection of public funds and spending procedures.

Article 108:

The Parliament shall form a special committee or entrust any of its existent committees to examine administrative activity of authorities or bodies, or public projects, in order to investigate facts relating to a particular subject and to inform the Council on the actual financial, administrative or economic conditions, or to conduct investigations into any subject related to

previous public or other kinds of work. The Council shall decide what it deems appropriate with regard to the matter.

The committee shall carry out its mission by collecting findings and evidence, and shall ask to hear the views of those accountable. All parties shall respond to the committee's request and the committee shall have at its disposal requested documents and papers or other material pertaining to the parties', bodies' or projects' activity.

The Constitution provides in Article (12) to: State protects the cultural, linguistic and civil community characteristics, and works to localize education books for all subjects including science).

Each ministry, including Ministry of Culture, submits a plan to the Ministry of Finance in order to draw up the budget of each sector and set aside the budget of the ministry in general.<sup>33</sup>

Every sector or ministry has its own budget declared in the general budget but now culture is integrated with youth and religious affairs in one sector and as a result the total budget allocated for youth, culture and religious affairs services reached 6.3 billion Egyptian pounds in 2005-2006 (34).

### **5.1.5 Social security frameworks**

The year 1975 marks the real boom in the social security system in Egypt. Article 17 of the constitution stipulates that the state shall guarantee social and health security services and retirement, unemployment and old age pensions for all citizens pursuant to this Law.

In harmony with this article, Law 79 was issued in 1975 and is considered, with its later amendments, the origin or general code of social security in Egypt. This generalness is evident in two aspects:

First in terms of the persons subject to the provisions of this Law:

This Law is applicable on all persons who benefit from the social security system in Egypt and it provides insurance for all workers, whether they are subject to the Labor Law or state or public sector employees. The legislator did not make any distinction between workers in the government sector and workers in the non-government sector.

Second: in terms of protection stipulated in this Law:

Persons subject to this Law shall benefit from the maximum insurance protection applied in this Law as stipulated in article 1: The social security system shall include the following:

Old age, disability and death insurance.

Occupational accidents insurance.

Sickness insurance.

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<sup>33</sup> From an interview with Ms. Fatma Al-Maadoul, 1<sup>st</sup> Deputy Minister of Culture for Cultural Production Affairs Sector

<sup>34</sup> <http://icess.katib.org/node/21>

Unemployment insurance.

Social care for pensioners.

Despite the fact that Law 79 of 1975 is considered the general code of social security system in Egypt, only the categories specified by article 2 are subject to or benefit from it.

Paragraph (A) of article 2 of this Law stipulates:

The provisions of this Law shall apply on workers in the following categories:

Civil workers in the state's administrative apparatus, public bodies, public institutions and economic units affiliated to any of these bodies and other public sector economic units.

This suggests that the categories not mentioned in this Law are not subject to its provisions and consequently may not benefit from its insurance protection.<sup>35</sup>

As a result, artists, writers or workers in the cultural field in general who are not employed in the public or private sector are not subject to the provisions of this Law.

As for acting, film and music professions syndicates that are subject to Law 35 of 1978, these syndicates have their own membership rules that prevent some registered theatre or film artists to be covered under article 6 of chapter two. Some of these rules are stipulated in article 6 of chapter two as follows:

Article No.	Law	Remarks
Chapter 2, Article 6	Law 35, of the year 1978, concerning acting, film and music professions syndicates	A graduate of one of the specialized artistic faculties or institutes, Egyptian or foreign, recognized by the registration committee for entering on the general list of the syndicate, or has reached a standard of knowledge and credibility recognized by the aforementioned committee according to the internal codes of syndicates.

Artists and Writers Fund affiliated to the Ministry of Culture. This fund was created following the issuance of Law 146 of 1964 and it provides:

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<sup>35</sup> Origin an development of social security in Egypt, Mahmoud Al Sayed Ghanem

Health insurance for artists.

Unemployment insurance.

Death, partial and full disablement insurance.

Pensions.

Artists may also receive exceptional pensions by virtue of a presidential order; many artists were granted pensions by the late president Anwar Al-Sadat, such as Zinat Sidqi, Ismail Yassin, Fatma Rouchdi and others.

#### **5.1.6 Tax laws**

Tax Law 91 of 2005 specifies the income tax and includes "royalties", which are the money paid in return for the use or the right to use the publishing rights of a literary, artistic or scientific work, including films, or any patent, trade mark, design, model, plan, combination or secret process or in return for the use or the right to use industrial, commercial or scientific equipment or information related to industrial, commercial or scientific expertise.

Some cultural institutions in Egypt, which stage ticketed public cultural events are treated as night clubs given that the Law did not specify a particular concept for places in which artistic shows are staged.

These institutions, such as Saqiet Al Sawy and the Egyptian Center for Culture and Arts (Makan) are subject, in terms of taxation, to the Ministry of Trade and Supply.

The Law stipulates that any activity conducted in Egypt shall be taxed and a 20% income tax shall be imposed on the activity and not on the legal form of the institution. Charities such as shelters and cooperative associations and their unions shall be exempted from taxes in accordance with their non-profit, social, scientific, cultural or sporting activities, otherwise any other income shall be taxed.

Other exemptions stipulated by the law include:

Revenues from writing books and religious, scientific, cultural and literary articles.

#### **5.1.7 Labor laws**

Although Law 12 of 2003 governs all labor frameworks and contains general definitions of employee and employer, it did provide a definition for workers in the cultural field or cultural professions. This Law basically regulates the employer-employee relationship, particularly after the visible transformation in the country's economic system; privatization and market liberalization.

The determinants of work contracts for film and theatre artists are the provisions of the contract signed with producer.

Law 35 of 1978 pertaining to the establishment of acting, film and music syndicates and unions stipulates:

Article No.	Law	Remarks
Chapter 5, Article 52	Law 35, of the year 1978, concerning acting, film and music professions	<p>The syndicate board is concerned with reviewing disputes that may arise between syndicate members and employers concerning payment. Disputes shall be presented to the board by a registered letter with acknowledgment of receipt. The board has to settle the dispute within 30 days from the date of the application. The applicant may resort to litigation. The board shall inform both parties to the dispute of the subject of the application, and the session set for reviewing it with a registered letter with acknowledgment of receipt. Both parties shall have the right of attending to give their statements, and to employ the help of attorneys.</p> <p>A 2% charge shall be imposed on the first 200 pounds of the fees, 1% on the second 200 pounds, and 0.5% on exceeding amounts. It shall be paid upon submitting the application. The board's decision in the settlement shall include which of the opposing parties shall bear the expenses, each according to the loss incurred.</p>
Article 53		<p>Syndicate members and their employers shall have the right to appeal the board's decision within the 15 days following its announcement with a registered letter with acknowledgment of receipt.</p>

Article 55		The board shall be concerned with the estimation of a member's pay, upon their request, or the request of the employer. This is in case of not agreeing to it in writing. The member shall lose their right to demand payment from the employer in the absence of an agreement thereupon, after the elapsing of five Gregorian years from the date of the last work undertaken.
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### 5.1.8 Copyright provisions

Article 8 of the Cultural Convention endorsed by the Arab League Council on 27 Nov. 1945 stipulates: "each member of the Arab League shall formulate and publish a legislation to protect literary, scientific and artistic property".

On May 1964, the Arab League Council endorsed ALESCO charter and concluded the Arab Cultural Unity Covenant. Article 21 of this covenant stipulates: "each state party shall formulate a legislation to protect literary, scientific and artistic property for all works produced in these fields in each Arab League country".

Thus each Arab country is obliged under the agreements signed in this field, namely the Cultural Convention of 1945 and the Arab Cultural Unity Covenant, to issue a copyright law (more than half of Arab countries have indeed issued copyright laws).

The first copyright law known in the Arab World was the Ottoman Copyright Law issued in May 1910.

In Egypt, the first copyright legislation was Law 345 issued in June 1954 and this law was amended by virtue of Law 14 of 1968, Law 34 of 1975, Law 38 of 1992, Law 29 of 1994 and finally by Copyright Law 82 of 2002.

Article 140 of Law 82 stipulates: "literary and artistic work of authors shall be protected and this protection shall include the title of the work if it is original".

### 5.1.9 Data protection laws

Many of the laws in force restrict the right to obtain, publish and circulate information, such as:

Egypt has an arsenal of laws that hinder scientific research and sometimes prevent the obtainment, publishing and circulation of information under the pretext of protecting national security, such as:

Article No.	Law	Remarks
Article 1	Law 121, of the year 1975, concerning the prohibition of the use or publishing of official documents	Upon orders by the president of the republic, a system is set for the protection of official documents. this system determines the State's official means of publishing and using official documents related to higher State policies, or national security which the Constitution or law does not provide for its publication right after being issued or decreed. This system may include the provision of prohibiting the publication of some of those documents for a period not exceeding 50 years, if public interest deems so.
Article 2		Those who, by virtue of their position or responsibility, came to view or acquire unpublished documents or instruments as indicated in Article 1, or photocopies thereof, are prohibited from publishing them or their content, all or in part, except with a special permission from the Cabinet, and after a presentation by the relevant minister. Article 3 includes penalties for those violating the law providing for a jail term and a fine not in excess of a thousand pounds, or one of those punishments for all those violating Article 2. It also provided for the compulsory imposition of an additional fine on the culprit if they had benefited or profited from his crime, with an amount equal to the benefits or profits they enjoyed, and the confiscation of material pertaining to the crime in all cases
Article 1	Presidential Decree No. 472, of the year 1979, regarding State official documents protection system and their means of publication and use.	Documents, instruments, and correspondence related to higher State policies or national security are confidential. Their publication or release, in part or in whole, is prohibited. They shall not be handled or viewed except by



		those whose nature of work requires that, unless such documents are among those which the Constitution and the law provide for their immediate publication upon issuance.
Article 2		All authorities, including ministries, political bodies or institutions, whether diplomatic, economic, military, religious or otherwise, upon issuing, or procuring a documents, instruments or communications pertaining to higher policies or national security, shall inscribe them as confidential, and prohibit their circulation or inspection, except by those charged with the preparation of such documents and no one else.
Article 3		The head of each body shall set the system that would ensure the confidentiality of the mentioned documents.
Article 4		The indicated documents shall be kept at their bodies for a period that does not exceed 15 years, after which they will be transferred to the National Documents House for safekeeping at sites especially prepared for this purpose, where they will maintain their confidentiality for another 15 years. After the time period provided in Article 4 elapses, Article 5 stipulates the formation of a committee at the National Documents House. This committee shall encompass the director, two technical employees, and a representative from the document or instrument issuing authority to review 30-year or more documents in order to decide their release to the public or to extend their confidentiality period and prohibited their circulation for another interval that does not exceed 20 years, on the condition that the total period of circulation or publication prohibition does not exceed 50 years from the date on which such document or

		instrument was issued.
Article 4	Law No. 28, of the year 1982	<p>A jail sentence of not less than one month, and not more than six months, and a fine of not less than 100 pounds, and not more than 500 pounds, or one of those punishments for those who:</p> <p>Violate the confidentiality of the statistical data or divulge any personal data or industrial or commercial secrets - or by any other means of declaration - that they came upon due to their involvement in gathering statistics or census information.</p> <p>Those who, through deception, threats, illusion, or any other means, acquire secret data or information regarding statistics or census, or set out to do so.</p> <p>Those who knowingly publish statistics, census, or referendum results that are incorrect.</p>
Article 3	Law No. 35, of the year 1960, concerning statistics and census	No individual, or public or private body shall inspect personal data related to any confidential statistics or census, and such confidential statistics or census shall not be used for non-statistical purposes, along with the prohibition of publishing any individual related data thereof, except with the written permission of those concerned.
Article 1	Law 313 of the year 1956, amended by Law No 14, of the year 1967, regarding the prohibited publishing of any news of the armed forces	The publication or disclosure of any information or news regarding the armed forces, its formations, movement, equipment, and personal in general and all that is related to military and strategic aspects, in any way for publication or disclosure, shall be prohibited, except after the acquisition of a written consent from the director of military intelligence or whoever is acting in his place, whether to the writer or publisher of the material
Article 80	The penal code	A jail sentence of six months to five years

(a)		and a fine of 100-500 pounds to anybody who acquires, by any unlawful mean, a defense secret, even if they did not submit or reveal such a secret to a foreign country or any individual employed in the service thereof. This punishment also includes whoever reveals, in any way, a defense secret, and all who employ any mean of correspondence with the intention of acquiring, delivering or revealing a defense secret.
Article 80(b)	The Penal Code	An individual who is a public official, a representative, or assigned to public duty, shall be punished by imprisonment if they reveal a defense secret of the country. The punishment shall be hard labor if the crime takes place at the time of war.
Article 77	Law No 47, of the year 1978, concerning State civil servants	An employer is prohibited from giving any statements or making any announcements concerning the duties of their job through newspapers or any other mean of publication, unless with the written consent of his relevant superior.

### 5.1.10 Language laws

Egypt has no linguistic diversity resulted from different ethnic groups or nationalities, with the exception of Nubians who have their own unwritten language and some Amazigh who live in Siwa and Bahareya oases. The Coptic language however is the ancient Egyptian language which is still the language of the Coptic Orthodox Church ceremonies. Hence there are no language protection laws in Egypt and article two of the constitution stipulates that Arabic is the official language of the state.

The Academy of Arabic Language was established in Cairo on 13 Dec. 1932 during the reign of King Fuad I and it became operational in 1934 and it was headed by the following professors:

Professor Mohamed Tawfiq Rifa't between 1934 and 1944

Professor Ahmad Lutfi al-Sayyid (1945 -1963)

Prof. Dr. Taha Hussein (1963 - 1973)

Prof. Dr. Ibrahim Madkour (1974 - 1995)

Prof. Dr. Shawki Guest (1996 -2005)

Prof. Mahmoud Hafez (2005 -2012)

Followed by Prof. Dr. Hassan El-Shafei (2012 - till present day)

The ordinance issued by King Fuad I in 1932 says that the Academy consists of 20 members from professors and experts in the Arabic language , 10 members should hold the Egyptian nationality, and the other 10 members are famous and highly qualified experts from Arab countries or foreign Orientalists , which means that the Academy is a global configuration , without restrictions to a certain nationality or particular religion , and that the experts were selected based on their credentials and expertise.

The Academy seeks to:

Produce dictionaries.

Examine Arabic language related issues.

Devise terms.

Resurrect Arab heritage.

Conduct cultural activities.

Union of the Arab Language Academies

This Cairo-based union was established in 1971, a committee of Arabic language academies in Cairo, Damascus and Baghdad was formed to develop the articles of association.

The Committee met with Dr. Taha Hussein in April of 1971, internal rules and procedures were put in place and Dr. Taha Hussein was elected as a President of the union, Dr. Abraham Madkour Secretary-General.

Dr. Ahmed Abdul Sattar Aljawari Baghdad's Academy representative and Dr. Adnan Al-Khatib Damascus Academy representative, were both elected for the position of Assistant Secretary General.

The Union is run by a board which consists of two members from each academy appointed by their academy for a period of four years. A chairman, a general secretary and two asst. general secretaries are elected from those members for a renewable 4-year term. The regular meeting of the Union's Board shall be held at least once every year.

The Council can hold extra sessions if necessary, the majority rules and in case of a tie, the president's vote outbalance its side.

The current Union President is Dr. Hassan El-Shafei, who holds as well the position of chairman of the Arabic Language Academy in Cairo.

The current Secretary- General, Dr. Kamal Bishr also holds the position of the Secretary-General of the Arabic Language Academy Cairo.

Assistant Secretaries-Generals, Dr. Marwan Mahasni head of the Arabic Language Academy in Damascus, and Dr. Abdul Karim Khalifa, President of the Academy in Jordan.

There has been more Arabic language academies formed in Jordan, Palestine, Sudan, Libya and Algeria, Tunis and Morocco; all of them have joined the Union of the Arab Language Academies in Cairo.

The Union held **fifteen science related sessions, so far** sessions have been as follows:

The first session in Damascus 1972, was held to research complex legal terms, the results of this study was printed and published by the Academy in Cairo.

The second session was held in Baghdad 1973 to study the terms related to the oil industry, the results of this study was printed by the Union of Councils.

The third session was held in Algeria 1973 to simplify teaching the Arabic language, the recommendations were that governments, institutions and companies should be prohibited from using the Arabic slang, the results and recommendations of this session were published by the union in 1977.

The fourth session in 1978 was held in Oman about the modernism in teaching Arabic language, the recommendations were to expand the process of translating scientific books and resources into Arabic Language.

The fifth session was held in Rabat 1985, were a lot of researches and papers were presented about localizing academic books.

The Sixth session was held in 1987 and hosted by the Jordanian Academy about unifying the scientific symbols, the session's accomplishment was an Arabic book for the scientific symbols in Mathematics, Chemistry and Physics , the was published by the Union in Cairo.

The seventh session in May of 1992 was held at the House of Wisdom in Tunisia for the unification of medical terms, the union printed the research results, session decisions and recommendations in Cairo.

The eighth session in January 1994 was held in Damascus about the "Oil Industry dictionary" and it was finalized and recommended for publishing in Arabic, English and French.

The Ninth session was held in October 1994 in the House of Wisdom in Tunisia again, the subject was "The Geological Dictionary" and recommended for publishing in Arabic, English and French.

The tenth session was held in 1997 and hosted by the Academy in Damascus, the discussion this time was about the Biological dictionary for Agriculture and Biology, and the union printed the research results, session decisions and recommendations in Cairo in 1998.

The Eleventh session was hosted again by the Academy in Damascus in 1999, the sessions main focus was to endorse a unified methodology for scientific terms in Arabic, how to make these terms united popular across all Arabic countries.

The Twelfth session was held by the Academy in Jordan 2002 with a sole purpose to address the Arabic language in the era of high technology and globalization.

The thirteenth session was held in Cairo 2004, to put together a detailed plan for the historical dictionary, how to execute the project and finance it. The Union decided to form an organization to work on the project of creating a Historical dictionary for the Arabic language.

The fourteenth session was held by the Algerian Academy in 2004, todiscuss: Arabic Grammar and modern linguistic theories.

The fifteenth session was held in Sharjah, UAE in 2006, with the purpose of discussing different methods to activate the Historical Dictionary.

On 2 March 2008 the Egyptian Government agreed to allocate a piece of land with an area measuring 6000 meters sq. Plot no.42/1 in central Sixth of October City was to be the location of the permanent headquarters to the Union of Arab Language Academics. During a visit by members of the Union's Board of Directors to the Emirate of Sharjah, ruler of Sharjah His Highness Sheikh Sultan bin Mohamed Al Qasimi made his announcement to cover the expenses of building the Union's headquarters. The construction of the headquarters has not been completed to this day.

The Union has now 25 active committees:

Large Dictionary Committee.

Language Rules Committee.

Pronunciation and Phrasing Committee.

Dialects and Linguistic Researches Committee.

Literature Committee.

Arab Heritage Revival Committee.

Medium Dictionary Committee.

Psychology and Pedagogy Committee.

Philosophy and Social Science Committee.

History Committee.

Geography Committee.

Law Committee.

Medical Terms Committee.

Chemistry and Pharmacology Committee.

Biology and Agriculture Committee.

Economics Committee.

Geology Committee.

Petroleum Committee.

Hydrology Committee.

Physics Committee.

Engineering Committee.

Mathematics Committee.

Electronic Processing Committee.

Civilization Phrases and Art Terms Committee.

Sharia Committee.

As a result of the different types of schools in the country (international schools, specialized language teaching schools and private schools that dedicate most attention to teaching foreign languages), the quality of Arabic curricula deteriorated and Arabic linguistic rules almost disappeared given the use of huge number of foreign words in all aspects of life. Despite that situation, the state failed to enact Arabic protection laws in order, for example, to make Arabic the official language of correspondence, advertising and other and also failed to improve Arabic curricula in the compulsory education stage.

In addition to the official negligence of Arabic, independent cultural institutions in Egypt, despite that many raise slogans such as "Our cultural services are for the underprivileged who do not know foreign languages", also neglect Arabic and many of them have websites that announce their activities in English, such as "SEMAT" and "Makan".

## **5.2 Legislation on culture**

Article 27 of the Universal Declaration of Human Rights stipulates: "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

(2) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author".

All international agreements, particularly the International Covenant on Economic, Social and Cultural Rights, focused its attentions on two levels: the right of education and right of participation in cultural life.

Thus the 1971 Egyptian constitution contained around 10 articles (previously mentioned) that address cultural rights in the broad meaning of the concept (articles 12, 16, 18, 19, 20, 21, 46, 47, 48 and 49).

However, a number of articles (12, 47 and 48) contain restrictions on exercising these rights and freedoms such as the need to reorganize this right by a law issued by the legislator, which has been undermining the actual exercise of this right over the past thirty years given the rift between the rights of individuals and groups on the one hand and the desires and judgment of the executive, and sometimes legislative, authorities on the other. This rift is manifested in the confiscation of books and newspapers or the banning of films under such phrases as "preservation of national structure", "protection of national security" or "safeguarding public morals".

Human rights organizations monitoring freedom of opinion and expression in the country reported many incidents of book and newspaper confiscation and cultural suppression practiced not only by official censorship authorities but also the religious establishment, such as Al Azhar and the Orthodox Church. Many books and TV dramas were banned by the Egyptian Judiciary, which fell under the influence of the extreme religious culture currently dominating the Egyptian society

A notable example of that is the shameful verdict issued by Judge Farouk Abdel Alim (Cairo's Appeal Court) convicting Dr. Nasr Hamed Abu Zeid of being an apostate and ordering him to divorce his wife.

Another example is the verdict issued by a Cairo court against film director Inas al-Deghidi in the case filed by some Islamic lawyers in which the sentence was unprecedented in the judicial history stipulating that the defendant shall be lashed in public pursuant to Sharia rules.

Article 2 of the Emergency Law (Law 162 of 1985) [was imposed upon the Egyptian people up until 14 November 2013 for more than 30 years](#)

Article 2 stipulates: "The president of the republic or his deputy is entitled to take whatever exceptional measures deemed fit against freedom of the press and freedom of expression, such as censoring, confiscating, suspending and closing the printing facilities of messages, newspapers, publications, documents and all means of expression, publicity and advertising before being published. Censorship on newspapers, printed materials and the media shall be entrusted to the Interior Ministry".

As a member of the African Union, Egypt ratified the African Charter on Human and People's Rights in 1984.

As regards freedom of opinion and expression article 9 of the Charter stipulates:

Every individual shall have the right to receive information.

Every individual shall have the right to express and disseminate his opinions within the law.

As regards discrimination article 2 stipulates:

Every individual shall be entitled to the enjoyment of the rights and freedoms recognized and guaranteed in the present Charter without distinction of any kind such as race, ethnic group, color, sex, language, religion, political or any other opinion, national and social origin, fortune, birth or other status.

As regards obligations of member states article 1 stipulates:

The Member States of the Organization of African Unity parties to the Present Charter shall recognize the rights, duties and freedoms enshrined in this Charter and shall undertake to adopt legislative or other measures to give effect to them.

And despite that many international agreements that underline the freedom of participation in cultural life and freedom of expression and invention were ratified by Egypt, most of the country's cultural institutions have censorship committees, not to mention the legislative structure with its laws that restrict freedom of invention, particularly article 718 of the Penal Code which stipulates:

A prison term not exceeding two years and/or a fine not less than 5000 pounds and not exceeding 10000 pound shall be imposed on any person who made or possessed, with the intention of dealing, distributing or posting, printed materials, manuscripts, plans, drawings, advertisements, engraved pictures, hand drawings, photographs, symbols or any other public item if contradictory to public morals.



The problem with this text is that it generalizes the legal rule without distinction between the works intended to violate public morals and the works aimed to discuss social, political or artistic issues that include, within their contexts, some printed or electronic pictures considered, according to social culture, violating public morals.

Article 27 of the Universal Declaration of Human Rights states: "(1) Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits. (2) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

In addition, article 5 of 2<sup>nd</sup> Paris Declaration pertaining to cultural rights issued in November 2001 states: "Cultural rights are an integral part of human rights".

Thus all international declarations, particularly the International Covenant for economic, social and cultural rights, have focused most attention in the field of cultural rights on two levels:

The right to education.

The right to participate in cultural life.

Thus, as mentioned earlier, the 1971 constitution included ten articles that may be listed under the concept of cultural rights in the broad sense of the term (articles 12, 16, 18, 19, 20, 21, 46, 47, 48 and 49).

However, some of these items (12, 47 and 48) included certain restrictions on exercising these rights and freedoms represented in re-regulating the exercise this right by virtue of a law enacted by the legislator (parliamentary or regulatory legislator), which has been disturbing the actual exercise of this right for more than 30 years now in terms of the balance between the rights of individuals and groups on the one hands and the desires and discretion of the executive, and sometimes the legislative, power on the other.<sup>36</sup>

### **5.3 Sector specific legislation**

Law 82 of 2002 (pertaining to protection of intellectual property right) covers a number of sectors:

Books, manuals, articles, publications and other works.

Software.

Databases, whether computer or other.

Lectures, speeches, sermons and other verbal works, if recorded.

Plays, musicals and pantomime works.

Musical works, whether or not associated with speech.

Audio and visual works.

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<sup>36</sup> Violation of cultural rights, Dr. Abdel Khaleq Farouk

Architectural works.

Painting works (linear or colored, sculpture, printing on stone and cloth and any other works in the field of fine arts.

Photographic works and the like.

Applied and plastic art works.

Illustrations, maps, plans and 3D-works related to geography or architectural designs.

Derived works, without prejudice to the protection of the original works.

### 5.3.1 Visual and applied arts

Egypt has a union for applied artists (a services union) and its members are required to be graduates of the Faculty of Applied Arts. This faculty consists of the departments of decoration, photography, printing, textile and publicity & advertisement.

There are no laws pertaining to this particular field, but article 47 of the constitution may apply: (Freedom of opinion and expression shall be guaranteed and every one shall have the right to express their opinion through speech, writing, portrayal or other forms of expression within the boundaries of the law, self-criticism and constructive criticism to ensure the soundness of national construct), in addition to article 140 of Law 82 of 2002 pertaining to the protection of intellectual property right.

Article 140 of Law 82 of 2002 pertaining to copyright stipulates: "The legal right of creative artists to control the use and reproduction of their original works shall be protected and this protection shall include the work's title if it is original".

Visual arts include video filming, which is the use of the camera to mix the motion picture captured by video and the background available by plastic arts. This type of art (which is now popular thanks to the spread of digital cameras<sup>37</sup>) found its way in Egypt in the early 1990 through a "video art workshop" organized by the Swiss Fund and given that this art is new it has no legal framework or union and most people who practice it are plastic or film artists.

### 5.3.2 Performing arts and music

The following table clarifies the law regulating this subject.

Article No.	Law	Remarks
Chapter 1, Article 2	Law 35, of the year 1978, concerning acting, film and music professions	The acting syndicate includes all those whose profession is acting in films, on stage, on TV and in the radio, theatrical direction, theater management, make up, prompting, scenery designing,

		<p>theatrical clothes, folklore art, ballet, performing and marionette operating, and others mentioned in the internal code of the syndicate.</p> <p>The music profession syndicate includes all those concerned with the different types of singing, musical instrument playing, music writing, composing, distributing, conducting musical groups, and the history of music.</p> <p>Each syndicate may enlist as member theater and cinema critics, musicians, and those writing theatrical plays, films, and music, according to the specialty of each. The code determines the conditions required for the membership of the syndicate.</p>
<p>Chapter 2, Article 3</p>		<p>Each of the above mentioned syndicate aims to achieve the following:</p> <p>Developing the theater, the cinema and the music.</p> <p>Preserving the human and national heritage of these arts, especially Egyptian and Arab, and developing them in accordance with the requirements of international progress, in a way that combines originality and modernity.</p> <p>Actively participating with relevant authorities in planning, steering and administrating issues related to these arts, and participating in devising curricula for their teaching in all stages of education.</p> <p>Cooperating with relevant authorities in participating in international conferences and contests held at home and abroad.</p> <p>Consolidating relationships with similar syndicates and associations abroad, particularly those in Arab and African countries, and bringing syndicate members together, and with their peers</p>

		<p>abroad in a way that serves artistic development and human progress, and supports international causes for liberation and peace.</p> <p>Disseminating, presenting, and releasing artistic work of syndicate members at home and abroad, providing suitable elements and developed capabilities needed for that purpose, activating artistic and creative studies and encouraging those responsible for them, raising the technical and scientific standards of syndicate members, and nominating distinguished members for State appreciation and encouragement prizes of all sorts in their field of work.</p> <p>Protecting members interests between themselves and in relation to others, providing economic and syndicate services and help when needed, regulating old age pensions, disability and death compensations, health insurance, and insurance against occupational hazards.</p> <p>Providing work for members and regulating cooperation and the spirit of comradeship between them, and working to settle disputes that may arise between them or between them and others.</p> <p>Protecting syndicate members rights for public performance and ensure they receive those rights at home and abroad, and lobbying relevant authorities for the necessary legislatures.</p>
<p>Chapter 3, Article 15</p>		<p>The syndicate is managed by: The syndicates general assembly The syndicate’s board</p>

### **5.3.3 Cultural heritage**

In 16 February 2004 the Cairo Declaration on the Protection of Cultural Property was issued and recommended the following:

Call on all non-states parties to the 1954 Convention and its two protocols of 1954 and 1999 to sign the Convention, given the fact that the 20 states have already certified the second protocol, which will enter into force as of 9 March 2004.

Invite all states to adjust their national legislations and regulations in harmony with the provisions of The Hague Convention of 1954 and its two additional protocols to ensure preventing any violation of the rules pertaining to the protection of cultural property in time of armed conflicts and war and punish the persons responsible for committing these violations or ordering these violation to be committed and providing the necessary protection of the special mark of cultural protection from misuse.

Identify cultural property, prepare the special register in each country, raise the protection mark on this property pursuant to the 1954 Convention and exchange this information on regional and international levels for notification.

Invite the national committees of human rights to dedicate special attention to the protection of cultural property and take the necessary measures to implement the 1954 Conventions and its two protocols on national level given that it represents a special part of the international human rights law they are entrusted to implement and invite these committees also to provide communication and ensure cooperation with the similar national committees.

Invite the countries that are yet to create national human rights law committees or advisory national committees to create them and give them the necessary jurisdictions to implement the cultural property protection mechanisms on national level.

Dedicate special attention to incorporate cultural property protection into the educational and training programs of the armed forces and law enforcement agencies and also into the human rights law curricula of schools and universities.

Promote cooperation in the field of information exchange between all countries, and particularly benefit from the programs of UNESCO and ICRC in the field of exchange of technical assistance, information and advisory expertise in terms of enacting the laws and regulations related to the protection of cultural property on national level.

Consolidate international, regional and national discussions on methods of promoting the protection of cultural heritage; encourage conducting seminars in all Arab countries in order to raise awareness about rules of cultural property protection and exchange expertise and technical assistance between Arab countries and the international organizations involved.

Assign the human rights law committee on Arab level to include the recommendations related to this Declaration within the 2004 regional action.

Urge the UN Commission on Crime Prevention and Criminal Justice to dedicate special attention to the issue of cultural property protection in order to encourage all countries to sign bilateral agreements following the example of the agreements signed to prevent crimes related to the violation of cultural heritage of peoples inherited in the form of movable assets, devise the

necessary legal and technical mechanisms to achieve that, enhance international cooperation in order to combat the larceny, and illegal excavation, trading, import and export of cultural property and call upon the Committee to dedicate special attention to that issue in the framework of the 11<sup>th</sup> UN Conference on Crime Prevention and Criminal justice.<sup>38</sup>

#### 5.3.4 Literature and libraries

Under Press Law 20 of 1936 the Council of Ministers is entitled to ban any publication issued overseas to be circulated or reprinted in Egypt.

Article 10 of this law entitles the Interior Minister to ban any edition of any newspaper issued outside Egypt to enter or be circulated in Egypt.

The emergency law imposed [for over thirty years up until 14 November 2013](#) entitles the Republic's President to censor, confiscate, suspend and close the printing facilities of newspapers, publications, printed materials, documents, drawings and all forms of expression, publicity and advertisement before being printed.

Press Law 20 of 1936 permits the confiscation of newspapers in case of violating article 4, 7, 11, 12, 13, 14, 17 or 19 or in case of committing any of the crimes specified in chapter fourteen of book two of Penal Code pertaining to crimes and misdemeanors committed via the press or other.

Under the same law, the newspaper issuance decision may be cancelled in two cases: first if the newspaper is not issued within the three months following its issuance notice (article 18), and second if its issuance is not regular as stated in the notice.

Chapter fourteen of Pena Code has many provisions that stipulate imposing prison terms for not only press-related crimes but also for cases related to freedom of expression:

Articles 171-200 of the said chapter impose prison terms for vague crimes that may have different interpretations such as "incitement to overthrow the regime" and "changing the main principles of the constitution" (article 174), "hating or disdaining a sect" and "disturbing public peace" (article 176), violation of morals", "damaging the country's reputation" and "displaying improper aspects" (article 178) and "insulting the Republic's President" article (179)<sup>39</sup>.

The Ministry of Information has two censorship departments, one for foreign printed materials and newspapers that enter Egypt or printed in the country by virtue of licenses issued overseas and the other is for printed materials that are printed by virtue of a license issued by the High Council for Journalism. The censorship role performed by these departments often result in banning some publications or confiscating the printed material itself<sup>40</sup>.

The has been no significant changes to the laws of publications and censorship after January revolution till present time.

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<sup>38</sup> [http://www.icrc.org/Web/ara/siteara0.nsf/html/egypt-cultural\\_property-160204](http://www.icrc.org/Web/ara/siteara0.nsf/html/egypt-cultural_property-160204)

<sup>39</sup> Arab initiative for free internet <http://www.openarab.net/ar/node/207>

<sup>40</sup> Violation of cultural rights, Dr. Abdel Khaleq Farouk

Article 8 of the Cultural Convention endorsed by the Arab League in 27 November 1945 stipulates: "Each Arab League country shall formulate a law to protect intellectual property of all works issued or published in any Arab League Country".

On May 1964, the Arab League approved the constitution of ALESCO and signed the Arab Cultural Unity Covenant, of which article 21 stipulates: "Each member countries shall formulate a law to protect intellectual property of all works issued or published in any Arab League Country".

Thus all Arab countries are committed, pursuant to the said agreements, to issue copyright laws. Actually more than half of Arab League countries issued such laws and the first was the Ottoman copyright law issued in May 1910.

In Egypt, Law 354 was issued in June 1954 and later amended by virtue of law 14 of 1968, Law 34 of 1975, Law 38 of 1992, Law 29 of 1994 and finally Intellectual Property Law 82 of 2002.

Article 140 of Law 82 stipulates that the creative works of authors shall be protected and this protection shall include the title of the work is original.

No changes have been made to the laws of censorship and publications after the January revolution to this day. Prime Minister Ibrahim Mahlab had banned screening the film Halawat Rouh for what the Prime Minister's statement described as scenes that oppose to public morals. However groups of artists objected to this decision and met with the Prime Minister in the presence of Dr. Saber Arab and then Egyptian Minister of Culture. Dr. Saber Arab, who said that a core of "artists and the public" would watch and evaluate the film. The film was also to be screened to specialists in psychology and sociology. The Prime Minister stressed that "the State is against any artwork that violates the constitution."

### **5.3.5 Architecture and environment**

These two fields are subject to the Intellectual Property Protection Law of 2002, but Egypt is in an architectural mess due to not observing the laws that prohibit the demolition of buildings of artistic or architectural value, particularly ancient buildings (Antiquities Law 117 of 1983).

In a special interview, Dr. Bahaa Bakri (architect, founder of green architecture studies and diploma and chairman of the Green Party) said that Egypt has no legislations or laws related to the relation of architecture and environment or specify the environmental specifications that should be adhered to upon constructing any building. Dr. Bakri added that the duty of the National Organization for Urban Harmony is merely to beautify the general urban scenery and maintain the original architectural pattern of existing buildings.

And despite the existence of a law prohibiting the demolition of buildings aged more than 100 years as being part of the country's heritage, it is not to be considered a green law.

The ignorance of local architects in regard to green architecture is evident in the fact that the characteristics of the surrounding environment are not taken into consideration upon constructing their buildings. Concrete is the main construction material and houses are not designed to receive air from North.

Another aspect of this ignorance is the use of glass facades to imitate Western patterns, despite that in Western countries this method is used to maintain the largest amount of heat inside buildings and allow maximum sun light given the long winter and freezing temperatures. In our country however we are in need to screen the sun and prevent heat not the other way round.

The traditional construction methods however are preserved in rural areas. In Nubian houses for example no windows are included in order to prevent the excessive heat but only small openings in the upper part of the wall to create air current.

The project of veteran architect Hasan Fathi creator of the *Imarat el Fuqaraa* (building for the poor) theory and school, in which he took into consideration the use of cheap materials abundant in the local environment and the employment of traditional architectural patterns, such as the cellar and the domes, failed because the underprivileged aspire to live in homes like those of the "rich" (apartments, etc.) and because clay and clay brick houses need constant maintenance.

Dr. Bahaa Bakri believes that the existence of a specialized engineering and architectural criticism against the spread of informal modern residential buildings will help architects realize the important relation between architecture and the environment.

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

These fields are subject to the Intellectual Property protection Law and are also subject to the Artistic Works Control (Law 38 of 1992), not to mention the religious control institutions.

First: cinema (see chapter 4: 4.5)

Second: video and photography

This issue was addressed in article 5.3.1 of visual and applied arts

### **5.3.7 Cultural industries**

Film industry

The film industry is one of the most profit-making cultural industries and was addressed in the previous section.

Handicrafts

This traditional industry is associated with tourism rather than culture since it manufactures models of Pharaonic and Islamic antiquities intended for commercial promotion at archeological exhibitions organized overseas, or intended for sale in the local market for tourists, used in film decorations or displayed at tourist villages and hotels.

First: handicraft centers affiliated to the Ministry of Culture

A center for archeological handicrafts was created in 1982 to make models of Pharaonic and Islamic antiquities, in addition to the handicrafts center at Fustat affiliated to the Cultural Development Fund.

The handicrafts center consists of the following sections:

1 - Carpentry



This section, which contains all carpentry machines and assembly equipment, produces household Egyptian artifacts using curve and luster in addition to the following activities:

Manual oriental lathing

Shell inlay.

Wood inlaying.

Gypsum-inlaid glass.

Jewelry.

Tent making.

Copper work.

Article 39 of the new Antiquity Law pertaining to trademarks and copyright, presented to the People's Council for discussion created debate about the Egyptian handicrafts since the said article gives the High Council for Antiquities exclusive right to produce models sealed by its stamp. This council is entitled, under the new law, to grant license to third parties according to certain conditions set by it and is also entitled to prohibit the ravel or circulation of any model that do not conform to specifications.

Antiquity dealers currently are required to obtain licenses from the Ministry of Culture to open antiquity shops and the High Council of Antiquities will be entitled now to grant licenses for selling antiquity models. The aim of these licenses is not to collect fees but to protect this traditional handicraft from the fake Chinese products and at the same time produce items according to specific technical specifications set by archeologists not dealers.

Article 39 also prohibits the commercial exploitation of archeological photos without the Council's approval; so many workshops which have deeply-rooted history in handicrafts will be affected, particularly in Khan el Khalili area.

Second: private workshops

Egypt has many private workshops specialized in making and selling pottery products. The village of Garagos (Qena Governorate) has always enjoyed the support of Jesuit fathers and in 1945 a pottery factory was established in the village.

Thanks to Jesuit fathers, this village was put at the maps of French and German tourists coming to the country, hence production became tourist-oriented and the items produced became more symbolic, lighter and smaller.

Other areas that are famous for pottery production include the village of Higaza (near Garagos), Al Fustat area in old Cairo and some villages in Al Fayoum Governorate.

Egypt is also famous for its manually woven carpets and the key centers for this handicraft are Akhmim in Upper Egypt and Kirdasa and Al Harania in Giza.

There are no accurate figures available to determine the contribution of these products in the national income. Some civil society and organizations and international agencies however do support the country's handicraft and try to develop them, such as the Anglican Society and Society of Jesus.

45) Garagos Pottery: Religion, Art and Development – Magdi Ali Saïd – article posted in Islam Online website

### **5.3.8 Mass media**

This sector consists of radio, TV and newspapers

First: radio

On 31 May 1934, 5.30 pm, the voice of announcer Ahmad Salem saying this is Cairo marked the birth of the official radio station of the Egyptian government.

On 23 May 1949 the first complete radio legislation, also known as Law 98 of 1949 pertaining to the organization of Egyptian radio, was issued.

23 June 1952 marked the beginning of a transitional period for radio broadcasting when the first shout declaring the eruption of the Revolution was heard. The national radio put itself at the service of the Revolution and was the first to broadcast news about the Revolution and propagate its goals and was the key mean of publicity and communication with the public.

Egyptian radio at that time was characterized by expansion and the spread of its programs and in 10 Nov. 1952 a statutory instrument was issued stipulating the annexation of Egyptian radio to the Ministry of National Guidance instead of the Council of Ministers.

In 1955 the Ministry of National Guidance deemed that some provisions in Law 98 of 1949 needs to be amended in order to keep pace with the radio movement. So this Ministry drafted a new law for the organization of the national radio and this was issued on 7 Dec. 1966 and in 1958 a presidential decree was issued stipulating that the national radio is a public body with legal entity and it shall be annexed to the Presidency.

In 1961 a presidential decision was issued stipulating that the national radio is public body of economic nature and shall be named the Egyptian Institution for Radio and TV and was put once more under the supervision of the Ministry of National Guidance. This situation remained unchanged until four laws pertaining to the establishment of the Radio and TV Union were issued in 1970 and 1971. Afterwards, Law 13 of 1979 pertaining to Radio and TV was issued and some articles of this law were amended by virtue of Law 223 of 1989 (currently in force).

Article 2 of Law 223 of 1989 stipulates:

The Union seeks to achieve the mission of broadcast media (radio and television) in terms of policy, planning and implementation within the general policy of the society and its information requirements by utilizing the latest technologies and developments in terms of employing the broadcast media to serve the society and achieve its goals. For that purpose, the Union shall:

Perform the audio and visual broadcasting service efficiently and ensure that it is directed to serve the public and national interests in the framework of the genuine values and traditions of the Egyptian people and according to the general principles stipulated in the Constitution.

Promote the socialist democratic regime, national unity and social peace, safeguard the dignity and freedom of individuals and confirm the rule of law through all broadcasted radio and TV works.

Propagate cultural values, include the educational, civilizational and human aspects in the programs according to the refined Egyptian, Arab and international vision to serve all social categories and create special programs for children, the youth, women, workers and peasants to contribute in building the Egyptian citizen culturally and preserve family cohesion.

Develop the broadcast media and adhere to religious and ethical values.

Contribute in expressing the demands and daily concerns of citizens, bring up public issues in order to present all opinions, including party trends, and put forward the efforts exerted to address these concerns objectively.

Announce the discussions of the People's Council and only broadcast items officially requested by the government and everything related to state policies and high national principles and interests.

Dedicate a time in the broadcasting for political parties upon elections to allow them explain their agendas for the public and also dedicate times to present the main public opinion trends.

Ensure efficient service to cover all parts of the Republic, provide the latest broadcasting technologies and ensure scientific and economical management of all equipment and facilities.

Create the proper climate to sponsor and promote talents.

Strengthen ties with similar broadcasters in Arab and Islamic countries and the world.

Develop the broadcasting services intended for overseas listeners and ensure that they achieve the high interests of the state.

Support news bulletins and active coverage of local and international events, ensure objective commentating and support and promote correspondents locally and overseas.

Develop the technical and professional standard of the people in charge of radio and TV broadcasting services.

In the early 1980s the Egyptian radio service witnessed a major boom with the introduction of the radio network system, which consists now of nine networks; General Program, the Voice of Arab, Middle East, Holy Quran, Guided Radios, Youth and Sport, Regional Radio, Cultural Network and Specialized Radios.

And, according to SIS, the Radio and Television Union was established in 1979, which turned radio stations to radio networks , in the present time , there is seven radio networks in Egypt, which is:

the National program

local stations, this network includes eleven different local stations.

Cultural Network includes European stations, music and educational stations.

Middle East Network.

Arabs voice Network, consists of three stations.

The Quran network.

Multilingual network, which broadcast through 44 stations in 34 different languages, this network is directed to different countries and nations in different continents.

in recent years, there has been a lot of additional stations on short wave FM channels , including local and specialized channels, including two commercial stations. ,

total broadcast hours in Egypt is around 190 thousand hours a year on average of 520 hours daily .

Second: TV

TV broadcasting started in Egypt on 21 June 1960 (Channel One) and a year later Channel Two began broadcasting. Since the 1980s, the number of TV channels has been on the rise. The country has now eight TV channels in addition to the satellite channels and after the launch of Nile Sat channels one, two, three, five and eight began to broadcast on Nile Sat to expand its coverage and reach the areas deprived of reception due to their geographic location.

The total TV broadcasted hours in 2003-2004 reached 53,718, with an average daily broadcast of 174 hours<sup>41</sup>.

Article 4 of Law 223 of 1989 stipulates:

The Minister of Information shall assume the supervision of the Radio and TV Union and shall follow up the implementation of national objectives and services, in addition to the other duties stipulated in this Law, in order to guarantee that these objectives and services are linked with the high policy of the state, national peace, national unity and the state's information plan. The Union shall be run by a board of trustees, board of delegated members and a general assembly and shall consist of the following sectors: Union leadership, radio and TV, radio engineering, production, financial and economic affairs and secretariat. Other sectors may be created according to work requirements by virtue of a decision issued by the board of trustees.

Third: newspapers

The publication of the first newspaper in Egypt dates back to the late eighteen century during the French Expedition.

By the publication of Al- Waqae'a Newspaper, Mohammad Ali had been pushing what the commission had started forward. Since Newspapers had its important role in the channeling public opinion of Egypt along its history, specific publication allowing and published subject supervising rules and regulations were regulating for them.

By virtue of president Gamal Abdel Nasser decision Al-Ahram, Al-Akhbar, El-Hilal and Rose El-Youssef newspapers had been nationalized. The decision also prohibited the publication of newspapers except by a license by the nationalist union which later had become the Supreme Press Council.

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<sup>41</sup> [http://ertu.org/tv\\_channel/tvatabank.html](http://ertu.org/tv_channel/tvatabank.html)

Reflecting the trends of July Movement, the Republic Newspaper had been issued with Anwar Al-Sadat representing its Editor in Chief. However, laws controlling the press have changed by each president.

During the term of Al-Sadat, the then existing parties had been allowed to publish their own newspapers "Al-Wafd, Al-Ahali and Al-Ahrar newspapers". Though press diversity had been allowed under the presidency of Mubarak by legislating vague publishing and imprints laws, imposed restrictions on mass media were stricter, and consequently, freedom was insured by the constitution imprisoned by the law.

The Egyptian constitution asserts the freedom of expression, press, and creation and scientific research in articles (47), (48), (49), by which the state guarantees freedom of scientific research and literary, artistic and cultural creativity, moreover; a six article chapter titled "Press Authority" is devoted for press authority, autonomy, supervision and seizure banning, the freedom of publishing and the journalist's right to access information. These articles are from article 206 to article 211.

Egypt has also signed the International Covenant on Civil and Political Rights in 1982, these numerous articles and laws have become meaningless as a result of the imposed restrictions on the freedom to express in Egypt.

Many legal restrictions are imposed on the freedom to express, of which are the following:

Constraining newspaper publication right by virtue of Press Sovereignty Law 96/1996, according to which only the Supreme Press Council is empowered to license newspapers publication, restrict the publication right to political parties and public and private legal personalities and under unachievable conditions. Journalists and press institutions of the published newspapers are censored and supervised by the Supreme Press Council as well as evaluated.

Suspending and censoring newspapers; as Press Law 20/1936 has given the Council of Ministers the right to ban the circulation of printed materials published overseas as well as the re-printing of them. In addition, by virtue of Article (10) of the same law The Minister of Interior has the right to prohibit whatever issue of whatever newspapers published overseas from entering or being circulated inside Egypt.

By virtue of the Emergency Law that has been in force in Egypt for over quarter of a century, the republic president has the right to supervise newspapers, publications, imprints, documents and drawings as well as all means of expression, publicity and advertisement, control and seize them and close their printing facilities.

By virtue of Press law 20/1963 newspapers may be controlled or seized in case of violating any of the articles (4, 7, 11, 12, 13, 14, 17, 19), or committing any of the crimes stated in part (14) of book tow of the Penal Code pertaining to press crimes and misdemeanors.

Under the same law, cancellation of the decision to issue of a newspaper may be taken in the following two cases: if the newspaper is not published within the three months after notice date (article 18 of Press Law or Law 20 of 1936) and if the newspaper failed to be issued regularly.

Law 121 of 1975 pertaining to prohibiting the use and publishing of official documents prohibits the circulation and publishing of information.

Law 35 of 1960 pertaining to census and surveys (already tackled).

Law 313 of 1956 amended by virtue of Law 14 of 1967 and General Intelligence Law 100 of 1971 prohibit the publishing of any information about the armed forces.

In addition to Law 96 of 1996 that stated in its fourth article: imposing censorship on newspapers is prohibited, with the exception in cases of declaring a state of emergency or in war time, limited censorship may be imposed on newspapers with regard to matters related to public safety or national security.

The text also includes the government's decision in May 2014 to monitor the internet in order to detect profanity, insults and incitements for sabotage and violence; a decision that was justified by military experts, strategists, and former officers.

Imprisonment related to publishing crimes

The Penal Code is full of articles which impose prison terms in cases related to freedom of expression such as the articles 171-200, chapter 14 which stipulate imposing prison terms in crimes such as "incitement to overthrow the regime" and "changing the main principles of the constitution" (article 174), "hating or disdainning a sect" and "disturbing public peace" (article 176), violation of morals", "damaging the country's reputation" and "displaying improper aspects" (article 178) and "insulting the Republic's President" article (179).

Some articles impose prison terms in crimes related to freedom of the press such as "cursing the People's Council, the Shura Council or other official bodies" (article 184), "cursing a public employee or a member of parliament" (article 185), and "insulting the position or prestige of a judge or attempting to affect the case" (article 186), not to mention the prison terms imposed in cases related to publishing false news or information (article 188), publishing information about secret law cases (article 189), publishing information about cases whose publishing is prohibited (article 190), publishing inaccurate, false or distorted information about deliberations or trials (article 191) and publishing any, inaccurate or false information about the secret sessions of the People's Council (article 192), in addition to the prison terms imposed by other articles of the Penal Code in crimes related to libel and slander.

Mass media is subject to Law 38 of 1992 and also to the control of the religious establishment according to the legal fatwa issued by Advisor Tarek Al-Bichri (Al-Azhar shall have the final say in any Islam-related matter in audio and visual works).

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

There is no law covering self-employed artists.

## 6. Financing of culture

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

Culture (and the youth), may have the least attention by the government according to the public Budget, which shows that the budget of the Ministry of Culture is one of the lowest.

We suppose that this situation is the result of the fact that the people in charge of culture are employees (e.g. the manager of National Center of Theatre is an engineer of sound), while culture needs intellectuals and artists to defend it and to demand government material and moral support to culture.

To get an adequate funding for culture, the State's approach must stand on the basis that culture is a service, not a commodity, and the higher budget culture gets the higher moral results it achieves. Furthermore, the largest part of cultural funds is specified to the management and salaries of the employees instead of spending on artistic production, which means misdistribution.

On the website of the Ministry of Culture, under the title *Mission and Goal of Ministry of Culture*, we can read this excerpt: "*Funding is the main obstacle facing the cultural work, especially under the difficult economic conditions. Therefore, it is necessary to look for innovative ways of funding through cooperation with the capital and the national institutions.*"

In this claim, the Ministry of Culture forgets that the "culture of funding" is absent from the minds of most of those who are capable to finance who are ignoramuses and concerned only with quick profit.

But after the revolution, there is a remarkable development in the funding culture based on individual contributions, some cultural and artistic initiatives in the post-revolution is mainly funded by contributions of individuals, especially the celebration of "the art square" which lasted one and a half years, thanks to the individual's contributions.

As for the procedures, they are governed by stifling bureaucratic regulations that hinder completely the artistic process. The Ministry of Culture tried to escape that bureaucracy and so established the Cultural Development Fund, funded mainly by 10% of the income of the Antiquities Organization to support some cultural projects outside official institutions. The Fund, however, has special standards which are not governed by a steady vision regarding the finance of projects.

There was serious difficulty in obtaining definitive data pertaining to budget or number of employees or any internal regulations, which was caused by the intransigence representatives of the Ministry of Culture.

According to Dr. Said El Masri, Assistant Minister for the development and review of the cultural system of the state at the Ministry of Culture, the bodies affiliated with the Ministry of Culture enjoy relative independence from the Ministry; the Ministry's acquisition of data is only possible after addressing each body separately as each of the bodies receives its budget directly from the

Ministry of Finance and the regulations for appointments are determined by each body's head without reference to the Minister of Culture.

## 6.2 Public cultural expenditure per capita

Allocations of the Culture Palaces Authority, which plays the major role in the government cultural activities in the governorates and villages, whose population ratio is more than 56% of Egypt's total population, reached 12.9% of the total allocations for the culture sector in 1991/1992 and 13.3% in 2001/2002. This means that the Egyptian citizen's share of the government culture service in rural areas of Egypt didn't exceed one to two Egyptian pounds annually! This was reflected as a reduced number of Culture Palaces and Culture Houses from 527 in 1995 to 293 in 1999.

The media allocations per capita in Egypt according to the State Budget were 12.5 pounds /year in 1991/1992 and 28.9 pounds/year in 2001/2002<sup>42</sup>.

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

The following table shows allocations of culture, youth and religious affairs sectors compared to other governmental sectors, as it is in the state budget for the year 2007-2008.

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

Item	Uses		Resources		Deficit	
	2007 -2008	2006 - 2007	2007 -2008	2006 - 2007	2007 -2008	2006 - 2007
<b>Total General</b>	000·860·926·27	000·273·960·21	000·480·748·9	000·698·934·12	000·380·178·18	000·575·025·9
<b>General services</b>	000·082·678	000·985·718	000·840·455	000·494·563	000·242·222	000·491·155
<b>Defense and national security</b>	000·500·8	000·500·7	000·500·8	000·500·7		
<b>Public order and safety affairs</b>	000·496·578	000·394·641	000·400·574	000·627·638	000·096·4	000·777·2
<b>Economic affairs</b>	000·288·666·8	000·267·322·5	095000·608·3	212000·503·3	000·193·058·5	000·055·819·1
<b>Environment protection</b>	000·721·768	000·291·654	000·950·403	000·250·440	000·771·364	000·041·214

<sup>42</sup>



<b>Housing and communities facilities</b>	000·0241·084·3	000·819·722·2	000·110·266	000·075·661·2	000·914·817·2	000·744·61
<b>Health</b>	000·807·601·2	000·257·325·2	000·528·792	000·133·791	000·279·809·1	000·124·534·1
<b>Youth, Culture and Religious affairs</b>	000·296·352·3	000·550·159·2	000·468·905·1	000·409·382·1	000·828·446·1	000·141·777
<b>Education</b>	000·115·8	000·006·336·7	000·618·685·1	000·708·879·2	000·649·429·6	000·298·456·4
<b>Social protection</b>	000·379·73	000·204·72	000·971·47	000·300·67	000·408·25	000·904·4

Field Marshal Mohamed Hussein Tantawi, head of Supreme Council of Armed Forces adopted the budget for fiscal year 2011/2012 after getting it approved by the Council of Ministers.

The budget included a total expenses of 491 billion pounds, an increase of 15 % from the previous year. The volume of spending on social issues in the new budget is 54 % of the total expenses, in order to protect low-income people against the risk of food prices fluctuations in world market, the education share of expenses is 52 billion pounds, 10 % increase from the previous fiscal year. Another increased allocations was in the health sector by 17 % to reach 23.8 billion pounds , as well as the housing sector allocation and community development by 39% to 16.7 billion pounds.

One of the most important features of the budget in the year 2011/2012 is the protection of government workers, as well as pensioners. Total wages allocations reached 118 billion pounds, an increase of 22 % from the previous fiscal year. These allocations included the cost of 15% increase in wages of all workers at a cost of 3 billion pounds, also included in the new budget the cost of financing the first phase of wages reform program of in the government sector , which approved raising minimum wage for workers in an unprecedented 75% to 200% , starting July 2011 .

Two million of state employees benefits from this increase, at a total cost of 9 billion pounds per year. this procedure serves the purpose of closing the unacceptable gap between government and private sector employees, the pensioners got the largest share in the credits for the social aspect of the budget, their pensions increased by 15% of the gross income starting April 2011, the treasury will bear the total cost of this increase, which amounted to 6.5 billion pounds and benefits eight million pensioner and beneficiary.

Also the budget included increased pension contributions from 2008 to be 30% instead of 20%, without a limit, as an initiative from the government to the work of equality between pensioners and their beneficiaries and workers in the state, this increase will help rising and improving the living standards of pensioners and their beneficiaries, and the cost of financing such an increase is 2.8 billion per year and the number of beneficiaries , including 7.5 million pensioner and beneficiary, 1.2 billion pounds has also been allocated to finance the

commitment of the Treasury to bear the cost of the annual increase in pensions, which began in July 2010 , other than the 17 billion pounds allocated by the State Treasury for the social insurance funds paid interest on the debt to the pension funds .

It is noteworthy that the government had introduced earlier a draft budget includes a deficit in the range of 170 billion pounds, which is equivalent to 11 % of GDP, but the community dialogue that took place on this project leaned toward not to expand the deficit significantly and avoid future generations huge increments in government debt, this was a direction influenced by the Supreme Council of armed Forces, especially in light of the economic conditions experienced by the country.

The government has subsequently cut public spending and rearranged priorities while maintaining a balance between the cut and the commitment to implement important steps to stay on track toward social justice, as well as increased investment spending in support of growth.

The deficit fell by about 36 billion pounds to 134 billion pounds, the equivalent of 8.6 % of GDP, but the fiscal policy is still expansive and include programs to stimulate economic activity and more support to social justice when compared to the draft budget prepared before January 25<sup>th</sup> revolution, which was targeting a deficit in the range of 7% of GDP.

The draft of the state budget for next fiscal year 2013/2014 reaches almost 820.1 billion pounds represents the size of funds, distributed between expenses of 692.4 billion pounds, and the requirements of the acquisition of financial assets amounting to 13.2 billion pounds, and finally pay off the loans of local and foreign debts in a total of 114.5 billion pounds.

The distribution of 692.421 earmarked for expenditure on various sectors, allocations of public services in the first rank of allocations by 37 % of the total budget , and provisions of social protection in second place with 29 % , followed by education allocation in third place with 12% , and came in fourth place , " the rest of the sectors " by 7 % , and the percentage of health with public safety by 5 % , while the percentage for housing and community Facilities 3% , and came in last place provisions to protect the environment of 0.2 %

the Ministry of Health budget share was 32.736 billion pounds, up 19 % from last year's budget , the Ministry of Education was allocated 81.251 billion pounds to, up 27 % , and got the sectors of youth, culture and religious affairs 23.403 billion pounds, an increase of 15 % from the previous year's budget , also 1.460 billion pounds allocated to protect the environment ,

Social protection got the lion's share, which got to 191.552 billion pounds , and got the housing sector and community facilities at 22.003 billion pounds.Public services got 240.228 billion pounds, an increase of 21 % from last year, The affairs of public order and safety received 32.681 billion pounds, up 24 % from last year, while Economic Affairs was allocated 36.16 billion pounds ,

30.947 billion pounds was allocated for the rest of the sectors, including the budget of the Ministry of Defense.

[According to the state budget for 2014/2015, funds have decreased by unexpected numbers. Subsidies on petroleum products were decreased and were linked together with supply](#)

commodities, wherein the amount allocated to services for youth, culture and religious affairs reached up to 28 billion and 356 million Egyptian Pounds without clear indication of the share each of the three sectors received. However, this is the first budget that has dared to take direct action to raise the amount of funding, which relates to the biggest justification that had been made by all former Presidents – that is they always justified their inability to spend heavily on educational, cultural, tourism, youth and other sectors and their services.

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

It is broken down into:

1. Artistic expenditure (Chapter 3)

It is investment expense.

2. Administrative expenditure (Chapter 1)

It is the disbursements for permanent and temporary employees in the form of wages and wages-related insurance privileges. Workers are rewarded and incentivized for their extraordinary efforts and overtime. Also distinguished employees are rewarded to encourage them to make further progress.

3. Current expenditure (Chapter 2)

They are the expenditures specified to cover the costs of cultural products and operating materials; they include advertisements.

Rewards for non-workers in the State (Chapter 4)

Expenses do not belong to cultural activities (Chapter 5)

Expenses of installation and equipments (Chapter 6)

The following tables show the expenditure ways in a number of the Ministry of Culture bodies<sup>43</sup>.

#### **Expenditure Statement of the Cultural Production Affairs Sector 2009-2010**

**Table 2**

<b>Current expenditures</b>		<b>Investment expenditures</b>		<b>Administrative expenditure</b>	
Chapter 2	2.897.000	Chapter 6	500.000	Staff wages	6.575.000
Chapter 4	1.288.000				
Chapter 5	7.000				
<b>Total</b>		<b>13.267.000</b>			

<sup>43</sup> From an interview with Ms. Fatma Al-Maadoul, 1<sup>st</sup> Deputy Minister of Culture for Cultural Production Affairs Sector

**Expenditure Statement of the Artistic House for Folk Arts 2009-2010**

**Table 3**

Current expenditures		Investment expenditures		Administrative expenditure	
Chapter 2	4.399.000	Chapter 6	5000.000	Staff wages	18.881.000
Chapter 4	3.006.000				
Chapter 5	9.000				
<b>Total</b>		<b>31.295.000</b>			

**Expenditure Statement of the National Centre for Cinema 2009-2010**

**Table 4**

Current expenditures		Investment expenditures		Administrative expenditure	
Chapter 2	1.890.000	Chapter 6	5000.000	Staff wages	8.090.000
Chapter 4	390.000				
Chapter 5	0				
<b>Total</b>		<b>10.370.000</b>			

**Expenditure Statement of the Artistic House for Theatre 2009-2010**

**Table 5**

Current expenditures		Investment expenditures		Administrative expenditure	
Chapter 2	8.500.000	Chapter 6	12.000.000	Staff wages	31.687.000
Chapter 4	7.000.000				
Chapter 5	50.000				
<b>Total</b>		<b>59.237.000</b>			

## Expenditure Statement of National Theatre Centre 2009-2010

**Table 6**

Current expenditures		Investment expenditures		Administrative expenditure	
Chapter 2	475.000	Chapter 6	0	Staff wages	2.566.000
Chapter 4	330.000				
Chapter 5	1.000				
<b>Total</b>		<b>3.372.000</b>			

## Expenditure Statement of the Supreme Council of Culture 2008-2009<sup>44</sup>

**Table 7**

Expenditures	Amount in Egyptian pounds
Chapter 1 (wages)	14.236.000
Chapter 2 (merchandise and services inputs)	2.600.000.
Chapter 3	
Chapter 4 (Rewards for non-state workers)	5.340.000
Chapter 5 (non-cultural activities)	2000
Chapter 6 (constructions, devices and equipment)	200.000

We attempted to update these figures for the following years, but the employees in these administrations declined our requests to provide any data, based on an order from then Minister of Culture, Dr. Saber Arab, not to disclose any financial details of the ministry, although these employees refused to give their names or to give us a copy of these alleged instructions.

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<sup>44</sup> 4 From an interview with Dr. Emad Abu Ghazi, secretary of the Supreme Council for Culture

## 6.5 Sector breakdown

The administrative or functional breakdown of the public budget was predominating in the past; 15 sectors, such as agriculture, industry, education, defense, security, etc. This was before the issuance of the Public Budget Law, which made it more ambiguous; instead of breaking the old breakdowns down to 20 sectors to identify accurately the allocations for some activities, such as Research, Youth , Religious Affairs or Social affairs, we have now more integrated functional breakdowns (10 sectors) under meaningless names such as: Public Services, Economic Affairs, Environment Protection, Housing, Utilities and Communities, Health Affairs, Culture, Youth and Religious affairs, Education, and Social Protection.

The question is: what are the integration factors among the Youth, Culture and Religious Affairs, as stated in the public budget, save hiding some non-positive contents of the Religious Affairs sector, which swallows now a considerable part of the budget allocations, so that the civil state became of very Azhari and Salafi religious nature? On the other hand, the budget allocation for Scientific Research and Culture are poor<sup>45</sup>.

## 6.6 Private sector expenditure

Regarding cinema, there is a high degree of monopoly; five or six large companies dominate the market and own cinemas, production and distribution of movies. As for theatre, Children's Theatre realizes the highest revenues. For that, there is enthusiasm for financing children's theatre, because in the end, it generates revenues that cover and exceed the costs.

Independent production companies often do not provide statements of their expenditures, production costs and revenues.

As already mentioned in a previous chapter, there is remarkable development to the funding culture based on individual's contributions, some cultural and artistic initiatives in the post-revolution are mainly funded by volunteers and individual contributions.

See Chapter 5 (5-1-6).

## 6.7 Independent (civil) sector expenditure

There are many independent cultural bodies in Egypt whether theatre groups or civil society organizations working in the culture domain. One sample of those is Al Mawred Al Thaqafy Foundation which receives finance from:

The Ford foundation

The Open Society Institute

The European Cultural Foundation

Doen Foundation

The 2008 budget amounted to \$600,000. 73% of the amount was spent on cultural activities and programs

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<sup>45</sup> *Reading in the State's Public Budget of 2005-2006* by Abdul-Khaliq Farouq

There is also Studio Emad El Din which presents trainings and repetitions for the independent theatrical and musical groups, also the halls could be allocated for the professionals for a fee higher than the rent paid by independent artists.

During the process of updating this research in 2012, an attempt was made to obtain a budget module for Studio Imad al-Din, but we did not get any response from the studio. The same thing occurred again in 2013, and 2014 when the study was reviewed for updates. The following is a sample for Studio Emad El Din budget:

The generated income development of the Foundation from 2005 to 2008:

In 2008 the Studio's overall income increased by 6% from 2007. (Space rental decreased 9,5 % while other income increased by 90%)

Basically the Studio has increased its overall income by 185% since it opened in 2005.

## **6.8 Foreign agencies expenditure**

There are many foreign cultural centers in Egypt. They are basically interested in teaching languages, in addition to disseminating their cultures through films, artistic exhibitions, and musical events.

Some of these centers also organize cultural and artistic activities connected to local culture and art, in addition to activities that bring together Egyptian artists and their foreign counterparts from other countries. See chapter 2 (2-4-4 and 2-5).

There are also a number of institutions. One sample of those, is Ford Foundation:

What's noticeable in the role of cultural centers is their attempt to keep an open mind about independent cultural initiatives in the post- revolution era and the funding allocation to support these initiatives.

But it is believed that the foreign funding legal prosecution in Egypt against some of the civil society institutions, which is still going on since February 2012, , has crippled the role of foreign cultural centers in Egypt.

43 people of different nationalities are still on trial because of this trial.

Most of the institutions involved in this case are involved in legal and human rights aspects. However such a crisis may have a negative effect on any future relationship of civil society / cultural institutions with foreign financiers.

This case has no political importance any longer, it was at the time a wild card used by the military council during the country's transitional period. Foreign financier do not have concerns based on this case specifically anymore. But the challenge is that there is no guarantees that such a wild card will not possibly be used again in the future by the Islamists, after this case have drawn everyone's attention to the importance of foreign financing as a bargaining chip.

*"terms of budgets... things are not easy to identify fully because a) our fiscal year starts in October and not in January; b) we do not allocate a specific amount each year per country but rather holistically; c) some of the "regional" organizations like Al Mawred, YATF and AFAC work*

*in Egypt and spend our funds partly also in Egypt and I do not have the time or resources to disaggregate this info because it is classified as "regional".*

*On average we have spent in 2008 around \$2,600,000 and in 2009 around \$2,300,000 on Arts and Culture in the region. I would say that 40% of that was spent in Egypt. Some years this has dropped and other years it has increased by a margin of 10% to 15%. Again, these are estimates."*

The information mentioned earlier has been obtained from Mr. Moukhtar Kocache, Program Officer for Media, Arts and Culture for the Ford Foundation MENA region, established in Cairo.



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

### **7.1. Re-allocation of public responsibilities**

Culture was a nonprofit service at the top of the State's policies. Hence, it was only normal for governmental cultural institutions to be formed in order to provide citizens with the culture. That was the case till the early 70s.

With the economic liberalism taking place in the Sadat era, ideas changed, turning culture into a mere facade. Art came to rely on stars and not on the artistic value of the work. This led to the increase in ticket prices. The public sector resorted to attracting stars who command high fees. At the beginning of the 90s, Egypt started entering the new liberalism era. Cinemas were privatized, as an example of the State taking its hand off one of the most important and oldest cultural intuitions. (See chapter 4: 4.5). This was a blatant example of the State renouncing its responsibility in educating its citizens, But soon after, the Cairo Film Festival returned to be managed by the Ministry of Culture, after it was managed by an independent party for a while.

The number of cultural palaces also decreases, and their conditions deteriorated. Some were victims to horrendous mishaps (Beni Suef culture palace catching fire, while packed with spectators). The state of governmental theaters also deteriorated (the national theater catching fire). In the same era, independent cultural societies started to emerge. (See chapter 2: 2.6)

But, as previously mentioned, the trend towards organizing festivals through the institutions of civil society has increased after the revolution, this is following years of having only the ministry of culture in control of any activity.

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

In the framework of developing cultural institutions, the development of museums is only visible since it is the most noticeable field.

This situation is may contributed to the attention dedicated by the Ministry of Culture to Egypt's rich and diverse historical heritage (Pharaonic, Byzantine, Jewish, Coptic, Islamic and contemporary) and also to the fact that antiquities are being invested as a tourist commodity.

The High Council for Antiquities recently conducted a comprehensive inventory in order to modernize and build 59 museums and archeological warehouses in all governorates, in addition to developing and restoring 14 archeological sites in southern and northern Egypt. The exact figures are as follows:

The number of existing museums developed (4).

The number of new museums built (5).

The number of existing museums under development (5).

The number of new museums under construction (almost complete) (8).

Future museum projects (4).

Restoration works

The number of archeological sites restored (9).

The number of archeological sites under restoration (5).

Restoration of Coptic and Islamic sites

The number of completed projects (26).

The number of projects underway (13).

The number of archeological warehouses built and provided with the latest preservation equipment and technologies has now reached 35 warehouses till this day.

in 2006, The Supreme Council of Antiquities decided to name these museums after Egyptologists, there has been a lot of concerns and warnings of these places mismanagement repeated thefts.

A modern system has also been developed in the field of archeology and underwater antiquities to explore areas in the Mediterranean and Red Sea by using the latest equipment to help unveil new discoveries and conduct researches (+).

In addition, many museums are now dedicating more attention to cultural development by providing children with extracurricular activities inside their halls to develop their historical knowledge and boost their belongingness to their roots.

The Egyptian Museum in Cairo is preparing to compete with the best museums in the world after signing an agreement with Italy to redesign its display system with a cost of 1.3 million Euros.

In his last statement concerning the new museum, the Egyptian Minister of Culture said that the Big Egyptian Museum scheduled to be opened in 2011 will be an archeological marvel.<sup>46</sup> (See Chapter 2: 2.2)

But the museum has yet to open and there is no updates to the cooperation agreement . in December 2012 dr. Mohammed Ibrahim , Minister of Antiquities Announced that a research is being conducted in an attempt to develop the Egyptian Museum , this plan will include an internal overhaul by changing the halls internal design and lighting system, the external modification will be to attempt joining the land of NDP to be part of the museum garden.

The ambitious plans in now in place for " the Grand Egyptian Museum " , a project to build a large museum by the Alexandria desert highway, the plans were announced by Dr. Mohammed Ibrahim , Minister of Antiquities , to open in 2015 , after committing to a 40 months timetable.

There is an agreement in place between the Ministry and a Japanese party to start financing the project with a Japanese loan provided by the Foundation « JICA » until Egypt's financial returns of tourism revenue is back in effect.

On August 30 2014, governor of Giza Dr. Ali Abdel Rahman made a statement announcing the delay of opening the Grand Egyptian Museum until 2017 in view of a funding shortfall of up to \$800 million.

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<sup>46</sup> [http://www.coptichistory.org/new\\_page\\_7064.htm](http://www.coptichistory.org/new_page_7064.htm)

### 7.3. Emerging partnerships or collaborations

The new partnerships or new forms of cooperation only emerged recently as if cultural exchange, dialogue between cultures, bringing different cultural identities and spaces closer and getting past geographical, informational and cultural boundaries is a universal plague.

The symptoms of this plague have reached Egypt but are yet to spread, which made various forms of cooperation to be conducted cautiously and on a very small scale, given that a sense of cultural superiority associated with cautiousness is dominant in Egypt, not to mention that the state itself doesn't always welcome the things that are indistinct to it.

Nevertheless, some scattered and random forms of cooperation exist, most notably the workshops conducted in almost all fields of arts. The impact of these workshops however is not visible given the short training periods, with the exception of the workshops conducted by Imad Eddine Studio, which are characterized by being long-term workshops with special modules.

The language barrier however remains one of the main problems of these workshops, while all Mawred workshops are conducted in Arabic. All workshops are conducted by independent agencies and are funded by the state to which the instructor belongs.

Cultural centers offer other forms of cooperation, such as hosting artists, conducting local workshops and producing some artistic works (occasionally).

Few years ago a play entitled a midsummer night's dream was produced by the Swedish foundation SIDA and was directed by a Swedish female director. The arranger and actors were all Egyptian and all Egyptian technical workers taking part in this work were considered trainees.

The American Cultural Center has recently hosted an American director to direct a play entitled "Baldatauna" (or our town) with Egyptian actors on the state-run Al Hanager Theatre.

The National Circus has recently hosted a Russian troupe to perform a show entitled Circus on Ice.

In short, all cultural activities, as said before, are only seasonal symptoms.

A glance at the co-production sector in Egypt

Co-production in Egyptian cinema began in the first half of the 1940s with two not-so-successful experiments: Land of the Nile (a film shot in 1943 in cooperation with France) and Cairo-Baghdad (a film produced in cooperation with Iraq in 1947).

In 1965 several films were produced in cooperation with Italy, Spain and Japan, such as "Gharam fi al Sahara" (or love in Sahara), in which Egypt was represented by actress Mary Quini.

In the 1960s, co-production was achieved through the public sector, in particular Copro Film Company, in cooperation with Italy.

The Copro productions results were disastrous films and huge losses causing co-production with foreign countries to be cancelled, particularly in the 1970s after a film entitled People and the Nile was produced in cooperation with the USSR.

In the second half of the 1970s, new experiments in the form of co-produced films with Arab countries such as Lebanon were conducted. This experiment resulted in two films: "Habibati"

(or My Love) and "Agmal ayam hayati" (or most beautiful days of my life) both directed by Henri Barakat in 1974, but the artistic quality of those films was poor.

During the 1970s and 1980s other experiments were conducted in this field resulting in films co-produced by Egyptian producers and Algerian production companies.

In this context, three landmark films in the history Egyptian and Arab cinema were directed by Youssef Chahine: "Al Asfour" (or the bird) in 1947, "Awdat al ibn al daal" (or The Return Of The Wandering Child) in 1976 and "Iskandaria laih" (or Alexandria Why) in 1979. In addition, "Al aqdar al damiah" (or Bloody Fates) was directed by Khairi Bisharah in 1982 and "Asfour min al sharq" (or Bird of the East) was co-produced with a Saudi company in 1986.

Another experiment worth mentioning is a film entitled Naji Al-Ali released in 1992, which is a co-production by N.B Film and Fann (a Lebanese art magazine).

All these experiments were not subsidized.

The year 1985 marked the beginning of a new stage of Egyptian-French co-production, most of which were conducted through Egypt International Film Company. Eight Egyptian-French films were directed by Youssef Chahine and a number of new directors in this framework emerged such as Yousri Nasrallah, Atef Hetata, Asmaa Al-Bakri and Khaled Al-Hagar.<sup>47</sup>

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<sup>47</sup> Amal Al-Gamal: "Co-production in Egypt (1946-2008), Cinema Horizons Series

## **8. Support to creativity and participation**

It is noteworthy, before going through this part, to hint at a meaningful removal of a meaningful word; till the year of 1985 The Supreme Council of Culture was known as the Supreme Council for Care of Art and Letters. No comment!

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

A "scholarship" is granted by the state to men of letters, arts and music to help them achieving their artistic projects away from social and material obstacles. It resembles a monthly salary paid for one renewable year.

In 2006 around 247 authors, artists and scholars covering different literary branches (novel, poetry, drama, kid literature, criticism and researches, translation) and many arts (photography, sculpture, ceramic making, graphic designing, movie and scenario) applied for the scholarship. Also, there are some exceptional scholarships.

Other forms of support include the ministries' acquisition of photographers and sculptors' achievements and the Ministry of Foreign Affairs' acquisition and displaying of artistic pieces in embassies abroad as a representative of Egyptian culture and arts.

After the January revolution, there are no updates to the little support that the State provide for writers and artists such as what's called " full-time grants", in fact there has been some negative experiences, in regards to grants payments delay, and some hearsay about reducing the number of grants recently due to the deficit in the Ministry of Culture's budget which has not happened yet.

(See Chapter 5: 5.1.4)

[A new amendment to the Civil Associations and Institutions Law was finalized in September 2014. The Egyptian Minister of Social Solidarity officially announced that most of the amendments made are in relation to its funding and censorship, despite the official announcement these amendments will be put forward for community discussion. This raised a lot of suspicion about the government's intentions with these amendments, especially in light of repeated media accusations of treason and infiltration targeting organizations and individuals to the point that the word 'funder' itself has become a charge and a crime.](#)

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

Cultural Development Fund (CDF) may be the most important, if not the only, fund devoted for artists. Established in 1989, the fund has aimed at "improving cultural service, acquiring required efficiency and developing plans for contributing to the cultural project finance". It directly reports to Ministry of Culture/Minister Office, and financed by a portion of antique revenues and Nubian Antiquities Friends Society.

Some of the fund's achievements:

During the period 2002-2006, 32 libraries were established in different governorates and the Creativity Center was opened in the enclosure of Opera House. The fund also adopts,

participates and produces concerts, plays, poetic evenings, artistic workshops, plastic art shows, computer training courses, and kid festivals, hoisting them in the creation centers which are attached to it and established within the historical houses of Al-Aini House, Palace of Prince Taz, Al-Ghori Agency, Al-Ghori Palace, Al-Harrawi House, Zeinab Khatun House, Al-Suhaimi House and Al-Manesterly palace.

There is also the Care Fund for Artists and Authors; it pays pensions and provides the state-funded medical care and urgent and long-term health aid. (See Chapter 5: 5.1.5 / 5.1.8 / 5.3.9)

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

The four most prominent awards in the approaches of sciences, human sciences and arts are granted yearly by the state. They are The State Incentive Award, The State Award for Excellency, The State Discretionary Award and Mubarak Award, of which the later two are new and often granted depending on the winner's entire works, whereas the state incentive and discretionary awards are granted for a particular work and nominees often don't imply for them themselves, but nominated by notable bodies.

In June 2011, by Dr. Imad Abu Ghazi was the chairman for the first Board meeting after January 25<sup>th</sup> revolution, he was the minister of culture at the time, and the President of the supreme Council of culture.

In this meeting, it was decided to change indefinitely the "Mubarak" Awards to become the prize of "Nile" which is the highest awards given by Egyptian government to the special talents in the fields of social sciences & arts, with a value of 100 thousand pounds.

On Tuesday, the 6th of October 2009, we read in Al-Dostour Newspaper, *People and Cultural Committees*, the Supreme Council of Culture's announcement of the State Awards for Excellency in the approaches of arts, fine arts and social sciences for the year of 2010. Each award is of one hundred thousand pound value. Included in the application terms:

Applicants must have been practicing scientific research or any of its applications, mental productivity, or creativity in an approach of arts, letters or social sciences for fifteen years at least; in addition their researches, compilations and works must have been published, displayed or carried out, and of excellent scientific, artistic or literary value proving their originality, creativeness and ability to exploit these faculties.

The following are fields for which creators granted State Incentive Award as mentioned in the Ministry of Culture's 2002-2006 Culture Record: musical composing inspired by Egyptian musical components and heritage, dramatic texting, social and sport clubs construction, ceramic making, translating a book from an antique language into Arabic, writing a collection of rhymed verse in standard Arabic, historical novel for kids, T.V drama and an applied study in cultural criticism.

Moreover, the state grants special awards to winners of cinema, drama and music festivals' competitions as well as to winners of artistic competitions. Of these awards are the Biennial Awards, those of the Youth Salon, and Aswan International Sculpture Symposium Awards.

As for scholarships, “the creativity scholarship” could provide a sufficient example of them. Granted to a young artist of recognized and distinguished creative faculty and ability in plastic, cinematic or dramatic art, the scholarship lasts for one renewable year during which the artist lives in the Egyptian Academy in the Italian capital, Rome, and is not required to continue an academic study but to obtain and develop knowledge by their own ways and methods and be introduced to a new world and modern artistic methods as well.

In addition, many private bodies and establishments organize yearly competitions, and grant awards, of which are Sawiris Foundation competition for novels, short stories and scenarios and Taymour competition for dramatic creation that prints, publishes the winning text (in cooperation with the writers’ union) and produces it on the stage of Hanaguer.

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

Until the 1960s special civil associations were present to unite professional artists and educated people such as “Egyptian Artist League”, “Artistic advertisement group” “Modern Art Group”, “Art and Freedom Group”, “Plastic Art adorer Group”. However, all of them disappeared leaving behind only the group of “Cairo Atelier” in enmities required the intervention of police late in 2010. Treated as charity association reporting to the Ministry of social affairs, these associations receive support, while networks still constitute a source of scare for the state since it is unaware of their work and goal.

Even after the declaration of a new constitution in 2012, including the article regarding NGOs formation announcements, the state is still hostile toward these associations, and the case of foreign funding is still being exploited by the ruling regimes to enforce unnecessary restrictions.

The government completed the preparation of an amendment to the law on civil associations articles in September 2014, and the Minister of Social Unity announced officially that most of the amendments related to regulating financing and its oversight. Although the Minister announced that the amendments would be put up for discussion, the uncertainty about the government’s intentions from these amendments raised doubt in the community, especially in light of the media’s repeated accusations of treachery to associations and individuals.

## **8.2 Audiences and participation**

Audiences of (both public and private) museums and shows are not offered any useful information about exhibits, neither on small cards attached to exhibits, nor on poster posted on walls nor in guidelines introducing the exhibit’s nature, its creator and the school or trend he/she adheres to. An insufficient guideline is offered by the Opera House, though this absolutely must not be the case since its original name “the cultural educational centers” assumes that it educates artists and audiences as well.

As for kid audiences, they are paid some attention in summers, as museums receive them to paint or produce imitated patterns of the displayed showpieces, and accompany them once a week to museums in order to introduce them to their cultural and artistic heritage. On the other hand, schools have no longer been interested in accompanying students to museums since school tours destinations have become amusement parks.

The Egyptian Museum presented regular lectures on Pharaonic civilization, but the project was stopped.

The audience is paid no attention. Many museums don't open on Fridays, which are the weekends in which families could go in cultural tours. However, the Egyptian Museum opens on Fridays to close only at noon prayer.

### **8.2.1 Trends and figures**

Till 1990 and the state is dominating culture. however, the first festival for free theatre groups was established in October this year declaring the emergence of an independent artistic movement started by the free groups which was followed by independent music groups, and finally by an independent cinema. This phenomenon though has not been turned into a trend yet, has invaded the artistic scene due to that arbitrary and unorganized nature of emergence and then progress. An existence manner that if to disprove anything, it will be its emergence depending on primary decision opposing for example to the official exciting art trend, traditional production methods or immobile show places, especially that it has not put forth any new alternative whether in form or content. This movement seems to appear as a result of being unaccepted within the official context as the state has never recognized these groups regarding them as nonconformists, though they have never draw away from it. Represented by Artistic Profession Union and limiting its sponsorship to artistic institute graduates (and extras!), the official institution, considers the independent as a group of amateurs even if they have been practicing theatrical work for years.

Not surprising that the state has not recognized these independent groups since they themselves partially stand behind this situation "the phenomenon" not being translated into a trend. No associations nor unions nor connection they sought to unite and allow them to acquire the legal entity which enables them to present more flexible and influential works.

Undoubtedly, the above mentioned reasons prevented these groups from being united into an efficient and effective "trend", though they are of a numerous increasing number. Consequently, no figures of these dispersed groups are available, especially that they rapidly disappear due to capacity lack to be replaced by other groups that wait for the same fate.

### **8.2.2 Policies and programs**

See chapter four as it is a repetition of the same topic discussion. However, we can add and be absolutely certain of that all policies and programs in this concern are completely arbitrary and often products of the moments, hence no sustainable policies could be depended on nor new programs to be expected, for whoever heads the CDF for example, decides to remove their predecessors' acts. Decisions are subjective and don't take account neither of the fund beneficiaries nor their needs.

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

Established in 1969, Art Academy is one of the higher education institutions, however; it does not report to the Ministry of High Education, but directly to the Ministry of Culture though in coordination with the Supreme Council of Universities. The academy as defined by Information



Institution site is “an educational institution specializing in teaching expressive arts and aiming at improving art and nationalistically directing them in order to preserve the Arab heritage.” However, when it was opened there were teachers from Bolshoi Theatre teach ballet, that is, it has always been being open to world western arts and modern ones in addition to Arab traditional arts.

Institutes of Art Academy are: The High Institute of Dramatic Arts, The High Institute of Cinema, The High Institute of Ballet, The High Institute of Artistic Criticism, The Conservatory Institute, The High Institute of Arabic Music and The High institute for Folk Arts.

To join these institutes public secondary certificate and passing capacities tests are required.

Only those with a license are accepted in The High institute of Artistic Criticism.

These institutes grant Master and Doctorate degrees.

Free studies which were open to interested amateurs were cancelled.

The Number of Students in the Arts Academy Institutes

Higher Institute for Theatre Arts: BA 319, Diploma 36.; MA 5; PhD 1

Higher Institute for Cinema: BA 326, Diploma 48.; MA 2; PhD 4

The Conservatoire: Pre-BA (1-4 years) 276, BA 104, Diploma 40. MA1; PhD 1

Arab Music Institute: Pre-BA 117, BA 188, Diploma 34. MA 10; PhD 8

Ballet Institute: Pre-BA 331, BA 67, Diploma 11. MA 1

Artistic Criticism Institute: BA 129, Diploma 79. MA 9 ; PhD 3

Artistic Taste Institute: BA 56 (Does not offer a Master Degree).

Considering the reasonable number of the institutes the academy includes, he who is not well-informed about curriculums and teaching methods, may expect it to have a reasonable number of artists upon whom falls the responsibility of a widespread artistic movement serious in objectives and with profound conceptions. However, reality is different! As Dr. Nehad Saliha, former Dean of Artistic Criticism Institute says to us for our research: “Colligates learn theories and techniques, peels of culture and not culture is what they receive by lectures, and since they study only to obtain a certificate, culture in general is no longer their aim.”

Dr. Saliha’s evaluations prove the absence of a rich and effective artistic movement. Dealing with directing as if it were mere moving of actors on stages, dramatic directors don’t seek neither a comprehensive examination of the performance, nor a special reading of the text, and consequently no new potentials and shadows they add to the original. On the other hand, High Dramatic Institute colligates learn the Arabic language reading techniques relating to sound articulation features, however, they are not taught how to taste the Arabic language and figures of speech, that is why dramatic workers resort to the colloquial Arabic when preparing or adapting the wonderfully translated world plays which we used to produce in the classical Arabic. It is as if Tewfik Al-Hakeem’s plays as well as other texts written in the classical language don’t receive what foreign texts do, and as if the problem lies in choosing between the classical and the colloquial and not in their choices being built on idleness, rashness, and ignorance instead of special artistic attitudes.

The High Institute of Cinema's condition is better in the sense that colligates learn modern techniques and have the chance to watch films produced by the cinema interested in cinematic art more than in profit making, including world classic and modern ones and those distinguished by a special artistic impression. But the educational process is not deliberately carried out, but depends on the teacher who chooses to educate colligates by helping them trying their hands in specialized books which are not included in the curriculum in order to expand their awareness and knowledge, and developing their readings of films, whether in relation to the manner, the imagery and its meanings, or to the dialogue and its allusions.

The condition of cinema and drama institutes applies to that of other institutes within the Academy, as the information introduced in the curriculums there also does not help building neither a general nor a specialist knowledge and education. Consequently; Graduated to dance or play music, graduates, though armed with information, lack the cultural system to comprehend the position of the dealt with art within a comprehensive artistic context and more comprehensively, within a lifestyle context, as far as arts are interconnected and also related to history, and to their practices in life as a whole, etc...

### **8.3.1 Arts education**

More than a century has passed since the 1908 establishing of Art School by Prince Youssef Kamal. Coincided with the establishing of the National Egyptian University which became the gate on letters and human sciences, the school was then the gate on plastic arts.

The school gave a generation of prominent photographers, gravers, inscribers and decorators, to whom could be added a group of the Supreme Teacher School and Applied Science School graduates.

The Egyptian people motivating them an intellectual and artistic rising subscribed to help Artist Mahmoud Moukhtar accomplishing his well-known sculpture "Egypt rebirth". This took place during the 1919 Revolution.

The school was then moved from Al-Gamamiz to Al-Zamalek Square to be called The Plastic Art Academy and to keep in long with all new products of the plastic art field. Now, graphic, book layout and cover-page designers as well as caricature and animated cartoon designers are being graduated from it. In addition, technical institutes and faculties of qualitative education and those of applied arts as well as decoration departments in The High Institute of Cinema and that of Drama are being graduating groups of graduates to work in cinema, drama or T.V décor and scene designing. Undoubtedly, puppet theatre designing pioneered by Nagui Chaker could not be missed. Unfortunately, the intellectual apostasy and gloomy mentality have resulted in the studying and depicting of the human being depending on vital bodies being prohibited within the Faculty of Fine Arts Campus. The human body is no longer approached as an anatomical aesthetical subject -as a method of study and learning- but as an ethical object. In an initiative that seems to be launched by Mahmoud Saïd Musuem in Alexandria staff, the museum's pictures depicting naked bodies are reserved unlit in a semi-closed hall.

Could it be reasonable that Dramatic citric, Safinaz Kazem's writings forbid the existing of statues? What about the most wonderful Pharaonic statues of which our conscious is built, or those of the prophet's birthday, or that of the horse and the bridegroom of which our social conscious is build?

### **8.3.2 Culture in education**

Before the 1952 Revolution, great intellects used to assume the Minister of Knowledge position; starting with Ali Moubarak, passing through Saad Zaghoul, pioneer of liberal Egypt, Loutfi Al-Sayyed the creator of both "Egypt is for the Egyptian" slogan and the most important approach relating to distinguishing between mind and explanation, Mohammed Hassanein Haykal, one of the most important liberal thinking pillars of Egypt, Abdel Razek the creator of the most perfect encyclopedia about civil law and ending with Taha Hussein. Each of them as Dr. Kamal Mougheith, the researcher in the Centre of Cultural, Psychological and Educational Services describes in a exclusive interview restricted to this study, is a great cultural institute of distinguished educational and cultural view built upon a special concept of life and the globe. It is a view that turns the educational process into a method of educating. They were followed by the revolution Minister Of knowledge, Major Kamal Eddin Hussein, who based his rejection of discussing a dissertation about existentialism on the fact of Jean-Paul Sartre having an affair with Simone de Beauvoir. Dr. Mougheith continues saying "we once had a cultural pan-Arab project that had been turned into an ideology in Nasser's period and vanished at that of Al-Sadat. The national project was closely tied to the educational one; they were not to separate. Culture was prosperous and present in classes of schools. There was the painting class and that devoted for mud statue making. There were those of choral, singing and of music. Today, the religious address has penetrated so deeply that the reading class pieces become an extracts from Al-Quran and not from a novel. Reading classes aim at gaining familiarity with letters and drawing comparisons among different authors' styles, hence, is it reasonable to compare the style in which Al-Quran was written to that of the literature, for example? And similarly, pieces chosen to explain the subject of friendship, or environment for example always carry titles such as friendship in Islam, and environment in Islam?!

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

It has been written in Asala Society for Heritage and Modern Arts' periodically issued magazine: handicrafts in Egypt compose a vital and developing civilized popular heritage. It is the product and outcome of an experience dating back to thousands of years and represented by many products including textiles and tents, inscribed ceramic and metal chips, kilims and rugs, silver and golden jewelry, furniture, folk ware and ornamented linens and silk. Industrial ateliers working in these fields and considered as the vocational training centers, even if craftsmen are graduated from an intermediate institute, number to approximately 2036 ateliers providing job opportunities to more than 32 thousand people.

Wooden products including those made on the Arab Style of turning and dovetailing comes first with the number of the certificated ateliers reaching 1109, 55% of total ateliers, and providing job opportunities to 16978 workers, 53% of total employment. Metal and jewelry handicrafts (cooper, golden and silver) come next with a number of ateliers reaching 429, 21% of total

ateliers, and an employment figure reaching 6578. With a total reaching 770 handicraft ateliers, the governorate of Cairo comes first, and is followed by the governorate of Dumyat including 287ateliers, while Al-Sharqiyeh comes thirdly with a total of 211 ateliers.

A partnership between Egypt and Germany represented by Mubarak-Kohl project aims at improving vocational education and training. Another project aims at improving both vocational training and productivity; it is in cooperation with the EU and of 66 million euro cost. There is also the Egyptian European Fund for supporting the EU Program of research, development and innovation. But websites have not set whether “arts and culture” are also targeted by the improvement of vocational training through this partnership or not yet?

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

“When Sarwat Okacha established the Ministry of Culture in 1958, says Ez Eddin Naguib, a plastic artist and the founder of Asala Society for Heritage and Modern Arts, “he was aware of the great importance characterizing these arts and organizing them within a comprehensive cultural system. Hence, he paid attention to master, trainers,(--) and apprentices who used to be trainers’ sons. Specialist ateliers were established for both professional craftsmen and apprentices, and studios were opened for the use of amateur photographers within Al-Ghuri Palace, thus, pushing towards the merging of traditional art with the modern one. This was followed by the establishment of a handicraft centre and a section for spontaneous arts, in addition to the organization of a permanent exhibition in Al-Ghuri Palace to be a station displaying different governorates’ traditional folk arts products. Along with all of these, ceramic centre was established in Al-Fustat.

Ten years ago, when Ez Eddin Naguib assumed Al-Ghuri Palace responsibilities, everything was about to fade as a result of the Ministry of Culture’s turning to more showy affairs and more modern arts, and the consequent lack of budgets. Naguib established Asala Society within Al-Ghuri Palace in cooperation with the Ministry of Culture represented by CDF, what provided some input to move the wheel of work and buy creation necessities as he reunified the then existing professional craftsmen and representing the second generation. When Mr. Naguib retired, these handicrafts started to scatter again since Al-Ghuri Palace was the only place that tried to preserve environmental handicrafts.

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

The Opera House’s Skill Development Center organizes many activities for non-professionals: Choral, Ballet for kids and singing for adults.

A cinema school has been opened by Raafat Al-Mihi within Galal Studio.

A drama school has been opened within The Creative Centre which reports to the Ministry Of Culture.

A modern dancing school was opened by Walid Aouni.

Long-term training courses are being provided in Emad Eddin Studio in different arts, dramatic and dancing arts for example, and in dramatic techniques as well. These courses have resulted in the emergence of the “there is still a rest” dramatic festival in which trainees participate

according to their specifications. Moreover, a festival for those who joined the specialist training courses in modern dancing will be arranged in the future.

“Festival for Youth Creators” has been being arranged by the French Cultural Centre since 10 years. First ranking participants in this dramatic festival are awarded by the chance of attending Avignon Festival.

Training courses in various fields including writing and artistic and cultural management are provided by the cultural resource.

Handicapped are provided with artistic activities by the British Council.

Various cultural and artistic activities are provided in Cairo, Alexandria and Al-Minia by Jesuit Centre which is also highly concerned with arranging training workshops in different fields.

However, these activities represented by training courses and workshops are not enough because they are of short terms and their aims are rarely explained to trainees who, consequently, accomplish their training only formally, thus without gaining the expected benefit.

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

A cultural palace representing mass-culture exists in every governorate capital, and though, smaller in size, cultural houses are present in all governorates' cities to play the same role. These houses may not have their own national team for drama or for folklore, however, they offer similar services as a club for drama and another for authors exists in each of them. Moreover, cultural houses of governorates specializing in particular handicrafts carry the name of these handicrafts, for example “Al-Talli House” in Asyut. Al-Talli are clothes and pieces made of Al-Tal textiles and ornamented with false golden and silver threads which used to be of pure gold or silver in the past. On the other hand, women of Al-Arish specialize in Bedouin ornamentation by which the governorate is characterized.

## 9. Sources and Links

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Muhammad Sayyid Kilani, *The Cairo Tram*.

Mohamed Ghumari, *The Right to Freedom of Information Exchange and Documentation*.

Association for Freedom of Thought and Expression, *The Report on Freedom of Thought and Creativity 2009*.

## **9.2. Key Organizations and Portals**

The official website of the Ministry of Culture on the web: <http://www.ecm.gov.eg/main.htm>

Supreme Council for Culture: <http://www.star28.com/site/site-1870.html>

Center for Documentation of Cultural and Natural Heritage: <http://www.cultnat.org>

Ministry of Finance: <http://www.mof.gov.eg/arabic>

Ministry of Information: <http://www.minfo.gov.eg>

Council of Ministers: <http://www.cabinet.gov.eg/>

Parliament of Egypt: <http://www.parliament.gov.eg/Arabic/default.htm>

Radio and Television Union: [http://ertu.org/tv\\_channel/tvdatbank.html](http://ertu.org/tv_channel/tvdatbank.html)

National Council for Women: <http://www.ncwegypt.com/>

Arab Initiative for the Free Internet: <Http://www.openarab.net/ar/node/207>

The Seventh Day Newspaper - 10 September 2009:

<http://www.youm7.com/News.asp?NewsID=135227>

Shorouq Newspaper - Tuesday 29 September 2009 (Who's the loser in the UNESCO battle?):

<Http://www.shorouknews.com/Columns/Column.aspx?id=123574>

Shorouq Newspaper - Tuesday 11 May 2009 (What do the Nubians Want??):

<http://www.shorouknews.com/Columns/Column.aspx?id=40422>

The International Covenant on Economic, Social and Cultural Rights:

<http://www.aihr.org.tn/arabic/convinter/Conventions/HTML/pacteconosoc.htm>

Cairo Declaration on the Protection of Cultural Property:

[http://www.icrc.org/web/eng/siteeng0.nsf/html/egypt-cultural\\_property-160204](http://www.icrc.org/web/eng/siteeng0.nsf/html/egypt-cultural_property-160204)

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