

**Compendium  
Country Profile  
Cultural Policy  
in**

**Lebanon**

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

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

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

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

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

This survey has been conducted in 2009 and 2010 by the researchers Rita Azar and Watfaa Hamadi. 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 2013 was done by the researcher Kaouter Slimani. Then updated again in 2014 by the researcher Mouna Merhi, you can find these most recent updates in green within the survey.

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## **1. Cultural Context**

### **1.1 Socio-cultural Perspective**

The cultural life in Lebanon is a product of diversity, immigration, conflicts and the aptitude of the Lebanese people for initiation, adaptation, openness, home economics and adjustment. It has always been characterized with a type of dynamism independent from official policies. The Lebanese cultural life, which walks side by side with the social and intellectual movement in Lebanon, is a product and sponsored by civilized diversity by the sectarian and ethnic groups.

Due to these differences, there will be diversity in the visions of cultural policies, as well as the cultural life. Some consider the National charter of 1943 represented the Arab aspects of Lebanon while others believe that Lebanon is a diverse and independent state with communal characteristics (*Cultural Roots of Lebanese Wars, Reverend Kameel Mubarak and Dr. Jan Paul*).

Undoubtedly, there is a difference in vision of cultural policies with regard to the aforementioned differences. Furthermore, the cultural life wasn't established based on a cultural policy because the Ministry of Culture and the Higher Education ministry didn't exist till 1993 and has not yet established on an integrated cultural policy. This is evident in the political thinking and the dispute concerning the education curricula as the main problem in this regard seems to be the agreement on the dimensions of the Lebanese civilization and its sources as well as the Lebanese history and its components. This stems from an objective disagreement about the essence of Lebanon between Christians and Muslims. On one hand, Christians believe in Lebanon; the permanent home on its own with free political directions. On the other hand, Muslims, especially the Sunnis, believe that Lebanon is part of the Arab World, from which Lebanon derived its culture and civilization and it should return to the Arab World in all cases and issues. Therefore, the dispute stands especially concerning the book of history; which history we want?

Moreover, culture in Lebanon is still the product of civil organizations while public organizations produce cultural activities distributed by different ministries such as Tourism, Education, Youth and Sport, Social Affairs, Interior and Municipalities. Most of Lebanon's laws and legislations date back to the Ottoman era (before 1918) and have not experienced any update till now.

### **1.2 Cultural Policies and Tools; A Historical Perspective**

Cultural policies in Lebanon were related to the following phases:

- Establishment of the first manifestations of culture: 1820-1918

In the last century of Ottoman era (1258-1918) "Alamiat" appeared between (1820-1860) (*The revolution of the commons and peasants*) which was inspired by the French Revolution and led by intellectuals, lit the spark of change in political, cultural and structural levels. And despite of its failure, the outcomes of that revolution contributed in repositioning the feudal, political, cultural and social authority in the country. Foreign missionaries, local churches and central and local Ottoman governments competed to provide Beirut and Mount Lebanon with broad and fast-

growing educational and cultural infrastructure, which will later be the foundation for the blossoming of a distinctive intellectual climate (*History of Modern Lebanon – Fawaz Trabulsi, adaptation.*)

Armed with science and openness to various cultures and exploiting the growing city needs, the second generation of the new middle class became the pioneers of the cultural renaissance, entering into the intellectual and political battle fields.

Those pioneers established a large political, intellectual and cultural movement, represented in publishing, press and the cultural magazines, which has contributed in the establishment of a cultural industry (printing and publishing). It was the first in the Arab region, as well spreading the modern Arab theatre (1848) in Lebanon and the Arab World.

- Culture in the mandate era: 1918-1943

The French called their project "the civilizing mission" and declared the state of greater Lebanon, which triggered a political and intellectual struggle on the special identity of Lebanon and its Arab one.

As being the first official cultural foundation, the great Beirut library was established in 1921, to which Count Vicount De Tarazi donates his personal collection which exceeded 20000 books and 3000 valuable manuscripts, in addition to the first issues of the periodicals published in the area.

In 1924, the Legal Depositing Law (which obligates every publisher to deposit two copies of printed or reprinted works in the national library) was issued, and in 1935 the national library was annexed to the Ministry of Education. (*Website of the Lebanese National Library Foundation: <http://www.flbn.org>*)

Beirut and Mount Lebanon witnessed a transition toward the entertainment culture that imitated European techniques. Cinema and Bourgeoisie theatre entered the civil life and many Muslim intellectuals became attracted to the notion of social revival and progress. Prominent families called for the freeing of woman and social renewal in the Islamic World, including the removal of Hijab; something that was marketed by Egyptian cinema by spreading the image of bare-headed woman in the 1930s.

The establishment of Radio Orient had a deep and direct impact on the pattern of social life, which was reflected in the cultural arena; the favorite fertile ground of colonization (*Samir Qassir – p.298*)

Within this mission, the prevalent architectural mix led to a special engineering language in the city of Beirut, which reflected on the other cities and became a subject matter for pioneer artists such as Omar Al-Ounsi, Mustafa Farroukh, George Sir, Yussef Al-Hwaeik and many orientalists. Beirut social life also became the subject of criticism for many artists, such as Omar Al- Zahni through his songs.

The ideologies in conflict in Europe from socialism to Nazism came to Lebanon and this struggle was reflected in the literature of intellectuals and journalists, the growing ideological and Pan-Arab parties, labor movements and the sectarian disturbances that were considered as an indication of the rise of Fascist parties.

On the other hand, intellectual Christians declared their affiliation to the Arab identity and secularization ; thus creating the second rise, with the assistance of

intellectual Muslims and tens of resident Arab journalists, intellectuals and artists who paved their way into the cultural life.

In this era, other nationalities (like Kurds, Armenians, Assyrians and Alachorwin), took refuge in Lebanon and brought their own cultures, which each interacted with the local culture in Lebanon (music, art) and this interaction remained active without relying on cultural policies in place in Lebanon at the time of independence and beyond. But the followed eras proceeded to the incorporation of some cultural sectors, annexed to Almaarif ministries (education) or tourism.

- Culture in the Post-independence era: 1943-1975

In 1943 the National Museum Law was founded, the Museum was later annexed to the Ministry of Education. Other notable accomplishments followed and during the reign of President Camille Chamoun (1952-1958) the Print Law was amended (Ministry of the Interior), a new law for parties and associations in Lebanon was issued, the Lebanese University was established (Ministry of Education), the International Baalbek International Festivals were launched, Casino Du Liban was inaugurated (Ministry of Tourism) and the milestone of the Lebanese radio was created (Ministry of Information). Hence the approach was to activate the tourism and services sectors at the expense of culture. President Fouad Shihab (1958-1960) promoted social development and decentralization. During his reign the National Council for Tourism was established, the Ministry of Information was organized, the National Council for Scientific Research was founded (by the Prime Ministry), the Directorate of Sport and Youth was established, the Social Welfare Office was created, a large number of schools were built in remote and rural areas and the cultural and youth clubs in rural areas were activated, which led later on to the birth to many cultural movements, such as the "Ash-shabie" Theatre and others. The two reigns put their mark on the official cultural sectors as activities of touristic or social purposes. However a wave of urban development and expansion schemes were launched and many roads were built at the expense at the cultural heritage of the former civilizations.

The years 1959-1960 witnessed the consolidation of theatrical movement and boosted the role of theatre in public life. Thanks to Baalbek International Festivals Committee and the French Cultural Center, which both played a key role in providing artists with the needed production requirements and acquainted them with the latest developments in the world's artistic and intellectual trends

This revival was associated with the foundation of TV in Lebanon (1959). In addition, the well-known artist "Shushu" established Ash-shaabie daily theatre (*In Theatrical and Political, Roger Assa*). It coincided with the renaissance of the performing arts renaissance of Fine Arts and music Rahbani brothers played a key role in its renaissance at the level of songs and musicals, and with the activity of Armenian citizens at the technical level and technical support.

The growing Arab unity movement, the transitions in the neighboring countries, the rising level of university education, the oil rush and the occupation of Palestine have played a key role in the establishment of a very active cultural and political movement, which contributed in raising the standards of culture and art in Lebanon and its neighbors, particularly the socially and politically conservative culture. The

Lebanese theatre was thus born in the cradle of Bourgeoisie and flourished amid exceptional international and social conditions. Beirut became a main center for the exchange of goods and thoughts and a beating heart for a political and economic transitions. The 1970s witnessed a period of stalemate followed by a political and economic crisis and a cultural activity committed to national and Arab causes, which paved the way to the civil war.

- Culture in the civil war: 1975-1990

The intellectuals and artists managed to create a practical space for their utopian beliefs and worked with the public in a number of model experiments such as "the popular committees" to offer a sectarian coexistence formula in the light of total absence of state institutions. These experiments was later generalized in different Lebanese areas.

When the capital was split and Lebanon was divided between two warring sides and two different cultures:

In 1976, Amin Gemayel, created the "House of the future," a center for research, lectures, documentation and studies, and who worked on the documentation of the stage of the war. In 1983 the House of the future called a large number of intellectuals and artists to develop a policy and future plans for the endorsement of Lebanon's cultural and modernization face.

A large number of intellectuals committed themselves to national and Arab causes (Palestinian Cause) and social issues, which contributed in the growth of a cultural movement that played an important role in turning the public mood in the favor of the resistance, national or social culture. On the other hand, the official cultural sectors began to unravel, as a result of official neglect and war, such as: official television and radio, the National Museum, National Library, Film Archive, architectural heritage ... The private and official sectors start to play an active role in order to compensate for this shortfall.

This period also strengthened the role of individuals: intellectuals, artists, and their initiatives, due to the absence of the official sector, they founded their groups and their private cultural institutions (the cultural movement in Antelias, the Arab Cultural Club, and the Cultural Council of South Lebanon).

- Ministry of Culture

The post-civil war Lebanese governments made several structural changes in their formations. In 1993 the Ministry of Culture and Education was created after annexing the cultural sectors that were under the authority of the other ministries such as tourism, youth & sport and social affairs. The higher education was also annexed to the Ministry of Culture (previously under the authority of the Ministry of Education) by the first Culture Minister Michel Iddeh and the features of a new ministry began to take shape that deals with archeology, heritage, historic property, Arts & Literatures, intellectual productions, cultural industries and cultural management.

The "Ministry of Culture & Higher Education" has been founded by the virtue of the Law No. 215 in 2\4\1993 and later amended to "The Ministry of Culture" by the virtue of the Law No. 247 in 7\8\2000, where the Higher Education was separated



and annexed to the National Ministry of Education, later known as "Ministry of Culture"

The current organizational structure of the Ministry of Culture was approved under Law No. 35 in 16\10\2008.

The Ministry consists of the following:

General Directorate of Cultural affairs

General Directorate of Antiquities.

Joint Administrative Department.

In addition to the mentioned, the National Library, General Authority of Museums, the Higher National Institute of Music shall be under the direct authority of the Minister of Culture.

The purpose from establishing the Ministry of Culture is to have one authority capable of assuming the care about cultural life in terms of education, approach and creativity and also capable of gathering all the administrations involved in cultural issues after these administrations were distributed on different unconnected official bodies, which led to weakening the ability of the state to adopt a harmonious cultural policy on administrative and institutional levels. Such organizational structure is still pending the relevant regulatory decrees<sup>1</sup>.

The successive governments left culture without proper policies and sufficient funds, which forced civil societies and institutions, the private sector, intellectuals and artists to compensate this shortage and activate the country's cultural activities through individual initiatives occasionally financed by private, Arab or foreign funds. The financial support policies provided by the Ministry are limited and the long-term mechanisms to take the money do not encourage intellectuals and artists to apply for. Also, the support was suspended due to the chaos and the absence of a clear policy of support which ensure the eligibility of beneficiaries. This Ministry suffers a meager budget which is reflected as a weakness in its bodies and working groups as well as ineffectuality in movement. Employees, on the other hand, are merely contractors with the exceptions of very few who were formerly employees in the higher education field. The continuity of those employers` work is not guaranteed since each newly-appointed minister would change the staff as well as working policies.

In 2000 the higher education sector was returned to the Ministry of Education and thus the Ministry of Culture regained its independent status. Minister Ghassan Salamah focused on transforming culture into a producing sector. He started by restructuring the Ministry, its sectors and advisory councils. However, the government collapsed because of a political crisis.

The Ministry attempted to adapt to the needs and pressures and assigned certain civil societies and institutions to obtain funds and assume the tasks of the Ministry's offices that are unable to perform their duties due to the lack of qualified employees, also to restructure and formulate a cultural policy on national level and the absence of funds. In 2000, the government assigned to "the Lebanese

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<sup>1</sup> <http://jo.pcm.gov.lb/j2014/j41/default.htm>

Foundation of the National Library," the task of collecting the necessary funds, and encourage donations to the National Library. The "broken hand policy" adopted in Lebanon after the war contributed in particularly paralyzing the official cultural sectors, such as the National Library which was regarded by the Ministry of Culture as a priority that must be revived, and was – until 2009- frozen pending the necessary funds. The National Library was consequently allocated the building of Faculty of Law & Political Sciences located in Al-sanayeh district after many years of negligence. The Ministry now seeks to rehabilitate the Library making use of two grants from the European Community and Qatar, having completed the process of cleaning, sorting out and cataloguing the largest number of the books.

The establishment of public libraries that spare readers the high-cost of books is one of the most important projects that correspond to the human right to culture. In this regard, the Ministry of Culture has developed a policy to support public reading through providing support, development and establishment of public libraries, reading centers and cultural activities (CLAC) in different parts of Lebanon.

This behavior had its impacts on the associations that many of them waited for external funding to resume their activities. As we already know, the Ministry of Culture itself receives financial support from several international non-governmental organizations (NGOs) in order to carry out some of its activities. It is worth mentioning here that the Ministry has taken the initiative to develop a policy to support authorship and publishing books in order to promote reading among citizens, encourage writing and publishing more books, and help publishing houses overcome interim economic hardships. To achieve such a purpose, the Ministry has resorted to purchasing some books and publications. Laws have been drawn for this purpose including: purchasing general public-oriented books to be distributed to Ministry-associate public libraries.

The Ministry of Culture is classified as "One of the weakest ministries" in practicing culture in Lebanon, in the same time where there is an active movement of the cultural industry and civil society, intellectuals and artists. As can be seen a number of major cultural institutions founded by few initiatives of intellectuals and citizens to support cultural institutions in the public sector (National Museum, National Library, and the Conservatory).

Formulating cultural policies in Lebanon is complicated since the impacting factors are numerous such as the sectarian mosaic, cultural plurality and the diverse viewpoints and visions of the country's intellectuals. It takes two separate way, the first is the "plans and programs" of the State (which will be taken in details later) and the second is the initiatives of intellectuals and cultural groups.

## **2. Dependency, decision-making and administration**

### **2.1 Organizational structure**

The Ministry of Culture is a young ministry in Lebanon and was created under the name "Ministry of Culture and Higher Education" by virtue of Law 215 of, 1993. This law was amended by virtue of article 11 of Law 247 of 2000 which gave the ministry its present name. The current organizational structure of the Ministry of Culture was approved under Law No. 35 in 16\10\2008

The organizational structure of ministry of culture is completely different in the new law than the way it was in the last law; and this is exactly what we find in the chart below that shows the compatibility as well as solidity of the new structure.

However, before going through the structure, it is necessary to mention that the new law has identified new and modern definitions to keep pace with the development of cultural sector that Lebanese society had witnessed during the few last decades, and thus, the project has incorporated new concepts that has been totally absent in ancient texts for example:

**Heritage:** the various works of creativity emanating from society and are tradition-based reflecting the cultural and social identity of the Lebanese society with all its groups, regions and historic eras which are verbally circulated or through other forms of expressions including arts, crafts, culture, traditional architecture and the like.

**Historic property:** including movable as well as immovable property which have historic value and do not belong to the antiquities or heritage as specified above, including: constructions, buildings, monuments, edifices, artifacts, documents, sites, historic neighborhoods, etc...

**Arts:** the various forms of expressions that result in the production of an artwork including: plastic arts, theater and performance arts, music, architecture, etc...

**Literature and intellectual creations:** including all published and non-published works in the field of intellect\thought which do not fall under other categories of cultural material identified in this article of the law.

**Cultural industries:** include all forms of expressions that fall under the following names: the art of cinema, the art of mass media, multi-techniques arts, activities of disseminating cultural productions, etc...

Back to the structure, the first characteristic of the new legislation lies in unification / integration of the legislation. The law No.38\2008 has become the only governing law for the bodies of the MoC, as article 31 of the aforementioned law has nullified all acts that violate its rules or are inconsistent with its content, after the organization of the Ministry was based on four different laws issued before 2008. Indeed, the unification of laws in one law doesn't only ensures clarity, logical sequence and smoothness in terms of the form, it would further guarantee the minimum level of consistency and integration among its clauses and provisions; a feature the old legislations has lacked.

In addition to the unification of the legislation, the new law is characterized by a fully-integrated identification of the powers and functions of the different bodies in the Ministry, where the legislator followed a consistent and systematic approach to identify the purpose and powers of each Directorate separately (1), identify their function in details (2), identify the affiliated departments (3), as well as the functions of the latter (4).

This legislation contributes to ensure the standard of specialization in the work of the various bodies of the Ministry whose functions and powers– as described above – contradict with each other due to the multiplicity of legislations governing it. Table 1 below summarizes the most important powers and functions of the newly-created directorates, knowing that at this stage we restricted our focus on the functions of the directorates involved in cultural affairs, and excluded all matters relating to antiquities as this field exceeds the scope of the present study. The third characteristic we believe necessary to highlight is related to human resources and functions that have been introduced by the new law, as well as the qualifications it enjoined to assume these positions \ posts as described below in table 2. (The table is also restricted on the functions of departments and directorates exclusively concerned with cultural affairs).

Last but not the least, the law No.35\2008 created two funds in the Ministry called " Cultural Activities & Industries support funds" and " Antiquities & Historic and Heritage Establishments funds". The first Funds aims to support programs and activities on areas dealt with by the General Directorate of Cultural Affairs, contribute in financing the production of cultural industries, knowledge economy and its activities, and supports in particular the production and marketing of films, documents, audio-visual publications. The second Funds – on the other hand – specializes in financing public and private projects designed for prospection, excavation and detection of archeological, heritage and historical sites, groups and installations, as well as maintaining protection, reconditioning, development and preparation to be used by public, in addition to enhancing and restoration of the collection of movable archeological property, knowing that executive decrees leading to organizing them have not been issued yet."

While Decree No. 622 has attempted, in particular, to organize units of the General Directorate for Cultural Affairs and the Joint Administrative Department and identify its functions, cadres, and conditions of appointments<sup>2</sup>. Being confined to only three Directorates, by virtue of Decree No. 35, two other Directorates have been added to the General Directorate for Cultural Affairs:

1. Arts and Literature Directorate (Law No. 35)
2. Directorate of Cultural Manufacturing and Economy of Knowledge
3. Directorate for Cooperation and National coordination
4. The Diwan Department (updated Department by virtue of Decree 622; which is divided into a section for Administrative Affairs and a section for Financial Affairs, and a section for Foreign Relations).

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<sup>2</sup> <http://jo.pcm.gov.lb/j2014/j41/default.htm>

5. Regional Departments in each Governorate (updated Department by virtue of Decree 622).

According to Decree No. 622, the Arts and Literature Directorate has been divided to the followings:

1. Fine Arts Department
2. Non-material Cultural Heritage
3. Theatre and Scenes Arts Department
4. Literary and Intellectual Production Department, Translation and Publishing
5. Books and Reading Department

Whereas the Directorate of Cultural Industries and Economy of knowledge has been divided according to Decree No. 622 to the followings:

1. Cinema Department
2. Audio-Visual Arts Department
3. Multiple Technologies Arts Department
4. Music Department
5. Achieve and Restoration Department

The functions of each of the above mentioned Departments have been identified. In that context, we can notice that the Decree overlooked the importance of archiving and documenting of everything that is connected to the Arts and Literature Directorate, suggesting that Theatre and Scenes Arts Department or Fine Arts or Non-material Cultural Heritage need no documentation, archiving, nor restoration.

The Directorate of National Co-operation and Co-ordination was divided into:

1. Exhibitions and Festivals Department
2. Intellectual Property and International standard and Punctuation Department
3. Professional Unions and Civil Associations Department
4. UNESCO Palace Department
5. National Co-operation and Cultural Centers Department.

While each of the four Directorates that are affiliated to the General Directorate for Cultural Affairs undergone detailed determination of its functions, the section of "Regional Departments" was limited to a simple and loose definition in one article which is Article 24: "establishes a regional department in each Governorate that holds the full range of tasks carried on by the Central Directorates that be linked to the latter in the respective area of competence".

Here the question arises about the role of that Regional Departments in the presence of the National Cooperation and Coordination Directorate that includes National Cooperation Department, and why are they separate? The presence of the Joint Administrative Directorate also offers another chance to contain the service within its branches.

The Joint Administrative Directorate included:

1. Administrative and Legal Department

2. Personnel Department
3. Finance and Supplies Department
4. Informatics and Statistics Department
5. Guardianship Department
6. Public Relations Department

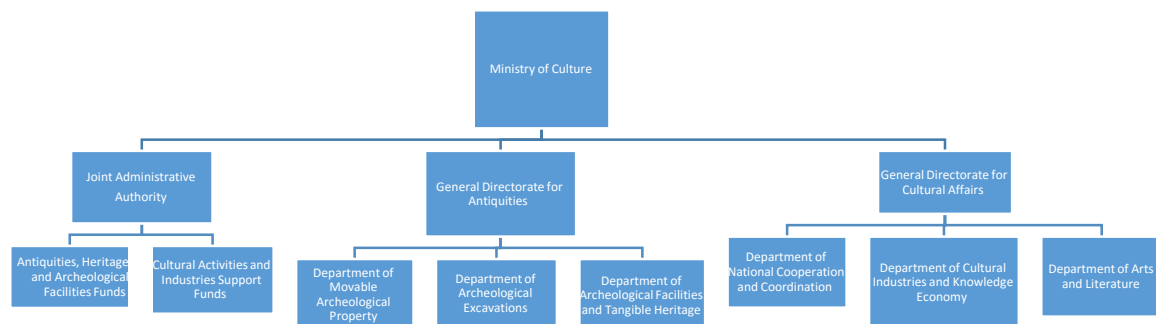
The purpose of creating this ministry, according to its website, is to establish a single reference authority capable of looking after all aspects of the country's cultural life.

Thus the Ministry of Culture is now in charge of all the administrations involved in cultural affairs after they were previously under the authority of various unrelated and uncoordinated official authorities.

This situation made the state unable to adopt a harmonious cultural policy in administrative and institutional levels. It is also known that other culture-related fields are still under the helm of other ministries.

The following ministries were in charge of the country's cultural affairs prior to 1993: Ministry of National Education and Fine Arts (currently Ministry of Education and Higher Education), Ministry of Tourism, Ministry of Information, Ministry of Social Affairs, Ministry of Foreign Affairs and Ministry of Labor.

The persons in charge of the research set up the following structure pursuant to the Law pertaining to the organization of the Ministry of Culture and the Law pertaining to the public institutions affiliated to the Ministry of Culture.



Administratively independent public institutions under the authority of the Minister of Culture:

General Authority for Museums

National Library

National Higher Institute for Music

As for governorates, administrative districts and municipalities and its role in designing the cultural policies in Lebanon; it is necessary to clarify that municipalities

enjoy legal personality and administrative and financial autonomy. The administrative organization in Lebanon depends on governorates and districts as the country is divided into six governorates and each one, except Beirut, includes a number of districts.

Governorates are merely administrative divisions by the state and don't enjoy legal personality. The governorate is managed by a civil servant appointed pursuant to a decision issued by the Prime Ministry and represents different ministries except for the Ministry of Justice and the Ministry of National Defense. The mayor is considered the head of the state employees in the governorate as well as the administrative districts. Therefore, the mayor manages the ministry's affiliated bodies in the governorate and different communications between the central administration at the nation's capital and directorates in the governorate center or the districts shall be conducted through his office.

The mayor enjoys wide authorities within the governorate such as security, health and education affairs, protecting personal freedoms and preserving private property. The role of the mayor isn't limited to the departments referring to the central administration and goes beyond to the independent interests by practicing a custodian authority and the local administrations, i.e. municipalities, by practicing a supervisory authority.

On the ground, the mayor has never practiced any instinctive developmental role or distinguished activity where everything is decided by the central administration level while the mayor simply implements such decisions. The governorate council establishment decree had never seen the light in any governorate despite the fact that the establishment law was issued 40 years ago except for the case of Mount Lebanon governorate as the council was established last year to undertake studying different issues concerning the improvement of the developmental, economic, agricultural, health and social sides in the governorate and to ensure the preparation of the needed credit projects to revive villages with no municipalities and supervise the implementation of the approved works and projects.

On the other hand, districts are considered to be the smaller circles which don't enjoy legal personality or any financial or administrative autonomy. It remains, similar to the governorates, as administrative divisions by the state managed by a civil servant, the district commissioner, who enjoys similar authorities and refers to the mayor. All reports and correspondence of the district commissioner shall go through the mayor's office.

As regards the administrative organization, Lebanon relied on the one level decentralized system represented in the municipality; the only elected body which enjoys legal personality and financial and administrative autonomy in addition to its connection with the central authority represented in ministers, mayors and district commissioners through the control authority they practice.

Thus, municipalities may assume a very important role in designing local cultural policies. Many municipalities, even relatively small ones, are well aware of their responsibility in this regard and are designing development plans. Large municipalities such as Beirut, Tripoli and Sidon are more capable, since their income is considerable, to contribute in developing and implementing cultural policies. Some

municipalities are aware of the role they should assume in this regard but their contribution is more linked to sponsorships and not based on intermediate and long term plans.

It should be noted here that the Municipality of Beirut enjoys a special status where the executive powers fall directly under the control of the Mayor of Beirut. The Council makes decisions to be implemented by the Municipality staff after being approved by the Mayor; and this exactly what cripples the Municipality of Beirut since there is no department specifically dedicated for cultural affairs. The cultural aspect has never been an essential concern. On several occasions, the Municipality organizes cultural activities with associations of civil society, offering them intangible care i.e. its presence in such activities, as well as financial support whenever affordable. Consequently, these activities are held exclusively on specific occasions without having a clear cultural plan.

There are some projects supported by the Municipality on a clear and annual basis including exhibitions, public libraries and museums. These are considered steady lists for the budget to build on; such as the Independence Festival \$100,000\2013, City Theater and Shams Festival.

The Municipality of Beirut also provides annual support for activities related to book fairs, such as the support provided for Assabil Association that participates annually with Region ile de France (RIF) in the French Book Fair, in addition to the 2,000,000 LL annual financial support to finance its expenditures on managing public libraries. The Municipality also provides the Outdoor Reading Festival with the Wood of Beirut as a logistic support as well as a grant of 50,000\$. In regard of public libraries (also included within the steady list), the Municipality has developed a plan to establish 7 libraries in the city of Beirut – 3 of them have been constructed and being used, the other 4 have been under construction at the beginning of 2014. The designs are submitted free of charges by Region ile de France. The Municipality of Beirut also provides support for the Annual Festival of Science Days held by the Committee of Science under the Ministry of Culture through providing the hippodrome to display science projects undertaken by school and university students, in addition to a grant of 50,000\$. The city of Geneva offers the same grant.

In order to achieve all these mega projects, the Municipality of Beirut – in addition to its budget – usually receives financial support from the Italian and French embassies, the city of Paris and other European cities, depending on the events it undertakes.

There are also large-scale projects related to museums where the Municipality sees itself as the only authority to have a clear annual plan. For example, projects that the Municipality is working on in 2013. Some of which has been launched before this date and others are under construction but the implementation is more likely to be delayed due to several reasons; most importantly is the bureaucracy even within the Municipality's administrative body, and other reasons related to pending a financial plan that may not see the light unless some grants from private entities are offered – as already mentioned – for festival-centered projects for example.

Examples of such projects are: *Beit Beirut* (The House of Beirut) or Beirut Memory Museum, originally Barakat Building, is now under restoration in order to return to its original shape and become "The Yellow House" in 2014. The project costs \$20



million to be completed. The technical support and consultation has been provided by a specialized team from the Municipality of Paris, however, the project was designed by Lebanese architect Youssef Haidar.

Beirut National Museum<sup>3</sup>: to be implemented at the Martyrs` Square by virtue of a grant from the Kuwait Funds, but the project has not been initiated yet although considered a priority by the Municipality.

The Municipality will also renovate one of its buildings located in Dora Suburb to become a cultural house for the city of Beirut. The Municipal Council has formerly asked to acquire the municipal administration building proposing to turn create a cultural center, theater, and training rooms for all art forms. The Council deemed it necessary that the city of Beirut should have a public cultural center to be available for all influencers and activists in the cultural field in order to take advantage of the different halls and to have a permanent exhibition hall. However, the Municipality has not submitted the Request for Proposal yet.

The Project of "Beit Fairouz", located in Zuqaq el Blatt, aims to turn the house into permanent exhibition or into a boutique hotel. Actually, the acquisition Decree of this house is in the custody of the Council of Ministers and the Municipality is waiting for the decree to be issued in order to be able to buy the house. The acquisition decrees have been sitting in drawers since 2008, despite the absence of any compelling reason to delay the signing of the decree.

Beit Fairouz is on the properties No.565 and 567, with the first area rising to 430 square meters and the second to 290 square meters. They are spread between 17 owners of the following families: Tarazi, Jadaa, Nahkleh and Dagher. On 29 July 2010, the former Minister of Culture, Salim Warde, listed them under "the annual historic buildings inventory list" under resolution No. 74.

Three years ago operations of survey and audit ended; it asserts that the construction of the three properties in need to complete restoration work acts, that the maps of the real estate are completed and ready. It also stated that the properties appraisal study was finished, which was developed by the "sworn expert at courts" civil engineer who submitted them to the Mayor on 25 June 2012. There is no reason for delaying the signing of the decree of expropriation by the President and the Prime Minister and Ministers of finance and interior<sup>4</sup>.

Beit Beshara El Khoury is a permanent museum owned by a rich Iraqi figure, in Msaytbeh area, Karakol Al Druze. A financial provision was allocated to purchase the house and the expropriation decree is under process and follow-up.

Nicolas Sursock Museum in Achrafie, Sursock street, where the family wanted - as per its will - that the museum remains as endowment to Beirut Municipality. The Municipality allocated 5% of construction license for expanding and inaugurating this new space in the spring of 2015. The head of Beirut Municipality Council is in charge

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<sup>3</sup>[http://arabweek.com.lb/index.php/ar/investigations/%D9%8A/item/6311?print=1&tmpl=component&issue\\_id=100](http://arabweek.com.lb/index.php/ar/investigations/%D9%8A/item/6311?print=1&tmpl=component&issue_id=100)

<sup>4</sup> <http://newspaper.annahar.com/article/44456>

of museum management, in addition to family members forming with Municipal Council the administrative committee for museum management.

This space will become a permanent museum, open all days of the year for artists and students. The new building includes two main exhibition rooms, one permanent and one variable by subject. In addition to the cultural activities, there are equipped conference halls and movie theatres, painting restoration facilities, a library that will be available for researchers and artists interested in Lebanese art history, and a restaurant. The cost of the restoration is \$13 million, which has been secured by the municipality of Beirut.<sup>5</sup>

The project of Fairouz` House located in Zuqaq el Blatt to turn it into a permanent exhibition or a boutique hotel. The expropriation decree of this house is in the custody of the Cabinet, and the Municipality is pending the issuance of this decree so the house can be purchased.

House of Bechara El Khoury: is a permanent museum owned by a rich Iraqi located at Msaytbeh area, Karakol el Druze. A fiscal appropriation has been allocated to purchase the house, and the expropriation decree is being followed-up.

Nicolas Sursock Museum, Surcock St. Ashrafieh district: the family has determined by a will that the house remains an endowment for the Municipality of Beirut. 5% of the construction license fees have been allocated from the Municipality`s fund for this new space to be expanded and inaugurated in 2014. The chairman of Beirut Municipality is personally assuming the management of the museum as well as family members who – with the Municipal Council – form the administrative committee for the management of the museum.

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<sup>5</sup><http://www.almodon.com/society/6b00c4c5-acd6-4ec5-b9e1-cf673ca780df>

**The organizational chart below indicates the administrative hierarchy:**

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

Directorates and institutions affiliated to the Ministry of Culture (pertaining to which a law was issued recently) give a fair picture about the current situation and what is required to be achieved.

However, observers of the Lebanese cultural situation know that all efforts exerted by official authorities or the state in the Arab World in general are driven by certain political powers and in the case of Lebanon various sectarian groups.

According to an article written by Nazem Al-Sayed about the cultural harvest in Lebanon in 2008, culture in Lebanon could also be, directly or indirectly, another face of politics.

So directly it could be a form of propaganda similar to that of opposition or government parties. In its indirect form it could be certain activities directed by certain political-cultural approaches.

These activities always raise questions about the country's identity, which is divided between East and West, between Islam and Christianity and between majorities and minorities.

We are always faced with a culture that is driven by the country's sectarian and political structure and by the local and overseas coalitions formed by the country's politicians.

Practically speaking, separate the knowledge exhibition organized by the Islamic Knowledge Society in Beirut's southern suburb from politics, at least in the indirect sense, since it is (the exhibition) responds to certain demographic changes that ended with Shiite domination in the area controlled by Hezbollah.

Furthermore, the activities conducted by "Omam" Society chaired by publisher and writer Luqman Salim cannot be separated from politics given its political content.

Moreover, major festivals staged in the country cannot be separated not only from politics but also from specific sectarian implications since some of these festivals were established as a form of zonal cultural federalism such as the Beiteddine Festival sponsored by Nora Junblat, wife of leader of the Socialist Progressive Party Walid Junblat, Tyre Festivals sponsored by Randa Berri, wife of Parliament Speaker and leader of Amal Movement Nabih Berri and the same applies on MP and Minister Mohammed Al-Safadi, who sponsors a number of cultural activities in Tripoli and north Lebanon in cooperation with a foreign foundations. In a similar context, vice-president of Alwaleed Bin Talal Foundation, former Minister Leila Solh Hamadeh has inaugurated the cultural movement building at the city of Bint Jbeil which has been provided with support of Alwaleed Bin Talal Humanitarian Foundation.

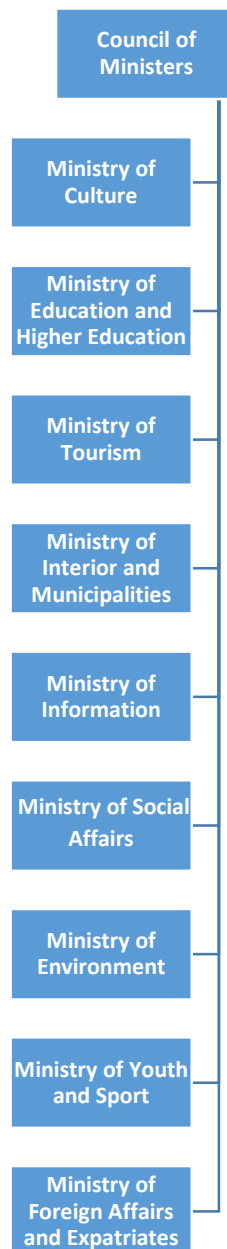
However, a description of such doesn't cancel the key aspect of Lebanese culture, which is the private sector product. This product is the individual result of many people who have no association with the cultural produce of the political authorities. These individuals constitute a cultural structure on the outskirts of politics and this structure is a tributary that is more profound and effective than the activities

sponsored by politicians and their approaches, which remain folkloric and temporal (for showing up) at best.

The cultural issue in Lebanon is based on individual activities through different bodies, institutions and activities rather than a comprehensive presentation of a clear and integrated cultural policy. Activists in the field of culture are exempting efforts to drive the state to design a formal visionary cultural plan that lives up to their ambition and capacities and allows delivering culture to citizens as one of their rights. This requires allocating a considerable budget that allows for a continuous cultural development. Some officials who assumed key positions in Lebanon truly believed that culture is an important wealth for Lebanon but they tried to achieve this objective through individual, kind of big projects, away from the integrated vision.

### 2.3 Inter- ministerial or intergovernmental (inter-sectoral) co-operations

The flowing chart shows the ministries fully or partially involved in culture:



The Ministry of Tourism for example is in charge of staging the art festivals that form a large contribution in creating the cultural, artistic, heritage and archeological tourism all together.

Creating a cultural center however is subject to the Associations Law of the Ministry of Interior and Municipalities.

On the other side, the Ministry of Youth and Sport, through the Youth Department, is in charge of implementing public, youth, and scouting policies in all of the educative, ethical, civil, social and promotional fields and also implementing the relevant plans and programs.

While the General Directorate for Higher Education is in charge of public and private higher education affairs in Lebanon and it seeks to develop these areas.

This directorate is in charge of conducting studies concerning the latest higher education trends and developments in Lebanon and overseas, laying down certificates and scholarships awarding rules and policies, organizing and sponsoring conferences and seminars on higher education issues, establishing and documenting a higher education database, providing advice and guidance service for specialized students, boosting scientific research efforts in coordination with the Lebanese University, the National Council for Scientific Research and other universities home and abroad in order to enhance the quality of university and academic education and scientific research and organize the relationship with the UNESCO and ALESCO in the relevant fields.

The Department of Cultural Affairs & Fine Arts is established under the authority of the General Directorate of Culture and Higher Education under the Ministry of Culture & Higher Education, and assumes all powers attributable to the Department of Culture Affairs & Fine Arts as listed in decree No. 2869 dated 16\12\1959. The powers given to the aforementioned Department located at the Ministry of Education, Youth and Sports (headed by professor Fares Khoury) are limited to the cultural as well as school technical affairs including relations with international organizations and foreign parties regarding cultural and art affairs limited to school stages.

All files belonging to the Department of Cultural Affairs & Fine Arts shall be forwarded from the department located at the Ministry of Education, Youth & Sport to the recently-established department in the Ministry of Culture & Higher Education, with the exceptions of files belonging to the school education stages. All assets as well as artistic and cultural works shall be transferred to the newly-established department in the Ministry of Culture & Higher Education where it acts as the trustee of such things.

All staff and employees working in the separate Department of Cultural and Artistic Affairs shall be transferred to the cadre of Ministry of Culture & Higher Education – General Directorate of Cultural & Higher Education, with the exception of staff concerned with cultural and artistic affairs of schools as well as employees required by the Ministry of Education, Youth & Sports to pursue the activities of cultural and artistic affairs of schools. This Directorate is now under the Ministry of Education & Higher Education since the Ministry of Culture has seceded from the Higher Education by virtue of law No. 247, 7\8\2000.

The decree stipulates the Department shall be responsible for the cultural movement and proposing means of activation and enhancement – taking care of documenting cultural relations with international cultural institutions, Arab and foreign cultural delegations in cooperation with the relevant departments – fostering the artistic movement and encouraging fine arts – all other matters related to culture and fine arts.

#### The Ministry of Culture: between education and higher education

Prior to the establishment of the Ministry of Culture, there was the so-called Ministry of Culture and Higher Education and before that, culture was linked to the Ministry of Education, Youth and Sports. The Ministry of Culture and Higher Education, transferred to the Department of Culture and Arts all the powers of the benefit of Cultural Affairs and Fine Arts mentioned in the Decree No. 2869, dated 16/12/1959

The Cultural Affairs Bureau of the fine arts in the Ministry of Education, Youth and Sports remains with limited powers in regards to the cultural and artistic affairs school, including relations with international organizations and foreign affairs in cultural and artistic phases which is confined to the school system.

The development of the Ministry of Culture and Higher Education has included the referral of all files belonging to the benefit of Cultural Affairs and Fine Arts from the Ministry of National Education, Youth and Sports (except for files about stages of school education).

Employees and other workers in cultural and artistic affairs were segregated to staffing the Ministry of Culture and Higher Education - the Directorate General of Culture Higher Education - except for staff concerned with school systems, cultural and artistic affairs, and staff needed at the Ministry of Education, Youth and Sports.

Cultural and artistic activities reports to the Ministry of Education and Higher Education, now that the Ministry of Culture has separated from the higher education under the law No. 247 Date of 7/8/2000.

The Decree states that the Bureau will take care of cultural movements and propose means of activation and promotion, and will attend to documenting cultural relations with international institutions and foreign Arab cultural missions in collaboration with the relevant departments. The Bureau consists of: the department of cultural relations (cultural activity, missions and grants section) and the department of the Fine Arts.

The only functions of this Bureau are related to students in the schools system, excluding universities. The Bureau does not have an allocated budget even though it is the highest body in the administrative pyramid. Sometimes this forces the Bureau to request support from others, or from the sports activities in accordance with its terms. As for the department of Fine Arts, there was a parallel committee for Fine

Arts that was created, which forms a possible duplication of work and waste in spending.

The Ministry of Social Affairs has a section called Handicraft Section, which consists of two departments: Handicraft Development Department and Production Marketing Departments.

The Handicraft Development Department is in charge of listing and locating handicrafts, identifying the number of workers in this sector, conducting a comprehensive study on all the country's handicrafts and proposing measures to develop and preserve them. It is known that the Lebanese Professional House is affiliated to the Ministry of Social Affairs.

The Awareness and Guidance Department at the Ministry of Environment is in charge of spreading and consolidating the concept and objectives of environmental education in cooperation with the Ministries of Information, Education and Higher Education, Vocational and Technical Education, Youth and Sport and Culture, in addition to private universities and institutes, the media, environmental associations, popular and sport organizations.

It is also in charge of organizing conferences, training courses, lectures and exhibitions and communicating and coordinating with local and overseas actors and with all countries and regional and international agencies involved in environment, supervising all matters related to environmental public awareness and developing the Ministry's library and all documentation works.

As regards municipal work, municipal councils, within their jurisdictions, may create, manage by themselves or by third parties and take part or assist in creating museums, public libraries, stages, movie theatres, places of entertainment, clubs, playgrounds and other public and sporting facilities, social, cultural and art institutions.

## **2.4 International cultural co-operation**

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

Lebanon constitutes a link between three continents and has been through the ages an exchange center between the East and the West in all fields. The unique cultural characteristics of Lebanon's religious and sectarian mosaic has been a cultural wealth for the country, despite the other clashing side, and has opened many doors for cultural exchange and cooperation with the West as well as Arab and Islamic countries.

For example, the early openness of Maronites on Arabic culture from the beginning of the 10<sup>th</sup> century AD made them adopt Arabic as their own language and with time they became amongst the pioneers of Arabic and the motivators of its revival and they were the first to introduce the Arab "Mashreq" culture to the West, the first to bring Arabic letters to be used in printing in Europe and the first to translate the holy bible to many languages.

Maronite intellectuals played a key role in bringing culture closer to the broadest section of the Lebanese public until 1736 when the Lebanese Academy organized the

Maronite Church and became the first institution to call for freedom of education for all students, including female students.

After this era of openness, missionaries began to enter the country, schools were built and the Lebanese cultural renaissance began.

It is known that the sociocultural changes that took place in Lebanon in the 18<sup>th</sup> century were part of the modernization and reform movement that swept the whole region.

As a result, Lebanon opened its doors very wide to many foreign influences more than any country under Ottoman rule, and with the country becoming under the French mandate after World War I, the Lebanese found themselves between two worlds, which put them in a perfect position and allowed them to assume their role as a translator between the Arab Mashriq and the West.

Thus Lebanese culture opened its doors wide open to the West but also it managed to maintain its unique identity.

As a result of the settlement of French religious missionaries in Lebanon in the middle of the 18<sup>th</sup> century an intellectual elite generation emerged at the beginning of the 20<sup>th</sup> century filled with the values of the French Revolution and it used Molière language to express its ideas and its national or individual aspirations.

On their part, Beirut Sunni elites wanted to revive the public civil education sector and they established the Islamic Maqased of Beirut (a charitable society) following the example of Christian missionary schools in order to preserve their Islamic identity.

So with the establishment of the state of greater Lebanon in 1920, two modest but solid types of revival amongst the country's Muslims existed: religious reformatory revival and civil education revival led by the Islamic Maqased of Beirut and Sheikh Ahmad Abbas Al-Azhari School and both trends made Egypt their destination.

As for higher education, Lebanese knowledge seekers were distributed on various countries according to religious affiliation. So Sunni Muslims went to Al-Azrah University, Egypt, Shiite Muslims went to Najaf, Iraq and to Iran and Christians went to European religious institutes.

This diversity secured an interaction with various cultures, which not only contributed in accepting international cultural cooperation but also opened new horizons for intellectuals, something the state has not been able to offer.

It didn't develop a comprehensive plan to promote cultural exchange with other countries but this orientation was very important to a number of key officials in Lebanon. In the near past, specifically the 1990s of the previous century, the late Prime Minister Rafiq Al-Hariri attached much importance to this exchange and tried to invest his international relations to acquire practical and useful results in this regard. We will not mention his achievements in this field but we will indicate ESA which was established in 1995 pursuant to an international decision made by former French president Jacques Chirac and the late Prime Minister Rafiq Al-Hariri to be similar to the grand business and administration schools in Europe. ESA was entrusted to Paris Chamber of Commerce and headed by the French ambassador in Lebanon and the governor of Banque du Liban. ESA is a prestigious educational



institution different from other universities in Lebanon and it constitutes a place for cultural and civilizational exchange in different areas even outside its fields of specialty.

Different cultural organizations attach importance to developing cultural exchange with other countries in order to secure the needed budgets for their projects and exchange expertise and utilize experiences of others in different cultural fields.

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

Cultural diplomacy duties are assigned to more than one government agency in Lebanon.

For example, the Cultural Affairs Department affiliated to the Ministry of Foreign Affairs and Expatriates' Information and Culture Office, pursuant to the relevant legal legislation, performs the following duties:

Look after, promote and follow up all cultural activities overseas.

Strengthening ties with pioneers of cultural movements and creative figures.

Introduce home and overseas Lebanese cultural products to the world, in coordination with the departments in charge at the Ministry of Culture and Higher Education and the Ministry of Foreign Affairs.

Assist in creating schools for children of Lebanese expatriates overseas to teach Arabic and civics and coordinate with the Ministry of National Education and the Ministry of Youth and Sport.

Hold scientific conferences and seminars in Lebanon and invite Lebanese scientists living overseas to introduce their accomplishments to the Lebanese public in coordination and cooperation with the Ministry of Culture.

The General Directorate for Higher Education is in charge of supervising the awarding of scholarships allocated to Lebanese students overseas.

The Ministry of Culture on the other hand is in charge of promoting the creative products and expertise in the fields of culture, cultural industry and knowledge economy home and abroad and maximally exploiting them for public interest. It also communicates and concludes agreements with other governments, regional or international organizations or institutions.

As for the General Directorate for Cultural Affairs, it nominates candidates for overseas scholarships.

#### **2.4.3 Direct professional co-operation**

This type of cooperation includes, but not limited to:

Archeological excavation works (in progress since 1998) sponsored by the British Museum, British Academy and British Research Council in Mashreq for the purpose of searching for antiquities that date back to various historical periods 4000-1000 BC.

When the US State Department cancelled its ban on using US passport to travel to Lebanon in 1997, the US Embassy in Beirut began to rebuild its information office and resumed the cultural exchange program between the two countries. In 1999, a US advisor for public affairs was appointed in the country and a US professor joined

the staff of the Lebanese University within the Fulbright Program. The American Information Office was also changed was also replaced by the Public Affairs Section.

The past few years witnessed a notable growth in the Lebanese-Italian cultural relations after signing the Cultural, Scientific and Technological Cooperation Agreements between the two countries in November 2000, which included Italian as a second language in the curricula of a number of Lebanese secondary schools.

Implement the agreement settled between the Faculty of Architecture in Venice, Byblos University (Jbeil), and Holy Spirit University (Kaslik) in the field of architecture and urban planning, in addition to three other agreements concluded between Milan University's Faculty of Engineering and the American University for Science and Technology (AUST) in Beirut to cooperate in the field of engineering. In 2007, the number of persons enrolled in the Italian language teaching courses reached 1284

#### **2.4.4 Cross-border intercultural dialogue and co-operation**

The selection of Beirut as the World Book Capital in 2009 is an indication of Lebanese eagerness for cross-border cultural dialogue and cooperation.

The rush for present projects within this occasion demonstrates, in addition to the public interest in culture, how easy Lebanese can cooperate with other cultures and this is manifested in the fact that a large number of events that were held and scheduled to be held in Beirut are organized in cooperation with a number of European embassies (such as the French, Italian and Swiss embassies), foreign centers (such as the German Center for Oriental Research) and other.

The Lebanese University and private universities in Lebanon host a variety of Arab and international forms and conferences, and even the Saint Joseph University for Jesuit Fathers host in its campus the Confucius Institute, which is the first Confucian institute in the Middle East, in addition to hosting the Japanese Cultural Center.

Many high-profile regional and international events were held in Lebanon, most notably the Francophone Summit in 2002 and the Francophone Games in 2009, which coincided with various cultural, art and musical activities.

Beirut also hosted the 1<sup>st</sup> Conference of the Arab Novel between Mashreq and Maghreb in 2008 at the Lebanese University's Faculty of Letters and Humanities.

Lebanon is renowned for its colorful international events in which the most prominent Arab and international artists take part, such as Balbaak International Festival, Beiteddine Festival, Jbeil Festival, Al Zook festival, Tyre Festival and A-Bustan Festival.

Film festivals are also held regularly in Beirut, such as Beirut Film Days organized by Beirut DC (launched in 2001) and European Film Festival (this year will be its 20<sup>th</sup> edition), the 13<sup>th</sup> edition of Beirut International Film Festival, The 3<sup>rd</sup> and last edition of Iranian Film Festival was held in 2010.

#### **2.5 Cultural policies of foreign agencies**

The cultural policies of all foreign agencies in Lebanon agree on the importance of supporting culture, development, projects, sponsoring all types of conferences and festivals, foster young talents in the fields of cinema, theatre and writing and

introduce their countries to the public through various activities, particularly language teaching.

The key activities of foreign cultural agencies in Lebanon are as follows:

**French Institute:** This center is assigned to conduct linguistic, cultural and artistic activities, promote the main contemporary French creative trends and act as France's voice in international intellectual dialogue. This Beirut French Cultural Center is equipped with a theatre and exhibition hall and it offers a number in services, such as language teaching and a library and is a vital tool for partnership and cooperation. The French cultural network in Lebanon has four main centers in Tripoli, Sidon, Deir Al Qamar and Zahle and four subcenters Nabatieh, Jounieh and Baalbaak. The French Institute receives a grant from the French Institute in Paris in the December of each year. This grant is decreasing each year as shown in the following: the grant amount was €260,000 in 2011, €210,000 in 2013, and will be between €200,000 and €190,000 in 2014.

The insufficiency of the grant caused the Institute to submit requests to the French Institute in Paris for a special grant particularly designed for projects that need greater funding. There are also the sponsorships that the Institute seeks to acquire from private companies and institutions in order to establish exhibitions, for example, and also for grand festivals and activities like the Francophone Festival and music concerts.

The French Institute deals with different government institutions in Lebanon in many occasions, for example, a friendship agreement was signed between various Lebanese and French cities. Celebrating the 50<sup>th</sup> anniversary of the friendship agreement between the Municipality of Beirut and different French cities, the Institute – with cooperation of the Municipality of Beirut – held a music concert. The Institute receives additional funding called "The Initial Funding Support" used to promote the Francophone in Lebanon with Lebanese partners from public sector such as schools, Ministry of Education and Higher Education, Ministry of Culture, Ministry of Tourism, among many others. This funding comes directly from the French Foreign Ministry whereby a certain amount of money – approximately €50,000-€60,000 is dedicated for culture. The cultural department in the French Institute provides financial support for some Lebanese independent art institutions, and making artistic partnerships between Lebanon and France for example: the exchange agreement formerly signed between the conservatory in Beirut and its counterpart in Lyonnais, etc...

**American Cultural Center:** opened in 2004, the programs of this center are now part of the National Public Library in Baaqline in the Shouf District, Public Library in Zahle Municipality, Municipal Building in Rashaya (Beqaa) and Kamel Yusef Cultural Center in Nabatieh (southern Lebanon) and that is in cooperation with Information and Cultural Affairs Section at the US Embassy in Beirut. Response remains subject to the popularity of these libraries and the number of visitors, since they are open for the general public without conditions (students, school and university teachers, experts and local people). These libraries are characterized by being spacious areas rich in information about all aspects of America's social, cultural, educational, economic and political daily life. The communication method is very simple, scientific, easygoing and democratic whereas personal initiative is the main element to enrich

the "American corners" experiment. In this sense, lectures were delivered in a number of these libraries about the subject of study in the US and university scholarships. The desire to know more about this new world was expressed by many students who wish to explore the secrets of studying in American universities, inquire about methods of application and probe for the "road map" toward scientific knowledge from its broadest gate. The response was prompt from the people in charge of American Corners Program.

Russian Cultural Center: this center in Beirut seeks to deliver the Russian language and boost the cultural relations between Russia and Lebanon. Before the fall of the Soviet Union, this center awarded many scholarships to Lebanese students but after the creation of the Russian Federation the number of scholarships fell to only 35 last year. The center also offers free counseling for students who wish to study in Russian private universities.

YWCA Beirut: the center was opened in 2008 at the Saint Joseph University for Jesuit Fathers following the exchange of a number visits between president of the center Professor Khalil Karam and Kio University professor I. Okada. The university began teaching the Japanese language in 2005 at its language and translation institute and the center is currently offers teaching language in four level, and also offers classical karate courses. The center seeks to help students wishing to complete their higher education in Japan and its language teaching section welcomes all people who wish to learn Japanese out of their affection with the culture of this country.

Confucius Institute: in 10 October 2006 the document that entitles Saint Joseph University to lay down the foundation of the first Confucius Institute in the Middle East was signed. According to this agreement, the Shenyang University will dispatch the best professors in the field of language teaching and culture and will open the door for cultural exchange in many fields. The goal is to develop the economic and cultural ties between China and Lebanon and this institute is not only meant to be the link between Saint Joseph University and Shenyang University for the purpose of cultural cooperation and the exchange of expertise but also to boost the relations between the two countries.

Other cultural centers active in Lebanon:

Goethe-Institut

Instituto Cervantes: The friendship between the two countries goes back a long time ago as Lebanon was the first Arab country to sign a partnership agreement with Spain in 1942. The Institute aims to spread Spanish language and culture through exhibitions, music concerts, performance arts, literature, history and science, with a special emphasis – in Lebanon – on music concerts and performance arts. It's noteworthy that the "Instituto Cervantes" is directly linked to the Spanish Embassy and funded by the Spanish Foreign Ministry. The proceeds of language lessons from all Spanish cultural centers around the world go to the central Spanish culture center in Madrid to be re-distributed to those centers. "Instituto Cervantes" in Beirut is not a priority due to its budget compared to those in Moscow, Tokyo and Morocco. The budget allocated to Lebanon continues to drop as the following: €70,000 in 2011, €22,000 in 2012, €14,000 in 2013, and definitely less in 2014. For this particular reason, "Instituto Cervantes" relies on cooperation with Lebanese partners in order

to establish events, like cooperating with *Dar al Mussawir* (Photographer`s House), Metropolis Cinema and Reading Days Festival. "Cervantes" most important contribution is carried out through Beirut International Platform of Dance. For such large-scale, dance-centered events, "Instituto Cervantes" receives a grant from the General Directorate for Promoting Dance Arts, and has two other branches in al Kaslik and Tripoli. On the other hand, the agreements made between Lebanese and Spanish universities are of paramount importance in fortifying mutual relations between the two countries. On its part, the Embassy also provides some financial support for cultural activities like the €10,000 financial assistance provided in 2013. Such contributions are still modest.

British Council: is a non-profit organization whose role focuses on specific points like promoting English Language through English Language Learning Centers, education through joint work programs at the level of schools and universities, community development in regard of social development and the different forms of art through seeking the development of young talents in the field of cultural policies. The British Council managed to secure its full budget through three programs. 1) the grant provided by the British Government which covers one third of the total budget. 2) substantial contracts for projects carried out by the Council on behalf of various European institutions and others around the world, knowing that the profits of the contracts are 10% of the cost of project implemented. 3) gained by the English Language Learning Center. It should be noted here that after the economic crisis in Britain, the Cultural Council resorted to – as a practical procedure – to establish partnerships in order to implement its mega projects. Culture is no longer a priority for the current British Government as the Council`s budget has been reduced. The estimated annual rate of the regional grant is £1,200,000 for arts, in addition to £600,000 as revenues of implemented projects, and so £1,800,000 in total, of which £100,000 only are allocated to Lebanon for art-designed program. Various programs to support cultural policies only with independent entities have been specified within the agenda of the British Council. Unless requested for assistance directly by governments, the Council provides support through implementing programs for development of policies or counseling. The Council also organizes an annual program for young cultural leaders worldwide in order to support them develop their skills and expertise and be best directed for the success of their cultural projects. Five Lebanese cultural leaders had the opportunity to join this year program supported by Ford Foundation.

Italian Cultural Center

Cultural Counsel of Iran

A Lebanese branch for the network of national European institutes was established in 2011: this network includes the French Institute, Goethe Institute, British Council, Cervantes Institute, Italian cultural center and the Romanian cultural institute. The Network aims to encourage partnerships between European cultural centers and stimulate cultural pluralism.

Cultural centers enriches the cultural life in Lebanon, it offers an opportunity to identify in a concrete way the multiple cultures of each country through its center. At the same time it provide a benefit for artists in different fields through the opportunities provided by these centers, whether for young artists to display their

products, whether via fixed or financial support through the provision of rooms for example, or for those who wish to acquire knowledge or languages, provided in an efficient way in these centers. These language courses can open new perspectives, including educational trips. Some of these cultural centers have not stopped their activities during the worst days of the civil war in Lebanon, and all returned to prosper in the stabilization phase.

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

Since independence in 1943, the successive regimes and governments were not able or did not attempt to establish comprehensive and clearly defined cultural policies. As a result, the Lebanese private sector dedicated its attention to the country's cultural affairs in an attempt to spread knowledge, consolidate culture, elevate the aesthetic sense and address national issues and concerns.

And given that Lebanon is crowded with intellectuals and talents in the field of culture, independent civil bodies occupy the top spot internationally compared to the country's population in terms of the importance and weight of the independent civil sector and the large number of cultural societies and councils demonstrates the enormous duty summed by the independent sector in Lebanon.

It is known that the complicated and unstable political climate in the country has a negative impact on its public life and the first sector to be affected is the cultural sector.

However, intellectuals and the people in charge of the independent cultural sector do not give up.

In an interview with female artist Hanan Al-Haaj Ali (who supervises, with stage director and actor Rojeh Assaf, the *Dawwar Al Shams Cooperative Cultural Foundation for Young People in Theatre and Cinema* in an effort to spread the culture of assembly and help create a space for cultural exchange) conducted by Al-Akhbar Newspaper, she tackles the issue of continuation as regards the hosting of cultural activities by saying: "It is a life or death situation; if we stopped we will be finished".

The cultural cooperative policy seeks to have *Dawwar Al Shams Foundation* function as a cultural contact line, an axis for arts, a space for expression and a crossway for interaction and dialogue to broaden the circle of communication with a varied audience (particularly universities and schools) as well as a diverse one (city, suburbs and areas) through a distinguished local and international works that transcend the geographic, artistic, social, sectarian and political barricades and promote engagement in cultural work inside and outside the center.

The ultimate goal is for *Dawwar Al Shams* to become a vital cultural landmark that stimulates a diverse cultural movement that can spread, be able to survive and be exchangeable and help establish a dynamic and active cultural heritage that embraces a growing part of the country's cultural memory and feeds the new artistic and cultural experiments on local, Arab and international levels.

The ambitions of the Lebanese cultural agencies are huge. For example the Antilias Cultural Movement seeks to provide the best conditions for a dialogue on all subjects and in all areas between different trends in order to consolidate national

unity on the basis of sovereignty, independence, progress and openness and to strengthen commitment to the values of democracy, freedom, peace and human rights.

This movement conducts regular annual activities that took place during the civil war period such as the Book Fair in which many high-profile Lebanese, Arab and international thinkers and men of letters take part, in addition to other activities designed according to the cultural policy of the movement.

The number of cultural movements, associations and councils in Lebanon is very large and a considerable portion of them exert serious efforts to develop the Lebanese cultural scene and resist submitting to the political circumstances, which often contradict with the aspirations of both cultural bodies and intellectuals.

Culture however remains the only tool through which political regression and despair can be confronted.

Therefore culture in Lebanon is mostly the offspring of small, independent and relatively deprived sectors

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

The cultural politics adopted by the private sector may appear purely commercial, with interest in nothing else other than financial profit gained from any cultural work. In reality, examining some of the cultural, touristic, sports and recreational events sponsored by the private sector, e.g., banks, reveals that their interest comes from a defined policy that concentrates on showing their profound appreciation to the Lebanese heritage and showing its bright face, relating the country's beautiful picture, as reflected by the cultural events, and the sponsoring bank. As an example, without being limited to that, Byblos Bank, sponsoring among other cultural events, the Byblos International Festivals, officials consider they sponsor the festival "within the framework of enhancing the economic activity of the Lebanese regions out of their responsibility towards the nation, and concern for the support of such festivals in order to develop the cultural appearance of Lebanon and transmit to the world a civilized portray of the nation we love and are proud of."

The Bank also allocates some of its halls to organize a number of art galleries for each of Shukr-Allah Fattouh, Charbel Samuel Oun, Rawya Zantout, Herer, Krikor Norikian, Dori Yones and many others. The bank does not take any part of the sales profits. The Byblos Bank supported a number of plays, for example: "signals and shifts rituals" of American university students in Beirut. Also FFA private bank has the same initiative as Byblos Bank in organizing art exhibitions in support of artists twice a year.

For those in charge of Audi Bank that sponsors the Lebanese film festival, they consider that "sponsoring cultural initiatives matches the bank's philosophy of "Growing Beyond Your Potential."

The bank encourages all cultural activities, being the highest form of social refinement." Bank officials also assure that "it is the duty of any successful Lebanese institution to make a huge effort to encourage the flourishing of the Lebanon's cultural, artistic and natural legacies.

Naturally, this support of the cultural legacy will benefit both the supporter (the private sector), and the supported, i.e., cultural activities.

In this context, came the opening of the museum of soap in Sidon (1996) which was private property to the Odeh family who "bought the building from the Hammoud family in 1880 " and decided to maintain the soap Khan, which provided the city of Sidon with soap.

Raymond Odeh, a successful banker, wanted to only maintain the legacy of the family and heritage as he did in many cultural initiatives. The family house and soap workshop became a museum that tells the history of the artisanal soap industry and techniques in the Eastern region from Aleppo to Nablus. The project was achieved with the cooperation of many people including architects, museums specialists, journalists, and everyone who owned the machines or part of the machines used in soap industry.

Raymond Odeh the chairman of the Board of Directors of the Bank of Odeh, was known for his passion for fine art and owned a range of international and local paintings and sculptures, which are exhibited in and around Odeh Bank Branches, including a famous sculpture of Jean Dubuffet valued at \$1.2 million, and pieces for Jean Mark Nahhas, Paul Wakim and Shafiq Aboud. The Bank MED followed in the steps of the Bank of Odeh and acquired fine art collections to be presented in bank branches. However MED preferred to encourage Lebanese artists, with 80% of their collection (started in 1995) by Lebanese artists. Notably, the Bank has the largest collection of works by the late Lebanese artist Paul Giragosian.

The Bank of Mead is the largest supporter of the Beirut Art Gallery. Diala Shuqair - head of communications at the bank has said that supporting the Gallery is a "national effort we have done beyond care".

If we move further away from the banks, we find that the insurance companies also believe in supporting some of the actors or cultural institutions. For example, AXA Middle East supported all activities of the Metro City over the past two years and they are also one of the sponsors of "Beirut & Beyond Card International". In addition, . Bankers Co. sponsored "Alice in Wonderland", the last ballet for Nada Kano and her students.



### 3- General Objectives and Principles of Cultural Policy

Each one of Lebanon communities has its own history and struggle to share in Lebanon's history. They often attribute the formation of Lebanon to themselves (Ahmad Beidoun: *Struggle on Lebanon History*, p.167). Hence, claiming that there is one single culture in this country contradicts the demographic, religious, sectarian, ideological, economic and political reality. However, these communities became free from old-fashioned traditions and feudal customs when every sect came to free choices and when individual rights and opinion were secured. This took place about a century ago, and the Christian culture, with its Maronite position and the basic dynamisms of Lebanese contemporary culture, is still the most comprehensive among all other cultures. Among other things, this culture created the class dynamism, missionaries democracy and intensive and multi-lingual learning (Ibid).

This means that when we speak about Cultural Policy in Lebanon we must refer to this sectarian, yet open-minded cultural context. After all, each of Lebanon's seventeen sects has its own roots in a special foreign culture. (Armenian, Syrian, Byzantine, Arabic, French and English).

This is what the ministry should correct because the definition says: "the creation of the Ministry of Culture aims for establishing a single competent authority capable of nurturing the cultural life in the scientific, research and creative sides and gathering different administrations concerned in culture after they were dispersed between official bodies without any connection or link". On the ground, some components and activities of the cultural policy in Lebanon are linked to the Ministry of Culture while others are linked to other authorities we will discuss later while it is supposed to be entirely linked with MoC. This can be caused by the fact that the ministry is still setting up its cultural structure.

Cultural Policy in Lebanon doesn't have clear plans and strategies for many reasons. First, the MoC strategy is not obvious. Second, the low budget allotted for cultural activities. Third, allowing the civil society organizations to initiate cultural activities not related to the Ministry of Culture or the municipalities, except those recently contributing to activating cultural activities in Lebanon.

The MoC budget is hardly two million dollars, and a major part of it is devoted to the payroll. In this context, Roger Assaf, Director of Dawwar El Shams Center says: "we know very well that the state budget is already low, and this is the case in many foreign organizations as well. However, the real defect lies in spending it in non-productive activities. I'm not asking the ministry for money, but instead of allocating it on allotment and sectarian basis, it's possible to use it for cultural activities such as buying seats, financing the plays which represent Lebanon abroad and some other activities" (*Assafir, Mayseh Awad*)

The MoC has organized distinct cultural activities but they seem to be occasional. In the time of Minister Ghassan Salameh, the Francophone summit was held in Lebanon in 2001 with the participation of one third of the world countries. In 2009, Beirut was nominated as "Capital of World Book" for the whole year. \$ 8 million was allocated for this event and the Lebanese government, publishers and civil society

bodies along with twenty foreign countries contributed to implement more than 160 projects (*Beirut Capital of World Book, Asharq Alawsat* )

The international theatre and music festivals continued in Baalbek, Beit Eddin and other Lebanese cities, beside independent cinema festivals financed by the European Union, especially the Cinema Festival.

In a similar context, Tripoli was selected Capital of Islamic Culture. However, the ceremonial festivity has been postponed with the consent of "ISESCO" due to a request submitted by the special committee responsible for preparations, owing to the difficult prevailing conditions in the country in general, and Tripoli in particular, in addition to some logistic and funding challenges regarding the ceremonial festivity.

In this context, we'll try to examine the following points enrolled under the title:

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

Cultural policies have generally developed along with the development of the culture concept, and this made them include the following elements:

Beside arts and literature, there are life styles, inheritance and beliefs. The MoC has allocated two departments in this regard: Department of Culture which includes the Cinema, Theatre and Exhibitions Sections, and the Department of Antiquities which includes the Museum, Excavations and Antique Buildings Sections.

This structure is unclear which raises the following questions: can we find such policies in the constitution? Is the Education sector responsible? What body is responsible of minorities' culture; the state or the civil sector? What categories are targeted by MoC policies? What cultural plans does MoC have for rural areas, popular and marginalized categories and camps?

No answers available as the issued objectives are general and unspecific so the cultural policy in Lebanon can't be understood thoroughly. This is confirmed by the fact that people responsible of decision making, financial policy instruments and finance distribution mechanisms didn't know or identify whether it is connected with the ministry as the following items stipulate?

MoC policy to support cultural sectors

Since its formation, MoC has assigned several items in its annual budget to support cultural activities. In 2001, a special item was added to support cinema in Lebanon and the budget has now five items aimed to support creativity and cultural development activities, as follows:

term about encouraging authorship and publication.

term about encouraging plastic arts.

term about supporting theatrical work.

term about supporting cinema production.

term about supporting culture bodies.

### **3.2 National Definition of Culture:**

Cultural Policy is a sort of formal agreement among official viewpoints on identifying and listing the most important principles and priorities of cultural activities.

In general and conventional terms, Cultural Policy is a set of objectives, basics, principles, priorities and scientific approach. In Lebanon, Cultural Policy is not a documented text. The Ministry of Culture and Higher Education was created by virtue of Law no. 215 dated 2/4/1993, and Article 11 of Law no. 247 dated 7/8/2000 amended the name into "Ministry of Culture" ([www.culture.gov.lb](http://www.culture.gov.lb))

### **3.3 Cultural Policy Objectives**

(for whom and why)

Lebanon's main concern is to correlate culture with the very human existence, because every activity reflecting the need for self-stability will be interpreted into spiritual inspirations among the members of a Lebanese sector between them and the members of other sects. All these activities fall, to some extent, within the cultural field.

In Lebanon, culture is preferred to be with no subject when it fails to convey the emotions of the sect's members whatever their premonitions and worries about their future or delights are. It's also believed that culture, like freedom, inspires its referential authority from individuality and not from public authorities which cannot provide enough support so that culture develops according to its own dynamism. It should be pointed that there is in Lebanon seventeen recognized religious sects.

To comprehend the Cultural Policy in Lebanon, perhaps we need to have an approach about Cultural Policy attached to the education course. These policies are targeting the Lebanese citizens, especially the students in schools and universities.

In addition to the fact that the Lebanese educational policy focuses on providing students with the necessary qualifications and improving their scientific skills, education in Lebanon is a cultural policy aimed to prepare citizens to constitute part of a human world that can ensure stability and self-independence. Education, in this regard, is one of the Cultural Policy elements.

A man is a human being in himself and not a tool for a certain purpose and the Lebanese people are the ultimate goal of the education and cultural policy.

It is known that cultural policies target certain categories of the Lebanese community, more specifically the elite, while other categories receive knowledge and certificates without considering the cultural policy which is limited to certain people. The cultural policy targets artists (theatre, cinema and plastic arts) but didn't support theatre, arts and cultural activities in rural areas.

There is an extreme lack of theatres in Lebanon. Some have been recently closed, and the Lebanese countryside is almost entirely devoid of theatres, which deprives large segments of the public from enjoyment as well as benefit, and turns this art form into a purely elitist one that is inconsistent with human rights to participate in cultural life.

Despite this, there have been some positive signs, like the opening of rural Zibdin Theatre or what is known as Sami Hawat theatre, and the opening of Istanbuli

Theater in Sour, al-Hamra, opened by the young man Qasim Istanbuli, in a special effort to transform an old cinema into a theatre hall and a modern cinema. It should also be mentioned that some theaters had been established in villages, but they soon ceased to function because of the centralization of the theatres in the capital, the absence of a link between what is happening in the capital and villages, and the absence of the role of municipalities in cultural life apart from singing festivals and folklore. For example, in Chanet in 2006, the Social Renaissance charitable Association equipped a theatre for cultural activities - the Khayyam cultural and social club - which built a cultural complex comprising a public library and multi-posts theater.

This lack of theaters is reflected in the number of professional and amateur theatre actors

Many theatres have closed their doors in recent years. Despite this, Beirut has witnessed the opening of some small theaters like Aljumyza Theater and the city metro experience. The latter must be highlighted as it succeeded in attracting a new, different and various audiences, despite the fact that the founder of that experience, Hisham Jaber, took a business-direction. .

The issue of the Beirut Theatre closure – the biggest and oldest theatre in Beirut – was added to the ministry’s agendas following pressure from a group of activists and human rights workers in the cultural field who succeeded in including Beirut Theatre on the annual inventory list of historic property. The biggest challenge was to get the signature of the Minister Gaby Lyon to convert the historic inventory list to the list of cultural properties, in preparation for the re-opening. However the Minister did not sign it, and only submitted a request to the committee of legislation and consultancy to determine the legality of the work on the theatre in preparation for it to be opened.

In the last two years, the Ministry of Culture has not documented or approved clear mechanisms to support Lebanese theatre, except for the issuance of decree No. 10061 (12\3\2013) to transfer a £90 million letter of credit as a contribution to the City Theatre in Beirut to pay its annual rent in 2012.

### **3.4 Criteria and process for evaluating cultural policy**

In Lebanon, unfortunately, no measures were taken to review or evaluate the cultural activities planned and implemented by MoC and other institutions. In spite of creating an advisory committee, including MoC employees and independent experts but no beneficiaries, for every MoC field of support, and though such committees report to the Minister of Culture, they do not issue any news about activities or anything, and do not assume any accountability procedures. They only discuss the MoC files in line with specific rules and standards in every field, and submit recommendation to the Minister who makes a decision after consulting the General Manager of Culture. Beneficiaries of financial support undertake to carry out the general and special conditions set by MoC.

This committee, headed by the minister who practices a custodian authority, didn’t issue any decisions related to activities or anything else. Moreover, no procedures

were taken to punish violators or delinquents knowing that there are general provisions concerning public organizations linked to MoC in article 7 which stipulate the following:

The Minister of Culture shall practice a custodian authority over public organizations included in this law.

The principles of practicing the custodian authority over each organization shall be identified pursuant to a decree issued by the Cabinet based on the minister suggestion.

The commissioner shall represent the minister at every organization and his jurisdiction shall be identified pursuant to a decree issued by the Cabinet based on the minister suggestion.

However, we find that there was no review of the cultural policy in Lebanon despite of the presence of factors like globalization, migration and technology added to that the National Council for Scientific Research offers a new vision for the role of science, technology and innovation in 2005, but was not put in effect.

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

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

Culture in Lebanon is related to the necessities of human existence and multi-sectarian coexistence in a country having seventeen sects. Every activity reflecting the need for self-stability will be interpreted into spiritual inspirations among the members of a Lebanese sect between them and the members of other sects. All of it can be classified under cultural activities.

In Lebanon, it is also believed that culture, just like freedom, inspired from the human not from the public authorities.

One of the cultural policy priorities in Lebanon is to educate a citizen who depends on individual initiative and enjoys expression and speech freedom, and also immune with an advanced education and ideology. The MOC did not have a priority to enable the Lebanese citizens to promote their country abroad, especially after the civil war that involved people in the sectarian complexity since allegiance in Lebanon is to the sect rather than to the homeland.

Lebanon can establish its cultural and scientific position by highlighting the role of the Lebanese community like what George Karam said "taking initiative concerning the necessary cultural, scientific and technological production and practice". In order to adopt such approach; the starting point shall be the private education and cultural organizations in addition to attaching importance to human science alongside pure sciences.

Isn't it time to apply pressure to double the number of research centers and stop the brain drain to incite our researches to return to Lebanon? Isn't it time to develop our production tools and allocate resources for expenditures, research and development? Isn't it time to activate cooperation with foreign contractors to discuss the idea of research labs to embrace our scientists and researchers? "

The consideration according to the Danish example of 2002 is that the economic logic of the cultural policy and the new orientation may remain part of the "experimental economy" in the policy of encouraging artistic creativity. Therefore, depending on the presentation of the Danish report on cultural policies pattern, the common agenda of the cultural, commercial, political and industrial policies was developed. This consolidates the concentration on the economic potentials of culture, arts and handicrafts production and prioritizes vocational arts policy and improves the conditions of talented artists.

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

According to the current Lebanese Minister of Culture Mr. Tammam Salam "culture is an active and emerging sector that represents Lebanon's identity and personality". However, he believes that "the private sector bears the greatest responsibility in this area. But there is a role for the official sector represented by MOC. This shows that the MOC interest in the cultural policy does not match that of the private sector.

According to the Minister of Culture the problem is that "Culture needs distinctive support, and we'll work together to secure an adequate MOC budget now that we

have, within a short period, managed to start this process through the legislative power by issuing three laws that have been waiting for 12 years and that will help us achieve the MOC objectives in training and sponsoring the whole cultural work in Lebanon" (Minister Shatah discussed the draft budget of 2009 with the Minister of Culture).

Meanwhile, the private cultural activities also lack financial support and have to take funding from the budgets of other cultural activities, which are already modest compared to the billions spent on other developmental projects. However, donors consider these budgets relatively large compared with the funds allocated to cultural activities in other countries such as Egypt, Morocco, or elsewhere.

Other problems, which typically face the cultural sector in other countries, include: the decline in the sales of books; lack of cultural programs; and the absence of theater, cinema and committed songs (*Interview with Iskandar Habash,*)

### **4.3 Cultural diversity**

Culture in communities plays a creative role and provides a source of progress. Therefore it's important to focus on cultural diversity and freedom for groups and individuals. Cultural pluralism is a fundamental principle, it means that the concept of the nation will not be characterized with ethnic exclusion (*Geip Haghoort: Art Administration, p 89*), if we ensure equal chance for the diverse community cultures. However, intellectual and cultural discrimination prevail the Lebanese context, where each sect is sticks to its own identity. For instance, while the constitution stipulates freedom of expression and belief and respect of individual privacy and belief, it does not consider the issue of citizenship and social cohesion.

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

The Lebanese Constitution states Arabic as the official language in institutions and schools. Lebanon is also a Francophone state due to adopting the French as a second language beside other spoken languages (Armenian, Assyrian, Byzantine and others). Article 11 of Chapter 3, *teaching languages*, of Decree 9099 dated 8/1/1968, which determines the stages and objectives of general education, states (this article was amended in Decree 3375 dated 19/8/1986): "it is compulsory to teach at least one of the following languages: French, English or German in addition to the Arabic in the four education stages mentioned in Article 1 of this Decree". Article 12 states that "Any of the two foreign languages stipulated in the previous Article of this Decree may be replaced by one of the other world's cultural languages, provided that a decree is issued by the council of Ministers upon proposal by the minister of National Education and after dissolving the committee stipulated in Article 6 of this Decree".

#### **4.3.2 Social cohesion and cultural policies**

There is no clear definition of the term "social cohesion". However, it is used to describe cases in which individuals relate "to each other through common social and cultural ties" ([www.annabaa.org](http://www.annabaa.org))

Lebanon still needs social cohesion which falls under its banner minority and communities cultures in which such synergy and coherence of cultures that melted

in the crucible of live up to the level of sound citizenship, due to the lack of availability of this social cohesion.

Durkheim says " the degree of social cohesion depends on the nature of groups, organizations and communities that have significant and direct impact on individual behavior, but this impact has not produced efficiency and has not led to social cohesion in Lebanon, which was and is still in massive need for a social cohesion that can unite the cultures of minorities and sects and help them integrate these culture in a sound context of citizenship. The lack of social cohesion results in cultural disintegration, which constitutes a major threat on citizenship".

Especially since the cultural policies designed by ministries of culture don't target minorities, rural areas and youth in a well-studied manner. Different cultural activities, events and production Lebanon is witnessing are financed by the World Bank and implemented by the civil society organizations and popular associations with the participation of the International Opportunity Fund – UK, UNDP, UNICEF and the Lebanese Transparency Association.

It suggests reasons to undertake cultural projects to gather the youth of different categories and religions on a common concern in addition to the cultural activities in the field of theatre, cinema and music to improve the Palestinian camps youth (Hip Hop music). Rural areas are not targeted by the state or the competent ministries' cultural projects while economic development projects recently started. Cultural projects still depend on individual initiatives like Roger Assaf initiative to introduce theatre in the border villages and work with people in the camps. Other initiatives are undertaken by Lebanese Women Associations but this doesn't compensate the role of the state or the ministry which is supposed to possess the required tools to spread and activate culture

Such as the work done by some Lebanese women's associations, but this does not compensate the role of the state or the ministry that is supposed to possess equipment and tools and allow them to spread and promote the cultural act. There must be a strategy for the democratization of culture, and the distribution of cultural goods of all citizens, whether they live in Beirut, or the provincial cities of small, or urban areas and in all parts of the country and all social groups should be ensured access to the theater, music, libraries, etc. The state must support the art of public institutions and cultural activities, whether the organization work is at the national, regional or local levels. If the state takes these measures, social coherence will be established.

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

Article 7 of the Lebanese Constitution states: "All Lebanese are equal before the law. They equally enjoy civil and political rights and equally are bound by public obligations and duties without any distinction"

The Lebanese constitution is not clear about gender equality; it only states full equality for all citizens before the law. The Lebanese law guarantees education for all citizens in all education stages (primary, secondary and university) as well as in technical and vocational education. The government policies and educational programs are free of discrimination against women.



US Department of State foreign Information Programs Office announced that the 2003 statistics indicate that the percentage of educated males is 93.1% and females is 82.2%.

In university studies, statistics indicate that women are still focusing on social sciences and humanities but they are also enrolled in such disciplines as engineering, medicine, law, commerce, finance, mathematics and computer science (*Mokaddem, 1998*) ( *Ghada Hamdan Deeb, Lawyer*). In 2003, more than 50% of university students in Bahrain, Iran, Jordan, Kuwait, Lebanon, Qatar and Saudi Arabia were female, while in Libya, Morocco, Palestine and Tunisia, women formed 40% of university students. The Lebanese Construction states that mixed education is not prohibited. Therefore, civil society organizations actively requested the declaration of explicit and open gender equality.

Civil society organizations and associations openly called for gender equality. The National Commission for Lebanese Women Affairs called for coordination with the Ministry of Information to involve women in educational programs related to the ministry and the Commission. It also called for coordination with the Ministry of Justice seek to develop draft laws that do not include gender-abusive texts and work to amend the existing laws. Lebanese women take part in different cultural and political fields.

The educational statistics in Lebanon indicates that women have a tendency to study in information and documentation fields.

In media for example, the idea of equal rights and obligations between men and women didn't receive much concentration. The National Media Council was established in 1996 (all members were males) and didn't present any woman-related policies as women are completely absent in the national media policy.

Some women associations and civil society organizations have tried to raise this issue, but equality could not be easily analyzed due to the lack of data, with the exception of some statistics provided by foreign institutions on education, sewing and some other occupations.

In politics, Khaleel Al-Sagheer mentioned the following in a study he prepared about women and their role in the Lebanese politics: despite the fact that Lebanon was the first Arab country to grant women the right to vote and to be nominated in 1952; things hadn't gained much progress and the Lebanese woman couldn't, except in rare cases as the heiress of a husband, father or brother, assume a position in the Lebanese politics or build an independent political or economic personality. It is enough to look at the number of Lebanese women in the field of politics or other public areas to realize the gap between the stereotyped image that Lebanese women liberated themselves from the dominating male traditions and their ability to become a productive individual.

We couldn't acquire percentages of women participation in the cultural field but they were active in the field of media, law and medicine and on the level of specialization and professions as well as university, research and research institutions such as the Lebanese Researcher assembly which was established 15 years ago and operates in different cultural and intellectual fields. It constitutes a

pioneering experience in the Arab World as women normally contribute in cultural institutions as researchers or employees and not as founding members.

The National Strategy about Women in Lebanon 2011-2021 was launched: general outlines to be implemented

The National Commission for Lebanese Women launched "The National Strategy for Women in Lebanon 2011-2021". Fadia Kiwan, member of the Commission's executive bureau, confirmed that the process of preparations was "participatory in nature" and the content did not come "from nowhere", rather based on a strategic combination 1997 and 2004. Kiwan identified three challenges facing the plan including: switching to a simultaneously comprehensive and precise detailed action plan, maintaining the mechanism of cooperation and partnership in all subsequent stages between the Commission and civil society organizations and state institutions, achieving factual accomplishments in terms of eliminating all kinds of discrimination against women, providing conditions of equal opportunities between men and women to ensure the latter's participation in decision-making in all fields. On her part, Mrs. Randa Berri, the vice-president of the Commission, summarized the objectives of the Strategy as follows:

- Achieving full citizenship on the basis of equality between men and women in various rights, laws and fields.
- Enhancing opportunities of girls and women in the educational domain.
- Achieving full equality in terms of healthcare opportunities, providing services including reproductive health services.
- Fighting poverty amongst women and paying a special attention to the issue of fighting poverty in general.
- Enhancing women's participation in economic life.
- Achieving equality in various decision-making positions and resisting all forms of violence against women.
- Changing the stereotypes of women in culture and media.
- Enhancing the contribution of women in environmental protection
- Enhancing the capabilities of institutions involved in women affairs national wide.
- Protecting women and girls during emergency situations, armed conflicts, wars and natural disasters.
- Integration of gender dimension into all fields.

Berri called for achieving equality for women in the parliamentary election law, appealing all those arguing about the law to "have the courage and express their opinions about the share of women in the law they want to legislate" and reminding them of the 30% international women quota.

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

The media sector in Lebanon is not different from the other public and private sectors in terms of sectarian distribution and political and party allegiance. Despite the issuance since 1961 of several decrees covering the ministry of Information

reorganization and the recruitment and staffing conditions, National News Agency, Lebanon Radio and Lebanon Television, television channels, radio stations and newspapers (except a few of them) still follow the prevailing allotment system.

The various media establishments in Lebanon have not paid specific attention to cultural and knowledge topics, because these institutions did not completely abide by the terms of the law of audio-visual media. Since 1961 the area of cultural programming has faded to become relatively non-existent on television screens, although it had more a greater presence via the radio.

Audio-visual media was often limited in giving access to young people, as our societies are not accustomed to a democratic cultural dialogue on local subjects, and media entities did not encourage sophisticated behavior and freedom of expression space stayed limited and ineffective.

The various media tools in Lebanon have never paid attention to circulating culture and knowledge since these tools have not included culture within its programs. No commitment has been completely considered with the terms of audio-visual media law formerly enacted by the government. On the other hand, audio-visual mass media does not meet the youth right to access such media. The culture of democratic dialogue of a given group on a given local issue has not yet been circulated in our societies. Furthermore, the mass media did not encourage such sophisticated behavior, and the space allocated to expressing one's opinion is still scarce and inefficient.

This is because these various media in Lebanon belong to particular groups which have an open ideology, represented in public policies, regulations and laws, and another implicit ideology represented in the culture promoted by the media, education and the cultural activities.

Therefore, there is close link between the media and culture and the ideology of each community or even each sect due to interrelation of many factors such as money, the relationship with the public etc. like in other world countries, the most important and common is the visual media, which has several trends such as *Mediology* that assigns crucial power to the technical staff and *Criticism*, where Bourdieu thinks it is possible to control this mechanism of mind manipulation using the same logic of the system, which promotes the dominance of certain classes at the expense of other classes: Al-Manar, Al-Iyman, Future. LBC, Lebanon TV, NBN, MTV, OTV, and Al-jadeed TV, especially those operated by the private sector, which has entered the field of religion and politics and has become unable to play a national role due to the absence of vision and strategic planning at the national level (*Nahawand Al Kaderi Issa: reading through the culture of Arab TV channels*)

Minister of Information, Ghazi Aridi, describe this problem as follows: "More than one information code of ethics have been signed among the media establishments. During the war, there was no law especially for audio and visual media<sup>6</sup>. The Radio and Television law was issued in 1994, and has not been upgraded since. It needs many amendments, but political conditions are hindering this process (*Imad Eddin Raef: About media freedoms in Lebanon*)

More importantly, the media addresses the Lebanese public with a distributive discourse as every media agency has its own political, cultural and social discourse. This is one of the reasons which contributed in the Lebanese civil wars and dividing the Lebanese people into many categories.

#### **4.5 Cultural industries: policies and programmes**

Cultural industries focus on the content of the general concept of a cultural organization (films, tapes, performances, publishing, occupations and arts) and that of the media (radio, television, newspapers, publishing houses, periodicals) (*Makhlouf Boukrouh: Introduction to the management of cultural p 44*).

The MoC gives annual budget to support cultural activities. In 2001, MoC added a special budget term to support the Lebanese cinema. In its budget there are five terms on of creativity and cultural development activities support, as follows:

A term of encouraging authorship and publication.

A term of encouraging plastic arts.

A term of supporting theatrical work.

A term of supporting cinema production.

A term of supporting culture bodies.

Some sources estimate the weight of cultural industries (in broad terms) is equal to that of the financial and banking sector, i.e. 6-7% of GDP (*www.culture.gov.lb*)

Although Lebanon has the position to invest in culture, the MOC budget did not exceed 0.5% of 2002 budget. The limited contributions to the public sector reflect evident shortcomings in the awareness of Lebanese political and economic elites of the importance and relevance of cultural investment. The estimated income of this sector is up to \$ 50 million annually, but invested capitals come mostly from the Gulf countries. About 80% of the artistic production is financed by Arab funds. Recording a six-song album costs between \$16,000 and \$54,000, and some albums cost up to \$200,000, while the distribution budget of one album reaches up to \$100,000.

The problem with this production (classified as cultural in modern terms) is that it focuses on quantity rather than quality and its income does not necessarily go to Lebanon. In reverse to the flourishing music industry, film industry has hit a bottom of inactivity. While millions of dollars are invested in albums, film production is almost invisible. The UNESCO estimated film production in Lebanon at a rate of five movies a year, while Lebanon in the 1960s and 1970s would produce 50 films a year. The main reasons include the absence of appropriate legal framework to protect this sector and its workers and the absence of national support institutions and funds. That is why the contribution of film and music industries to the Lebanese economy is still modest. Despite the clamor of the Lebanese cultural movement, it is still generating modest income. It is believed that this income does not exceed \$ 675 million annually. Writing and publishing comes first with \$200 million, followed by the audiovisual industry with around \$ 80 million, and music and singing (\$ 50 million), while the number of workers in this field is about 17,000 people( Sawsan Al Abtah: Reading through the book). As a result of these poor budgets, the Ministry of Culture believes that the best solution lies in supporting young artists rather than

veterans since its budget does not allow supporting high-cost projects proposed by veteran artists.

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

Some studies about arts administration promote the term “culture digitization”. The digital revolution (especially in ICT), which started during the last decade of the 20<sup>th</sup> century will affect the cultural sector and other industries together with the related issues in terms of art innovation using the Internet and how to develop quality standards for this interactive space art (*Ibid, p 96.*)

The new cultural policies will abandon their traditional ground to adopt modern technologies now that digital societies are ready to replace actual societies, with a one difference that digital societies are scientific and have nothing to do with cultural or ethnic identities. Meanwhile their members do not consider the difference between fine arts and mass culture; between the culture of production and that of consumption; and between profit-making and nonprofit. They simply enjoy arts as entertainment.

Here emerges the following dilemma. Knowledge and culture have become the very substance of global economy. They represent the “enlightenment age” of the technological revolution. The Lebanese are in a very advanced position, and they enjoy individual as well as family ability to absorb new technologies, which is not the case in many countries. Lebanon witnessed horizontal expansion in education in the past twenty years; it is difficult to find a Lebanese village without a school. Lebanon has as many as 42 universities. This horizontal development has deprived us of our scientific resources and prevented in-depth educational development. There are many technology universities and institutes in Lebanon. The inventiveness groups or bodies in the knowledge economy depends mainly on the graduates of humanitarian institutes. It is clear that the Lebanese people have excelled in fashion design and art management, especially overseas where many of them occupy senior positions in many countries.

Lebanon is paying a heavy price for this innovation, because, in the light of this success, we cannot create a technological revolution and we cannot keep up with the knowledge-based economy. This economy needs large mergers and alliances in different sectors (banking, finance, education and government ministries (*Technology revolution and the new enlightenment age, the Lebanese ex-Minister of Culture, Ghassan Salameh*). On the other hand, the IT Committee at the Lebanese Parliament, in collaboration with the Ministry of Economy and Trade, has developed an integrated draft law to foster different kinds of e-operations. However, this draft is still waiting to be ratified.

The Secretary of the Minister of Culture, Professor Raymond Arajji signed cooperation agreement with the Lebanese Academy for fine arts, with the purpose of implementing the "Virtual National Museum of Modern Arts". This virtual museum is the first National Museum designated for Fine Arts; it will include a valuable collection of almost 2,000 pieces of contemporary Lebanese painters and sculptors, owned by the Ministry of Culture and currently stored at the presidential Palace, the parliament building, the House of Representatives and in the Ministry of Culture warehouses. The cost of establishing and managing of this museum is

covered by a grant from the University of Alba in collaboration with the Ministry of Culture.

The Committee on Information Technology in the House of Representatives - in conjunction with the Ministry of Economy and Trade - has also worked towards a bill to sponsor an integrated project to electronic operations in various forms, and the project is waiting for ratification.

The MoC uses technology in some of its bodies, including the International Center for Human Sciences. The multi-disciplinary center uses methods that fall under human and social sciences, especially sociology, science of human cultures, ethnology, linguistics, history, political sciences, economics, philosophy, human rights, international law and religious studies.

The center provides support priority to the establishment of R&D networks and organizes cooperation among these networks.

The center builds a specialized library and a documentation and information center, conducts studies and researches, and organizes international seminars and conferences (*www.culture.gov.lb*).

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

Since its establishment, the MoC has had no structure based on a cultural strategy that reflects and maintains Lebanon identity. Recently, the parliament passed a number of laws regulating "the structure of MoC and its affiliated institutions as well as cultural property and heritage". These laws have many gaps, most notably the flagrant contradiction between the law of cultural property and the current law of antiquities, due to the absence of any plan to promote or maintain the Lebanese intellectual and cultural heritage, though the latter is an important component in the social, community and individual identity and in social cohesion. This is also because of the absence of any comprehensive plan for the management of the national heritage rebuilt on the basis of modern concepts especially in urban areas where confrontation is continuous, and also because of the lack of specialized research centers to collect the Lebanese intellectual and anthropologic heritage, and to conduct research to maintain cultural diversity. This is also because of the failure to establish forums and cultural centers in the regions, to encourage people to frequent them and provide support to theater, cinema, exhibitions (art, heritage, craft and environmental) and museums (archaeological, historical, musical, military and naval, craft and environmental), and finally the failure to provide incentives and facilities that match the income of citizens and students. However, the entry fees of museums are high for Lebanese locals, whereas visiting such national landmarks is supposed to be free of charges or at nominal prices.

There is a prevailing belief among a large number of Lebanese and non-Lebanese people that museum admission costs - especially for the national museum – are too high. In a simple questionnaire about the perceived cost of admission tickets, peoples' answers ranged between 10000LL and 45000LL). While the actual value of admission for Lebanese or non-Lebanese students is actually only 1000LL, and 5000 LL for adults.

The admission costs of most of the archeological sites in Lebanon do not exceed 5000LL, and the cost drops to 3000 LL for students.

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

### **5.1 General legislation**

#### **5.1.1 Constitution**

Paragraphs C and G in the preamble of the Lebanese constitution (issued in 1926 and amended afterward) pertaining to cultural affairs were added by virtue of Constitutional Law of 1990, in addition to articles 9, 10, 11 and 13.

##### Paragraph C

Lebanon is a parliamentary democratic republic based on respect for public liberties, especially the freedom of opinion and belief, and respect for social justice and equality of rights and duties amongst all citizens without discrimination.

##### Paragraph G

The even development among regions on the educational, social, and economic levels shall be a basic pillar of the unity of the state and the stability of order.

##### Article 9

There shall be absolute freedom of conscience. The state in rendering homage to the Most High shall respect all religions and creeds and guarantees, under its protection, the free practice of all religious rites provided that public order is not disturbed. It also guarantees that the personal status and religious interests of the population, to whatever religious sect they belong, is respected.

##### Article 10

Education is free insofar as it is not contrary to public order and morals and does not interfere with the dignity of any of the religions or creeds. There shall be no violation of the right of religious communities to have their own schools provided they follow the general rules issued by the state regulating public instructions.

##### Article 11 (amended by Constitution Law issued 9/11/1943)

Arabic is the official national language. A law determines the cases in which the French language may be used.

##### Article 13

The freedom to express one's opinion orally or in writing, the freedom of the press, the freedom of assembly, and the freedom of association are guaranteed within the limits established by law.

##### Article 19 (amended by virtue of Constitutional Law of 17/10/1927 and Constitutional Law of 21/9/1990)

A Constitutional Council is established to supervise the constitutionality of laws and to arbitrate conflicts that arise from parliamentary and presidential elections. The President, the President of the Parliament, the Prime Minister, along with any ten Members of Parliament, have the right to consult this Council on matters that relate to the constitutionality of laws. The officially recognized heads of religious communities have the right to consult this Council only on laws relating to personal matters, the freedom of belief and religious practice, and the freedom of religious



education. The rules governing the organization, operation, composition, and modes of appeal of the Council are decided by a special law.

### **5.1.2 Division of jurisdiction**

Constitutional studies have been developing since the 1920s thanks to law and political and administrative science schools and also to the efforts of many pioneering researchers, most notably Edmund Rabbat.

On the other hand, the war periods gave legal scholars the opportunity to study the possible, the impossible, the easy and the impregnable in terms of amendment of the constitution.

According to his book *General Theory in Lebanese Constitutional System*, Dr. Antoine Masra says that researches in the Lebanese constitution were mostly restricted to the study of powers and jurisdictions and their balance, in addition to some ideology issues such as sect and identity. These researches however neglected all matters related to cultural and educational dimensions, values and customs, thus ignoring the cultural foundation of constitutional science.

This shortcoming resulted in a continuous and often useless debate about many cultural and educational issues whose principles are firmly determined by the Lebanese constitution but neglected by constitutional researches.

Exploring the cultural and educational content of the Lebanese constitution removes many elements of the politicized cultural and educational disputes and establishes integration and cooperation relations between the official and the private components and helps consolidating a unifying Lebanese and Arab culture.

Every time and a while educational policy makers in Lebanon tend to declare certain legislations and principles without referring to the education-related provisions in the Lebanese constitution, which set up the frameworks and help keep conflicts within certain limits. These education-related provisions are fixed prior to the 1926 constitution and are still active after the 21 Sep. 1990 amendments. The National Reconciliation Document states – in its first part – that balanced development of regions on the cultural, social and economic level is mainstay of the unity and stability of the state. Similarly, the preface of Lebanese Constitution reinforces respect for public liberties, particularly freedom of opinion and belief, social justice and equality between citizens. Article 10 of the Constitution also consolidates freedom of education, freedom of religious communities to have their own schools. Finally, article 13 emphasizes freedom of opinion, freedom of the press, and the freedom to assembly and association.

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

Article 13 of the Lebanese constitution consolidates freedom of expression in speech and writing. The preamble of the constitution also states that "Lebanon is also a founding and active member of the United Nations Organization and abides by its covenants and by the Universal Declaration of Human Rights", which means that the rules and principles mentioned in these conventions have indeed a constitutional value in Lebanon.

Article 19 of the Universal Declaration for Human Rights states "Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers."

Article 19 of the International Covenant on Civil and Political Rights, ratified by Lebanon by virtue of Decree 3855 dated 1/9/1927 states "1. Everyone shall have the right to hold opinions without interference. 2. Everyone shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of his choice."

On the other hand, article 13 of the Lebanese constitution stipulates: "Freedom of expression in speech and writing, freedom of assembly and freedom of forming associations shall all be guaranteed within the boundaries of the law."

By referring to this legal text, Lebanese legislators put freedom of forming associations in the same position as the other basic freedoms directly related to freedom of expressing opinions and ideas affected by the developments that took place in France after the French Revolution, which consolidated freedom of associations by virtue of special laws, such as Law 21 March 1884 pertaining to labor unions and Law 1 July 1901 pertaining to civil associations, from which Ottoman legislators extracted most of the provisions of Association Law of 1909, which is still in power.

This legislative fabric allows the adaptation of juristic principles and interpretations applied in the field of Associations Law.

Considering freedom of association a basic constitutional right entails that no authority, with the exception of the legislative power and pursuant to certain laws, may restrict that freedom, and that is within a relatively narrow framework as defined in paragraph 2 of article 22 of the International Covenant on Civil and Political Rights: "No restrictions may be placed on the practice of this right other than those which are prescribed by law and which are necessary in a democratic society in the interests of national security or public safety, public order, the protection of public health or morals or the protection of the rights and freedoms of others. This article shall not prevent the imposition of lawful restrictions on members of the armed forces and of the police in their exercise of this right "

If the freedom of associations is not limited to the freedom of establishment or formation only but also to all stages of the association's life and all aspects of its activities to the moment of its dissolution, the creation of the association still has special importance given the impact of the creation process and the provisions it upholds on the development of the association's legal entity which shall be associated with it all its life and until this entity is terminated by dissolution or demise.

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

The funds allocated to the cultural sector in Lebanon are very modest and insufficient to cover the country's cultural activities.

The funds given by the Ministry to support these activities are allocated, pursuant to article 19, chapter three of Law 35 of 2008, from two funds: the Cultural Activities and Industries Funds and the Antiquities and Historical Facilities Funds.

According to article 20 of the mentioned law, the first funds shall support all programs and activities in the areas under the supervision of the General Directorate for Cultural Affairs, and also to take part in funding the products of cultural industries, knowledge economy and their activities, particularly supporting the production and marketing of films and audio-visual documents and publications.

Article 21 of this law stipulates: "The Antiquities and Historical Facilities Fund shall finance public and private projects launched to excavate, protect, restore and develop historical and archeological sites and facilities in order to be used for public utility purposes and also to improve and restore movable archeological collections.

Article 22 of same law stipulates: "The two funds shall be regulated by virtue of special protocols drawn up by the Council of Ministers based on a proposal by the Minister. These protocols shall determine the duties of each funds, their financial resources, management method, action rules, principles of investment and spending and the rights due to the Ministry or any of the funds in return for the contribution of any in financing the relevant programs and activities. The principles stipulated in the Public Audit Law may not be resorted to, provided that the two funds remain under the control of the Public Audit Office ".

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

Until only few months ago, there were no laws that provide social or medical care or pensions for artists. In 27 Jan. 2008 a law regulating art professions was issued and this law contains provisions pertaining to social security for workers in the field of culture and arts in Lebanon.

Articles 13, 14, 15 and 16 of chapter five of this law entitled Mutual Aid Fund stipulate:

A mutual aid funds for artists shall be created and shall be subject to the laws and regulations in force in this field, particularly Decree 35 of 1977 and Decree 515 of 1977 in consistency with the provisions of this law.

Affiliation applicants shall be members in one of the unions specified in this law and shall fulfill the other technical and financial conditions stipulated by the Mutual Aid Funds properly.

The Funds shall be run by a management board comprised of a representative of each union and a government commissioner. The members of this Funds shall be appointed by virtue of a decision issued by the Minister of Culture and these members shall be nominated by the unions concerned and the Unions Association.

The government commissioner shall be an employee from the Ministry of Culture (class-3 at least) appointed by virtue of the mentioned ministerial decision. The designated members; chairman, vice-chairman, general secretary and treasurer, shall be appointed by virtue of a decision issued by the Minister of Culture. Elected members appointed by the Minister of Culture, including: President, Vice President, Secretary and Treasurer.

The revenues of this Funds shall come from:

Annual subscription fee from each member determined by the Funds.

2% fee deducted from all types of art shows and performances collected by the Ministry of Finance and transferred to the Funds on a monthly basis.

10% fee imposed on contracts of foreign artists collected by the Ministry of Finance and transferred to the Funds on a monthly basis.

Annual financial contribution from the Ministry of Culture determined by virtue of a decision issued by the Minister.

Donations, contributions and wills accepted subject to the approval of the Minister of Culture.

#### **5.1.6 Tax laws**

When the Lebanese government adopted the VAT system, some of the features of the tax known as the "entertainment tax" changed. This tax is imposed by Lebanese law on movie theatres, theatres, nightclubs, and the other places where entertainment such as performances, music and dancing are offered by bands or groups such sport grounds, circuses, amusement parks, etc.

Decree 7333 issued 31/1/2002 specified in detail method of implementing the provisions of Law 379 of 2001 (VAT) pertaining to indirect exempted taxes.

Some articles in this law abrogate some provisions in Decree 66 of 1967 as follows:

Article 4: Entertainment Fee imposed by Decree 66 of 1967 and its amendments shall be cancelled and replaced by the VAT, and that is for all natural and legal persons subject, obligatory and optionally, to the tax.

The fee shall remains in place as regards the persons who do not fulfill the VAT conditions.

#### Article 5

The 5% fee and entertainment tax shall be imposed on persons who are not subject to VAT, subject to the approval of the tax administration to revoke their registration

While the previous decree known as the entertainment tax is a legislative decree No 66 issued in 5/8/1967 stipulates:

#### Article 1

A tax under the name of "entertainment tax" shall be imposed on the places that offer regular or temporary entertainment pursuant to the provisions of this Decree.

Article 2 (amended by virtue of Law 409 of 1995, Law 490 of 1996 and Law 326 of 2001)

Places of entertainment shall be defined as follows:

Places that only offer live or recorded events (movie theatres, theatres, sport grounds, circuses, amusement parks, etc.).

Places that offer, in addition to entertainment (night clubs ,scenes, singing, dancing and music performed by bands), consumable products.

Places that offer customers personal entertainment (sea bathes, swimming pools, gambling facilities, skiing facilities, etc.).

### Article 3

The tax shall be imposed based on real visiting expenses for the places mentioned in article 2 above, whether these expenses are entry fees, prices of consumer goods or services or personal entertainment charges regardless of collection method.

In case these expenses are not collected by investor, they shall be assessed by the competent financial department based on the average prices in the places concerned.

### Article 4 (amended by virtue of Law 409 of 1995, Law 490 of 1996)

The tax imposed on visiting the places specified in articles 1,2 and 3 of article 2 of this Decree shall be determined according to the following rates:

5% of subscription fees or entry tickets to the places specified in article 1.

5% of total visiting expenses for the places that offer, in addition to entertainment (scenes, singing, dancing and music performed by bands), consumable products.

Tax laws in Lebanon, pursuant to Directives 2302, P.1, dated 8 Dec. 2003, exempt books and similar prints, magazines and newspapers (exempted from VAT) from taxes.

Article 78 of Copyright Law (Law 75 of 1999) specifies the fees that shall be imposed on every depositor as follows:

Depository application may not be accepted unless attached with the value of the fee specified in this article.

The fees collected by the Copyright Department shall be as follows:

Deposition of a printed work: 50000 LL.

Deposition of a film, video or audio recording: 175000 LL.

Deposition of a daily or regular bulletin (for one year): 75000 LL.

Deposition of a picture, map, post card, photograph or daily or regular bulletin (quantity: 1): 25000 LL.

Deposition of any other material not mentioned above: 50000 LL.

Fees on composing a contract related to a deposition at the Department: 50000 LL.

Fee on a true copy of a registration certificate: 25000 LL.

The value added tax law exempted education and the following cultural commodities from the abovementioned fees: books and similar prints, i.e. means of circulation which depend on writing words and shapes using letters, pictures and drawings where the name of the author, the title of the printed material, the publisher name and address and the printing date is mentioned regardless of the content (educational, cultural, entertainment, guidance...etc ) especially religious, music and children books and excluding similar books and prints used for advertisement and publicity.

The exemption includes different magazines and newspapers issued regularly under a specific name for the public.

The exemption also includes manufacturing books including publishing, distribution and printing (paper and cardboard used in printing, newspaper rolls and plates and printing ink).

An overview of tax rates imposed on workers in the cultural sector compared to those imposed on activities and other institutions.

The Prime Minister's office approved the draft law aiming to add the text of the Income Tax Act in order to exempt the film industry from 50% of Income Tax (27\11\2014).

### **5.1.7 Labor laws**

Workers in culture-related fields in Lebanon are not covered by any special law but are subject only to the Labor Law of 1946. This Law was amended several times, the last of which in 2000. However, at the end of 2008 a law governing all art professions was issued and terms related to works of art were defined in the fields of music, theatre, literature, plastic arts, traditional artworks, audio-visual works, performing arts and advertising.

An article in the said law confirms that it applies on artists, their unions, associations and the mutual-aid funds created pursuant to its provisions, while observing the other laws and regulations in force. Hence the artists unions, regulated by this law, were affiliated to the Ministry of Culture instead of the Ministry of Justice as stipulated in article 8: "The Ministry of Labor shall be replaced by the Ministry of Culture concerning all jurisdictions specified in the Labor Law and Decree 7993 of 1952 as regards the trade unions of artists, including those related to establishment, control and dissolution decisions."

The said law also applies on workers in the fields of culture and arts in the private sector. Employees at the Ministry of Culture on the other hand shall fulfill, pursuant to the law governing the Ministry of Culture, the conditions of paragraph 1 of article 11 of Decree 112/59 (Employees Rules), which applies on public sector employees: "Category II: Employees may be hired in the staff of the Ministry of Culture by virtue of a competition conducted based on title pursuant to the laws and regulations in force. Category III employees and candidates from outside the staff may enter this competition and all candidates, whether from inside or outside the staff, shall possess the necessary educational qualifications according to each job".

Pursuant to the same law, "The Ministry of Culture may, after the entry into force of the law, fill category III vacancies in its staff (General Directorate for Cultural Affairs and General Directorate for Antiquities) who fulfill the appointment conditions, with the exception of the conditions of age and competition, via contracting according to the laws and regulations in force subject to the approval of the Civil Service Council, provided that the number of contracted employees shall not exceed 5% of the number of jobs specified in the staff of the mentioned category".

### **5.1.8 Copyright provisions**

Legal protection of intellectual property dates back to the Ottoman era.

Before the issuance of the law known as the 12 Jamada al-Oola Law in 1328 (1910), some legal provisions which provide authors with some form of protection were

found in the country. This law acknowledged the copyrights of artists for all their products: books, drawings, manuscripts and musical works.

During the French mandate, a special office of literary and artistic property protection was created on 19 Jul. 1923, followed by Decision 2358 issued on 17 January 1924 to determine, organize and protect intellectual property according to the latest international standards.

On 1 Aug. 1924, Lebanon became part of the well-known Bern Convention held on 9 September 1886 pertaining to the protection of literary and artistic works.

The Lebanese Copyright Law 75 was issued on 3 April 1999, which defines all related terms and determines the works covered by copyright protection, its conditions, scope of implementation and the rights enjoyed by copyright owners. This law also specifies the additional rights enjoyed by the performing artists, audio records producers, TV and radio broadcasting institutions, stations and companies, publishing houses and the legal protection period.

This law permits the creation of copyright management associations and companies and determines and sets out the deposition procedures, precautionary measures, damages and penalties.

Article 2 of Lebanese Copyright Law 75/99 specifies the works covered by legal protection as follows: all products of human mind whether written, painted, sculptured or spoken and regardless of their value or purpose and regardless of method or form of expression.

This indicates that the copyrighted works are not only limited to books but also include any intellectual product or invention regardless of form of expression, such as writing, painting, photographing, movement, performing, playing, reciting, acting, dancing or any other form, whether directly or via a device or other instruments.

An author is by definition not only a writer but also a painter, photographer, lecturer, orator, musician, actor, sculptor, singer or any person who produced a work with a certain degree of creativity.

The works specified in articles 2 and 3 of the mentioned law that are legally protected include, but not limited to:

Books, archives, booklets, publications, prints and other written literary, artistic and scientific works.

Lectures, speeches and other oral works.

Audio and visual works and photographs.

Musical works, whether or not associated with speech.

Plays and musicals.

Choreography and pantomime.

Painting, sculpture, carving, decoration, weaving and lithography.

Paintings and images related to architecture.

Computer programs, including preparatory works.

Plans, blueprints, designs and geographic, topographic, engineering and scientific 3Ds.

Works of plastic arts of all types, whether or not dedicated for industry.

All secondary works, without prejudice to the rights of the original work, such as translated and adapted materials, cover versions and collections of works or information, whether electronic or otherwise, licensed by the copyright owner or their public or private successors, provided that the selection or arrangement of the content is creative.

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

Copyright Law 75 of 1999 is considered a key accomplishment in the field of IT crimes in Lebanon since it is the first time that some IT crimes are punishable under law in Lebanon by virtue of an explicit legal text.

Article 1 of this law defines software as a set of instructions expressed in words or symbols that cause the computer to do work. It also defines the transmission of information to the public that may be punishable if it involves copyrighted works or if conducted by wired or wireless means, like the internet for example.

Article 2 of this law stipulates that software, regardless of language, shall be protected by law, including preparatory works. However, in article 23 and after the law states some exceptions permitting any natural person to copy or record only one copy of any copyrighted material for his or her personal use without authorization from the copyright owner and without paying any compensation.

However, the use of the said copy within a company or any other job is not considered a personal use. Thus software may not be recorded or copied unless authorized by the copyright owner for the purpose of making one copy only in case the original copy is lost or damaged.

Article 25 permits the copying of unlimited number of software copies by non-profit educational institutions, universities and public libraries without permission from copyright owner provided that they have at least one original copy of the relevant software (Decision 16 was issued in 1/7/2002 by the ministers of Culture and Higher Education to regulate this mechanism).

A special chapter (article 81 and after) is dedicated in this law for precautionary measures, damages and penalties, which if implemented constitute an effective deterrent for violators.

Article 81 imposes a 1- month to 3-year prison term, a 5-50 million LL fine, confiscation of violating material and compensation paid to the party that received damages.

The new law abrogated articles 722 to 729 of the Penal Law, which criminalize copyright violations.

It is notable that the new law fills a huge vacuum in this field and is effective if implemented properly, despite the existence of some gaps that may allow some violations to be committed, particularly as regards the exceptions that may, if abused, undermine all the accomplishments achieved.



On the other hand, the Parliamentary IT Committee and the Ministry of Economy and Trade jointly put forward an integrated draft law which provides for all matters related to all forms of electronic operations. This draft law however is pending endorsement.

Until the proper IT crimes legislations are issued, the Lebanese Penal Law (in force since the 1940s when IT was a science fiction), despite the frequent amendments, does not contain any provision related to IT crimes.

However, and according to the intervention of Judge Fawzi Khamis, chairman of the Legal IT Development Association in Lebanon, practically speaking many of the existing legal provisions may apply on current IT crimes, particularly traditional electronic crimes, by virtue of the interpretative judgments of Lebanese judges in this field.

Hence article 281 of Penal Law imposes a prison term on any person who enters a restricted area for the purpose of obtaining state-classified material, documents or information.

Articles 282 and 283 also impose prison terms on any person who steals or possess documents or information as specified in article 281 for the purpose of disclosure.

In this context, the mentioned information or documents may be recorded on electronic tapes or CDs that may be used in the computer and thus may be deemed criminal material.

In addition, many IT crimes committed by posting materials or pictures on the internet or by emailing, which may (for example):

Undermine national feelings or incite racial or confessional sentiments in time of war (may be punishable by the provisions of the Penal Law (article 295 and after).

Contain slander, vilification or insult of a figure of public authority (materials 383 to 389).

Contain slander, vilification or insult of an individual (articles 582 to 589).

Threatening with a crime or an offence (articles 574 to 578).

Disclosure of secrets (articles 579 and after).

Hurting religious sentiment (articles 473 and 474).

Violation of public manners (articles 531 to 533).

And having in mind that the internet has become accessible by the public (thus may be considered one of the electronic means specified in article 209), article 535 and after, which criminalize all forms of stealing, may apply on stealing computer hardware but do not include software or information, which are intangible.

Article 650 may also apply on any person who threatens another person to expose, disclose or inform about information that may defame or slander that person to force him or her be blackmailed in case of the use of information obtained via IT (since the text doesn't demonstrate the source of the information used in intimidation or blackmail).

Forging and using credit cards may also be punishable by articles 471 and 454 and article 655 may punish fraud if committed by electronic means.

Article 733 (which imposes penalties on vandalism) may also apply on any person who destructs a computer or computer accessories.

### 5.1.10 Language laws

Article 11 of the Lebanese constitutions (amended by Constitution Law issued 9/11/1943) states that Arabic is the official national language, while the cases in which French is used shall be determined by a law.

Chapter three of Decree 9099 issued 8/1/1968 entitled education languages specifies stages and objectives of education. Article 11 amended by virtue of Decree 3375 dated 19/8/1968 states: "One at least of the French, English or German languages shall be taught alongside Arabic in the four stages of education".

Article 12 states: "One of the foreign languages mentioned in the previous article may be replaced by another major world language, provided that a decree is issued for that purpose by the Council of Ministers based on a proposal by the Minister of National Education and after completing the committee stipulated in article 6 of this Decree".

Article 13 amended by virtue of Decree 3375 dated 19/8/1986 and Decree 5589 dated 30/8/1994 stipulate: "Principally the curricula of the four stages of education specified in article 1 of this Decree shall be taught in English, with the exception of foreign languages and foreign literature. French, English or German may be used in the mentioned stages to teach mathematics, science and old languages".

## 5.2 Legislation on culture

The basic concepts for culture development through freedoms are guaranteed in the Lebanese constitution, but the details that activate the role of intellectuals and culture in general are yet to be properly framed by effective laws.

In addition, the laws and regulations issued previously were not applied in a transparent way, exactly as it is the case with copyright protection.

## 5.3 Sector specific legislation

The following are some of the laws that organize the cultural sector:

|  |   |
|--|---|
| Law 215, issued on 2/4/1993 concerning the establishment of a ministry for culture and higher education. | This law deals with the establishment of the Ministry of Culture and higher education. It defines its role in cultural and higher education affairs in six articles, each comprising several terms. |
| Law 247, issued on 7/8/2000  | Amending the title of the ministry. Higher education was separated from the name of the ministry, and the ministry came to be known as the Ministry of Culture.                                     |
| Law 35, issued on 16/10/2008,  | This law states in details, in five chapters  |

|  |  |
|--|--|
| concerning the regulation of the Ministry of Culture.  | and 32 articles the ministry role, assignment, administrative structure, assignments of administrative and technical units, and the job description for the first and second tier of employees of the Ministry of Culture.   |
| Law 27, issued December 2008, concerning the regulation of artistic professions.                               | This law regulates artistic professions in six chapters and 18 articles. It defines artistic professions, the terms to join syndicates, regulations for non-Lebanese artists, the terms of establishing syndicates and unions, and the establishment of a solidarity fund and the terms of joining it. |
| Law 36, issued on 16/10/2008, concerning public institutions related to the Ministry of Culture.               | This law defines the institutions of the Ministry of Culture and their assignments in six chapters and 39 articles.  |
| Law 538, issued on 24/7/1996, concerning the establishment of the Intellectual Property Protection Association | This law has one article in which it provides for the establishment of the Intellectual Property Protection Association under the Ministry of Economy and Trade - the General Director of Economics and Trade.   |
| Law 622, issued on 18/9/2014   | The Organization of the units in each of the Directorate General of culture and joint management interest of the Ministry of Culture and its functions, staffing and conditions of appointment.  |

### 5.3.1 Visual and applied arts

Circular Letter 5/1 pertaining to the protection of audio-visual and musical works issued by the Ministry of Economy and trade.

### 5.3.2 Performing arts and music

The following table shows some of the laws related to musical arts.

|   |  |
|---|--|
| Legislative Decree No. 2884, issued on 16/12/1959, concerning the regulation of the National Music Institute. | This legislative decree regulated the National Music Institute established 1910. |
| Law 69/20, issued on 23/5/1969, concerning the rights of music composers.                                     | It is the amending law which stresses the fact that the creator of a literary    |

|  |  |
|--|--|
|  | book or an artistic creation is the sole holder of the right to publish and republish it in any form they so desire. Only the author and their heirs have the right to authorize its reprinting, whole or part thereof, translation, enactment, performance before an audience, adoption, or conversion to another form. |
| Law 431, issued on 15/5/1995, concerning the establishment of a public institution by the name of the High National Institute for Music – The Conservatoire. | This law provides that “The High National Institute for Music” – The Conservatoire, is subject to public institution laws, but is under the mandate of the minister of culture. It also enjoys academic, administrative and financial independence.  |
| The law establishing the National Symphony Orchestra, issued on 19/10/1998.  | This law modernizes the National Symphony Orchestra.   |
| Decision No. 1, issued on 24/5/2001, amending the Board’s decision dated 19/10/1998.   | This decision amends the order of the National Symphony Orchestra.   |
| Law 9806, issued on 28/12/2013   | Organize how to form the Council of the Higher Institute of Music – conservatoire- and determining its functions and powers to conduct its rules.  |

### 5.3.3 Cultural heritage

Lebanese laws concerned with the cultural heritage of the country since before independence and the following are some of laws pertaining to Lebanon's cultural heritage long-standing and recent:

|  |   |
|--|---|
| Decree No. 166/LR, issued on 7/11/1933, regarding the antiquities system.                                  | This decree was issued before Lebanese independence. It was derived from relevant French laws at that time. |
| Decree No. 1863, issued on 25/5/1965, concerning the regulation of antiquities and tour guides in Lebanon. | This decree laid down the Framework for the tour guide profession.  |

|  |   |
|--|---|
| Decree No. 8, issued on 6/2/1988, concerning the prohibition of exporting antiquities.   | This decree aimed to protect antiquities from being smuggled abroad. The country witnessed the exportation of a large quantity of its important antiquities during the war. |
| Decree No. 14, issued on 8/3/1988, concerning the regulation of trading in antiquities.  | This decree regulated trading in antiquities.   |
| Law 21, issued on 30/10/1990, sanctioning Lebanon's ratification of the UNESCO Agreement.  | This law was passed during the last month of the war. It made it possible for Lebanon to join the mentioned UNESCO agreement.   |
| Law 720, issued on 15/5/2006, authorizing the government to sign the agreement related to the protection of nonphysical cultural legacies. | By virtue of this law, four years ago, Lebanon ratified the agreement on the protection of nonphysical cultural legacies.   |
| Law 37, issued on 16/10/2008, concerning cultural properties.  | This law, in four chapters, defined cultural properties, regulated its management and protection, and provided for legal procedures to combat its violation.                |

### 5.3.4 Literature and libraries

There is only limited number of laws pertaining to authoring:

Copyright Law 35 of 1999 pertaining to the organization of author's rights. This law specifies the works covered by protection, copyright owners and conditions, term and scope of protection, in addition to the works excluded from protection.

Decree 918 of 2007 pertaining to the creation, organization and mechanisms of associations and companies active in the field of copyrights and related rights, and method of control by the Ministry of Culture on these associations and companies and verification of violations.

In addition, Lebanon has ratified the following two copyright agreements:

Bern Convention for the Protection of Literary and Artistic Works.

UNESCO Universal Copyright Convention of 1952.

In this field, Circular 6/1 pertaining to the protection of written literary, artistic and scientific works was issued by the Ministry of Economy and Trade, and part four of Law 36 of 2008 pertaining to the public institutions affiliated to the Ministry of Culture addresses the creation of the National Library, its objectives and defines the means to achieve these objectives.

It is known that the National Library was created in the 1920s and reached the peak of its glory between 1940 and 1975 but its glamour faded during the civil war and its contents were destructed and looted. Some items however were recovered and preserved.

### 5.3.5 Architecture and environment

The following table shows a number of laws related to environmental and construction issues.

|  |   |
|--|---|
| Law 64, issued on 12/8/1988, concerning protecting the environment against harmful waste and dangerous material. | The law defines waste harmful to the environment and material that causes a danger to the environment. It determines ways of recycling them.  |
| Law 216, issued on 2/4/1993, concerning the establishment of the ministry of environment.                        | The law deals with the establishment of a ministry for the environment and determining its responsibilities, departments and its type of operations.  |
| Law 444, issued on 29/7/2002, concerning the protection of the environment.                                      | Seven chapters detailing the regulation of environment protection, the environment data system, the participation in environment management and protection, the evaluation of environment effects and environment media protection. |
| Decree No. 10841, issued on 6/4/2003, amending Legal Decree No. 148, issued on 16/9/1983 (The Construction Law)  | Amendments concerning construction, licenses, exemptions, technical conditions for construction   |

### 5.3.6 Film, video and photography

The Lebanese law doesn't contain any integrated provisions or special rules to organize the production of and trading of films and the bodies involved in this field, with the exception of old legal texts (issued in the 1940s and 1950s). In addition, the regulation of this sector is characterized by some administrative practices with no adequate legal basis.

As regards films, no current law provides the principles that should rule the censorship process, with the exception of article 4 of Censorship Law, which states:

"Decisions issued by censors shall take into consideration the following principles:

Respect of public order, ethics and manners.

Respect of public feelings and avoid inciting racial and religious sentiments.

Preserve the prestige of public authorities.

Fight any propaganda that is not in favor of Lebanon's interests."

The only decree pertaining to censorship of printed material and films is Decree 2873 of 1959 and there are no laws pertaining to theatres.

### **5.3.7 Cultural industries**

The following are some of the legislations governing the flourishing cultural industries in Lebanon:

Directives 2302 of 2003.

Press Law of 1962 and its amendments.

Law 27 of 2008 pertaining to the regulation of art professions: "Law No. 56, 27\12\2008. While the terms and provisions of the new Ministry regulation law are characterized by inclusiveness, specialization and consistency as illustrated above, especially in terms of amendment of all contradictions dominated the old legislation that was replete with legislative gaps on key areas, however, we cannot say the same about organizing cultural occupations.

A preliminary reading of Law No. 56\2008 shows several gaps that haven't been addressed by the new legislation, especially in terms of the legislator's disregard of addressing the problem of tax burdens suffered by workers of the profession, and most importantly, the omission of distinction between non-profit cultural works and activities and those of a purely commercial profit"

### **5.3.8 Mass media**

Radio and satellite broadcasting has been flourishing in Lebanon since the beginning of the 1990s. This mass media sector is governed under the name of Radio and TV Broadcasting by Law 382 of 1994.

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

There is no law pertaining to self-employed artists and this sector is only governed in the framework of the tax imposed on these artists according to the specialty of each.

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

"Inclusion of key definitions in the field of technical professional work

In fact, prior to the issuance of law No. 56\2008, the concept of "artist" has been – on the legislative level – was closely linked to organizing work at brothels and nightclubs (an issue to be addressed in detail in the section of *Problematic Topics* below since the legislation in question is still valid for foreign artists working on Lebanese territory). The legislative texts once governed the cultural sector before 2008 lack definitions or limitations that may provide a legislative framework for artistic professions at the local level, an issue clearly dealt with by the new law.

By virtue of the new, an artist is defined as follows: "every natural person who participates in one of the artistic categories as an innovator or performer of a given role". Such categories were listed by the law including: music, theatrical performance, audio-visual artworks, performing artworks, advertising, literature, plastic and traditional arts"

## 6. Financing of culture

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

*"The Ministry determines the subsidy for (theatrical performances -troupes, film festivals and theater festivals), only after making assessment of other means of subsidization available from other official and private bodies "*. This phrase, which is repeated many times in the Subsidization Policy Terms adopted by the Ministry of Culture (MoC) in Lebanon, may summarize the story of official finance to culture. The MoC assesses the share of subsidization for any project according to the subsidy it gets from other parties, whether official such as the Ministry of Tourism (MoT) (which subsidizes festivals) or private sector agencies, NGOs, embassies, and international organizations. This indicates that the MoC role in financing its own sector is very small.

To summarize a comparison between official finance for cultural sector in Lebanon and private one, it will be enough to look into this simple comparison: the estimated expenditures<sup>7</sup> of the MoC in 2008 were about 19 billion Lebanese pounds, which equals to 12 million US dollars. While if we put together the budgets of international festivals that take place annually in Lebanon, such as Baalbeck, Bait Ad-dine, Byblos, Tyre, Al-Zouk, and Al-bustan festivals, their actual budgets will exceed the budget ceiling of the MoC. Baalbek Festivals' budget, for example, is up to two million dollars, and Beiteddine Festivals' budget ranges between US\$1.5 million and US\$ 2.5 million.

The Ministry allocates an annual budget for the National Museum as well as the National Library. As for the National Committee of the UNESCO, it has other sources of funding in addition to the budget allocated by the Ministry, knowing that the Budget of MoC makes 0.01 of the general budget of the public income, which was 80 million LL budget approved in 2005 and was small because budget of public income was poor.

"Members of Finance and Budget Committee in 22\01\2013 have noticed that the percentage of MoC budget was 0.2% of the total general budget.

Since the current international course adopts a percentage of no less than 1% of the total budget of MoC, we have demanded that MoC be allocated 1% of the total of any future budget, given the importance of this Ministry on the level of scientific, cultural and touristic development of the country"

With every amount spent by the MoC on a specific project, there are actually times of that amount spent by private and independent sector, NGOs, embassies and international organizations.

According to an article issued by Alsafir Newspaper Online on 10\07\2013, "4.3 billion LL credits have been spotted in the form of contributions provided to councils, organizations, clubs, cultural gatherings, in addition to the support offered to plays

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<sup>7</sup> The word "estimated" is mentioned in the reference from which we took this information, i.e. MoF. The Government couldn't endorse the Budget in 2008 due to the political circumstances. So, this word is used.



writers, filmmakers, Lebanese Writers` Union as well as the Artists` Unified Solidarity Funds.

In addition to increased funds allocated for publications (item 12) in the 200 million LL draft budget of MoC, for the issuance of a Ministry-dedicated quarterly magazine given the important role it plays in enhancing, encouraging and upgrading culture.

The State`s contribution in the draft budget for the Higher Institute of Music in 2013 was also increased by 1.7 billion LL to become 16.5 billion LL compared to a notable increase of 15 billion LL of the 2013 draft budget"

#### Literature

It is worth mentioning that the word "budget" is not accurate since there is no general budget of the Government of Lebanon, and therefore the budgets of ministries approved since 2006 get funded in accordance with rule 12, through transfer of appropriations from the general budget reserve by virtue, in 2014 as follows:

In accordance with Decrees No. 80 and 81, funds have been transferred from the reserve budget of general provisions to the budget of the Ministry of Culture and the General Directorate of Antiquities on the basis of rule 12. The amounts estimated for the first provisions were 5 billion and 19 million Lebanese pounds. The second credit was for fifty-five million Lebanese pounds, to cover the differences in compensations associated with salaries.

In accordance with Decree No. 69, the General Directorate of the Ministry of Culture adopted 205 million Lebanese pounds to cover supplies for Administration and Management and allocations, salaries and wages, and salaries for retirees and advisers.

In accordance with Decree No. 12012, an amount of 13 million pounds was transferred to the General Directorate of Antiquities.

Based on the above, the total value of the exchange rate of the Ministry of Culture in 2014 was published in the Official Gazette as 5,409,000,000 Lebanese pounds.

| <b>Administration</b>                     | <b>First half of 2008</b> | <b>2<sup>nd</sup> half (A) of 2008</b> | <b>2<sup>nd</sup> half (B) of 2008</b> | <b>Estimated Expenditures of 2008</b> |
|---|---------------------------|--|--|---------------------------------------|
| MoC                                       | 15,673,736,000            | 3,228,800,000                          | 0                                      | 18,902,536,000                        |
| General Directorate of Culture, of which: | 12,789,300,000            | 485,000,000                            |  | 13,274,300,000                        |
| Higher Institute of Music                 | 8,200,000,000             |  |  |                                       |
| General Directorate of                    | 2,884,436,000             | 2,743,800,000                          |  | 5,628,236,000                         |

|             |  |  |  |  |
|-------------|--|--|--|--|
| Antiquities |  |  |  |  |
|-------------|--|--|--|--|

**MoC Budget 2008 \ 2011 according to the Ministry of Finance (MoF).**

| <b>Administration</b>                     | <b>First half of 2011</b> | <b>2<sup>nd</sup> half (A) of 2011</b> | <b>2<sup>nd</sup> half (B) of 2011</b> | <b>Estimated Expenditures of 2011</b> |
|---|---------------------------|--|--|---------------------------------------|
| MoC                                       | 25,867,000                | 4,542,000                              | 0                                      | 30,409,000                            |
| General Directorate of Culture, of which: | 22,621,300                | 1,740,000                              | 0                                      | 24,361,300                            |
| Higher Institute of Music                 | 13,200,000                | 0                                      | 0                                      | 13,200,000                            |
| General Directorate of Antiquities        | 3,245,700                 | 2,802,000                              | 0                                      | 6,047,700                             |

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

There are no statistics issued by official or by private statistical companies to calculate the public expenditure on culture in Lebanon. However, using the expenditure of MoC and the expenditure of MoT estimated at 11 billion Lebanese pounds in 2008, which equals to US\$ 7 million, public cultural expenditure will be US\$ 4.75 per capita, (taking into consideration that the last census issued in July 2009 of Lebanese citizens without the expatriates showed that were 4,017,095). Whereas, if only the MoC figures are taken, public cultural expenditure per capita will be \$2.99.

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

Information is not available, knowing that on the municipal level, for example, only the municipality of Beirut followed by other major cities' municipalities, can finance important cultural activities from their incomes. For example, the Municipality of Beirut provided one million dollars to the activities of "Beirut World Book Capital 2009". In 2000, the Municipality subsidized ASSABIL-The Friends of Public Libraries Association- for the establishment of the first public library in the capital, but there are no specific figures or amounts allocated by the municipality for culture activities.

## **6.4 Public cultural expenditure distribution on administrative, assets and program costs**

In 2008, the MoC, according to the MoF, spent 8.2 billion Lebanese pounds on the Higher Institute of Music and 5.6 billion Lebanese pounds on the General Antiquities Directorate projects.

## **6.5 Sector breakdown**

No information is available regarding every sector. However, there are definitions and conditions set by the MoC in the framework of subsidization policy with no mention of figures or estimated amounts allocated for each project according to its type and size.

Subsidization to scenic shows:

The MoC policy of subsidization to scenic shows stands on the following bases:

Subsidization to permanent theaters:

Permanent theaters are subsidized to help them survive, according to the wealth of their annual programs, which are submitted to the MoC in advance at the beginning of each season and they pledge to execute during that season.

The value of this subsidy is defined after estimating the financial resources of the concerned theater including other means of subsidization from other official or private parties (national or international).

2. Subsidization for theater troupes inside Lebanon:

- Theater troupes are subsidized only after a positive evaluation of the concerned play that the troupe undertakes to present on stage within the specified year. The evaluation is done by a competent committee that studies, attends directly or through a video tape the play to be subsidized.

- The value of this subsidy is determined after assessing the financial resources of the theater troupe, including the possibility of getting other means of subsidization from official and private parties.

3. Subsidization to theater troupes to participate in Arab or international festivals:

Subsidizing theater troupes to participate in Arab and international festival is built on the bases mentioned in (1) above, taking the following into consideration:

The troupe has received an invitation to participate , or its participation has been approved by festival organizers;

The festival should be known on Arab or global level, *or* the troupe participation comes within the framework of cultural agreements signed between Lebanon and the country of the festival.

Subsidization to children's theater:

Part of the funds available to the MoC is allocated to activities of child-targeting theater after positive evaluation of the activity to be subsidized and to which the troupe undertakes to execute within the specific year.

5. Subsidization to dancing shows:

- Part of the amounts available to the MoC is allocated for dancing shows;
- Dancing shows are subsidized on the grounds mentioned in item (2) upon a positive evaluation of the work to be subsidized and the subsidy value; preference is for new Lebanese shows.

#### 6. Participation of children and teenagers in subsidized activities:

The MoC reserves the right to invite students from selected schools to attend freely the theatrical activities it subsidizes.

#### B. Subsidization to film production:

The MoC policy regarding subsidization to film production depends on the following:

1. The MoC contributes annually to funding projects of ten films maximum, as follows:

Feature films for professional filmmakers.

The first feature film of a young director.

Short fiction films.

Documentary films.

2. The film director or producer should submit the full scenario of the film to be subsidized to the MoC and to prove his/her copy rights of the film to be produced.

3. Directors have no right to benefit from the MoC subsidy for two consecutive years, whether for the same film or for a new one.

4. Any director or producer has the right to apply for support for three consecutive years, if he/she doesn't get the funding from the first or the second attempt.

5. The beneficiary of a contribution made by the MoC signs a binding commitment to do the following:

To return the money he/she receives to the MoC in case the film is not produced, for any reason, within 18 months starting from the date of receiving the money.

A reference to be made that the film is subsidized by the MoC at the beginning, the end, or both, of the film, in a way approved by the MoC.

For 35 mm or 16 mm films, one copy to be submitted to the MoC with full non-commercial rights. If the film is produced on videotape, three copies to be submitted; the MoC will have the right to use these copies as an owner, but still respects the commitment for non-commercial use.

Premieres of subsidized films are organized at the UNISCO Palace or any other cultural center agreed upon with the MoC. Premieres will be presented upon free invitations made by the MoC.

6. The MoC also subsidizes film festivals through contributions to the expenses of these festivals after studying the program and its estimated budget, including other means of subsidization available to the organizers of the concerned festival from other official or private parties.

#### C. Subsidization to creativity in plastic arts:

The MoC policy for subsidizing creativity stands on possessing collections of paintings and sculptures executed by Lebanese artists according to the following:

The largest part of the amount allocated is specified to complete the MoC collection of plastic art works through possessing various works with proven creative value.

Encourage junior and promising artists through purchasing one or two works maximum from each.

Increase the MoC collection with at least one sculpture every year.

Not purchasing of a painting or a sculpture from the same artist for two consecutive years.

## **6.6 Private sector expenditure**

Private sector expends on culture in two ways: production and sponsorship. The first way, of course, aims at having profits through the production regardless of any cultural policy. In the second way, sponsors vary; from companies, banks, large clubs, and financiers looking for a kind of prestige acquired through subsidizing cultural activities, to people who are really interested in cultural affairs, so they support and receive money and prestige in return.

In festivals' budgets, for example, private companies play a major role, especially as festival committees often have to acquire bank loans at high interest rates. So, they have no option but resorting to the partners and sponsors to get their support to pay the interests.

For example, *Société Générale Bank*, *The Mediterranean Bank*, *Medgulf Insurance Co.* are major partners of Bait Ad-den Festival. *CMA CGM Co.*, *Al-Waleed bin Talal Foundation* and the *Arab Company for Insurance* are major financiers of Baalbeck Festival. Each artist or troupe also has a special sponsor or more.

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

In fact, many civil institutions and organizations work in the cultural domain in Lebanon. These associations may be enthusiastic at work; each within its own sphere. They, of course, need funding, which comes, particularly, from many foreign agencies. It is known that these associations cannot rely on one donor; so, each association works, not only to develop and implement the project, but also to convince more than one donor of its usefulness. For example, ASSABIL Association – a very active association in the establishment of free public libraries in Lebanon, depends on local and foreign agencies; it is a main partner of Anna Lindh Foundation. Iqraa (Read) Association, Bahithat- Lebanese Association of Women Researchers and Dar Al Khayyat Al Saghir. This partnership emerged in the Development of Children's Literature in Lebanon Project. Heinrich Boll Foundation financed the project book titled "99 Recipes to Spice Up the Taste of Reading", which addresses how children and adolescents can be encouraged and motivated to read. ASSABIL relies, also, on other agencies depending on the project it carries out; in the Public Libraries Project, the number of libraries will increase because of the cooperation between the Municipality of Beirut and the Ile-de-France Region.

ASSBIL Association situation summarizes the situations of other active associations acting in Lebanon: constant and persisting search for financiers who spend money on projects contributing in cultural development.

Before the end of this paragraph, we will take paragraphs 6.6 and 6.7 to view information and figures mentioned in a recent study about the economic contribution of the copyright-based industries. It is worth mentioning that the study carried out by the World Intellectual Property Organization (WIPO), in agreement with MoC, has not separated the two aforementioned sectors.

The study reveals that the copyright-based industries contribute to the GDP by around US\$1.044 million with 53.31% of that generated by the basic copyright-based industries; 49,666 employees are employed in the copyright-based sectors with around 46.44% in the basic industries. The copyright-based industries contribute to 4.75% of the GDP and 4.49% of employment. The basic industries contribute to 2.53% of the GDP and 2.11% of employment. The industries that have a specific connection with copyrights contribute to 0.71% of the GDP, partial ones contribute to 0.62%, and non-specified to, but support, copyright-based industries contribute to 0.89%. They contribute to 0.73%, 0.7%, and 0.95% respectively of employment.

Copyrights and basic industries generate a value-added of US\$ 555.52 million. This value-added is generated from the nine following sectors: Press and Literature (29.8%), Music, Theater, Opera (13%), Motion Pictures and Video (11.6%), Radio and Television (13.3%), Photography (1.8%), Software and Databases (15.3%), Visual and Graphic Arts (9.1%), Advertisement (6.1%), and Copyright Collecting Societies (0.1%).

There are 6,236 operators in the basic industries employing 23,364 workers, who are distributed among the nine sectors as follows: Press and Literature (39.42%), Music, Theater, Opera (10.27%), Motion Pictures and Video (11.74%), Radio and Television (16.66%), Photography (1.99%), Software and Databases (10.51%), Visual and Graphic Arts (5.99%), Advertisement (3.38%), and Copyright Collecting Societies (0.03%).

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

Big care is given by the West and Arab countries to Lebanon, covering not only political dues, but culture as well. Foreign interest in the country is resulted from the circumstances of its creation and development.

Many budgets from foreign agencies are allocated to subsidize cultural activities in Lebanon, but most of them are little ones compared with the billions spent on other development projects. Most donors, however, consider them relatively large when compared with the funds awarded to subsidize cultural activities in other bigger countries, such as Egypt, Morocco and others. This fact was explained to Al Safir Newspaper by Francisco Acosta when he was the ambassador of the European Commission Delegation in Lebanon. Half of the EC Delegation budget allocated to cultural activities goes to subsidize European Film Festival, while the other half, estimated at Euro 130,000, is used to invite offers to support other activities in Lebanon, on the basis that funding should be open to everybody. As for the budget allocated for each program, as Acosta explained, "The average subsidization to each

cultural project ranges between 20 and 40 thousand Euros, and we usually resort to co-financing when the project requires."

It is known that Lebanon has signed the Association Agreement with the European Union on 17 June 2002, which was certified by the Lebanese Parliament and other concerned European parliaments. The Agreement came into effect in April 2006. In September 2004, the European Council issued a law to develop a Financial Mechanism of the European Neighborhood and Partnership Policy, which became effective in 2007 and lasts till 2013.

For Lebanon, the Neighborhood Policy (ENP) offers many opportunities including: encouraging cultural, scientific and technological exchange through specialized programs.

With the ENP, 187 million Euros have been allocated as aids for the period 2007-2010. The European Union has funded reformatory projects in Lebanon; 3 million Euros to subsidize civil society, through the NGOs that are active in the promotion of citizenship and dialogue.

The EU fund is, of course, larger than the funds granted by each of the European Institutes, Centers and Embassies separately.

American money also is spent on many projects in Lebanon, including cultural projects through the "U.S. Agency for International Development" and other institutions. Scholarships are granted to some universities with millions of dollars; such as the donation granted in May to the Lebanese American University; this donation reached more than one million dollar and is only a part of a total donation of USD 2,315,000.

As for the associations, the aforementioned agency grants more modest amounts, such as the USD 50,000 awarded in November 2008 to the Association of Old Students of the Institute of Fine Arts at the Lebanese University to help the students buy equipment for the fourth branch of the Lebanese University in Deir al Qamar Town.

Lebanon, also, receives funds to subsidize cultural sectors from some Gulf States. The most important project of those is the House of Culture and Arts - the Lebanese-Omani Center, funded by Sultanate of Oman through a donation of US\$ 20 million, and whose corner stone was set on February 5, 2009.

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

### **7-1 Re-allocation of public responsibilities (privatization, restructuring etc.)**

Restructuring of the new Ministry of Culture in Lebanon took place very recently. The new organizational regulations were issued in October 2008 (see chapter 5: 5-1-4, 5-1-5). Regarding privatization, private sector precedes public sector far ahead in cultural field; it is more ambitious, effective and strategic and is not affected by the current Lebanese situation (sectarianism, nepotism etc.).

Dr. Ghassan Salameh's words in his interview with Al-Nahar in December 2000, when was Minister of Culture, were expressive of the need for real change in the Ministry planning. He rejected the "begging and spending" or "begging for expenditure" approach. His first goal was to turn culture into an independent productive sector that can give and not take, and contributes to the national economy as other productive sectors.

Dr. Salameh pointed out that simply offering support and assistance prevents the emergence of dynamism in the cultural movement. He considers that current spending policy (providing assistance and other material offerings) is no longer feasible in the "economy of knowledge and pleasure" as he put it. Culture in developed countries has become a productive sector, and Ministries of Culture must promote cultural dynamics rather than just sponsoring and service distribution. A minister of culture should not be a decision maker; there should be competent national commissions in each art and cultural sector that own the decision-making power, which should not remain discretionary to the Minister's central authority. Minister Salameh's ambition was inhibited by many circumstances as red tape and corruption, though he realized it in some activities which marked his term in the ministry.

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

At the end of 2008, legal updates and amendments on main cultural institutions were introduced, synchronized with the implementation of the MOC institutions reorganizing law (Law 36 dated 16/10/2008). The amendments included the Higher National Music Institute, National Library, and Public Authority for Museums.

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

It is a distinction partnerships time in Lebanon, both at public level, which entered into partnership and cooperation agreements with foreign parties such as the World Bank, European Commission, US Agency for International Development, and other Arabic and international institutions, or at the level of partnerships among civil cultural associations, or with Arabic and international bodies.

This partnership phenomenon emerged when small, limited-capacity associations realized the importance of cooperation with similar associations, and with the relevant municipalities, and also because donors normally request such partnerships to ensure that the largest group of people benefit from the projects and to ensure good implementation.



These partnerships come out among both large and small projects. For example, in the plan to build a socio-cultural center in Daraya town in Iqlim Al-Kharroub region (offers were unfolded on 27/4/2007) there was a funding partnership between an international party, the World Bank (through the Council for Reconstruction and Development at the Lebanese Prime Ministry), a local government party (Daraya municipality) and a civil society organisation the (Awareness and Condolence Society). There were also cash contributions from the association of Islamic Relief in Britain and Islamic Charitable Organization in Kuwait. The project directly serves four municipalities: Daraya, Anoot, Al-Zaarooriyeh and Hasroot.

The partnership method is largely sought in cultural projects in Lebanon, especially that the number of cultural associations and clubs is very large, which necessitates alliance to increase projects effectiveness and donor's enthusiasm.

But these partnerships are based, in most cases, on programs and projects agreed to be executed, not on the basis of strategic and long-term at least by the Lebanese partner.

## **8. Support to creativity and participation**

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

Artists are directly supported both legally and financially. Legally, according to Article 13, artists should have freedom to express in writing and speech, freedom of printing, meeting and forming associations; all these freedoms are guaranteed by law. Lebanon ratified it by Decree 3855 date 1/9/1972, which states, "every human being shall have the right to express, which gives him/her the right to request, receive and disseminate any kind of information or ideas by means of speech, writing, printing, art or any other means, regardless of any constraints."

#### **8.1.1 Artists' funds:**

Financially, artists are subsidized within the social security frameworks, which take care of artists' rights as mentioned in chapter 5, and summarized as follows, "social security frameworks, mentioned in chapter 5.

When the Lebanese Government adopted the VAT system, some features of the taxes related to the so-called "place of entertainment tax" in the Lebanese law changed. Under such title, cinemas, theatres and amusement places, such as scenes, singing, dance, music by bands, sport playgrounds, circus and amusement parks were classified. Article 5: the 5% fee and place of entertainment tax are levied on the person who is no longer subject to the VAT provided that the tax administration agrees to cancel his/her registration.

In addition to that, there is the subsidy provided for Article 19: two funds shall be established at the Ministry called "Cultural Activities and Industries Support Fund" and "Antiquities and Historical and Heritage Monuments Fund". Those Funds support the activities in the domains dealt with by the General Directorate of Cultural Affairs, and contribute in financing the production and activities of cultural industries and knowledge economics, particularly the production and marketing of films, documents and audio-visual publications. This is, also, a part of indirect subsidization.

On 10 May, 2012, Minister Gaby Layoun has announced the initiation of the Unified Solidarity Fund for Lebanese Artists which aims to provide care of Lebanese artists and ensure a decent living on the health and social level. He stated that "the Fund differs from other Solidarity Funds as being a public-utility institution that offers free services as well as hospitalization. The Fund includes 8 syndicates: Syndicate of Actors: Radio, Theater, Cinema and Television, Syndicate of Professional Musicians, Syndicate of Professional Filmmakers, Syndicate of Zajal Poets, Syndicate of Plastic Artists, Syndicate of Professional Graphic Designers and Illustrators, Syndicate of Professional Artists and Syndicate of Actors: Theater, Cinema and Television in the North. Terms of membership were identified that the interested individual must be a member of one of the aforementioned syndicates, not to be a member of another Solidarity Fund, and must meet the terms of the Fund (Lebanese nationality, Adult...)

Layoun made a brief overview of how the Fund is managed by a Board of Directors consists of one representative for each syndicate (8 members currently) and a government commissioner representing the Ministry of Culture. Members of the

Board are appointed by a decree issued by the Minister of Culture who chooses among candidates nominated by the Board of Directors of each syndicate. The Board's term of office is limited to 3 years.

The benefits of the Fund include: providing compensations for illness, death, physical accidents inflicted upon members and their dependent family members, providing financial support for one-time-marriage and childbirth cases, encouraging education and specialization in all branches and providing financial assistance, grants and loans for this purpose to members and their dependent children, providing pension insurance.

The proceeds of the Fund include:

- A fixed annual subscription fee for each member identified by the internal regulations of the Fund
- 2% fee on the price of tickets for concerts and artistic activities of all kinds to be collected by the Ministry of Finance and deposited monthly in the Fund.
- 10% fee on foreign artists contracts to be collected by the Ministry of Finance and deposited monthly in the Fund.
- Annual financial contribution provided by MoC and identified by the Minister's decree.
- Grants, donations and bequests accepted after the approval of the Minister of Culture.

The Minister of Health in Lebanon, in an unprecedented step, announced a comprehensive health insurance at 100% coverage for every Lebanese artist affiliated with any of the following:

- the Association artists of theatre and cinema, radio and television in Lebanon.
- the Association of professional musicians in Lebanon.
- the Association of Movie professionals in Lebanon.
- the Association of colloquial poetry poets in Lebanon.
- Lebanese artists association.
- the Association of planning arts and visual planning.
- Association of professional artists.
- The Association of theatre and cinema in the north.

#### **8.1.2 Grants, rewards and scholarships:**

Cultural and educational activity in Lebanon needs subsidization unless an adequate budget is allocated to support cultural activity, provide scholarships to the students willing to study certain scientific, technological or literary fields, and encourage excellent and creative students by allocating rewards for them. Therefore, this activity in Lebanon depends on Arab and foreign subsidies. For example, Mohammed bin Rashed Al Maktoum Foundation contracted with many international and Arab universities acting in the region to offer 100 MA scholarships annually for students from all Arab countries who are academically excellent, eligible of financial support and have leadership abilities that can represent real value for the future of the

countries of the region. The Foundation, also, signed agreements with 13 universities working in five Arab countries, UAE, Egypt, Lebanon, Jordan and Morocco, to provide scholarships in the disciplines of management, press and media.

#### Education and Youth

Euro 480 k from Italy to the UNESCO for gender equality in education.

7 youth projects in Tripoli for the Lebanese Transparency Association.

More than USD 2.750 millions aids from the USA to three civil and local agencies.

USA funded civil and local activities.

EU funded civil and local activities.

Alwaleed Bin Talal subsidies to five civil and local agencies.

Other official Arab and foreign subsidies.

Euro 480 k from Italy to the UNESCO for gender equal education:

The Director of the UNESCO Regional Office for Education in the Arab States – Beirut and the ambassador of Italy in Lebanon signed an agreement to implement the “Support Gender Equality in Education in Lebanon Project” financed by the Italian government with an amount of Euro 480k and to be implemented by the UNESCO office in Beirut. The Project aims to achieve gender equality in terms of respecting basic human rights for all. That will be through ensuring equal opportunities for women and men to access high quality education, enhancing active and responsible citizenship based on respecting the differences, and improving Lebanese women, men and children living conditions significantly, actually and on the long-term.

7 youth projects in Tripoli for the Lebanese Transparency Association:

The Lebanese Transparency Association implements the Youth Leadership Support in Local Community Project, in cooperation with the International Association for Research and Development. It subsidizes 28 projects distributed to six Lebanese regions. In this context, the Association implemented 7 projects, 4 of them in Tripoli Town and 3 in Jabal Mohsen, Bab Al-Tabana, as follows:

In Tripoli:

A project to teach civil education in interactive way.

Art against Corruption Project.

A project to publish a book containing stories of citizens on the different forms of corruption they experience.

A project about the corruption experienced by students in universities and secondary schools.

A project to study the capacity of schools and the crowdedness situation experienced by the two districts.

More than USD 2.750 millions aids from the USA to three civil and local agencies:

The Lebanese- American University: USD 1.229 k as a part of the sum allocated for the University for this academic year.

The International College: USD 25,750 as a completion of the USD 500 k gift received by the College from the agency in 2007 and 2008.

Alwaleed Bin Talal subsidies to 5 civil and local agencies.

Father Induikh Institution for the Deaf in Luwayzeh Al-Jamhour: provide the Foundation centre with a bus to transport students within the integration program which it works to realise.

Ministry of Information: mechanise the Directorate of National Agency for Information, and link it to all subordinate offices throughout Lebanon.

Majid Sabri Hamadeh House of Teachers in Baalbek: restore and re-equip the House. "Collective for Research and Training on Development-Action, crtdA"<sup>i</sup>

### **8.1.3 Strengthen professional artists associations, unions or networks:**

It was a self-support try by these associations; they established a new authors and composers association called, "Council of Authors and Composers", which was declared two months ago. It was met with variant reactions by the affiliated artists who feared of dividing the artistic unions and bodies as is the case of the Syndicate of Artists. The debate between the new "Council" and the old "Association" has started and is positively interacting in order to reach a satisfying solution for both parties. They formed the "Council of Authors and Composers" chaired by Poet Henry Zugheib. The communication was fruitful, especially because the Association of Authors and Composers anticipated the issuance of "local" legislations to protect the rights of artists, but it was surprised by "hesitation" of the concerned people. Consequently, the way was paved for authors and composers in Lebanon to reach an agreement: meetings between the "Council" and the "Association".

After the recent ratification of the Law of Artistic Professions Regulation, i.e. when artists became sure that they have a law to preserve the aging and retirement rights, and consequently many became able to dedicate themselves to their work without being afraid of medication problems and the other similar issues. The major points addressed were: how to activate the Solidarity Funds which came as a savior to unify all unions under one roof. Consequently the unions of professional actors, filmmakers, artists, musicians, Zajal poets, producers, distributors and picturing arts and Lebanese Union of Writers and the Association of Fine Artists benefit from the Law. More important, the Law levied a tax of 10% of the production of foreign artists who come to Lebanon, and 2% of local theatre, cinema and artistic works revenues, to be transferred to the Unified Solidarity Funds and not to the unions (investigation by Zeina Birjawi, *As-Safir Newspaper*, "After the Law of Artistic Professions.. "Lebanon Film Festival," *for the First Time*, 20/02/2009).

## **8.2 Audience and participation**

Lebanese culture used to find diverse audience according to the diversity of its fields. Since the beginning of culture practice in Lebanon, there has been audience participation. In the 1940s, for example, when theatre came back from Cairo to Lebanon, the audience contributed through attending theatre plays, which were performed despite the lack of illumination and in spite of the curfew during World War II. Audience participation continued in all activities: in the 1960s, the audience,

which was mainly of politicians and intellectuals, played a role in activating the cultural, theatrical, artistic, literary and intellectual movement. On the other hand, there was the audience of commercial theatre, for instance. After the emergence of art institutes, the participation of graduates of cinema, dramatic, fine arts and dance became bigger and specialized. However, the audience of dance and singing events and prosperous restaurants is increasingly growing up.

There are many statistics carried out to identify the number of book fairs visitors in Lebanon, whether Arab or Francophone; each of which is visited by its readers.

However, the cost of the book remains relatively high amid challenging socio-economical conditions, and this explains the decreased percentage of readers in countries that do not suffer from illiteracy. This problem is further aggravated when arguing about foreign books.

### **8.2.1 Currents and numbers:**

The Lebanese cultural sector suffers, like all other sectors, from the disease of guesses, perceptions and arbitrary judgments with the absence of clear scientific studies. In other words, the country which was considered, for a long time, the Arab printing house, and is described recently as the country of singers and classified as the first Arab country in international festivals, and one of the richest countries in the region in antiquities and the most attractive one for tourists, still misses approximate assessment of its cultural revenues and their volume in the Lebanese economy.

A book published by the Lebanese Center for Studies, titled, *Cultural Industries in Lebanon*, states that, "in the absence of many data, figures and studies in this area, as in the other social and economic fields in Lebanon, some estimations conclude that the weight of cultural industries (in the broad sense) matches the weight of financial and banking sector, i.e. 6-7 % of the GDP".

Though Lebanon has an asset that qualifies it to use its position culturally, the Ministry of Culture budget does not exceed 0.5% of the 2002 draft budget. The other limited contributions of public sector reflect a clear lack of awareness of the Lebanese political and economic elites of the importance and feasibility of investment in the cultural sector: cinema, TV, libraries, museums, the audiovisual production industries, book fairs, printing, handicrafts, cultural festivals and advertising production.

The book illustrates that the majority of Lebanese cultural activities self-funded; private capitals do not have the courage to break into this field domestically, but they tend to finance cultural production projects in other Arab countries, such as the Arab Gulf, Egypt, Arab countries in North Africa and even some western countries, particularly the contributions to satellite TV organizations, to cultural promotion companies, or to film production which reaches to Hollywood.

It is noteworthy that the part allocated for music is estimated to generate about 50 million USD annually, but the capital invested in this area is mostly from the Gulf countries. 80% of artistic production is funded by Arab money. Recording 6 songs costs 16,000 - 54,000 USD. The cost of some albums may reach up to 200 thousand USD, and a budget of 100,000 USD is allocated for the distribution of one album.

Lebanon's problem with this kind of production, which is classified as cultural according to modern definitions, is that it is a quantitative production rather than qualitative one, and its revenues are not necessarily Lebanese.

On the contrary of the flourishing music, we find that film industry is at its worst position. Millions of dollars are invested in songs industry, while film production is almost completely absent. The UNISCO estimates the film production in Lebanon to be at a rate of 5 movies a year, while Lebanon used to produce 50 movies annually in the 1960s and 1970s. The main reasons behind this film drought are the absence of an appropriate legal framework to support this sector and its workers and the absence of national institutions, such as Cinema Support Funds. Therefore, the contribution of cinema and music industries in the Lebanese economy is still modest.

Amongst the reasons behind the deterioration of serious artistic works is the fact that all laws governing this area date back to 1908; a law defining the artist as "any body who performs a scenery show before people while they are eating and drinking". The book does not study theatre case, but theatre actors, like cinema and TV actors suffer too much from the prejudice of this law.

Lebanon has historically depended on its role as a printing house, but its reality confirms, according to researcher Fares Abi Saab, that "getting out of the current dilemma requires, first of all, bringing the Myth of Lebanon and its historical role to an end and stopping the nostalgia which aims recovering the past; "Lebanon role was in many aspects the product of the surrounding reality rather than the product of its *unique properties*".

Now that the surrounding has been developed, and printings are in all Arab countries, book industry needs comprehensive review and restructuring based on an interactive vision with its Arab surroundings.

Though the number of publishers licensed by the Publishers Association is 700,000, in addition to many others licensed by Ministry of Information, the actual working publishers are about 200 only, of which no more than 50 are strong and active.

The biggest secret behind the survival of those strong and active publishers under the consequent crises is the familial nature of the organizations which are inherited from parents to children.

Interestingly enough, the number of books published annually in Lebanon is one of the things that cannot be known, because there is no mechanism to record the new publications by the competent authorities. Also, publishers are not obliged to register the deposit number of each new publication and are not obliged to inform the Association or the Ministry of Information about their publications.

In this atmosphere, any study on publishing sector in Lebanon will be approximate and foggy, whether regarding the number of acting publishers or the number of books published or even their themes and levels.

Printing houses are, also, of familial nature. This profession is practiced as a kind of inheritance and not on a basis of specialization. There is extreme shortage of qualified technicians to replace the retired ones or those who left the market. This chaotic situation is reflected, also, by the fact that Lebanon, despite the many

universities and colleges which are opened sometimes for prestige and sometimes for trade, still lacks a specialized printing faculty.

Despite the clamor of the Lebanese cultural movement, it generates modest income of the national product. It is believed that this income does not exceed 675 million USD annually, where writing and publishing come first with 200 million USD followed by all branches of audiovisual industry with an income of no more than USD 80 million, and music and singing with USD 50 million only though the number of workers in this artistic field reaches to 17,000.

Thus, the brightness of singing, music and video clips, as well as advertisements, theatres, festivals and TV series are still far from reaching the revenues of books, despite the deterioration in printing and publishing field. What is scaring is that no one is fully aware that book industry, which is amongst the first Lebanese cultural industries that generate profits, suffers from serious dilemmas which may destroy it if not protected. Publishers are left to their intelligence; some of them succeed and some fail, and there is little hope to understand the necessity to save what is left .

As for currents, it is noticeable that between 1915 and 1965, artistic movements, currents and schools appeared in that period and considered essential phases of the Lebanese art history, both in fine arts and theatre; we find an attempt to move from impressionism and realism to modernism currents represented by large number of artists, but the war wiped out most of these arts product, particularly fine arts; many paintings were stolen or destroyed, and there are attempts to restore them. Ministry of Culture keeps many paintings. As for other arts and literature, we find worrying figures that make the situation a real civilizational and humanitarian crisis. For example, when only 3000 copies are sold of Nobel Prize Winner, Naguib Mahfouz's, it is a serious issue.

### **8.2.2 Policies and programs:**

The Cultural Houses assembly aims to contribute to developing programs and strategies of cultural policy. An example of that is the resolutions concluded by the 12<sup>th</sup> Conference of the Cultural Houses assembly carried out in its headquarters in Brommana:

Continue the work on the protection of public liberties and Lebanon identity;

Work on the establishment of a society whose objective is to preserve the peasant heritage and save it from extinction;

Ask the State to make more efforts to preserve antique and heritage sites, and to pursue antiquity thieves, in particular;

Submit a memo to the three presidents stating that it is necessary to consult the assembly regarding any cultural project to be implemented by the State, especially international cultural agreements;

Demand for a Higher Culture Council in Lebanon, where the Cultural Houses assembly has a powerful word; such Council should complement the Ministry of Culture;



Support official education, in general, and the Lebanese University, in particular, as well as all education sectors, keeping respect and appreciation to private education in Lebanon;

The assembly rejects to be a false witness on the economic waste and deterioration that the country suffers from without any accountability.

In addition to that, there is request of cultural assistances made by the Ministry of Education as educational assistances:

Request of Ministries of Education and Higher Education to approve a gift of a montage computer with a monitor, video camera and a book collection presented to the Lebanese University-Fine Arts Institute/Branch 2.

Request of Ministry of Finance to approve accepting a gift of IT equipment and software in connection with the World General System of Statistical Data Publication used by the IMF, presented by China.

Assistances – culture:

Request of Ministry of Culture to approve the authorization given to the Minister to complete negotiations on a donation agreement with the EU for the National Library Rehabilitation Project and sign it after its final formulation<sup>ii</sup>.

### **8.3 Arts & Culture Education**

Culture and education go hand in hand in Lebanon; Lebanese curricula try to associate these two cognitive tributaries to form the Lebanese citizen personality. A student starts to learn how to express his/her thoughts and feelings. Since the first stage, the study course focuses on painting, decorative drawing, singing, music and dance in every stage and defines the means used to raise students' interest and benefit.

The first stage course does not exceed one hour per week and additional hours can be added. There are, also, religion, civics, history and geography in order to have better communication and to know moral values, order and law. Also, to know more about nature, plains, mountains, volcanoes, forests, storms, planets and stars, as well as the ancient history: Elissa, founder of Carthage, Saladin, Fakhruddin and World War I and II. Also, to study the ancient ages: Pharaohs, Canaanites, Phoenicians, Persians, Greeks, Romans, Arab, Abbasid, Umayyad, Islam, the history of Europe and the Renaissance, independence of Arab countries, the Palestinian cause and Lebanon place in this cause, then, to study Lebanon's history and the Continents. Later on, teaching literature, sciences and mathematics starts to raise artistic and literary taste and to develop the imagination and thinking ability. Then there are philosophy and psychology in the secondary stage.

We see that the subjects taught at these stages in Lebanese schools qualify students intellectually and give them the ability to study and know. Sciences, for example, are not production means, but mainly means of education. Knowing languages is, by itself, the first and most important means for human communication. Additionally, there is overlapping between culture and education in Lebanese private and public universities, where there are various specializations, but within most specializations

there is the general culture subject, which includes scientific and technical developments, which made a revolution in science and thought.

### **8.3.1 Arts Education**

Details of curricula content of Music, Theatre, Fine Arts have been issued by the Educational Center for Research and Development at the Ministry of National Education, Youth and Sport and delivered to the Ministry of Education to be used in the Lebanese Republic by Memo 32/m/97. It was determined for the following academic years:

1997-1998: The first and second kindergartens – the first, fourth, seventh, and the first secondary one, experimentally.

1998-1999: the first, fourth and seventh, and the first secondary one – the second, fifth and eighth, and the second secondary one, experimentally.

1999-2000: the second, fifth and eighth, and the second secondary one – the third, sixth and ninth, and the third secondary one, experimentally.

2000-2001: the third, sixth and ninth, and the third secondary one.

These subjects include music playing and teaching to improve class and to introduce the learners to the music playing properties, music history, main players and composers, and music theories. The subjects are distributed to the two basic education stages: primary and intermediate; they included assessment means and learning objectives.

The Theatre subject contains details of a curriculum issued by Decree 10227 on 8 May 1997 for the primary and intermediate stages of basic education and for secondary education.

Objectives: teach physical and intellectual flexibility, imagination and innovation skills, acceptance of participation and teamwork. This includes improvisation exercises, introduction to kinds of theatrical performances and acting: voice expression, physical expression, collective expression and scene acting.

Text: writing and techniques of dramatic writing.

Show: design show elements, show organizing.

Theatrical culture: history of theatre, kinds of the show arts, theatre life. Artistic tasting and sense of criticism – practice of theatrical criticism, and there are guidelines for teachers on Theatre subject.

Plastic Arts: content of the curriculum issued by Decree 10227 on 8 May 1997 for the primary and intermediate stage of primary education and secondary education. Learners use artistic carriers as a space to acquire the concepts of field and its kinds. Children recognize the relations between objects and derived shapes. They recognize the volumes through the activities of drawing shapes and derive new volumes. They recognize kinds of area and interpret their ideas and feelings. The 2D and 3D concept. Imagination and its relationship with art, ideas, feelings and emotions. Visual objects: human body and movements. Human face. Common principles of painting and photography, on one hand, and sculpture and handicrafts, on the other hand. Art culture: basics of reading an artistic work and its line, color, geometric and rhythmic formations. Criteria of artistic understanding of peoples. Brief of fine arts

schools and fine arts in Lebanon. However, the concern about teaching, painting, and plastic art in Lebanese school is of a minor importance and has not received the attention it deserves both in terms of practice hours as well as numbers of teachers and provision of equipment.

Additionally, the Faculty of Education / Lebanese University used to teach theatre, fine arts and music at special departments with the aim of graduating qualified teachers to teach art subjects at school, but the Theatre and Fine Arts Departments were closed in 2001 under the pretext that the Arts Institute of the Lebanese University graduates specialists in directing, acting and fine arts.

### **8.3.2 Culture in education:**

Education in Lebanon has a special characteristic; in all countries, sciences are considered a productive factor, while in Lebanon sciences are defined as a cultural element. There is no distinction between science, technology and culture. In order to understand the culture policies in Lebanon, one should start with a political approach in connection with education and teaching. It is true that the economic conditions obliged Lebanon to use part of its intellectual competencies in important fields, in science and technologies, while cultural activity started to occupy its rank among public occupations. Vocational and technical education is the same. All that stands on the idea that education policy in Lebanon is practically a cultural policy that aims at preparing a Lebanese citizen to be a part of a human world that ensures citizens existential stability and personal independence. The education-culture connection in Lebanon appears as follows:

Going back to history, to the Ottoman occupation time (1516-1916), we would notice that a Lebanese person would go to school in spite of his difficult life conditions. Going to school for a Lebanese person meant learning initial reading and writing concepts and steps and some arithmetic basics, which meant to a Lebanese person a sign of belonging to the human condition, and a sign of participation in community life, and a testimony of rejecting the conditions of backwardness and tendency to civilization. A Lebanese person seeks culture and education to remove the fog that prevents him from interaction with others.

Education programs in Lebanon, especially the artistic ones, have been developed to be in harmony with what we have just mentioned of personality formation, and students are qualified from the kindergarten to secondary school and university to nurture their artistic tastes, develop their sense of arts, and communicate with others. All that is done through teaching them music, painting and theatre.

We have already mentioned that; we indicated to the artistic subjects, and the relation of teaching subjects, even the scientific ones, with culture in 8.3.

### **8.3.3 Vocational training for arts and culture:**

In an effort from Dr. Lilian Swedan and an exertive push from the French embassy in Lebanon, in 2013 the Masters Course in Cultural Mediation was developed by the Lebanese University, Faculty of Arts and Humanities - French Language Section..

This course is still in its early stages of development and has been plagued by some of the gaps in its platform and it has not been promoted as it should be.

## 8.4 Cultural social contributions and local communities' arts

In its direct form, culture in Lebanon could be a propaganda culture like those activities originated by opposing or loyal parties. In its indirect form, however, it could be activities originated by 'political-cultural' orientations (if the term, as loaded as it is, can be correct). In other words, they are activities engaged in the discussion on identity that is divided between the East, the West, Arabism, Islam, Christianity, majorities and minorities.

We are always before a moving culture, starting with the country's political and sectarian composition and the politicians' internal and external coalitions. Practically, Al-Maaref Book Fair, organized by Al-Maaref Islamic Organization in the Southern Suburb, cannot be separated from politics, at least in its indirect meaning. In other words, the Book Fair responds to demographic changes that ended up as a Shiite outnumbering in this area, which is controlled by Hezbollah. Similarly, activities carried out by Umam Organization, chaired by the publisher and writer Lukman Slim, cannot be separated from politics because of their political content.

Neither can major festivals, that were initiated in the country as a kind of regional, cultural, and federation be ignored. This applies to festivals such as Beiteddine Festivals sponsored by Nora Jumblat, wife of the Socialist Progressive Party's leader, Walid Jumblat; and Tyre Festivals sponsored by Randa Berri, wife of the chairman of the Parliament and leader of Amal Movement, Nabih Berri. Likewise is the case with the MP and Minister Mohammed Al Safadi, who sponsors a number of activities in cooperation with foreign organizations in Tripoli and the Northern Region. Therefore, what the government, or state, does in the Arab World in general, is carried out by many political authorities in Lebanon, from the south to the north, and from the sea to Bekaa. Such a description, however, does not rule out the most important aspect of the Lebanese culture, i.e. the aspect produced by the private sector. This aspect is the individual outcome of many people who have no relation with the political authorities' production of culture. In fact, those individuals form a cultural foundation at the outskirts of politics. It is a tributary that is deeper and more effective than the activities sponsored by politicians and their orientations, which remain, at their best, interim and folkloric show-offs<sup>iii</sup>.

### 8.4.1 Amateurs cultural activities

Festivals in Lebanon represent milestones in the cultural life; especially that they attract prominent international names in singing, music, dance and the show-world. Baalbek Festivals, initiated in 1956, are probably the most prominent ones. Baalbek agenda this year was replete with Eastern and Western music concerts performed by international bands.

On the other hand, Beiteddine International Festivals resumed this cultural event, especially after the Doha Conference which resulted in a political agreement that helped in bringing life back to the Lebanese.

Tyre Festivals continued their activities, adding this year a show to the UNIFEL forces in South Lebanon. Al-Bustan Annual Festival launched its program this year under the title of "Beyond Borders". Festival President Myrna Bustani considered that the title symbolizes not only going beyond geographical borders between countries and

even between people, but also going beyond time borders; it presents music that dates back to three thousand years ago.

The goal was to introduce the Lebanese and foreign audience to unknown, but extremely beautiful frontiers. Saint Gorgeous Church in Batroun, the ancient Mar Saba Church in Eddeh Region in Batroun and Jeita Grotto, which witnessed a music concert by the Lebanese artist Wisam Bustany, were, thus, chosen.

#### Arab Conferences and Festivals

Lebanon is rich with conferences and festivals. Since the 1940s, it has been the destination of intellectuals and artists. In the 1960s, cultural organisations carried out theatre festivals organised by the Arabic Cultural Club, the Arab Institute for Research and Publishing and others.

This year, for example, witnessed various activities, such as the 1<sup>st</sup> Conference on Arab Novel between Mashreq and Maghreb held in Nizar Alzain Hall at the Faculty of Arts and Humanities in the Lebanese University upon an invitation from the Presidency of the University, Ministry of Culture, Hariri Foundation, and Resistance Support Organization. Various topics were discussed during the Conference, such as the “Mashreq Novel in Maghrebi Eyes”, “Maghrebi Eyes Pursue Mashreqis”, “Eyes looking at Woman”, “Mashreqis Exploring the Arab Maghreb”, “Between Mashreq and Maghreb”, and others.

The Arab Publisher Conference was, also, held in Beirut within the activities of Beirut Arab International Book Fair. The Conference was organized by Dar Al Hadi for Printing, Publishing and Distribution and the Book Divan for Culture and Publishing, in coordination with the Arab Cultural Club, the Lebanese Ministry of Culture, Arab Publishers Association, and Syndicate of Publishers Union in Lebanon. It was held under the title, Beirut and Internationality of Arabic Books, the Importance of Striking Balance between Authenticity and Modernity in Printing and Publishing Books; Promoting Translation from Arabic into other Languages. The Arab League Educational, Cultural and scientific Organization (ALESCO) has, moreover, called for developing a pan-Arab plan to encourage the youth to read and to overcome the obstacles that hinder reading.

The Organization appealed to the Arab League to facilitate the movement of books among the member states, and to grant book fairs inside and outside Arab countries the necessary facilitations. It called the Arab countries, through the competent bodies, to open cultural or educational centers to teach Arabic to the children of Arab communities in the expatriate, and to promote electronic publishing of books provided that they introduce intellectual, creative and human aspects. It, also, invited the publishers to refrain from publishing useless books and to appoint a specialized linguistic readers to read the transcripts of the to-be-published books, and to print the heritage books in popular versions and distribute them at cost price to guarantee knowledge benefit for the public and to serve the Arabic literary heritage. It called the publishers to establish translation departments where needed, and to activate Intellectual Property Rights.

Another activity in the Capital was Lebanon’s Annual Arabic Poetry Festival held in the UNESCO Palace, organized for the first time by the Book Divan and Dar Al Hadi in

cooperation with the Ministry of Culture, the Lebanese Writers Association, and the Cultural Movement in Lebanon.

In another context, cinema periodic festivals continued their activities in Beirut, such as Ayyam Beirut Al Cinema'iya (Cinema Days of Beirut) organized by Beirut DC Organization in Empire Sofil Cinema in Achrafieh. The festival, which was launched in 2001, has chosen this year, like in previous years, to shed lights on Author Cinema, which became the title of many Arab films lately, in the absence of large production companies to support this kind of films.

This year, the festival paid tribute to the late director Randa Chahhal, through screening two documentaries of hers: *Step by Step* (1978-1979), on the Lebanese War between the progressive Left and the imperialistic Right; and *Our Heedless Wars* (1995), one year after launching the reconstruction process in Beirut. The festival program included more than 50 films ranging from feature films to short films, documentaries, creative documentaries, student documentaries, and videos. Additionally, the festival recalled important Arab films, such as Youssef Chahin's two films: *El Kahera Menawara be Ahlaha (Cairo as Told by Chahin)* (1991) and *El Asfur (The Sparrow)* (1973); Salah Abu Seif's *A Woman's Youth* (1956); Ali Abdel Khalek's *A Song of the Road* (1972); and Borhane Alaouié's *Mazen and the Ant*, scripted poet Hasan Abdullah.

On the other hand, Beirut also witnessed the 15<sup>th</sup> European Film Festival in Empire Cinema. The festival was inaugurated with the French film, *A Christmas Tale* by Arnaud Desplechin, which participated in the latest Cannes Film Festival as an official selection of the management. The film's main cast were Catherine Deneuve, Jean-Paul Roussillon, Chiara Mastroianni, Melvil Poupaud and others. The festival's closing film was the Lebanese film '*Dukhan Bila Nar*' (*Beirut Open City*) by Samir Habachi; in addition to 18 Lebanese short films by Lebanese students.

On the 30<sup>th</sup> anniversary of establishment of the Islamic Republic of Iran, the Cultural Commission of the Islamic Republic of Iran organized, in cooperation with Beirut International Center for Production and Al-Manar TV, the 2<sup>nd</sup> Iranian Cinema Festival in Beirut.

#### Competition in Book Fairs

There are four main book fairs that are held annually in Beirut: French Book Fair in addition to three Lebanese ones. The first fair, in terms of timing, is the Cultural Movement Fair-Antelias, held annually in Deir Mar Elias under the title, The Lebanese Book Festival. It completed its 26<sup>th</sup> edition this year, with the participation of more than sixty Arab and European publishers, cultural institutions and universities.

The second one is the Arab International Maaref Book Fair, organized by Al-Maaref Islamic Cultural organization in the Southern Suburb, and which was carried out for the second year successively. All Lebanese publishers were invited to participate and exempted from any charges or fees; 207 Lebanese publishers and 58 Arab and foreign ones participated, exhibiting 11,000 books.

There is, also, Beirut Arab International Book Fair, whose 52<sup>nd</sup> edition witnessed a number of activities. In addition to the theatre and modern arts related activities carried out by Dawar Al Shams (The Sunflower Cultural Centre) at Attayoneh

Theatre, Ashkal Alwan Association in many places of the Capital, Zico House which is concerned with street shows, Umam organization whose activities include equipping fairs and organizing seminars, Al Madina Theatre, and Babel Theater. The Modern Dance Festival, which is organized concurrently in a number of Arab capitals, was also held in Beirut.

Based on the announcement of the Ministry of Culture and Jubran Khalil Jubran National Committee to launch '*2008: Year of Jubran*' most Lebanese areas and some other world cities and capitals witnessed different activities to celebrate the occasion; the activities varied from symposiums to films, publications, fairs and launching a prize holding the name of the most prominent Lebanese writer. Unlike previous years, 2008 was the year of book publishing, especially narrative and poetic ones.

#### **8.4.2 Cultural Houses and Local Cultural Clubs**

Lebanon is trying to recover its leading role in the Arab culture movement after its recent war, after becoming a farm to develop and promote nonsense, leading to the immigration or marginalization of its creative minds. It tries to do that through establishing cultural houses and clubs, and reviving the old ones. Below is a review of some cultural places in Lebanon that already existed with some added ones.

There is no single Lebanese governorate without a noticeable genius; it is not meaningless that houses of culture and art carry the names of those geniuses: Khalil Mutran House in Baalbek, Walid Akl House in Bikfaya, Saeed Taki Aldeen House in Baakleen, etc). These houses activate the local cultural life and establish communication bridges with their counterparts in other areas. There is Beit Almostaqbal, which was founded by former president Ameen Gemayel, and played an important cultural role in literature and art, such as the Culture and Heritage Day celebration in Brommana, in cooperation with the Ministry of Tourism. These cultural houses, also, support the cultural movement in Lebanon. For example, the Cultural Houses Assembly in Lebanon, the National Assembly to Preserve the Lebanese Folklore and Heritage, and the Awareness and Openness Club" carried out the Culture and Heritage Day (17/8/2009) in Brommana, in the courtyard of Mar Takla Church in Almasqa, in cooperation with the Ministry of Tourism, in the context of Beirut World Book Capital. George Tarabeih, the secretary general of the Cultural Houses Assembly, honored Bishop Khodr with a shield of honor to acknowledge him as "an intellectual and literary authority, and in appreciation of his efforts for the sake of humanity". Two similar shields were presented to the Iraqi poetess Lameea Abbas Amara, and the Libyan novelist Ibrahim Alkoni Balkani, whose award was received by Maher Kayyali, president of the Arab organization for Studies and Publishing. Similarly, Antoine Abo Jaoudeh, president of The National Assembly to Preserve Lebanese Folklore and Heritage, honored the Armenian Kanar Band and its international trainer.

The Cultural Houses Assembly opened its 17<sup>th</sup> Conference and honored a number of Lebanese poets and thinkers; George Tarabeih Awards for Culture and Creativity of 2007, 2008, and 2009 were distributed to those who had earned it.

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## **The Conclusion**

The discussion of culture policy in Lebanon must stem from the sartorial cultural framework. It is at the same time opened to the outside, as each of Lebanon's 17 sects belong in origin to its own origin culture (Armenians, Syrians, Roman, Arabs, French, English).

In the face of this difference, there is essentially a diverse vision of cultural policy and its practices. There has not been a specific, studied culture policy in Lebanon. The Ministry of Culture and Higher Education was not present before 1993, and it did not, to that day, establish a comprehensive culture policy. This is quite evident in the political conception, and the disagreement on educational curricula. Thus culture in Lebanon is one that is produced by the civil institutions, in addition to that produced by official bodies spread over different ministries: tourism, education, youth and sports, social and interior affairs, and municipalities.

Successive governments approved structural renovations in their formation. The Ministry of Culture and Higher Education was divided in 1993, establishing an independent Ministry of Culture. Minister Ghassan Salameh was determined on turning culture to a productive sector. He started restructuring the ministry and its sectors and consultant boards. However, the government did not live long due to political crises.

What is clear is that civil institutions accomplish a big share of the cultural activities in Lebanon. This is what the ministry should rectify, in accordance with the definition: "The establishment of the Ministry of Culture aims to create a single reference able of taking the responsibility of maintaining the cultural life, on the

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scientific, research, and creativity fields. It should bring together the different departments concerned with cultural affairs.”

The big problem is that the ministry suffers from a big financial crisis. The budget allocated to the cultural activities does not exceed US\$2 million, a big portion of which covers wages.

On the top of this, the Lebanese civil war divided the intellectuals. The capital was divided, and so were the Lebanese people. Two sides, each with their own culture. In 1976, a large portion of the intellectuals concentrated on national and Arab causes, and social issues. This contributed to the growth of a cultural movement that played a part in turning people’s mood towards the culture of resistance or the national and social. This state which prevails over a large part of the country still reflects on the various cultural practices.

#### Visions

- The State should support amateurs, and vocational activities. In a broader sense, the State should support various cultural groups, including those belonging to minorities. It should also encourage arts and creative industries in the countryside.
- Unfortunately, there are no standards for reviewing, auditing or evaluating cultural activities taking place in Lebanon, whether undertaken by the ministry or other institutions. This is what is happening in spite of the presence of consultation committees formed for every aspect of support provided by the ministry, and made up of ministry employees and foreign experts, excluding anybody who can apply for the ministry’s support. These committees perform the following:
  - Review Lebanon’s culture politics in the light of globalization, immigration, and technology, taking into consideration that the National Board for Scientific Research presented a new vision of the role of science, technology and creativity in 2005, however, it was not implemented.
  - This leads to a struggle over identity. Some sects consider the 1943 National Constitution that described Lebanon as being the Arab aspect of the identity struggle, contradictory to the belief of others that Lebanon is an independent mosaic-country, with its own social specificity. (“The Cultural Roots of Lebanese Wars”, Father Kamil Mobarak, and Dr. Jean Bolous.)
  - The necessity to stress the role of the Lebanese society, as stated by Goerge Corm, by taking the initiative regarding the necessary cultural, scientific and technical production and practices.
  - To adopt that approach, the beginning should be with the special educational and cultural institutions, and giving the humanities the same amount of interest given to pure sciences.
  - Support the Ministry of Culture and secure a budget which, in the words of the minister of culture, “enhances its role”.
  - The need for a social adherence bringing together all minority cultures, to give them strength and unity, and melt them down in one pot that would rise to the level of sound citizenship.

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- Set a policy for the democratization of culture ensuring equal distribution of cultural commodities to all citizen, whether they lived in Beirut, small villages, or urban areas, i.e., all over the country, and to all social categories. Access to theaters, music, libraries, and high standards of arts should be secured.
  - The State should support the arts, the public institutions and the cultural activities, whether national, regional, or local.
  - The Ministry of Culture should have a clear structure, with a suitable representation of policies. This should be provided for in the constitution, or in the education sector responsible for it.
  - The authority responsible for minority cultures should be determined. Is it the state of the civil sector? Who will the ministry or culture policies address? What are the cultural plans for the countryside, common and marginalized categories, and refugee camps?
  - Decentralization should be enhanced so that the municipalities and social institutes that follow the ministry would conduct cultural activities. Decisions related to culture policies should be made in order to approach citizens as much as possible.

Finally, the Ministry Of Culture can be classified as one of the weakest ministries and a highly marginalized one, compared with the activities and budgets of the other ministries.” On the other hand, there is an active movement in the culture industry by the civil society, the intellectuals, and the artists. A number of large cultural institutions took separate initiatives by intellectuals and citizens, and made the effort to support culture in the public sector (the national museum, the national library, the conservatoire... )

Drawing the culture policy in Lebanon is a complicated process. There are too many factors affecting it, starting with mosaic and cultural variation, the difference in opinions and visions of the intellectuals, the institutions and the States funding cultural activities. All this goes in two parallel lines, the first is “the plans and programs” of the State (to be detailed later), and the second, initiatives by intellectuals and cultural groups.