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EXECUTIVE SUMMARY

In the wake of long-lasting internal violence in the 1990s, Algeria's cultural sector is still caught between a government-led ideological approach to culture and a modernised vision of cultural diplomacy.

It is still very much dependent on government structures that are not always aware of rapidly changing cultural dynamics and are reluctant to liberalise what they see, in the wake of the 'Arab Spring' mobilisations in neighbouring countries, as a sensitive sector.

There are few organisations and cultural infrastructures able to support training or creative work in the arts and culture on a significant scale. This hampers the emergence of a new generation of artists and creative people who feel free to express themselves.

Against this background, large-scale state-funded cultural events remain the primary avenue for culture in external relations, apart from limited non-governmental initiatives.

The European Union and its Member States (with France playing a very prominent role in all spheres of EU-Algeria relations) have had to adjust to these conditions in their efforts to develop cultural relations with Algerian partners. Doing so remains a challenge, yet the high level of curiosity about and appetite for European culture in Algerian society, particularly among young people, mean that there is a great deal of scope for cultural reconciliation between the Algerians, the French and the Europeans in general.

OVERVIEW

Culture in the external relations of Algeria is a sector with enormous potential even though it faces serious political, institutional, demographic and psychological constraints.¹ The wounds and scars of the black decade of the 1990s, the weight of already established post-colonial liberation ideology, the power of religious extremism and the authoritarian regime have created a challenging environment for cultural professionals.

The country is under numerous pressures. On the one hand it is resource-rich, but the unequal redistribution of the wealth generated by oil and gas creates considerable frustrations. A large part of the cultural elite was targeted (or lost to emigration) during the black decade, creating a skills and creativity vacuum. Unemployment remains high and because of its demography Algeria risks a youth quake.

Yet the ruling elite is striving to maintain stability in the country despite all these forces of division. In comparison to other Arab countries, the Algerian statist model offers clear funding opportunities as well as institutional support to cultural operators. Although the regime has felt the pressures created by popular uprisings and cultural revolutions in Egypt and Tunisia, it has managed to contain unrest and to meet certain aspirations of the cultural sector. It must also be said that to some extent the human price paid by Algerians during the black decade was so high that they preferred frustrating stability to an unpredictable and potentially violent revolution.

The strong role of state structures in Algeria imposes a 'socialist' model on policies for culture in external relations. Ultimately the possibility of conducting cultural work depends on the political authorisation of the Minister of Culture, accorded through a very centralised procedure. In reality, however, the Algerian bureaucratic system is too complex for simple centralisation, mixing formal and informal decision-making channels between state structures and civil society and involving numerous stakeholders from other fields, in particular religion and security.

The concepts used in Algeria to speak of culture in external relations relate mostly to cultural diplomacy conceived as nation branding and country promotion. Definitions of culture are officially provided by the Tripoli Charter of 1962 and by the government. Violence and internal conflicts in the 1990s have transformed the role of culture from being a post-independence and liberation tool into an instrument of nation building and a political bulwark against extremism. This has been reflected in a number of official strategic documents and statements by government representatives.²

¹ *La culture en Algérie*, series on culture in Algeria broadcasted by ARTE in 2011. Online. Available at: <http://www.arte.tv/fr/3846806.html>.

² A. Bouteflika, *Algiers, Capital of Arab Culture*, 2007, quoted in Makhrouf Boukrouh and Ammar Kessab, 'Algeria', in *Cultural policies in Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Syria and Tunisia*, Amsterdam: Boekmanstudies, Culture Resource (Al Mawred Al Thaqafy) and European Cultural Foundation, 2010.

In recent years, more emphasis seems to have been placed on the role of culture through the promotion of heritage, cultural industries and on the use of culture to build bridges with the rest of the world.³

For the authorities, the challenge is to create and sell a 'new Algerian brand' with a view to moving away from the image deficit created by the black decade. It is noteworthy that the very word 'cooperation' has been banned from the language used with Europeans, probably because of its perceived colonial flavour and association with past French policies. Notions of cultural exchange, partnership and cultural dialogue are used in preference. Independent cultural operators or experts speak of joint cultural creation, carried out in a spirit of autonomy and freedom.

Culture and external relations are still very much in the hands of a small select circle in public institutions, who are very frequently French speaking. According to our informants, around 90 per cent of financial resources come from the government (or to a lesser extent the regional authorities [wilaya] that have competence in this field). The Ministry of Culture, and the minister in particular, together with the directors of the agencies working under her aegis, control all decisions related to external cultural relations. This centralised and pyramidal system is often criticised for its lack of transparency. Yet, although she has been in the post for over a decade, Minister Khalida Toumi has managed to substantially increase public resources for culture reaching almost 1 per cent of the state budget (0.82 per cent in 2011 at US \$ 452 million), and around 400 institutionalised festivals annually.⁴

International cultural goods and services are often accessed outside government control, through transnational TV channels in the Islamic world and the West but also through pirated audio-visual products that are widely available in the country.⁵ This is a matter of concern for the government authorities who fear that disenfranchised youth will turn to religious extremism. The regime, some say, needs to reconcile with its young people, and culture can help in that respect.

There are three main groups of stakeholders in the civil society sector working on culture in external relations, all of them demonstrating some willingness and interest to do more in this field: the first is composed of organisations enjoying historical and regular financial support from the authorities and who act in compliance with the government's ideological line; the second group is made up of operators who have an ambivalent relationship with the government, i.e. they receive public funds but feel constrained by the regime without necessarily daring to speak out; the third group comprises independent structures that prefer, for political reasons, not to depend on Algerian public funding, and are more openly critical of the authorities. Across this spectrum, a number of barriers still exist in Algerian society, creating divides and fragmentation in the field of culture and external relations: there is a gap between the way French and Arab (but also Tamazight) speaking communities view and think about culture (although this gap is shrinking, according to experts and stakeholders who acknowledge

³ A. Bouteflika, *A message to artists on the occasion of Artist Day*, 2009, quoted in Boukrouh and Kessab, op. cit.

⁴ Interview in Algiers, October 2013.

⁵ Linda Labandji, 'Les biens culturels piratés en Algérie: une fenêtre sur l'ailleurs', in Tristan Mattelart (ed.), *Piratages audiovisuels*, De Boeck/INA, 2011, pp.123-138.

increasing exchanges between linguistic communities) and gaps between urban and rural areas.⁶ The persistence of strong regional identity and senses of belonging also hampers Algeria-wide approaches.⁷ Some language communities are more involved in specific cultural domains: for instance theatre is seen as a field mostly managed in Arabic.⁸

In the first group of stakeholders mentioned above one can include all state-sponsored international festivals, large scale events and government-subsidised activities and productions that have gone through an institutionalisation process and become part of the regime's cultural achievements. The second group covers a very wide range of external cultural actions, from travel grants to co-production agreements. The third group is much smaller and includes civil society activists or mobilised citizens.

Algerians have had long cultural relations with Europe, mostly through a history of conquest and occupation. This has had deep implications. The respect for Algerian sovereignty and dignity is a sensitive issue and an imperative often reaffirmed and asserted explicitly. The fact that there is no direct translation of the word 'European' into Arabic is telling: the terms used are Roumi (Roman) or Gauri (Westerner, Foreigner, non-believer), depending on the region. However, there are specific terms for the French, the Germans, etc. that are used as well.

Moreover, the cultural link with Europe is very often and most of the time made via, if not dominated by, France, with the exception of the immediate Mediterranean neighbours (Spain and Italy in particular). It is thus essential to distinguish two sets of relations: those with France on the one hand, strongly influenced by controversial and violent colonial memories, and those with the rest of Europe on the other. In all instances though, mobility from and to Algeria is an issue and this places a strain on cultural relations.

⁶ The publishing house El-Ikhtilef is often quoted as a reference and as broker between linguistic communities. See at: 'Carte Blanche: Éditions El Ikhtilef', *Institut français d'Oran*. Online. Available at: <http://www.if-algerie.com/oran/agenda-culturel/carte-blanche-editions-el-ikhtilef>.

⁷ Habiba Laloui, case study presented at the International Seminar on cultural policies organised by the German Commission to UNESCO, Hamamet 2012. Online. Available at: http://www.unesco.de/fileadmin/medien/Dokumente/Kultur/Connexions/LALOUI_Habiba.pdf.

⁸ Email exchange with a stakeholder, October 2013.

THE CULTURAL POLICY LANDSCAPE AND RELATIONS WITH THE EU

State policies and the international dimension of their cultural action-relations with the EU

At state level, in addition to the Ministry of Culture and under its authority, dozens of structures deal with culture in external relations.⁹ Since 1996 the Algerian State has developed its international cultural connections through traditional cultural diplomacy with UNESCO and the Arab League (six Algerian sites are inscribed on UNESCO's World Heritage List: the Casbah of Algiers, Oued Mizab, the National Park of Tassili, Qalaa Bani Hamaad, Jamila and Timgad). Yet, according to numerous stakeholders, the regime remains closed and reluctant to engage substantially in free cultural relations with the outside world. Arabic speakers tend to follow current dynamics in cultural hubs located in the Gulf or Lebanon.

The current overall legal framework for cultural action is far from clear. Experts point to two main legal features of the cultural policy system: it is uncertain and it is constraining. Uncertainty is generated from a situation in which laws are either in place but not systematically implemented, or in the making and potentially applicable. This is the case of recent draft legislation on publishing and editing and cinema. This uncertainty puts Algerian and international cultural stakeholders in an ambiguous position of operating either as a structure breaching the law and potentially punishable or as an operator potentially threatened by upcoming legislation. In both cases, cultural work is not sustainable and has to be carried out in an unpredictable environment characterised by indirect censorship and self-censorship, if not direct censorship. This climate of uncertainty ensures that the authorities remain in control of the cultural sector. When the legislation is constraining, external cultural relations are limited in their scope and ambitions: this is for instance the case with the limitations imposed on authorisations given to foreign organisations to plan public cultural events. Officially, all initiatives are possible and welcome, even encouraged. In practice, refusals are frequent, yet they are never explicit and usually take the shape of delays, absence of replies and last minute changes. These constraints make Algerian and European cultural operators converge on the idea that mid and long term planning (beyond two weeks) of external cultural relations is almost impossible.

That being said, Algeria is the neighbourhood country where the EU has launched its largest bilateral cultural programmes, with a 21.5 million euros initiative (with 2.5 million euros co-funded by Algeria) focusing on heritage protection and promotion and whole-of-government coordination with implications for tourism, capacity building, development and civil society. The programme involves EU Member States' cultural and heritage operators. Since it is still in its early days – the coordination structures are still being put in place – it is difficult to draw conclusions about it, but it will be worth monitoring in the future.¹⁰

⁹ Ministry of Culture website: <http://www.m-culture.gov.dz/mc2/fr/etabsoustut.php>.

¹⁰ An overview of the programme is provided in the annexes.

The Agence Algérienne de Rayonnement Culturel (AARC) was created in the early 2000s (translated as 'The Cultural Influence Algerian Agency' on their English website) with an emphasis both on 'the promotion of national culture' and the objective of smoothening exchanges with other cultural partners.¹¹ Initially created to act abroad, it also does a lot of international work within Algeria itself as an implementing agency of the Ministry of Culture. The Agency acts both as a grant provider (around 2 million euros annually in 2013) as well as an implementer, managing a cultural trade agency (of funds up to 40 million euros in 2013) for the Ministry. It has four priorities: cinema, music, visual arts and books. One of the priorities of the Agency has been to support large cinema productions such as *Hors la loi* (2010) or a film (in conjunction with a US director) on Abdel Kader, one of the founders of Algeria as a modern state. In 2013 AARC produced around 40 films.

In the visual arts, AARC has worked on participation in international biennales with some successes (Uzbekistan, Dubai, Morocco), but a failed attempt in Venice. Relations with Algerian communities abroad (particularly in France, but also in Montreal, Canada where 50,000 Algerians live) have also been part of the AARC's agenda. The Agency produces publication and promotion material on design, fashion, and music. Although it was conceived as a visibility platform for Algeria, both the French and English versions of AARC's website are surprisingly empty. A number of our informants questioned the transparency of funding decisions with the Agency.

In 2007, the Agency for Large Cultural Projects (ARPC) focused on heritage and on public cultural spaces.¹² The Agency finances and manages architectural and cultural infrastructure projects under what is deemed, according to a 2005 national strategy, to be the '*schéma directeur des grands équipements culturels*'.¹³ The strategy envisages major investments in the construction or the renovation of over a dozen cultural institutions that re-engaged in the projection of Algerian culture abroad: those with an explicit international vocation are the Arab Archaeological Centre, the Arab-Latin American library, The Algiers Modern and Contemporary Art Museum, the Africa Museum and the Abdelatif historical building. In 2013, some of these projects have been realised, others (like the joint Library with Latin America) are on hold because of political changes in the Arab world. The ARPC has also been involved in the process leading to the construction (to start in 2014) of a national opera in Algiers funded by the Chinese government.¹⁴

¹¹ Agence Algérienne pour le Rayonnement Culturel website: <http://www.aarcalgerie.org/index.php>. The Agency also has a Facebook page, but enjoying only less than 2,000 followers.

Décret exécutif n°05-447 du 18 Chaoual 1426 (20 November 2005) portant création de l'agence algérienne pour le rayonnement culture et modalités de son organisation et de son fonctionnement (decree establishing the Cultural Influence Algerian Agency). Online. Available at: <http://www.m-culture.gov.dz/mc2/fr/lirelegis.php?id=201>.

¹² Agence Nationale de Gestion des Réalisations des Grands Projets de la Culture Facebook page: <https://www.facebook.com/pages/Agence-des-Grands-Projets-de-la-Culture/327865090663156>.

¹³ République Algérienne Démocratique et Populaire, Ministère de la Culture, *Schéma directeur sectoriel des biens et services et des grands équipements culturels*. Online. Available at: <http://www.m-culture.gov.dz/mc2/pdf/schema%20directeur%20des%20grands%20equipements%20culturels.pdf>.

¹⁴ 'Ouled Fayet: le nouveau pôle culturel de la capitale algérienne', *Algérie-Focus.com*, 13 July 2013. Online. Available at: <http://www.algerie-focus.com/blog/2013/07/ouled-fayet-le-nouveau-pole-culturel-de-la-capitale-algerienne/>.

Regional authorities (Wilayas), as well as cities (Called APC – Assemblée Populaire Communale) have powers to develop cultural policies.¹⁵ Some host festivals or special events, but usually still depend (except the APCs) on support from the Ministry of Culture or from specially dedicated funds. International city-based cultural events took place in the years 2000: Algiers 2007 Arab Capital of Culture, Tlemcen 2011 Islamic Capital of Culture (budget of US \$ 138 million), Constantine 2015 Arab Capital of Culture (decision of the Arab League Education Culture and Science Organisation).¹⁶ The management of Algiers 2007 Arab Capital of Culture (US \$ 81 million) was extensively criticised.¹⁷

The National Culture and Information office (Office National de la Culture et de l'Information – ONCI) was created in the 1960s. It is a public body in charge of cultural policy within Algeria, with a department dedicated to external relations.¹⁸ The Office may be involved in the organisation of foreign cultural events in Algeria but also in the promotion of Algerian culture. It also funds cultural programmes that have international dimensions, for instance the International Festival of Timgad.¹⁹

Under the aegis of the Ministry of Culture, around 30 international festivals take place each year in Algeria. Some attract a large public like the Algiers Book Fair (SILA, the slogan of which in 2013 was 'opening to the outside world') while others like the comics festival (FIBDA) aim at reviving particular strands of the cultural sector.²⁰

The Ministry of Foreign Affairs also practices external cultural relations when its embassies and staff are involved in exchanges, events and cooperation. Since the year 2000, Algeria has two cultural centres abroad: one in Paris (currently headed by the writer Yasmina Khadra who declared he would

¹⁵ Ammar Kessab, *La politique culturelle dans la ville d'Alger* (Projet de Recherche sur les Politiques Culturelles des Communautés Locales et Régionales), Observatoire des Politiques Culturelles en Afrique. Online. Available at: http://s3.archive-host.com/membres/up/1890583760/LA_POLITIQUE_CULTURELLE_A_ALGER.pdf

¹⁶ Ammar Kessab, *A Showcase for Cultural Diversity: cultural festivals in Algeria*, Facebook note, 10 September 2011. Online. Available at: https://www.facebook.com/notes/alger-culture/les-festivals-culturels-en-alg%C3%A9rie-une-analyse-technique-en-anglais/278324168847393?comment_id=4191144&offset=0&total_comments=14.

Figures available on the website Alger culture: http://www.alger-culture.com/readarticle.php?article_id=487.
On the management of Tlemcen 2011: Achira Mammeri, 'La Cour des comptes accable le gouvernement, Khalida Toumi et Said Barkat pointés du doigt', *Tout sur l'Algérie*, 2 December 2013. Online. Available at: <http://www.tsa-algerie.com/actualite/item/3004-tsa-a-consulte-le-document-la-cour-des-comptes-accable-le-gouvernement-khalida-toumi-et-said-barkat-pointes-du-doigt>.

¹⁷ See articles on *Algeria Watch*, *Magharebia*, *JCA (Journalistes Citoyens Algérie)*, e.g. Boualam Senhadji, 'Alger, capital de la culture arabe 2007 : un bilan mitigé', *Magharebia*, 11 January 2008. Online. Available at: <http://magharebia.com/fr/articles/awi/reportage/2008/01/11/reportage-01>.

¹⁸ See at: http://www.onci.dz/fr/accueil_fr.php.

¹⁹ 'Revue de Presse', *Festival International de Timgad*. Online. Available at: http://www.festival-timgad.org/index982d.html?p=2_6_REV-DE-PRESSE.

²⁰ 'Festivals internationaux 2013', *Ministère de la Culture*. Online. Available at: <http://www.m-culture.gov.dz/mc2/fr/festivalinternationaux.php>.

SILA 2012 hosted 1.2 million visitors. A SILA "'opened to the outside world", editors worried of a "closing" law', Sana Harb, 22 October 2013.

run for the presidency in 2014), and one in Cairo (but still not operational, the renovation of which was delayed after the 2011 revolution).²¹

In such a context, where the Algerian government has demonstrated its willingness to revive the country's cultural ties with the outside world, Europe has counted amongst its priorities. Despite the ideological discourse on Arab cooperation, solidarity with liberation struggles and Islamic belonging, Europe remains a close neighbour and France a very special partner for Algerian authorities. The AARC, the ARPC and the Ministry of Culture very frequently cooperate and interact with the Institut français, the French embassy, and Italian and Spanish partners (two countries remembered for their loyalty in keeping their representations in Algiers open during the black decade). Direct contacts also exist with French local authorities (for instance Marseille-Provence 2013 European Capital of Culture), NGOs and the Algerian diaspora. The estimated 75 per cent of the country's population that is under the age of 30 is keen to consume and access international culture. Access to the Internet, new media, and international audio-visual products (usually pirated) have also been part of popular cultural practices since the end of the 1986-1996 internal conflict.²² In the very bloody context of the black decade, the use of TV, the proliferation of satellite antennae and the consumption of international culture in the private space of the home have become the norm. Over the years, the absence of public cultural spaces and the closure of the regime has incited the population to rely on its own solutions and to develop a fascination for what is per se 'foreign' or 'from abroad'.²³ Although the availability of the 3G system has been awaited for several years, the Internet has become a new alternative gateway not only to Europe but to the entire world.

Independent cultural stakeholders and their relations with the EU

The official engagement of the international dimension of cultural relations in Algeria is therefore a recent phenomenon. The state strategy consisting of investing heavily in cultural infrastructure raises questions about the links these new institutions will have with the creative sector itself and with the public at large. A number of challenges lie ahead with respect to the on-going transformation of Algeria's external cultural relations.

At community level, one example to mention is SOS Bab El Oued, a socio-cultural organisation working in the historically famous and heavily populated urban neighbourhood of Algiers located close to the Casbah, targeting a young public and trying to create connections with other young communities abroad (France in particular). For the leaders of this non-governmental organisation, culture is a way to strengthen citizenship and the youth's belonging to an Algerian community.

The first of these challenges is that many experts recognise that the cultural sector, the creative elites and cultural talent in general were either intimidated or eliminated by religious extremists during the black decade, or decided to flee the country after 1996 to find new opportunities

²¹ *Décret exécutif n°98-154 du 16 Moharram 1419 (13 May 1998) portant statut-type des centres culturels algériens à l'étranger* (decree on the Statute deviation of Algerian cultural centres abroad).

²² Tristan Mattelart (ed.), 'Algeria', *Piratages audiovisuels*, De Boeck/INA, 2011.

²³ Labandji, 'Les biens culturels piratés', op. cit.

abroad. As a consequence, Algeria is now facing a cultural skills vacuum at many levels that the state's new enthusiasm can hardly replace overnight. The objectives of creating a new cultural Algerian brand are hampered by the weaknesses of the independent cultural sector itself. According to our informants, this is also true for the tourism sector.

The second challenge is related to the cultural policy style of the regime focused on large-scale visible projects that has led to the takeover and institutionalisation of previously independent initiatives. The institutionalisation of grass-root or civil society activities in particular has ambiguous consequences: on the one hand it offers new opportunities and can scale up existing cultural work while on the other, it creates new relations of dependency vis-à-vis the Ministry of Culture or its agencies, in a country where there is almost no alternative to public subsidies for the financing of culture.

The third challenge is to address the diversity of Algerian audiences and to find them adequate culture providers from abroad. Young people, Arab-speaking communities, and urban and rural populations outside Algiers have hardly been the target of substantial efforts in external cultural relations.

In this environment, the work of a number of remarkable organisations could still be singled out.

The audio-visual landscape of Algeria is a mix of state-controlled legislation on media and a partly tolerated (depending on the context) illegal alternative access to international TV and radio channels, making life difficult for independent cinema structures and productions. There are around 20-30 cinema theatres in Algeria and the 16 cinemas of the state-owned Cinémathèque will be renovated, probably placing the private ones in a difficult situation.

In the cinema sector, the Bejaia festival is usually seen as a reference. Its sustainability so far has been due inter alia to the strong involvement of the Wilaya that has sufficient resources to support the event. Yet, the festival does not escape the rule of legal uncertainty mentioned above. Another active structure in cinema is CTI Arts.²⁴ Indeed, cinema production, creation and direction are all active in Algeria, although very much dependent on the support of the authorities that have massively invested in these areas.

In the field of literature, there are several publishing houses that have international exposure, particularly those publishing in French, understandable in view of the historical links that exist (including sometimes complex situations in intellectual property rights) between publishers in that country and Algerian publishers. One could mention Barzakh Editions that have increased the share of their internationally oriented work from 5 to 50 or 60 per cent between 2000 and 2013.

²⁴ 'Le cinéma', *La culture en Algérie*, ARTE series op. cit. Online. Available at: http://videos.arte.tv/en/videos/serie_la_culture_en_algerie_cinema--3855614.html.

In the field of performing arts, Algerian music is a quite dynamic sector but with little economic sustainability; theatre is very limited and dance remains mostly a folkloric activity.

Relations with the EU, European cultural institutes and agencies

Algeria, as a hydrocarbons provider and a regional power in Northern Africa, is an important neighbour for the EU. By comparison, until recently, the cultural dimension of the relationship has usually been accorded little importance at the overall European level, not least because of strong cultural bonds with former colonial power France as well as direct neighbours, Spain and Italy. Insecurity and conflicts during the early 1990s were also not conducive to the development of stronger cultural relations with Europe. With the new state strategies giving culture a substantial role in contributing to internal stability and development and after the 2011 revolutions in the Arab world, the context has changed and today is more conducive to an opening up of cultural channels between Algeria and the EU.

A constrained and uneasy working relationship

The following statement by one of our European informants about their work in Algeria summarises the working atmosphere with Algerian authorities: ‘we pretend we believe in this working relationship while it is actually an illusion; we pretend we believe there is a political strategy here’.

The first feature of Algerian-European cultural relations in the public sphere is the inability and impossibility of planning ahead more than two weeks. Examples in that respect were provided in relation to cooperation with the National Symphonic Orchestra, the SILA Book Fair or the FIDBA Cartoonists’ Festival. One expert mentioned that the solution to this condition by many European operators is to prioritise work in uncontroversial and less politically sensitive domains.

Second, working with Europe is far from obvious for Algerian cultural stakeholders who have become accustomed to the established relations with France, Spain and Italy. The practice of EU tenders, evaluations, technical assistance or punctual collaborations is still unfamiliar to them. In the public sphere, the state-led style of policy-making leaves little room for initiative from the European side. As one Member State representative told us: ‘here we cannot act, we can only react’.

Thirdly, European officials as well as cultural operators realise that the role and place of Islam and religious extremism in Algeria create serious challenges for cultural relations. To a large extent, this is a pervasive yet unstated assumption, whose role in shaping the country’s international cultural policies can be rather ambiguous. It potentially affects all official decisions, is often a pretext for official obstruction and sometimes operates in parallel to the cultural action of the state. Thus, our informants cited several instances of self-censorship by the Minister of Culture herself. As a consequence, it is believed the regime uses cultural action as a direct ‘competitor to the mosque’.

Europeans working in culture in Algeria appear to agree on the need to boost knowledge transfers and training between Europe and Algeria. However, they also acknowledge that sustainable outcomes of training activities cannot be ensured, given the fact that many cultural leaders or talents often decide to ‘flee’ and emigrate abroad and often to Europe (mainly France).

Convergence and variety in European approach to Algeria

European cultural institutes and agencies have adopted diverse approaches to Algeria.

The EU Delegation and in particular its head, Ambassador Laura Baeza, launched several culture-related projects in Algeria after 2011: a regional project between photographers and one amongst European and Maghreb, apart from the ambitious multi-year programme on heritage mentioned above. The fact that these projects took place or were launched in an environment known for its uncertainty and opacity gave some relative credit to the EU Delegation.²⁵ The other well-known cultural event is the EU Cultural Festival, which has actually turned out to be an essentially musical festival. In line with other EU programmes in the region, and in light of the sensitivities and tensions created by popular uprisings in North Africa and other Arab countries, the challenge in Algeria will probably be to support local non-state initiatives without antagonising the regime or appearing as a subversive force. The EU Delegation does not have a Facebook page per se and counts on Member States' social networks to spread information about its work.

The Institut français en Algérie (IFA), despite its autonomy, still follows guidance and instructions from the French Embassy and Ministry of Foreign Affairs. It emphasises the fact that every activity carried out in Algeria over the next decade must have official assent. With a 500,000 euros annual budget for cultural promotion (not including very significant cooperation budgets managed by the embassy – the third biggest French embassy in the world after Beijing and Washington) and five regional antennae in addition to Algiers (Annaba, Oran, Tlemcen, Constantine, Tizi Ouzou), the IFA is by far the most powerful foreign cultural agency in Algeria. It organises around 150 events and ten seminars/workshops per year. In total, the French cultural (in its broad sense and including operations and staff expenditures) budget for Algeria amounted to 2.4 million euros in 2010 and is being decreased.

Cultural relations between Algeria and France are still extremely ambivalent, balancing between emotional brotherhood and very intense postcolonial antagonism. This makes the French position in Algeria quite fragile. Aware of these difficulties, France has adopted a strategy oriented towards three main areas: education and French teaching, arts, high-level education and university education.²⁶ The IFA has a Facebook page in French with 12,000 friends. It publishes 9,000 copies of its programme every year, and distributes them across 40 points in Algiers. In 2012, around 12,000 people attended IFA events. Since 2012 the IFA is now targeting a younger public of less than 30 years old, including infants in partnership with the local culture palaces, hospitals and charity organisations. The age structure of the IFA public is currently divided into three thirds: over 50, 30 to 50, and up to 30 years of age. In 2012 the French Institute launched, for the first time since 1962, a programme of 'calls

²⁵ Some stakeholders consulted for this study however regretted that the EU delegation tended to invite the same authors each year. Email exchange with a stakeholder, October 2013.

²⁶ See at: <http://www.if-algerie.com/algerie/presentation/domaines-ou-intervient-l2019institut-francais-d2019algerie>.

for artistic projects' which constitute, according to some experts, a good practice to enhance direct collaboration between the EU agencies based in Algeria and the civil society.²⁷

The British Council (BC) focuses mostly on English language teaching as a way to connect to the Algerian society outside of the remit of the big festival and cultural projects. Its budget benefits from donations or support from large US and British oil and gas investors in the country and reaches 200,000 euros a year. The BC has developed a partnership with state authorities (Ministries of Education and Culture among others) that financially contribute to joint programmes. A civil society leadership programme focusing on young audiences has also been launched in collaboration with the Algerian Network for the Defence of Children's Rights (NADA), an organisation under the patronage of the Algerian Muslim Scouts.²⁸ The BC envisages investing more in radio and broadcast programmes to reach a wider audience. The British Ambassador to Algeria has a twitter account that he operates mostly in French and sometimes in Arabic with around 20,000 followers.

Italy and Spain, according to some observers, are usually seen as respectable, nice and understanding partners, especially in comparison (for different reasons) with France and with Northern European organisations. Most of the resources for culture managed by the Instituto Cervantes (IC) in Algiers come from the Spanish international cooperation agency, the main objective being the promotion of Spanish language and culture. Spain tries to support events and festivals organised not only by the state but also by autonomous stakeholders in Algeria, including those that are not yet well known. Yearly Flamenco events enjoy regular success but other shows are organised to target a young audience that needs to let off steam. The Spanish budget for culture in Algeria amounts to about 45,000 euros but is being reduced. Additional resources (almost as much as public money) come from corporate sponsorship by Spanish companies such as Repsol or Gaslatina. The IC has over 3,000 registered students, and an additional 2,000 registered public.

Germany's cultural work in Algeria operates in a special and unusual context. The Goethe-Institut (GI) has a very small team hosted within the German Embassy without much proper space to work in. The former premises of the Institute were actually used by the embassy and have not been renovated. This places the GI in a delicate position and sends ambiguous messages about its 'arm's length' status, while protecting it from political pressures and bureaucratic hassle. The German Embassy has a 10,000 euros fund for cultural action including participation in the international symphonic music festival. The GI's budget amounts to 35,000 euros for language and cultural action (completed by regional programmes managed in Cairo), and it gets 25,000 euros of its income from language courses. The GI has a Facebook page in French and plans to develop it into a trilingual tool including Arabic, on the assumption that French speakers in Algeria are already tuned into Europe's culture. Other German organisations have been active in Algeria, in particular the Friedrich Ebert Foundation, although due to the new Algerian legislation, and perhaps because of its politics related work, it is expected to be closed down at the end of 2013.

²⁷ Email exchange with Ammar Kessab, December 2013. See also: <http://www.if-algerie.com/actualites/appels-a-projet/projets-culturels-et-artistiques-if-algerie>.

²⁸ Nada, Réseau Algérien pour la défense des droits de l'enfant website: www.nada-dz.org.

Wallonie-Bruxelles has a delegation in Algeria with an annual budget of around 40,000 euros, and extra budget lines for specific activities.

The Prince Claus Foundation for Culture and Development in The Netherlands is active in Algeria and has awarded its prize twice to Algerian cultural operators: Selma Hellal from the Barzakh publishing house, and the founder of the Bejaia cinema festival, Habiba Djahnine.²⁹

Synergies between Europeans in Algeria in the EUNIC framework are still embryonic (EUNIC had a stand at the SILA Book Fair) but could develop thanks to a conducive environment and friendly working atmosphere amongst EUNIC members. The past investments in culture made by the EU Delegation have also contributed to increase the credibility of this policy area. Because of the challenges inherent in cultural cooperation with the Algerian authorities, there is a shared interest in increasing European synergies, joint approaches and requests vis-à-vis the Algerian government. In this context, the EUNIC cluster could play the role of a sounding board for brainstorming, experience sharing and coordination, as much as the EU Delegation could play a coordination and catalytic role.

²⁹ Ghania Mouffok, 'Rencontre avec Habiba Djahnine, documentariste algérienne', *BabelMed*. Online. Available at: <http://www.babelmed.net/cultura-e-societa/98-algeria/4246-rencontre-avec-habiba-djahnine-documentariste-alg-rienne.html>.

'Habiba Djahnine, documentariste dans un pays sans cinéma', *Fatea – Femmes au travail en Algérie*, blog *Le Monde*, 15 March 2011. Online. Available at: <http://fatea.blog.lemonde.fr/2011/03/15/habiba-djahnine-documentariste-dans-un-pays-sans-cinema/>.

CONCLUSIONS, PERCEPTIONS AND EXPECTATIONS

Most Algerian stakeholders in the community involved in external cultural relations who are keen to develop relations with Europe are usually French speakers and what follows is without doubt influenced by this bias. More research and consultation with Arab speakers but also with a more diverse group of informants from Algeria would certainly help in obtaining a more precise understanding of perceptions and expectations about Europe. Nevertheless, a number of assumptions can already be identified.

First, for obvious historical reasons Algerian interlocutors are proud of their sovereignty and concerned to preserve it. They are eager to follow their own interests and visions. One of the major expectations expressed is to be perceived by Europeans beyond the clichés, in their full linguistic, cultural and human diversity, to be recognised as equal partners, who are reliable and strong, as respectable neighbours with whom mutual dealings are possible. This would also imply more efforts from Europe to support translations from Arabic (and other languages of Algeria) into European languages. Similarly it would be appreciated if EU documents and public campaigns were translated into languages spoken in Algeria. In other words, what would be expected from Europe is some commitment to a form of ‘cultural reconciliation’ between Algerians and Europeans. Algerian cultural stakeholders wish to have access to a global public as much as people in any sector of society.

The second aspiration is that relations with the country’s immediate Mediterranean European neighbours can go beyond France (‘I am now realising that for us a European would be a public that is not only French’), i.e. to reach out more to Italy and Spain. This reflects unmet curiosity for Europe from the Algerian side, also expressed during the consultation.

Third, access to information about the EU itself remains extremely limited. The EU Delegation is still seen as a fortress that, when it decides to address an Algerian public, reaches out to a very narrow elite. Some stakeholders clearly stated that they wish to see the EU Delegation more directly involved in the provision of a wide range of cultural products and exchanges, beyond the usual European festival.³⁰ Access to EU funding, strongly associated with the idea of an unreachable bureaucracy, appears to be such a remote possibility that it was hardly ever mentioned spontaneously during the consultation. The fact that the only available information is in English is no doubt an obstacle as well. EUNIC is still little known to Algerian cultural stakeholders. The most radical among the latter consider that the EU and its Member States are actually collaborating with a dictatorial regime while they should, in their view, boycott it or remain silent.

A fourth observation, made several times, related to the need to foster contacts between cultural professionals in order to transfer knowledge and skills but also between societies in general, at a more community and educational level, taking into account in particular the aspirations of young people. This is also felt to be necessary in the relations between Algerians and the Algerian diaspora: experts underline the risk of alienating emigrated communities that are already excluded in their host country. Yet, mobility and freedom of circulation remain huge challenges both in Europe and in Algeria. Visas are extremely hard to get on both sides, which frustrates people even further, and simply prevents exchange projects to take place on a reciprocal basis.

³⁰ Email exchange with a stakeholder, October 2013.

ANNEXES

Annex I: Methodology and list of people consulted

The consultation mission took place from 22 to 24 October. It involved one roundtable with 11 independent cultural stakeholders hosted by the Institut français, two separate official meetings with the Directors of the Cultural Influence Algerian Agency (AARC) and of the Agency for Large Cultural Projects (ARPC). A second roundtable gathering EUNIC members was also conveyed in the German embassy. Several other individual meetings were conducted with experts on culture and external relations. In total more than 20 people were consulted in Algiers.

Participants to the roundtables

Independent cultural stakeholders roundtable, 22 October 2013

	Name	Organisation
1.	Sara Kharfi	<i>Journal Liberté</i> , cultural journalist
2.	Fayçal Metaoui	<i>Journal El Watan</i> , cultural journalist
3.	Selma Hellal	Éditions Barzakh, editor
4.	Djamila Meghenine	Association SOS Culture Bab El Oued, Vice-President
5.	Fatiha Hammadache	Association SOS Culture Bab El Oued, Treasurer
6.	Abdenour Hochiche	Rencontres cinématographiques de Bejaia, Director
7.	Hachemi Zertal	Cirta Films, Distributor
8.	Nassim Hadj-Benali	Projet Dialogues Transculturels, Photograph and Board member
9.	Carole Douillard	Performing artist
10.	Louisa Beskri	Cinema student
11.	Yasmine Beskri	Dynamic Art Vision, Film production

EUNIC roundtable, 23 October 2013, 10h-12h30

	Name	Organisation
1.	Aloisia Wörgetter	Ambassador of Austria
2.	Dalila Aissi	Assistant, Austrian Embassy
3.	Raquel Romero	Director, Instituto Cervantes
4.	Souhila Babouche	Assistant, Instituto Cervantes
5.	Martin Daltry	Director, British Council
6.	Jean-Claude Voisin	Director, Institut français d'Alger
7.	Dirk Buda	Head of Politic, Press & Information, and Culture Section, EU Delegation
8.	Hiba Serbah	Assistant, Finnish Embassy
9.	Uwe Baumgärtner	Cultural Attaché, German Embassy
10.	Roger Hotermans	Diplomatic counsellor, Wallonie-Bruxelles

Individual interviews

- **Ms Habiba Laloui**, researcher and poet
- **Mr Mustapha Orif**, General Director, Agence Algérienne pour le Rayonnement Culturel (AARC), and **Mr Salah Brahim Kaddour**, Deputy Director
- **Mr Karim Moussaoui**, Responsible for cinema production IFA and film director
- **Mr Abdelhalim Seray**, General Director, Agence Nationale de Gestion des Réalisations des Grands Projets de la Culture (ARPC)
- **Mr Marek Skoilil**, Head of the EU Delegation

Annex II: EU-Algerian joint programmes and initiatives, run by the Commission Headquarters

Euromed Heritage IV ³¹			
<p>Euromed Heritage IV (2008-2012) carries forward the achievements of Heritage I + II + III, in the process of recognising culture as a catalyst for mutual understanding between the people of the Mediterranean region. Today embedded in the European Neighbourhood Policy and with a budget of 17 million €, Euromed Heritage IV contributes to the exchange of experiences on cultural heritage, creates networks and promotes cooperation. It is based on the objectives defined in the ‘Strategy for the Development of Euro-Mediterranean Heritage: priorities from Mediterranean Countries (2007-2013)’ and focuses on local populations’ appropriation of their cultural heritage and favours access to education on this subject. It supports a framework for exchanging experiences, channelling the dissemination of best practices and new perspectives aimed at the development of an institutional cultural environment.</p> <p>Duration: 2008-2012 Budget: 17 million €</p>			
Name	Brief Description/Overall Objectives	EU Funding / Duration	Contact
<p>Athena</p> <p>Ancient theatres enhancement for new actualities</p>	<p>The interest that ancient theatres often raise among the public, has been a key factor for their survival. However, this interest, represented by current uses of theatres, creates a continuous impact on these structures originally designed for needs very different from contemporary ones. Moreover, the lack of awareness among the local population can sometimes play a role in aggravating the situation, whereby little or no cultural value is attached to the asset itself.</p> <p>Ancient theatres can play a crucial role in the Mediterranean culture and cultural heritage. The enhancement and improvement of sites would in fact determine an increase of their relevance as tourist spots, while the proper management of these sites would help in minimizing negative impacts.</p> <p>The main objective of the ‘Athena’ project is minimizing the progressive decay of ancient theatres in terms of physical, cultural and socio-economic aspects by endorsing proper management plans. Additionally, the aim is also to support the revival of theatres as a part of a wider archaeological site or urban context, and to establish an overall strategy for dealing with tangible and intangible heritage aspects. Capacity building activities will also be designed in order to maximize the project's impact.</p>	<p>01.02.09 – 01.05.13</p> <p>1,452,302 €</p>	<p>www.athenaproject.eu/home/</p>

³¹ Regional Programme covering the following countries: Algeria, Egypt, Israel, Jordan, Lebanon, Libya, Morocco, Occupied Palestinian Territory, Syria and Tunisia.

	<p>The project, whose aim is to increase general knowledge and awareness of theatre's cultural value as material and immaterial heritage, gathers four partners from universities of both North and South Mediterranean countries and targets different stakeholder groups, notably youth.</p>		
<p>Manumed II Of manuscripts and men</p>	<p>Millions of manuscripts are preserved in Mediterranean countries' libraries and archives, most of which are in a problematical state of conservation as a result of the deterioration of materials, the lack of care, and the absence of preventive conservation strategies. In addition, the illicit traffic of these objects is constantly growing to the benefit of a criminal and prosperous market. The richness and variety of these manuscripts is invaluable, as they represent the written elements of both vernacular and ancient languages on which Mediterranean civilisations are founded. Today, this linguistic diversity is threatened by the omnipresence of western media, which is unfavourable to the flourishing of vernacular languages and which risk disappearing in the short term, as a result.</p> <p>The MANUMED II project intends to contribute to the preservation of the diversity of the written heritage, and its corollary, language, as an intangible heritage. It will also give priority to training in the field of cultural heritage and will particularly focus on involving the youth in the development of contemporary solutions, on paying more attention to national and minority languages in the region, and on supporting craftsmen who work in the domain of manuscripts and are still practicing ancestral techniques. A shared Virtual Library of the Mediterranean, multi-lingual, multi-alphabetical, written and acoustic, will also be implemented within this project.</p> <p>The project's partnership is based on previous collaboration between its member institutions.</p>	<p>13.12.08 – 13.05.13</p> <p>1,740,841 €</p>	<p>www.manumed.org</p>
<p>MedMem Sharing our Mediterranean audio-visual heritage</p>	<p>The audiovisual heritage of the Mediterranean is a resource of exceptional value and has the potential to initiate and promote understanding and intercultural dialogue throughout the region. This resource is mostly inaccessible and is at risk to deteriorate rapidly and therefore be lost forever. The safeguarding of most of available documents is still possible but needs urgent action. Towards this end, MedMem proposes a selection of more than 4,000 videos from all around the Mediterranean, which will be showcased within their historical and cultural contexts and with a commentary in three</p>	<p>01.02.09 – 01.05.13</p> <p>2,187,938 €</p>	<p>www.copeam.org/proj.aspx?ln=en&id=38&p=62</p>

	<p>languages.</p> <p>Search possibilities for these files will be based on cross-referencing their thematic content. The sharing of technical and documentary tools, policies for safeguarding the audiovisual heritage, and good legal practices, constitute core activities of the project. MedMem will offer the larger public an online database in three languages (French, English and Arabic), thereby ensuring the promotion and enhancement of this shared heritage, and will promote actions of safeguarding of the visual archives of the Mediterranean.</p> <p>This three-year project, which targets archivists as much as the populations of Mediterranean countries, includes 18 partners, of which 10 Mediterranean television networks, 3 professional bodies, as well as cultural and scientific specialists of high standing.</p>		
<p>Montada</p> <p>Forum for the promotion of traditional architecture in the Maghreb</p>	<p>Historic city centres and rural Mediterranean areas bear witness to the history and tradition of their inhabitants. Traditional Mediterranean architecture is important for many reasons and above all represents the living heritage that houses millions of people. However, due to a lack of knowledge and awareness, politicians and the population alike often consider traditional architecture more of a hindrance from the past than a potential for future development.</p> <p>Montada sets out to address a comprehensive preservation of this heritage. To this end, it proposes recognition by politicians, governments and the population of the value of traditional architecture as an element of cultural identity and a potential source of social, economic and environmental development at local level.</p> <p>Montada plans to work within a new framework of governance with a wide range of activities to develop recognition of the value of traditional architecture. The principal features of Montada are the Forums of Citizen Participation set up in each of the cities involved (Salé, Marrakech, Ghardaïa, Dellys, Sousse and Kairouan) and EIDEM, the international multidisciplinary team of experts that provides the necessary support for the Forums and their work.</p> <p>This Project, implemented by a partnership specialized in the field of rehabilitation and conservation in different cities of the Mediterranean, aims at targeting civil society by emphasising the value of traditional architecture, so that its inhabitants can enjoy living and working in it.</p>	<p>01.03.09 – 01.06.13</p> <p>1,812,376 €</p>	<p>www.montada-forum.net/fr/montada/montada.htm</p>

<p>REMEE</p> <p>Rediscovering together the water heritage in the Mediterranean region</p>	<p>Water heritage in the Mediterranean region reflects the way rural and urban populations coped with the scarcity of water and how they organised local structures around water management.</p> <p>Today, most of this vernacular heritage is unprotected and recent developments, both societal and economic, including the mechanisation of agriculture, migrations from rural areas, and unruly urban expansion, threaten its survival. Legal protection runs short of meeting current needs and an awareness campaign targeting decision makers as well as the general public is necessary.</p> <p>This project aims to promote the preservation of vernacular heritage linked to water management in the Euro-Mediterranean region; intensify public awareness, particularly among the youth, of the value of this heritage and the need to protect it; promote water management techniques linked to this heritage; and promote, together with local populations, local development projects based on the principle of valorising this heritage.</p> <p>This project is based on the development of a common methodology for the protection and management of water heritage resources. It involves seven partners who are active in the field of mobilising civil society towards heritage preservation. It includes eight interrelated activities where the participation of local populations, particularly youth, is elemental.</p>	<p>01.01.09 – 01.06.12</p> <p>1,070,560 €</p>	<p>www.remee.eu</p>
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Euromed Audiovisual III³²

run by EC Headquarters

Objectives:

The programme aims to contribute to intercultural dialogue and cultural diversity through support for the development of cinematographic and audiovisual capacity in the Partner Countries. It promotes complementarity and integration of the region's film and audiovisual industries, while seeking to harmonise public sector policy and legislation.

Developed on the basis of the Strategy for the Development of a Euro-Mediterranean Audiovisual Cooperation, it builds on the achievements of Euromed Audiovisual I and [Euromed Audiovisual II](#), aiming to tap into the potential of a developing audiovisual market in the region, and to assist Mediterranean films in securing a place on the global scene.

What does it do?

The programme contributes to the reinforcement of a Southern Mediterranean film industry through actions supporting the emergence of an audience for such films and the creation of a market for their distribution.

³² Ibid.

It contributes towards a job-creating film industry through the sharing of technologies and know-how, the encouragement of cooperation between producers, distributors and other operators at a Euro-Mediterranean level, and assistance towards the harmonisation of legislative frameworks and professional practices. It also seeks to prepare the ground for a regional support mechanism for the film industry, which will examine the implementation of a regional financial support mechanism, update existing financing systems in each country and make easier co-productions between the Partner Countries and Europe.

Duration: 2009-2014

Budget: 11 million €

www.euromedaudiovisuel.net

Media and culture for development in the Southern Mediterranean region³³

Objectives:

The overall objective of the programme is to support the efforts of the Southern Mediterranean countries' in building deep-rooted democracy and to contribute to their sustainable economic, social and human development, through regional co-operation in the fields of media and culture.

Specifically, the programme seeks to reinforce the role of media and culture as vectors for democratisation, and economic and social development for societies in the Southern Mediterranean.

What does it do?

In the media field, the programme embraces people as well as public and private organisations that provide online and offline news reporting/journalism. Inter alia, the programme targets the mainstream public media in the Southern Mediterranean (e.g. print, TV and radio, and online) as well as independent media outlets including community media.

The programme develops capacities of the media operators as a vector for democratisation and human rights, and also supports efforts to improve media legislation and enhance the capacities of media regulators.

The programme supports activities fostering cultural policy reform and reinforcing the capacity of cultural policy makers, as well as promoting investment and the development of cultural operators' business capabilities. In the context of the programme, culture covers core arts areas (performing arts, visual arts, cultural and architectural heritage and literature), cultural industries (film, DVD and video, television and radio, video games, new media, music, books and press), and creative industries (industries, which use culture as an input but whose outputs are mainly functional, including architecture, advertising, design and fashion).

Duration: 2013-2017

Budget: 17 million €

www.enpi-info.eu/mainmed.php?id=486&id_type=10

³³ Implementation starts in 2014.

Annex III: The EU Heritage Programme in Algeria³⁴

1. Key data

The Programme is funded under an agreement signed between the European Union and Algeria on 22/11/2012 for 24 million euros, 21.5 million euros of which is European funding. This sum can be broken down as follows:

Categories	EU contribution (M€)	Beneficiary contribution (M€)	Total (M€)
- Services	11.8	-	11.8
. Technical assistance (PSU) ³⁵	7	-	7.5
. Training and other services	4.3	-	4.3
- Supplies	0.9	-	0.9
- Works ²	4.5	-	4.5
- Grants to associations (AAP)	1.6	-	1.6
- Operation and logistics support	-	2.5	2.5
- Communication and visibility	0.7	-	0.7
- Evaluation & Audit ²	0.5	-	0.5
- Contingency ³⁶	1.5	-	1.5
TOTAL	21.5	2.5	24.00

The operational period of the agreement is 48 months (completion of the activities before 22/11/2016) with a deadline for the conclusion of contracts set for 22/11/2015.

2. Overall objective

The overall objective of the programme is to support consideration of cultural heritage in the economic and human development of Algeria through the sectoral and national strategy by contributing significantly to priority actions for heritage identification and recognition (inventory), protection (protection tools) and exploitation (management tools and pilot programmes) by providing methodological tools, equipment and training, at central and local level, based on an inter-sectoral approach following the strategic guidelines set out by the Algerian Ministry of Culture.

³⁴ Information provided by the EU Delegation to Algeria.

³⁵ Centralised market.

³⁶ Can only be used on prior approval by the Head of the Delegation.

3. Programme activities

The programme will be implemented through four components which are divided into fifteen key activities presented below:

Component 1: Improve inventory methodology, the foundation of any heritage policy

Inventory-taking covers classified and non-classified land heritage, movable heritage and intangible heritage. It involves training and equipping local Ministry of Culture inventory staff in inventory-taking methods and techniques in order to produce inventory sheets for the future Cataloging Centre. The training will concern people in charge of inventory taking in the 48 DCWs (Directions de la Culture des Wilayas; Wilaya cultural directorates) as well as in bodies such as CNRPAH (Centre National De Recherches Préhistoriques, Anthropologiques et Historiques; National Centre for Prehistoric, Anthropologic and Historical Research), OGEBC (Office National de Gestion et d'Exploitation des Biens Culturels Protégés; Office of Cultural Properties Management and Exploitation) and museums. It also aims to increase, temporarily for the duration of the programme, the human resources in the twelve pilot DCWs in order to establish, in each DCW, the nucleus of the DCW's future inventory department.

Activity 1.1 Assessment of current inventory tools

Following collaborative work carried out with UNESCO and ICCROM, the Ministry of Culture has completed the design of the inventory sheets that will feed the Cataloging Centre (operational in 2013). The service provider, during the preparation of the inception report, will verify that the format of the sheets is in line with the automated processing systems of the Cataloging Centre and will propose, where necessary, improvements to the formats according to international standards.

Activity 1.2 Training plan for the DCWs, OGEBC, museums, CNRPAH

This activity involves preparing the staff training plan and developing the training modules. The training focuses on the principles of inventory taking: producing the standard sheets of the Ministry of Culture, inventory notes, assessments, drawings and photographs capable of best describing the item in a brief, objective and forward-looking way. Three modules will be taught: the first focused on building and archaeological heritage; the second on movable heritage; and the third on intangible heritage. All of the officers from the DCW inventory departments will be trained – some fifty agents at present. A training manual will be prepared in order to ensure continuity through the implementation of these actions.

Activity 1.3 Increase in human resources in the inventory departments

The agencies and decentralised departments that resulted from the sector's reorganisation, such as the OGEBC and CNRPHA, have a public service role that includes, in particular, carrying out inventories of the heritage sites and items entrusted to them. Due to current delays in filling posts and the lack of financial resources of the agencies mentioned above, this responsibility cannot be met in the DCWs. The programme will fill this gap for a three-year period by providing the twelve

pilot DCWs with the expertise required for this purpose. This period will enable the Ministry of Culture to formally create these posts and to take over from the programme with the aim of offering permanent positions to these experts at the end of the programme.

In addition, the programme supports the use of traditional materials and components in the field of building, decoration and interior works. Inventory work should be done with the quarry and forest departments in order to carry out a specific inventory of the resources of their wilaya.

Activity 1.4 The implementation of inventory operations and the identification of new heritage objects will give rise to scientific and technical questions on the creation of these objects. To this end, the programme plans for the possibility of providing expertise and a specific budget to carry out technical and scientific analyses of particular heritage objects.

Component 2: Building the capacity and improving the training (method and tools) of the stakeholders

This essentially involves, in this component, developing the skills of the stakeholders by introducing training at local level (DCW), for project management professionals (consultants, architects) and for the heritage professions (qualified technicians in art conservation, building professionals in initial and continuing training), museum staff, agencies in charge of audio-visual heritage material (film libraries) and civil society (associations).

This component of the programme aims to establish long-term training programmes for traditional building professions and techniques by creating recognised qualification-based training programmes, and introducing curricula and trainer training in partnership with the Ministry of Vocational Training.

In addition, and as part of the pilot activities developed under component 3, qualification-based training activities via Training Sites (Chantiers-Écoles) will also be carried out. Continuing training for private stakeholders, consultants and architects in the specific aspects of heritage is also planned (continuing training). Continuing training in conservation and restoration techniques and in the presentation of museum collections, designed for museum curators and managers and audio-visual heritage conservation institutions, also meets this objective with the introduction of short training modules and the provision of material where necessary.

Developing the skills of associations and civil society in general is an additional objective of this component. This will be implemented in the form of grants awarded to a limited number of projects organised into three groups (two threshold grant amounts and an intangible heritage section) through a Call for Proposals launched by the Ministry of Culture and supported by the PSU.

Activity 2.1 Creation of recognised national training programmes for the building trades (trainer training) and conservation professions (trainer training)

The training programmes are the prerogative of the Algerian Ministry of Vocational Training, which runs training centres across the country. It does not, however, have a specific programme for

training qualified technicians in the conservation and building restoration professions. The programme will establish, in partnership with the Ministry of Vocational Training, a ten-month training module for each of these specialist fields aimed at teachers who are currently training students at technician level in order to supplement their skills and provide them with the qualification required to train qualified technicians in these two areas. It also involves creating specialisms in building and 'traditional' techniques based on the existing syllabus for masonry and other building trades and ensuring the continuity and training of specialist labourers and competent contractors in these fields in the medium and long terms, particularly qualified technicians in working with traditional materials (wood, mosaics, etc.) who will be trained under section 2.

Activity 2.2 Creation of training programmes for consultants and architects in knowledge of building, heritage sites and procedures

Architects and technical consultants generally do not have in-house skills in heritage work. The programme will establish a continuing training module for them, comprising assessment and structural analysis techniques, legislation, work methodologies, and programme management, in cooperation with professional agencies and on a voluntary basis. The expertise of the PSU will be called on for this purpose.

Activity 2.3 Introduction of short training courses focused on the conservation of movable heritage and museology

Museum staff do not have training in or awareness of modern maintenance, preservation and physical conservation (particularly preventive) techniques for objects currently in collections and reserves, such as techniques for the museological presentation of exhibited collections. The programme, while waiting for the first students trained by the Ministry of Vocational Training (mosaics, wood, paintings, etc.) or by the Italian-Algerian restoration centre programme to graduate, aims to provide several continuing training modules for the museum staff who will fulfil this role in the long term. The PSU will be called on to define the syllabus in consultation with the Ministry of Culture's Museums Department.

Activity 2.4 Training in archives and audio-visual heritage

Audio-visual heritage (film and photography) is currently the poor relation in cultural heritage protection policies and has particularly suffered in the last decade due to the lack of dedicated funds and the fragile nature of the objects. The programme plans for two actions aimed at reinstating this important element of Algeria's 20th century culture and collective memory in cultural policies. An initiative concerning Algerian film libraries based on the knowledge acquired in a previous action undertaken with the French film library archives (restoration of one or more films and projections) is an initial action aimed at taking an inventory of and safeguarding the photographic collections currently presented in many institutions, followed by their public presentation via exhibitions. Training activities are also planned under the programme.

Activity 2.5 Support for qualification-based training and work placements (Training Sites)

As the qualification-based training programmes prepared with the Ministry of Vocational Training will only take effect at the end of the programme (the first students will only graduate in Year 5), the programme provides for qualification-based training for young people and unemployed people living near the pilot sites under the pilot project work contracts and will be implemented in the form of Training Sites. The budgets allocated will make it possible to buy materials and pay trainees' salaries for a significant duration, making it an effective qualification-based training programme. Coordination with the contractors in charge of the works will be studied during the drafting of the contracts in order to best prepare the interaction between the two site activities. Local agencies and associations will be called on for this activity, as will the local vocational training departments for the validation of learning.

Component 3: Apply an inter-sectoral approach by delivering exemplary pilot programmes

As regards heritage, the ministerial departments of culture, habitat and town planning, and vocational training must work together at local level under the authority of the Wilaya in order to implement the sectoral policy of the Ministry of Culture.

The programme aims to carry out three pilot projects at outstanding classified sites. These projects will be conducted by introducing site management tools, possibly supplemented with additional studies (prospective development studies), and by carrying out demonstration projects (physical restoration, archaeological revitalisation, interpretation centre) combined with training, promotion and visibility initiatives in partnership with civil society (particularly Training Sites). The Ministry of Culture has preselected three sites for these projects. These are the Kasbah of Algiers, the Palace of the Bey of Constantine and the Tomb of Imadghassen in Batna. This selection should be defined and available at the time of the programme's technical launch. This integrated action, which comprises for each site a limited works section given the duration of the programme, aims to test current inter-sectoral procedures at local level and to generate momentum for replication at other sites. In addition and given the selection of prestigious sites, promotional actions will help address the issue of current cultural tourism not considered as such by the authorities. This component also comprises the creation of Training Sites (one per site) with a strong social integration component and use of civil society's expertise.

Activities 3.1 and 3.2 Projects to demonstrate the implementation of a protection and presentation plan of archaeological sites (Plan de Protection et de Mise en valeur des sites archéologique; PPMVSA) and two safeguarded sectors (urban and rural)

The projects are launched with the creation of local workshops coordinated by the DCWs and a local steering committee, which includes representatives of associations, professionals, other decentralised departments and municipal authorities. The Programme Director and the PSU will assist the DCW and local steering committee at local level. The objective is to promote local ownership of the project by engaging all the stakeholders around a project and a common goal and on the basis of existing documents (development, safeguard plans, presentation plan, etc). In this respect, it can be specified in advance, if necessary, where the scope of a programme and necessary

additional studies can be conducted under the programme and under the responsibility of the DCW (for example, an information centre, interpretation centre restaurant, signage, excavation museum, restoration of a building, restoration of frescoes, etc.). This will be followed by the recruitment of an accredited project manager (list of architects accredited by the Ministry of Culture), the drafting of the terms of reference, calls to tender and lastly the implementation of the works. In parallel with these works, a Training Site for local young people will be organised at each pilot site as described previously.

Activities 3.3 Projects for associations

This project is based on a call for proposals and built on the lessons learned from the Programme ONG II (Programme NGO II). Three sections have been retained: the first for grants for associations that are already organised (a more significant grant would create problems with finding joint funding); the second for average-size projects and aimed at assisting the best associations working in heritage and the public area management; and the third for projects relating to intangible heritage in order to support an area of heritage that is in grave danger of disappearing.

In addition, support with short high-level seminars will be organised for the department of the Ministry of Culture in charge of relations with associations.

Component 4: Promotion and continuity

This will involve promoting the actions conducted by the programme in order to support the ownership of national cultural heritage beyond professional and administrative circles by civil society. Promotion is a requirement for ensuring the continuity of the lessons learned from the programme, which is the primary objective of this last section. Promotional activities (exhibitions, actions for audio-visual heritage), the creation and coordination of a professional and institutional public debate on these issues via the media, and the dissemination of knowledge in general, support this objective.

Activities 4.1 Information on the programme via a dedicated website and a biannual paper newsletter

On the launch and closure of the key activities (launch of association projects, pilot projects, training, etc.) information and discussion days will be held.

Activities 4.2 – Organisation of a series of training seminars for journalists

Activities 4.3 – Organisation of interviews with stakeholders around heritage

In line with the programme's activities and Algerian and world heritage news, a series of heritage interviews involving heritage stakeholders (the Ministry of Culture and other ministries, academics and researchers, artists, intellectuals, economic operators, etc.) will be held regularly throughout the programme (every three months).

Discussions will be published and promoted. An exhibition and a screening for audio-visual heritage material will be organised. The network of Algerian film libraries could be promoted for the screening of a restored film, much like MAMA for photographic heritage.

4. Programme management structure

The authorities overseeing the programme are:

- For the European Union, the European Commission represented by the Delegation to Algeria.
- For the beneficiary, the Ministry of Culture.
- The national coordinator is the Ministry of Foreign Affairs under the Framework Agreement concluded on 15 September 1998.

The management and delivery of the programme are entrusted to a national director/programme manager and an accountant designated to this end by the relevant representative of the beneficiary country in agreement with the Head of the Delegation. These appointments have already been made. The National Director is a senior government official in the cultural sector. He has been seconded full-time to the needs of the programme.

The Programme Director and the accountant are assisted in implementing the programme by the Programme Support Unit (PSU) comprising four permanent experts (located in Algeria for the duration of the programme) and short-term experts specialised in the field of heritage.

A Steering Committee will be created to oversee the programme's implementation. The committee's role is to validate the strategic and operational directions of the programme, and oversee and approve its effective delivery by reviewing the activity reports. It is responsible for the programme's strategic coordination, mobilising resources and ensuring political impetus in all of the work areas. Its resolutions are directives.