

# **The 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions**

## **Summary**

Egypt is known for its ancient and varied cultural heritage. It is also known for its diverse cultural reality and its leading role in producing cultural goods and disseminating them in its Arab sphere since the middle of the 19<sup>th</sup> century and to date. Nevertheless, the team tasked with preparing the report was keen to quote the articles whereby the latest constitution, issued in 2014, recognizes the necessity of protecting and promoting cultural diversity, as well as the need to protect freedom of creativity. Our keenness on mentioning these articles stems from their being unprecedented, which will strengthen our defense of cultural diversity on the one hand and indicate the 2005 Convention's success and its positive impact on the contemporary international scene on the other hand.

The report was also keen to showcase the Ministry of Culture's role as an important and central actor in the cultural scene, as it undertakes multiple tasks distributed among production in the fields of publishing, cinema, theater and music. The Ministry also provides accessibility through its multiple sites and institutions all over the country, in addition to providing material and logistical support for initiatives from the private sector and civil society. The report provides statistics on the budget of the Ministry of Culture and its distribution among the various sectors that operate under the supervision of the Ministry of Culture.

The report emphasized the Egyptian government's adoption of Sustainable Development Strategy (SDS): Egypt Vision 2030, in which culture plays a key role, outlining many policies and measures that have been taken to that end. With regard to interest in culture as an aspect of sustainable development, the report presented examples of the initiatives launched to encourage the production of traditional goods

and support training workshops that allow the continuation of their production, as well as preparing new generations of qualified youth and facilitating their social integration.

With regard to the media, there are public, state-owned newspapers and private newspapers, as well as public and private television channels. The National Media Authority regulates their practices, issues permits and addresses complaints. Cultural goods are largely present in the virtual space with initiatives by individuals and CSOs, in addition to the Ministry of Education's Knowledge Bank. The Ministry of Culture is currently collaborating with the Ministry of Communications and Information Technology to launch a large website that preserves and makes available the Egyptian heritage of creative works in the fields of cinema, theater, music, books and virtual visits to museums. The circumstances of the COVID pandemic have contributed to the crystallization of creative initiatives in this field, a detailed review of which can be found in the annex.

Many CSOs are active in the field of culture, and the report presents the policies and measures taken to contribute to revitalizing their activity, and furthering cooperation and coordination between them and the government. The report summarizes the most important articles of the law recently issued in 2019, which was issued to regulate the process of establishing and operating CSOs. It is worth noting that this law was issued after consultations with representatives of CSCs.

The report shows the Ministry of Culture's interest in financing the movement of artists from one region to another within the country. The Ministry also allocates a budget to help creative people travel to represent Egypt abroad and to facilitate their movement by helping them secure their visas, as well as hosting foreign creators in Egypt. There are many bilateral agreements in this field and the report offers statistics on the movement of artists over the four years covered by the report. This movement has become notably active due to the Ministry of Culture's adoption of the Cultural Leadership Program, which relies on the facilitation of artists' travel abroad.

Egypt's Vision 2030 seeks to embrace sustainable development and its three dimensions: the political, the social and the environmental. Accordingly, the government adopted a strategy for cultural work that includes the following objectives: promoting positive values in society and countering extremism, achieving cultural justice, achieving cultural leadership, nurturing talents, developing cultural institutions, and preserving cultural heritage.

The report also outlines some forms of international exchange in the field of culture, such as the main initiative of designating each year as an occasion for cultural exchange with a specific country during which reciprocal cultural activities take place throughout the year. This has been carried out with China, France and Russia.

In the introduction, we indicated the active role of women in cultural activities and in assuming important positions in cultural institutions. Given that women have always been present by virtue of their spontaneous participation without any discrimination, no attention was paid to preparing statistics that monitored the gender of employees. Nevertheless, we included some statistics in the report as indicators, such as statistics on creators representing Egypt abroad, where we notice that the majority are women.

The constitution and the law guarantee freedom of expression and creativity. There is no censorship in the field of publishing, and censorship in the field of cinema and television only verifies the suitability of the works. We have found no complaints of arbitrary censorship among creators. Due to the importance of the Ministry of Culture and the multiplicity of its sectors, a large number of artists are affiliated to the Ministry as government employees, and thus have health insurance guaranteed by the state. The rest of the artists are affiliated to professional syndicates according to their field of work and these syndicates are responsible for providing them with health insurance.

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Cultural diversity - given Egypt's history and human geography- appears to be a natural phenomenon that occurs spontaneously and merits no special attention or deliberate intervention. The advantage of the 2005 convention, signed by Egypt in 2006, is that it shed light on many important dimensions of that reality. The first dimension is that it is a fragile phenomenon that could also be overturned spontaneously and unintentionally if we leave the arena to stereotyping and the dominance of capital culture. The second dimension is that it is one of people's individual rights and has the same value as their political and economic rights.

In addition to the cultural diversity that intuitively results from diversity, there are other necessary and crucial results on the political and economic levels. Where diversity was once regarded with suspicion in terms of its negative impact on the unity of the State, the opposite has now become apparent. It is rather one of the elements of social cohesion, and one of its economic results is that it opens a limitless field for investment and development at a time when traditional investment venues appear depleted or environmentally damaging. Egypt's vast experience in cultural and artistic influence in its Arab sphere throughout the twentieth century has also given cultural goods a key role in the national product. This means that the mobilization of culture in Egypt's development policies stems from diverse and extensive experience. Keenness on protecting and promoting cultural diversity opens the door for talented and competent personnel in the social field. While preparing this report, we witnessed enthusiastic cooperation from the State's cultural bodies and Civil Society Organizations (CSOs), indicating that awareness of the importance of cultural diversity has put down roots in the Egyptian society. In this context, we do recognize the fruitful cooperation between the UNESCO National Commission and the Committee of The Report Preparation.

There is no doubt that this is an indicator of the great success that the UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions has achieved in the fifteen years since its adoption. For the first time in Egypt's modern history, the Egyptian constitution of 2014 stipulates the recognition and protection of cultural diversity. Article 50 of the constitution states that **"Egypt's civilization and cultural heritage, whether physical or moral, including all diversities and principal milestones – namely Ancient Egyptian, Coptic, and Islamic – is a national and human wealth. The State shall preserve and maintain this heritage as well as the contemporary cultural wealth, whether architectural, literary or artistic, with all its diversities. Aggression against any of the foregoing is a crime punishable by Law. The State shall pay special attention to protecting components of cultural pluralism in Egypt."** Egypt is thus aware of the cultural diversity in its past and present and sees this as a tremendous value that must be protected and promoted. Hence, Egypt seeks to sustain the conditions for achieving this goal. **Egypt's constitution states that "freedom of artistic and literary creation is guaranteed. The State shall undertake to promote art and literature, sponsor creators and protect their creations, and provide the necessary means of encouragement to achieve this end."**

There is no doubt that this constitutional recognition of cultural diversity reflects the people's and the State's awareness that culture plays a fundamental and pivotal role alongside the security role in countering the terrorism and extremism that began to spread in the final quarter of the twentieth century, manifesting differently within each national culture.

In Egypt, cultural and artistic creativity springs from various sources, namely individual initiatives, civil society efforts and programs implemented by the State. In putting together the group tasked with drafting this report, we had to take this diversity into consideration and include a group of people with different experiences in addressing the cultural reality. That is why the working group included representatives of the Ministry of Culture, university professors, cultural personnel from municipalities, and representatives of the civil society in the field of culture. As we were working on drafting this report, we discovered the massive number of CSOs working in the field of culture and the vast geographical distribution of their cultural activity all over Egypt. To take note of this activity and the circumstances of its production, we found ourselves before two choices: either to send questionnaires to these organizations to collect data, or to actually meet with representatives of the CSOs. We actually scheduled a meeting with representatives of ten of the most active of these organizations in Egypt, and the meeting was fruitful on several levels. We took note of the obstacles they face on the ground and their concerns regarding their ability to continue their activity, which hinges upon continuing to receive the necessary funding and permits. At the same time, the CSO representatives were acquainted with great potentials availed to them by the Ministry of Culture.

Two important sectors in the field of cooperation with individuals, private enterprises and CSOs should be noted here. The first one is the Cultural Development Fund, which finances various cultural initiatives, primarily from outside the Ministry of Culture. The second one is the General Authority of Cultural Palaces, which owns hundreds of cultural houses, spread in Egypt's cities and villages, that offer their stages to independent troupes. There are also other venues for joint cooperation in all cultural and artistic events, which is why the meeting with the CSO representatives emphasized the need for a coordination mechanism between the Ministry of Culture on the one hand, and the CSOs working in the cultural field on the other.

Other than the Ministry of Culture, we were also introduced to the major contributions of ministries that play a key role in protecting and promoting cultural diversity, such as the Ministry of Trade and Industry, which offers training courses to qualify the youth for heritage crafts. The General Authority for Investment & Free Zones (GAFI) similarly plays a major role in supporting cultural projects, as does the Ministry of Tourism and Antiquities. The role the Ministry of Culture plays in holding international festivals periodically and regularly should also be noted. These festivals act as a window to world cultures, including, for example, the Cairo International Film Festival, the Alexandria Mediterranean Film Festival, the Aswan International Women Film Festival (AIWFF), the Luxor African Film Festival (LAFF), the Ismailia International Film Festival for Documentaries and Shorts, and the Cairo International Festival for Experimental Theatre (CIFET).

Other international conferences are also held outside the fields of theatre and film, such as the International Forum on the Interaction of African Cultures. The forum is organized by the Supreme Council of Culture affiliated to the Ministry of Culture, the fourth edition of which was held last year (2019). Another example is the Arab Music Festival held at the Cairo Opera House. For decades, Egypt has been a prominent cultural actor in the Arab, African and Mediterranean spheres. However, there is no doubt that these horizons are still brimming with grand promises that allow for fertile cultural interaction. The Ministry of culture also finances the National Center for Translation, which is considered the largest Arab institution for the translation of books as it produces around 200 books annually on average. Its production has reached more than three thousand books translated from thirty-five different foreign languages in the various branches of knowledge. These books are subsidized by

the State budget and serve the Egyptian market and the Arab market as a whole. In addition to these State-sponsored initiatives, there are other international festivals and conferences held by CSOs with facilitation from the Ministry of Culture.

The people and the State indeed have a conviction that protecting and promoting cultural diversity is both a noble and beneficial cause. This manifests not only in providing freedom of speech and encouraging it, but also in providing legal protection for the rights of creators. Therefore, the House of Representatives is currently undertaking consultations to amend the law on the protection of intellectual rights so that it allows for the protection of creators' rights in the digital environment.

We observed the significant presence of women in all these cultural activities, whether on the creative level or the organizational and administrative levels, which means that the partnership between men and women is a matter of fact and women's presence in this field requires no special support. The same applies to the youth in the fields of literature, film, theatre, and music, as they amaze us by finding innovative and unfamiliar means of expression. The digital environment has played a large role in that aspect.

In the presence of this rich and diverse cultural production in Egypt, we can say that the people are the main producers of culture and arts. The philosophy behind establishing the Ministry of Culture is grounded in implementing major strategies that ultimately serve the prosperity of the general cultural sphere. These strategies include protecting the cultural heritage in the National Library and Archives of Egypt, the Arab Music Institute, and folk groups, which continue to exist thanks to State funding, as well as fostering talents and creative youths and providing publishing opportunities to young authors who find it difficult to make their way to private publishing houses. These strategies also include fostering cultural justice so that cultural services can reach Egyptian villages and remote areas, contributing to the social integration of persons with disabilities by sponsoring their arts groups, and providing financial support to serious and ambitious projects in search of funding.

The Committee of The Report Preparation has declared in this document that the entire government entities and authorities are deeply involved in a direct or indirect way in the cultural scene in Egypt, some are playing important role in policy making, other are organizing some decent initiatives in the creative industries and many are playing a significant role in arts education. All activities and initiatives driven by Egypt Vision 2030.

The Committee also has witnessed some major challenges and some achievements that have been accomplished, the historical data and statistics of the production, consumption and distribution of cultural goods and service is the largest component of the challenges, especially with the involvement of many key players in the ecosystem of the cultural industries and creative economy. By the beginning of 2018, and as a result of Egypt Vision 2030 implementation, the Egyptian government is having now a dynamic and responsive mechanism to collect data across all ministries.

Finally, we present this report to the Secretariat of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions at the UNESCO as a testament to our faith in this cause, and as a tribute for and in appreciation of the role this convention plays in encouraging the protection of cultural heritage, not just as a national asset, but as a human asset foremost, as well as the role this convention plays in opening a broader field for cultural interaction among peoples, which enshrines a position of not only mutual recognition, but also mutual admiration.

## **GOAL 1**

### **SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE**

#### **CULTURAL AND CREATIVE SECTORS**

##### **INTRODUCTION**

Parties shall provide information on regulatory frameworks and sector specific policies and measures they have adopted to support cultural and creative sectors and to promote the diversity of cultural expressions within their territory (at the national, regional or local levels) and at different stages of the cultural value chain (creation; production; distribution/dissemination; participation/enjoyment). They are also required to report on-going education and training programs in the arts and the cultural and creative sectors as well as measures and programs supporting job creation and entrepreneurship. Parties shall also provide information on the mechanisms they have established to promote interministerial cooperation, as well as cooperation between national and local/regional government authorities.

##### **KEY QUESTIONS**

1. A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors:

**YES**

2. Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors:

**YES**

3. Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years:

**YES**

If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance):

**YES**

4. Specific education and training programs in the arts and the cultural and creative sectors are established, including:

Digital literacy programs for creation and experimentation

Technical and vocational education and training programs in:

- **arts Cinema/Audiovisual**
- **Design**
- **Media**

- artsA
- Music
- Performing arts
- Publishing
- Visual arts
- Cultural management

□ Tertiary and university education degrees in:

- Cinema/ audiovisual arts
- Design
- Media arts
- Music
- Performing arts
- Publishing
- Visual arts
- Cultural management
- Digital Cultural and creative sectors

5. Specific measures and programs have been implemented over the last 4 years to:

- Support job creation in the cultural and creative sectors
- Encourage the formalization and growth of micro/small and medium-sized cultural enterprises

6. Statistical offices or research bodies have produced data during the last 4 years:

- related to cultural and creative sectors
- evaluating cultural policies

## STATISTICS

Share of cultural and creative sectors in Gross Domestic Product (GDP) (in USD)

| <i>Data</i>                        | <i>Year</i> | <i>Average</i> |
|------------------------------------|-------------|----------------|
| 6.70 to 10 Milliard US\$ (2 to 3%) | 2020        |                |

Please provide whenever possible disaggregated data by sector.

.....

Total public budget for culture (in EGP)

| <i>Data</i>          | <i>Year</i> |
|----------------------|-------------|
| EGP 3,541,467,000.00 | 2020-2021   |

Average Exchange rate: 1 USD = EGP 15.5



Please provide whenever possible the share allocated by cultural sectors/domains (in %)

| <b>Sector</b>  |       |
|--|-------|
| <b>The Ministry of Culture's Office</b>                      | 2.4%  |
| <b>The Supreme Council of Culture</b>                        | 5.4%  |
| <b>The Academy of Arts</b>                                   | 9.5%  |
| <b>The General Authority for Cultural Palaces</b>            | 32.1% |
| <b>The General Egyptian Book Organization</b>                | 7.8%  |
| <b>The National Library &amp; Archives of Egypt</b>          | 5.4%  |
| <b>The National Cultural Center<br/>" Cairo Opera House"</b> | 9.7%  |
| <b>The Cultural Production Sector</b>                        | 1.4%  |
| <b>The Sector of Fine Arts</b>                               | 7.4%  |
| <b>The National Organization of Urban Harmony</b>            | 0.89% |
| <b>The Cultural Development Fund</b>                         | 2.8%  |
| <b>The National Center of Translation</b>                    | 0.73% |
| <b>The National Center of Cinema</b>                         | 0.76% |
| <b>The Theatre Production House</b>                          | 5.89% |
| <b>The Folk Art Production House</b>                         | 4.47% |
| <b>The National Center of Theater</b>                        | 0.29% |
| <b>Misr Public Library</b>                                   | 2.71% |

## **RELEVANT POLICIES AND MEASURES**

### **ADD A MEASURE**

#### **MEASURE N.1**

Name of the policy/measure

Egypt Vision 2030

**Name of agency responsible for the implementation of the policy/measure**

- Ministry of Culture

**Cultural domains covered by the policy/measure:**

- Cinema/ Audio Arts
- Design
- Media Arts
- Music
- Publishing
- Visual Arts
- Performing Arts
- Cultural and Creative Sectors

**Website of the policy/measure, if available:**

[https://cabinet.gov.eg/e371\\_8e49/GovernmentStrategy/pages/egypt%E2%80%99svision2030.aspx](https://cabinet.gov.eg/e371_8e49/GovernmentStrategy/pages/egypt%E2%80%99svision2030.aspx)

**Describe the main features of the policy/measure:**

The Sustainable Development Strategy (SDS): Egypt Vision 2030 represents a foothold on the way towards inclusive development, thus cultivating a prosperity path through economic and social justice. SDS represents a roadmap for maximizing competitive advantage to achieve the aspirations of Egyptians in a dignified and decent life.

It also represents an embodiment of the new constitution's spirit, setting welfare and prosperity as the main economic objectives, to be achieved via sustainable development, social justice and a balanced geographical and sectoral growth. Therefore, SDS has been developed according to a participatory strategic planning approach; as various civil society representatives, national and international development partners and government agencies have collaborated to set comprehensive objectives for all pillars and sectors of the country.

The current local, regional and global circumstances give the SDS a comparative advantage and importance for revisiting the strategic vision to cope and deal with international updates and developments, thus helping Egypt recover and achieve specific objectives.

SDS has followed the sustainable development principle as a general framework for improving the quality of lives and welfare, taking into consideration the rights of new generations to a prosperous life; thus, dealing with three main dimensions; the economic, social, and environmental dimensions.

In addition, SDS is based upon the principles of “inclusive sustainable development” and “balanced regional development”; emphasizing the full participation in development and ensuring its yields to all parties. The strategy also considers equal opportunities for all, closing development gaps, and efficient use of resources to ensure the rights of future generations.

Egypt Vision 2030 includes an important and detailed pillar on “Culture”. It highlights the main strategies adopted by Egypt to develop the cultural sector.

### **The Pillar on Culture**

By 2030, there will be a positive cultural system in the Egyptian society that respects diversity and difference, empowers Egyptian citizens’ access to the means of knowledge acquisition, opens up new horizons for them to interact with the facts of their contemporary world and grasp their history and Egyptian cultural heritage, helps them gain the ability to choose freely, and secures their right to cultural practice and production. The positive elements of culture should be a source of power to achieve development, an added value to the national economy, and a basis for Egypt’s soft power regionally and internationally.

### **Strategic Objectives**

- Supporting cultural industries as a source of economic power
- Empowering cultural industries to become a source of power for achieving development and an added value to the Egyptian economy, making it a basis for Egypt’s soft power regionally and internationally
- Increasing the efficiency of cultural institutions and personnel working in the cultural system
- Increasing the efficiency and effectiveness of cultural institutions, maximizing their role and influence, and widening their reach to the various segments of society, and similarly enhancing the capacities of the personnel working in the cultural system as befits our reality and the circumstances of the current stage
- Protecting and promoting all kinds of cultural heritage
- Ensuring the protection and maintenance of cultural heritage and increasing awareness of it within Egypt and abroad

The strategy includes specific mechanisms to implement the mentioned strategies and keys performance indicators (KPIs) as well.

A committee in the Ministry of Culture assures the implementation and follow of Egypt Vision 2030. The strategy is the main reference for the ministry priorities and annual plans.

Dr. Inas Abdel-Dayem, The Minister of Culture has specified the objectives of the ministry for the coming three years as follow:

- The Egyptian Ministry of Culture pays special attention to people with disabilities, organizing a diverse cultural program for them including the establishment of theatre troupes featuring children with disabilities, the publication of a Braille magazine, as well as designing special halls for the blind to enjoy musical and artistic activities.
- The ministry's strategy involves promoting creativity in Egypt, empowering women to achieve gender equality in the cultural sector, supporting urban transformation, establishing local markets for creativity and cultural industry, enhancing cultural diversity, consolidating the role of culture in cities, and praising pluralism and positive community participation.
- Developing skills and encouraging creativity and innovation in order to build a strong Egyptian personality, as well as integrating culture into environmental and social development strategies.
- The ministry pays a special attention to protecting cultural heritage through a special program aimed at building a productive basis in the field of handicrafts from which to launch many small and micro projects for the youth and protect this tradition from vanishing.
- Confronting extremism and fanaticism, discovering and adopting new talents, establishing cultural centres targeting all age levels starting from the age of six, opening new branches of the Academy of Arts in several provinces, launching the roaming theatre initiative to consolidate the values of citizenship and to confront extremist ideologies, and using public areas to promote dialogue and social interaction.

The full version of Egypt Vision 2030 can be checked here:

[https://cabinet.gov.eg/e371\\_8e49/GovernmentStrategy/pages/egypt%E2%80%99svision2030.aspx](https://cabinet.gov.eg/e371_8e49/GovernmentStrategy/pages/egypt%E2%80%99svision2030.aspx)

- **Does it specifically target young people?**

**Yes, it is a global strategy that include many objectives targeting young people**

- **Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?**

**No**

- **What are the results achieved so far through the implementation of the policy/measure?**

Egypt Vision 2030 has contributed in designing the state strategy regarding culture in the coming years. The vision has been transformed into annual strategies and plans that will be stated in details in the following policies and measures in the report.

The Ministry's action plan, includes 7 main objectives:

1. Developing cultural institutions
2. Promoting positive values in society
3. Achieving cultural justice
4. Developing the skills of talented and creative people
5. Reinforcement of regional and International relationships
6. Supporting cultural industries
7. Protecting and promoting cultural heritage

- *Financial resources allocated to the policy/measure in USD*

- Name(s) of partners engaged in the implementation of the policy/measure:

- Ministry of Education
- Ministry of Youth and Sport
- Ministry of Religious Affairs (Awkaaf)
- Ministry of Information
- Ministry of Communication
- Civil Society & private sector
- Media

## **Type(s) of entity(es) engaged in the implementation of the policy/measure**

Public Sector:

- Ministry of Education
- Ministry of Youth and Sport
- Ministry of Religious Affairs (Awkaaf)
- Ministry of Information
- Ministry of Communication
- Civil Society & private sector
- Media

Private Sector:

- Different private sectors entities (will be mentioned in each of the next measures)
- Media

CSO:

- Different civil society organizations (will be mentioned in each of the next measures)

**- Has the implementation of the policy/measure been evaluated?**

**YES**

**If yes, what are the main conclusions/recommendations?**

## **RELEVANT POLICIES AND MEASURES**

### **ADD A MEASURE**

#### **MEASURE N.2**

Name of the policy/measure

Cultural Institution Development Program

**Name of agency responsible for the implementation of the policy/measure**

- Ministry of Culture

**Cultural domains covered by the policy/measure:**

- Cinema/ Audio Arts
- Design
- Media Arts

- **Music**
- **Publishing**
- **Visual Arts**
- **Performing Arts**
- **Cultural and Creative Sectors**

**Website of the policy/measure, if available:**

<http://www.moc.gov.eg/ar/home/>

- **Describe the main features of the policy/measure:**

The first program, developing cultural institutions, aims to replace and renovate some cultural institutions, while for other institutions it aims to increase their efficiency, rehabilitate and secure them. It also aims to incorporate new institutions into cultural services according to specific schedules.

- **Does it specifically target young people?**

Young people are targeted in an indirect way

- **Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?**

**NO**

- **What are the results achieved so far through the implementation of the policy/measure?**

- To implement the Cultural Institution Development Program, cultural institutions were redeveloped, and their efficiency was increased at a financial cost of 1.28 billion EGP. The Ministry of Culture inaugurated 18 cultural sites in 11 governorates, including culture palaces and culture houses. Seven theatres were also reopened and inaugurated after their redevelopment at a financial cost of around 266 million EGP, including the National Theatre, El Taliaa Theatre (Vanguard Theatre), the Cairo Puppet Theatre, the Floating Theatre, Al Ghad Theater (Theatre of Tomorrow), and Mohamed Abdel Wahab Theatre in Alexandria.
- Within the framework of the Cultural Institution Development Program, National Library and Archives in the area of Bab El Khalk was also reopened at a cost of 45 million EGP, and the National Library and Archives' reading room was inaugurated at a financial cost of around 5.8 million EGP. The arts and music hall was also inaugurated, along with the Naguib Mahfouz Museum and Creativity Centre in the Muhammad Bek Abul-Dahab Complex in Al-Azhar district, which was inaugurated at a financial cost of 13.3 million EGP. The General Egyptian Book Authority also reopened its outlet in Beirut, Lebanon, and opened a new outlet in Beni-Suef University. Moreover, The Translator's Library and Misr Public Library's new branch in

Damanhour were inaugurated.

- Regarding the sites targeted for inauguration until the end of 2020, we aim to inaugurate 18 projects at a financial cost of 756 million EGP.
- The objectives of the Cultural Institute Development Program include digitization. In light of the State's tendency towards digitization, the Ministry of Culture has taken serious steps in the Digitization Project, which targets the provision of cultural services to the largest possible audience within Egypt and abroad, in collaboration with the Ministry of Communications and Information Technology. Around five thousand Arabic books, translations into numerous languages, 100 historical manuscripts, documentaries, films, plays, cultural and artistic programs, rare maps, microfilms, and catalogues were prepared for the Greater Cairo Public Library, the Misr Public Library, the Cairo Opera House, and the square beautification projects.
- The programs also ensure restructuring the administrative apparatus of the Ministry of Culture and enhancing the capacities and efficiency of its personnel through training and qualifying courses and by developing their skills. This contributed to creating a new generation of trained young leaders, as well as restructuring the Supreme Council of Culture and its committees within the framework of the Sustainable Development Strategy (SDS): Egypt Vision 2030, and as part of the cultural policy planning in accordance with the State's general strategy.

Financial resources allocated to the policy/measure in USD

*Data*

*1325870992 EGP*

*(1US\$ = Average 15.5 EGP)*

- Name(s) of partners engaged in the implementation of the policy/measure
- Supreme Council of Culture
- Culture palaces in the different governorates
- Public libraries in the different governorates
- The General Egyptian Book Organization
- Cultural Development Fund
- National Center for Translation
- Media

**- Type(s) of entity(es) engaged in the implementation of the policy/measure**

This program is targeting mainly the public cultural organizations.

**- Has the implementation of the policy/measure been evaluated?**

**YES**

**If yes, what are the main conclusions/recommendations?**



## RELEVANT POLICIES AND MEASURES

### ADD A MEASURE

#### MEASURE N.3

Name of the policy/measure

Promoting positive values in society program

Name of agency responsible for the implementation of the policy/measure

- Ministry of Culture

Cultural domains covered by the policy/measure:

- Cinema/ Audio Arts
- Design
- Media Arts
- Music
- Publishing
- Visual Arts
- Performing Arts
- Cultural and Creative Sectors

Website of the policy/measure, if available:

<http://www.moc.gov.eg/ar/home/>

Describe the main features of the policy/measure:

- The Promoting Positive Values in Society Program is the second program in the Ministry of Culture's action plan. It aims to instill the values of citizenship in society to achieve the objectives of the SDS and the pursuit of a better life by building the character of the Egyptian citizen to be an active member in a cohesive social structure that combats extremism and preserves the national identity.

- **Does it specifically target young people?**

**YES**

- **Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?**

**NO**

- **What are the results achieved so far through the implementation of the policy/measure?**

- The ministry carried out 85 thousand cultural activities, including symposiums, salons, cultural conferences, plays, and arts shows, to the direct benefit of around 2.526 million citizens. The ministry also put on 743 theatre performances and 33760 cultural and artistic events with a view to entrenching the principles of diversity and accepting the Other. In addition, cultural and artistic competitions were held to instill the values of national belonging, such as the National Belonging Playwriting Competition and the second season of the competition entitled “I Am the Egyptian”.
- The ministry also held exhibitions and intellectual salons to acquaint the youth with their cultural identity, including the Youth Salon, the Forum for Cultural Dialogue, and the inauguration of the 40th session of the General Exhibition at the Museum of Modern Egyptian Art, in addition to launching the events of the fifth exhibition in the Culture Ministry's “Treasures of Our Museums”, A selection of European Art series. The ministry honored 17 figures from among the symbols of the Revolution of 1919, which represented a turning point in Egypt’s modern history, as part of the events organized by the ministry in celebration of the Revolution’s hundredth anniversary.
- The ministry also launched the Nationality Enhancement Program in Minya, within the framework of countering extremism, with a view to enhancing the values and practices of citizenship and respecting religious and cultural diversity by creating a social, cultural and developmental climate that fosters societal peace and sustainable development. The program includes raising awareness of all kinds of social, religious and cultural discrimination, and raising children to respect diversity and citizenship rights. One hundred and seventy-two cultural and artistic activities were carried out with the aim of shunning extremism, including cinematic and theatrical shows and national celebrations from which 112863 citizens benefitted.
- The ministry also launched the Roaming Theatre project so that the largest possible number of professional theatre shows can tour the villages and hamlets outside the reach of cultural services, stemming from the ministry’s faith in the role of art in combating extremism. This was done in 18 governorates as 250 performances were given in public squares and open spaces in 10 governorates, namely Luxor, Aswan, Minya, El Wadi El Gedid (New Valley), South Sinai, Marsa Matruh, Fayoum, El Beheira, and Gharbia, in addition to some village and hamlets in Siwa, Halayeb and Shalateen, with a total turnout of 350 thousand spectators.

- *Financial resources allocated to the policy/measure in USD*

*Data*

*710724000 EGP*

*(1US\$ = 15.5 EGP)*

- Name(s) of partners engaged in the implementation of the policy/measure
  - Supreme Council of Culture
  - Culture palaces in the different governorates
  - Public libraries in the different governorates
  - The General Egyptian Book Organization
  - Cultural Development Fund
  - National Center for Translation
  - Civil Society
  - Private Sector
  - Media
- Type(s) of entity(es) engaged in the implementation of the policy/measure**
- **Public cultural Institutions**
  - **Civil Society**
  - **Private Sector**

**- Has the implementation of the policy/measure been evaluated?**  
**YES**

**If yes, what are the main conclusions/recommendations?**

**RELEVANT POLICIES AND MEASURES**

**ADD A MEASURE**

**MEASURE N.4**

Name of the policy/measure

Cultural Justice Program

**Name of agency responsible for the implementation of the policy/measure**

- Ministry of Culture

**Cultural domains covered by the policy/measure:**

- **Cinema/ Audio Arts**
- **Design**
- **Media Arts**
- **Music**

- **Publishing**
- **Visual Arts**
- **Performing Arts**
- **Cultural and Creative Sectors**

**Website of the policy/measure, if available:**

<http://www.moc.gov.eg/ar/home/>

- **Describe the main features of the policy/measure:**
- The Cultural Justice Program aims to achieve justice in the distribution of cultural services all over the country without ethnic discrimination or favoritism towards a specific province in the provision of these services, so that culture becomes the right of every citizen.

- **Does it specifically target young people?**

**YES**

- **Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?**

**NO**

- **What are the results achieved so far through the implementation of the policy/measure?**

- The activities provided to border areas and remote areas include symposiums, forums, cultural salons, sessions for poetry, literature and artistic activities, cultural caravans, storytelling workshops for children, screenings for children and adults, workshops and galleries for plastic arts, and training workshops for handicrafts and heritage crafts. The total number of activities is 11,409 activities with a total of 704,007 beneficiaries.
- The Cultural Justice Program addresses the issue of the cultural integration of the citizens of border areas, and endeavors to strengthen the values of national belonging in the hearts of Egyptian citizens in remote and border areas. It also seeks to integrate them with the citizens of Cairo and the cities of the Nile Delta through a series of field visits to a number of museums, the Religions Complex and various cultural and touristic sites in the Arab Republic of Egypt. Cultural convoys were also organized with the aim of providing cultural and societal support to Egyptian families in remote areas, offering care and awareness-raising to young people at all their locations, strengthening social responsibility, and spreading the components of literary and heritage culture among the different sectors of society. The Ministry organized 953 cultural convoys to border governorates and villages in the governorates of the West and Central Delta region, as well as the villages of the governorates of Minya in the central Upper Egypt region.

- The ministry adopted the Capital of Egyptian Culture project, which aims to spread cultural and artistic awareness and build the creative capacities of people from different governorates in various fields, support heritage crafts and discover talented individuals. This is to entrench the principle of cultural justice with a view to strengthening the cultural presence in all governorates and raising awareness of numerous issues related to belonging through intellectual activities and interactive meetings held by the governorate hosting the events of the Egyptian Writers Conference.
- Within that framework, the ministry has held 137 cultural artistic events in the period from January to October 2019 in the governorate of Marsa Matruh, including intellectual salons, cultural convoys, arts shows, arts workshops, handicrafts workshops, plastic arts galleries, puppet shows, the Book Fair, the concerts of the Cairo Opera House, culture weeks in schools in collaboration with the Ministry of Education, and events for persons with disabilities, with more than 197 thousand beneficiaries. The governorate of Port Said was also named “The Capital of Egyptian Culture 2020” for hosting the Egyptian Writers Conference in December 2019. Preparation is underway for an agenda of year-round cultural and artistic events to be held all over the governorate.
- The social justice program included the reproduction of the Siwa Art Rooms Forum and the introduction of the first Nubia Art Rooms Forum and the first El Tor Art Rooms Forum. The Siwa Forum is a permanent forum held at the Siwa Oasis in Marsa Matruh which was halted for 3 years from 2015, but was relaunched in 2018. The Nubia Art Rooms Forum was launched in 2018 whereas the El Tor Art Rooms Forum was launched in South Sinai for the first time this year for the purpose of recording and documenting the customs and traditions of these areas through artwork that expresses the views of plastic artists.
- The cultural justice program also included the South Valley Development Project, which includes workshops on heritage crafts, human development courses, arts shows, and children’s workshops. Nineteen villages were targeted in the governorates of Minya and Beni Suef and the implementation of the project’s remaining stages is underway in the governorates of Assiut, Sohag, New Valley, Qena, Luxor, the Red Sea, and Aswan. Two hundred and eighty-one girls were trained in traditional and heritage handicrafts in Minya with a total of 93950 beneficiaries, while the number of beneficiaries in Beni Suef reached 1750 beneficiaries and 75 girls were trained in in traditional and heritage handicrafts.
- Two hundred and eleven book fairs were also organized in different governorates and, in order to achieve cultural justice, the Egyptian Ministry of Culture organized numerous local and international festivals in Egypt’s different governorates, such as the International Citadel Festival for Music and Singing, the Luxor African Film Festival (LAFF), the Aswan International Women Film Festival (AIWFF), the

Damanhour International Folk Festival, and the National Festival of Egyptian Theatre. The Ministry of Culture is currently preparing for the Qena Festival for Music and Singing in collaboration with the Ministry of Tourism and Antiquities, Qena Governorate and New Valley University.

- The ministry also launched the Mobile Libraries and Theatres Project that target remote and border areas to provide cultural services to their people, in addition to 5917 activities for persons with special abilities to enhance their participation in various cultural activities. Accordingly, Al-Shams Troupe for Persons with Special Abilities was founded, making the first State-affiliated troupe for persons with special abilities. New halls for the arts, music and the blind were inaugurated at the Egyptian National Library and Archives and tens of books were printed in braille, in addition to the inauguration of classes to nurture the talents of persons with special abilities at the Opera House with 85 students in Cairo and Alexandria.

- *Financial resources allocated to the policy/measure in USD*  
*Data*

366977256.2 EGP

(1 US\$ = 15.5 EGP)

- Name(s) of partners engaged in the implementation of the policy/measure

- **Supreme Council of Culture**
- **Culture palaces in the different governorates**
- **Public libraries in the different governorates**
- **The General Egyptian Book Organization**
- **Cultural Development Fund**
- **National Center for Translation**
- **Media**
- **Civil Society**
- **Private Sector**

- **Type(s) of entity(es) engaged in the implementation of the policy/measure**

- Public cultural Institutions
- Civil Society
- Private Sector

**Has the implementation of the policy/measure been evaluated?**

**YES**

**If yes, what are the main conclusions/recommendations?**

## RELEVANT POLICIES AND MEASURES

### ADD A MEASURE MEASURE N.5

Name of the policy/measure

Developing the skills of talented and creative people program

Name of agency responsible for the implementation of the policy/measure

- Ministry of Culture

Cultural domains covered by the policy/measure:

- Cinema/ Audio Arts
- Design
- Media Arts
- Music
- Publishing
- Visual Arts
- Performing Arts
- Cultural and Creative Sectors

Website of the policy/measure, if available:

<http://www.moc.gov.eg/ar/home/>

- Describe the main features of the policy/measure:
  - The program aims to sponsor talented individuals in the various artistic fields and elevate their abilities, whether in the capital or in remote and marginalized governorates, by providing the necessary training opportunities.

- Does it specifically target young people?

**YES**

- Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

**NO**

- **What are the results achieved so far through the implementation of the policy/measure?**

- The Ministry of Culture sponsored tens of talented individuals in various fields through talent development centers, which it began expanding into different areas of Egypt, in addition to incentivizing them through the announced competition prizes or by offering them logistical support. The ministry includes 3 talent development centers affiliated to the Egyptian Opera House in Cairo, Alexandria and Damanhour, and has inaugurated a talent development center in the Tanta Culture Palace, with a total of 3235 students. The inauguration of talent development palaces in Qena, Port Said and Assiut is underway.

- The ministry has also established a new branch for the Academy of Arts in Alexandria, while the inauguration of a branch in Assiut and preparations for the inauguration of a branch in Mansoura are underway. The Higher Institute of Child Arts was also inaugurated and the Center for Languages and Translation was reopened at the academy headquarters in Cairo.

- Minister of Culture Inas Abdel Dayem added: “The ministry also launched the "Start your dream” initiative, which aims to train young artists in performance arts and spread the positive system of values that repels youth extremism, in collaboration with the Theatre Art House in Cairo and the General Authority for Cultural Palaces. The first stage of the project began in December 2017 in Cairo, then the second stage was concluded last January in Cairo, with 170 graduates. As for other governorates, the first stage began in September 2017 in Sharqia, Assiut and Fayoum and workshops began in the three governorates as of July 2019. The dissemination of the project to the remaining governorates of Egypt is underway.”

- As for the awards that the State presents to creative figures and contributors to the spread of culture, social sciences and arts, they are the State Encouragement Awards, the State Appreciation Awards, the State Excellence Awards, and the Nile Awards. The number of state awards has reached 31 awards and the award value of the Nile Awards for arts, literature, and social sciences has been raised, bringing the value of each award up to 500 thousand EGP instead of 400 thousand EGP. In the framework of reaffirming Egypt’s cultural leadership, the Nile Award for Arab Creators was added to State awards with a value of 500 thousand EGP to be presented to an Arab creator.

- *Financial resources allocated to the policy/measure in USD*

*Data*

*411446210 EGP*

*(1 US\$ = 15.5 EGP)*



- Name(s) of partners engaged in the implementation of the policy/measure
- **Supreme Council of Culture**
- **Culture palaces in the different governorates**
- **Public libraries in the different governorates**
- **The General Egyptian Book Organization**
- **Cultural Development Fund**
- **National Center for Translation**
- **Media**
- **Civil Society**
- **Private Sector**
- Type(s) of entity(es) engaged in the implementation of the policy/measure
- **Public cultural Institutions**
- **Civil Society**
- **Private Sector**
- Has the implementation of the policy/measure been evaluated?

**YES**

If yes, what are the main conclusions/recommendations?

## **RELEVANT POLICIES AND MEASURES**

### **ADD A MEASURE MEASURE N.6**

Name of the policy/measure

Reinforcement of regional and International relationships Program

Name of agency responsible for the implementation of the policy/measure

- Ministry of Culture

Cultural domains covered by the policy/measure:

- **Cinema/ Audio Arts**
- **Design**
- **Media Arts**
- **Music**
- **Publishing**
- **Visual Arts**
- **Performing Arts**
- **Cultural and Creative Sectors**

**Website of the policy/measure, if available:**

<http://www.moc.gov.eg/ar/home/>

<https://www.accademiaegitto.org/>

- **Describe the main features of the policy/measure:**
- The program aims to reinforce cultural exchange between Egypt and other states on the regional and international levels, and to establish mechanisms that can encourage cooperation and coordination.

- **Does it specifically target young people?**

In an indirect way

- Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

**NO**

- What are the results achieved so far through the implementation of the policy/measure?
- Enhancing the positive role of Egyptian arts and culture and their representation in the various international and regional forums, which strengthens the Egyptian cultural influence regionally and internationally and allows for increased cooperation and coordination with other states on the regional and international levels. To achieve this objective, the Ministry of Culture is working on two pillars. The first pillar is the events held by the ministry in Egypt as the ministry has held more than 20 international events in Egypt. The second pillar is the international events in which Egypt participates abroad as the Ministry of Culture has carried out cultural and artistic activities in more than 80 states across the globe, in addition to Egypt's participation in international forums and conferences and the implementation of the agenda of Egypt's presidency of the African Union and the agenda of the France-Egypt Cultural Year 2019.
- The role played by the Egyptian Academy of Arts in Rome, which was founded in 1929, and is considered one of the most vital and influential bridges that deliver local innovations to the world. It is also considered a cornerstone and a shining beacon of culture in the heart of Europe as it contributes in turn to the promotion of Egypt and its cultural heritage as one of the tools of soft Egyptian power. This is done by shedding light on some national projects in its documentary screenings throughout the cultural and artistic season, which relies on cultural diversity alongside continued efforts to foster the concept of cultural identity.
- As part of the fifth program in its action plan, the ministry also aims to organize the events pertaining to Cairo's selection as the Capital of Islamic Culture for the year 2020, the arrangements for the Egypt-Russia Culture Year 2020, and the preparation of an art project

that hosts a star from Egypt or the Arab world for a monthly concert at the Cairo Opera House. It also aims to revive the celebration of Eid el-Fan (Arts Holiday) 2020 and to host the meeting of the Culture Ministers of Islamic States 2020.

- The ministry of Culture has benefit of a training that include representatives from the governmental sector and the civil society that was organized by Unesco on the preparation of the convention periodical report.
- The ministry of culture has cooperated with Alecso in the organization of the conference of the Arab ministries of culture.
- The ministry of culture has cooperated with WIPO in the organization of a workshop with the different cultural actors on the topic of copy rights.

- *Financial resources allocated to the policy/measure in USD*  
*Data*

411361341 EGP

(1 US\$ = 15.5 EGP)

- Name(s) of partners engaged in the implementation of the policy/measure

- **Ministry of Foreign Affairs**
- **Ministry of Information**
- **Ministry of Communication**
- **Egyptian Embassies**
- **Foreign Embassies**
- **Supreme Council of Culture**
- **Culture palaces in the different governorates**
- **Public libraries in the different governorates**
- **The General Egyptian Book Organization**
- **Cultural Development Fund**
- **National Center for Translation**
- **Media**
- **Civil Society**
- **Private Sector**

- Type(s) of entity(es) engaged in the implementation of the policy/measure

- **Public cultural Institutions**
- **Civil Society**
- **Private Sector**

- Has the implementation of the policy/measure been evaluated?

**YES**

**If yes, what are the main conclusions/recommendations?**

## RELEVANT POLICIES AND MEASURES

### ADD A MEASURE

#### MEASURE N.7

Name of the policy/measure

Supporting Creative and Cultural Industries Program

Name of agency responsible for the implementation of the policy/measure

- Ministry of Culture

Cultural domains covered by the policy/measure:

- Cinema/ Audio Arts
- Design
- Media Arts
- Music
- Publishing
- Visual Arts
- Performing Arts
- Cultural and Creative Sectors

Website of the policy/measure, if available:

<http://www.moc.gov.eg/ar/home/>

<https://www.cdf.gov.eg/>

- Describe the main features of the policy/measure:
  - The program aims to achieve sustainable development in the fields of filmmaking, music, books, and publishing, and to revive heritage crafts, which represent a key component of Egypt's cultural identity, as the cultural industry is considered a vital pillar that can be invested to contribute to the development of the Egyptian economy.
  - Does it specifically target young people?

#### Yes in an indirect way

- Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

#### No

- **What are the results achieved so far through the implementation of the policy/measure?**
- The decision was issued to establish the Holding Company for Cultural and Cinematic Investment in 2015 and the procedures for establishing the company are currently being finalized.
- In light of supporting cultural industries, the ministry exerted tangible efforts in the Book Industry Project as it printed and published 1278 book titles within the project's framework, in addition to reviving the Family Library, which is one of the most important sources of thought and information, and expanding the preparation of books translated into Arabic.
- The Ministry of Culture adopted the "Egypt Artisans Initiative" to train young people on handicrafts to protect and revive heritage in the areas with the highest unemployment rates. This initiative targets 26 governorates on two stages with 13 governorates in each stage and the project targets young people from 18 to 40 years old.

*Financial resources allocated to the policy/measure in USD*

*Data*

*169611357.8 EGP*

*(1 US\$ = 15.5 EGP)*

- Name(s) of partners engaged in the implementation of the policy/measure
  - Holding Company for Cultural Industries
  - Ministry of Trade & Industry
  - Ministry of Solidarity
  - Ministry of Environment
  - Supreme Council of Culture
  - Culture palaces in the different governorates
  - Public libraries in the different governorates
  - The General Egyptian Book Organization
  - Cultural Development Fund
  - National Center for Translation
  - Media
  - Civil Society
  - Private Sector
- Type(s) of entity(es) engaged in the implementation of the policy/measure
- **Public cultural Institutions**
  - **Civil Society**
  - **Private Sector**
- Has the implementation of the policy/measure been evaluated?

**YES**

**If yes, what are the main conclusions/recommendations?**

## RELEVANT POLICIES AND MEASURES

### ADD A MEASURE

#### MEASURE N.8

Name of the policy/measure

Protecting and promoting cultural heritage.

Name of agency responsible for the implementation of the policy/measure

- Ministry of Culture

Cultural domains covered by the policy/measure:

- Cinema/ Audio Arts
- Design
- Media Arts
- Music
- Publishing
- Visual Arts
- Performing Arts
- Cultural and Creative Sectors

Website of the policy/measure, if available:

<http://www.moc.gov.eg/ar/home/>

[http://urbanharmony.org/ar\\_home.asp](http://urbanharmony.org/ar_home.asp)

- **Describe the main features of the policy/measure:**
- It aims to gather, protect and document Egypt's cultural heritage as an integral part of this nation's history and an incentive to increase the visibility of diversity and coexistence between different groups, areas and religions.
- Does it specifically target young people?

**YES**

- **Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?**

**NO**

- **What are the results achieved so far through the implementation of the policy/measure?**
  - The Ministry of Culture implemented the initiative “Your Heritage Is a Responsibility” through which the civil society participated in gathering heritage. The ministry received 17 rare manuscripts and 4 manuscripts were recovered before they could be sold in auctions outside the Arab Republic of Egypt. Legal measures were taken to preserve the valuables of the late actor Hassan Kami’s library. In accordance with the Law on Manuscripts, 86 titles were inventoried and their ownership was transferred to the National Library and Archives of Egypt. An archive was also created to document the heritage of Egyptian cinema, which included numerous valuables from Egyptian cinema owned by the Ministry of Culture, in addition to listing 107 movies in the Egyptian Cinematic Archive.
  - The ministry adopted the project “Here They Lived”, which aims to honor Egypt’s iconic thinkers and innovators by hanging plaques on the houses where they lived. It also adopted the project “The Story of a Street” which aims to revive the Egyptian society’s national and historic memory by teaching the current generations about our history, given that most of Cairo’s streets are named after prominent figures in different fields.
  - The ministry took important steps to protect the cultural artwork in public squares. A guidebook was issued and disseminated to all governorates on the restoration of the artwork in public squares. The ministry also adopted the Public Square Beautification Initiative with a view to beautifying the squares and preserving the public’s artistic taste. As a first stage, the planning and design of the development of 31 squares state-wide has been finalized.

*–Financial resources allocated to the policy/measure in USD*

*Data*

*145475842.8 EGP*

*(1 US\$ = 15.5 EGP)*

- Name(s) of partners engaged in the implementation of the policy/measure
  
- Ministry of Tourism and Monuments
- Ministry of Information
- Ministry of Communication
- Supreme Council of Culture
- Culture palaces in the different governorates
- Public libraries in the different governorates
- The General Egyptian Book Organization
- Cultural Development Fund
- National Center for Translation
- Media
- Civil Society
- Private Sector
  
- Type(s) of entity(es) engaged in the implementation of the policy/measure
- **Public cultural Institutions**
- **Civil Society**
- **Private Sector**

- Has the implementation of the policy/measure been evaluated?

**YES**

**If yes, what are the main conclusions/recommendations?**



## INTRODUCTION

Parties shall provide information on policies and measures that support digital creativity and competencies, local cultural industries and markets, for instance by promoting fair remuneration for creators or by modernizing cultural industries in the digital environment. They shall also report on initiatives to improve access to and discoverability of diverse cultural expressions in the digital environment.

## KEY QUESTIONS

### KEY QUESTIONS

1. Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries):

**YES**

2. Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.):

**YES**

3. Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.):

**YES**

4. Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.):

**YES**

5. Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available:

**YES**

Percentage of the population with subscriptions to online cultural content providers (e.g. Netflix, Spotify, Amazon, etc.)

## Data

In January 2020, Egypt's population reached 101.4 million citizens, 92.7 million of whom have mobile phones, 54.7 million of whom have internet connections and around 42 million of whom are active users on social media (Datareportal, 2020).

These users spend most of their time among the three main websites, which are, in order: Google, Facebook and Twitter. On these sites, the most time is spent on video and music consumption.

## RELEVANT POLICIES AND MEASURES

### MEASURE N.1

The "Culture is between Your Hands" Initiative

Name of the policy/measure

The "Culture is between Your Hands" Initiative

Name of agency responsible for the implementation of the policy/measure

The Ministry of Culture

Cultural domains covered by the policy/measure

- **CINEMA/AUDIO. ARTS**
- **MUSIC**
- **PUBLISHING**
- **PERFORMING ARTS**

Website of the policy/measure, if available

<https://releases.cg.eg/>

<https://www.youtube.com/channel/UC8McPibRT36QSjnt4eGucNw>

<http://www.moc.gov.eg/>

Describe the main features of the policy/measure

The digital initiative "Stay at Home... Culture is between Your Hands" was launched on the 24th of March, 2020 to the backdrop of the rapid spread of the Covid-19 pandemic and the subsequent implementation of social distancing rules and staying at home. The Ministry of Culture strived from the very first moments to think of the long-term impact and try to continue performing its duties in light of the emergency taking place, thanks to the internet and technology without which the situation would have been completely different.

The initiative aimed to deliver all types of art to the audience at home, spread awareness among Egyptians, especially the youth, and attract the lovers of creativity in all its forms by streaming

different cultural and artistic events on the ministry's YouTube channel. This included Arabic and classical music concerts, documentaries, ballet performances, books, plays for children and adults, book discussions, performative tableaux by folk art troupes, and virtual visits to museums.

Does it specifically target young people?

**YES**

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

**NO**

What are the results achieved so far through the implementation of the policy/measure?

The Ministry of Culture's YouTube channel got around 30 million viewers, 2 million of whom interacted with the shows and subscriptions to the channel exceeded 106 thousand subscribers in the period from its launch until September 2020. The number of buffered hours exceeded 245 thousand hours and the list of viewers showed they came from more than 28 countries around the world, including the Kingdom of Saudi Arabia, Kuwait, UAE, America, Canada, Iraq, Germany, England, Morocco and Jordan.

The number of visits to the Ministry of Culture's website also saw a steadfast increase to reach sixty thousand and forty-one visits to read and download the publications of different sectors in PDF format through the portal dedicated to books.

The most attractive titles were: The Stories of the Boys and the Land Part 1, The Memoirs of Imam Muhammad Abduh, Profession: Geographer, Boredom and Bees, History of the Arab State from the Emergence of Islam to the End of the Umayyad Caliphate, and Selections from the Documents of the 1919 Revolution, among others.

The virtual visits to museums and galleries available on the website were also very popular, with 2428 visits during which visitors saw the contents of Gamal Abdel Nasser Museum and Mostafa Kamel Museum, in addition to 39 local and international forums and plastic arts galleries. This included the "Treasures of Our Art Museums 4" (Memory of the East) exhibition, the Cairo International Biennale, the Cairo International Biennale of Children's Art, the Youth Salon, the Cairo International forum for Arabic calligraphy Art, the fourth International Cartoon Gathering, and others.

Financial resources allocated to the policy/measure in USD

N/A

Name(s) of partners engaged in the implementation of the policy/measure

- he Ministry of Culture
- The Supreme Council of Culture
- The Cairo Opera House
- The Ministry of Information

Type(s) of entity(es) engaged in the implementation of the policy/measure

- **PUBLIC SECTOR**
- **PRIVATE SECTOR**
- **CSO**

Has the implementation of the policy/measure been evaluated?

**YES**

If yes, what are the main conclusions/recommendations?

The “Culture Is Between your Hands” initiative shed light on the power and importance of using technology to reach the largest possible number of beneficiaries outside the limited geographic scope of show rooms, cities, or even the entire State. The initiative also achieved greater interaction with the younger generations, namely Millennials and Generation Z, who are always the hardest group to reach. Reaching them requires higher costs and more creative advertising campaigns, which highlighted the necessity of continuing the project later on.

## **PARTNERING WITH CIVIL SOCIETY**

### **INTRODUCTION**

Parties shall provide information on measures targeting civil society organizations<sup>1</sup> (CSO) involved in the promotion of the diversity of cultural expressions and providing, inter alia: public funding to achieve the objectives of the Convention; opportunities for networking with public authorities and other civil society organizations; training opportunities to acquire skills; spaces for dialogue with government authorities to design and monitor cultural policies.

### **KEY QUESTIONS**

**1.** Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):

- **Cinema/ Audio Arts**
- **Design**
- **Media Arts**
- **Music**
- **Publishing**
- **Visual Arts**
- **Performing Arts**
- **Cultural and Creative Sectors**

**2.** Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist:

**YES**

**3.** Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions:

**YES**

**4.** Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.)

**YES**

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<sup>1</sup> For the purposes of this Convention, civil society means non-governmental organizations, non-profit organizations, professionals in the culture sector and associated sectors, groups that support the work of artists and cultural communities (see paragraph 3 of the Operational Guidelines on the Role and Participation of Civil Society).

If YES, please provide up to 2 examples

Holding periodic meetings with CSOs for consultation and coordination.

Examples:

- Forming the Supreme Committee for Intangible Cultural Heritage to lay down its national strategy in coordination with UNESCO and in collaboration with a large number of Community Based Organizations (CBOs).
- Coordinating with the Egyptian Publishers' Association and the Arab Publishers' Association to organize major book fairs in different governorates
- Continuous coordination with various arts syndicates (the Musicians Syndicate, the Actors Syndicate, the Plastic Arts Syndicate...)

5. Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years:

**YES**

If YES, please provide up to 2 examples

- Collaborating with CBOs in Cairo and other governorates with a view to supporting the objectives of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions:
  - Collaborating with the Egyptian Artists Foundation for Culture and Arts to hold specialized workshops on theatre arts and integrating persons with disabilities and persons without disabilities.
  - Collaborating with Al-Balad Al-Youm (Our Country Today) Foundation for Economic and Social Development to organize a talent competition for persons with disabilities.
  - Collaborating with Awaldna (Our Children) Foundation on The Awladna International Forum for Arts of the Gifted
  - Organizing training workshops in the field of heritage crafts preservation in different governorates, especially marginalized, border or southern governorates (Egypt Future Foundation, Saad Zaghloul Association, Heritage Preservation Association)

RELEVANT POLICIES AND MEASURES

MEASURE N.1

Setting Egypt's Sustainable Development Strategy 2030

**ADD A MEASURE**

**Name of the policy/measure**

**Egypt Vision 2030**

**Name of agency responsible for the implementation of the policy/measure**

**The Ministry of Planning and Economic Development and all other State ministries**

**Cultural domains covered by the policy/measure**

- **Cinema/ Audio Arts**
- **Design**
- **Media Arts**
- **Music**
- **Publishing**
- **Visual Arts**
- **Performing Arts**

**Website of the policy/measure, if available**

[https://cabinet.gov.eg/e371\\_8e49/GovernmentStrategy/pages/egypt%E2%80%99svision2030.aspx](https://cabinet.gov.eg/e371_8e49/GovernmentStrategy/pages/egypt%E2%80%99svision2030.aspx)

*Describe the main features of the policy/measure*

The Sustainable Development Strategy (SDS): Egypt Vision 2030 represents a foothold on the way towards inclusive development, thus cultivating a prosperity path through economic and social justice. SDS represents a roadmap for maximizing competitive advantage to achieve the aspirations of Egyptians in a dignified and decent life.

It also represents an embodiment of the new constitution's spirit, setting welfare and prosperity as the main economic objectives, to be achieved via sustainable development, social justice and a balanced, geographical and sectoral growth. Therefore, SDS has been developed according to a participatory strategic planning approach; as various civil society representatives, national and international development partners and government agencies have collaborated to set comprehensive objectives for all pillars and sectors of the country.

The current local, regional and global circumstances give the SDS a comparative advantage and importance; for revisiting the strategic vision to cope and deal with

international updates and developments. Thus, helping Egypt recover and achieve specific objectives.

SDS has followed the sustainable development principle as a general framework for improving the quality of lives and welfare, taking into consideration the rights of new generations in a prosperous life; thus, dealing with three main dimensions; economic, social, and environmental dimensions.

In addition, SDS is based upon the principles of “inclusive sustainable development” and “balanced regional development”; emphasizing the full participation in development, and ensuring its yields to all parties. The strategy, as well, considers equal opportunities for all, closing development gaps, and efficient use of resources to ensure the rights of future generations.

Egypt Vision 2030 includes an important and detailed pillar on “Culture”. It highlights the main strategies adopted by Egypt to develop the cultural sector.

**Does it specifically target young people?**

**NO**

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?**

**NO**

**What are the results achieved so far through the implementation of the policy/measure?  
Financial resources allocated to the policy/measure in USD**

**Data**

**Name(s) of partners engaged in the implementation of the policy/measure**

The government has engaged CSOs in preparing the strategy across all sectors as committees were formed to consist of government institutions and representatives of CSOs to set and discuss the strategy and all its details.

**Type(s) of entity(es) engaged in the implementation of the policy/measure**

- All ministries
- CSOs
- Private Sector
- Media

**Public Sector – Private Sector – CSO**

**Has the implementation of the policy/measure been evaluated?**

**YES**



The different ministries' plans and achievements within the framework of the strategy are reviewed through periodic (quarterly) reports sent to the Ministry of Planning and Economic Development which in turn sends its remarks to the relevant ministries. The plans are also discussed and evaluated periodically within each ministry.

**If yes, what are the main conclusions/recommendations**

Coordination among the different ministries

Coordination with CSOs and the private sector

**RELEVANT POLICIES AND MEASURES**

**MEASURE N.2**

Regulating the work of CBOs and the civil society

**ADD A MEASURE**

**Name of the policy/measure**

The Law Governing the Pursuit of Civil Work (Law No. 149 of 2019)

**Name of agency responsible for the implementation of the policy/measure**

- **Ministry of Social Solidarity**
- **CSOs**

**Cultural domains covered by the policy/measure**

- **Cinema/ Audio Arts**
- **Design**
- **Media Arts**
- **Music**
- **Publishing**
- **Visual Arts**
- **Performing Arts**

**Website of the policy/measure, if available**

### **Describe the main features of the policy/measure**

The law comes after some difficulties became apparent in its enforcement because of which its executive regulations were not issued, prompting the political leadership to form a committee to evade all the remarks made about law No. 149 of 2019, affirming that the committee formed for that purpose settled on drafting a bill that aims to correct the flaws in Law no. 70 and devising legisl robust and flexible texts that solve all the problems observed in it.

The bill is comprised of 95 articles, including 9 articles in the Promulgation Act. The first section covered the purpose of the law and the relevant definitions. The second section entitled "Associations" includes 4 chapters related to the provisions on establishing associations. Article (3) In establishing a civil association, it is required that it have a written statute in line with the form of the statute that is specified in the executive regulations of this law, signed by all the founders, and that the headquarters of the Arab Republic of Egypt be located in a suitable location to manage its activities, provided that the executive regulations of this law specify the necessary controls for this.

In all cases, the statute of every association must include the stipulation that it adheres to the constitution and laws and does not prejudice national security, public order and public morals.

**The People's Assembly has adopted the following law. It is hereby enacted:**

#### **Article 1**

In consonance with all stipulations organizing societies established either by law or in accordance with international agreements concluded by the Arab Republic of Egypt, without prejudice to Law 91/1971 and Law 10/2009, as well as the by-laws regulating non-banking financial practices, the enclosed law shall be enforced in connection with regulating the practice of civil activity.

All civil societies and institutions, regional and non-governmental organizations, and the relevant federations, shall be committed in their basic rules, activities, and finances, to respecting the rulings and principles of the Egyptian Constitution, laws, and international conventions ratified by Egypt.

Its provisions shall apply to civil societies and institutions, regional and foreign NGO's, and federations working in this field. No civil activity shall be allowed in violation of the provisions of this law and the appended law.

#### **Article 2**

All civil societies and institutions, regional and non-governmental organizations and federations, as well as all entities exercising civil work in accordance with the definitions included in the appended law, shall regularize their positions in accordance with its provisions within one year of the coming into force of its rules and regulations. Otherwise, the relevant courts will have the jurisdiction to settle the matter, transferring their assets to the special fund subsidizing the projects of civil societies and institutions, as stipulated in the accompanying law.

The regularization must involve notifying the government department concerned about all data concerning the civil society, institution, federation, organization, or entity, as well as their activities, sources of finance, programs, protocols, and memoranda of understanding. This should be in the special template prepared for this purpose. Each entity should modify its regulations so as to bring them into harmony with the provisions in this law and the accompanying one.

In all cases, no regularization of positions shall be allowed in connection with those civil societies, institutions, and entities which have been judged to exist on the lists of terrorist entities, for as long as they remain on those lists, or which have been judged to have participated in committing an act of terror. Their activities shall be supervised in accordance with the appended law by another society specified by the government department concerned with civil society and actions. All the assets of such civil societies and institutions, as well as those included on the terrorist lists, shall be paid into the fund of subsidizing the projects of civil societies and institutions, as stipulated in the accompanying law, in case they have been finally convicted of committing a terrorist act.

By force of law, any activity opposed to the rules of this article shall cease.

### **Article 3**

Each government administration shall periodically make a list of such entities which have not regularized their positions in accordance with the accompanying law.

The minister concerned with civil societies and actions shall set up one or more committees consisting of members of the administration, as well as others. Each shall include a representative of the government where the society operates, so that it should dissolve the society, following the proper legal ruling. A decision should be made specifying its mode and duration of operation.

### **Article 4**

No entity shall exercise civil activity or any action pertaining to such civil and non-governmental organizations unless completely in accordance with the provisions of the accompanying law.

Those entities which currently engage in activities, already licensed, other than civil action, but have engaged in any civil action or activity covered by the purposes of NGO's, shall regularize their positions, once the rules and regulations of the accompanying law come into force, or as soon as informed to that effect by the government department concerned with civil societies and works, whichever comes first. Otherwise, the government department concerned shall enact a decision for the offending activity to be ceased forthwith, followed by informing the quarters from whence the original license was issued, or where the relevant entity is registered, showing that an infringement has been committed, and requiring a revocation of the original license, as the limitations of the license have been transgressed. Legal action should quickly be taken in accordance with the regulations.

Only the relevant administrative departments may issue a license in any form, under any name, to practice a civil action or work covered by the purposes of non-governmental organizations. Otherwise, any such license will be null and void from the moment of issuance.

The administrative department may close down the premises of entities which practice civil action unilaterally, without license or permission, or any activity covered by the purposes of NGO's. The administrative department may suspend such activity by force of law and transfer its assets, based on a ruling by the relevant administrative court, to the fund subsidizing the projects of civil societies and institutions.

### **Article 5**

If the administration which has issued the license or permission for the exercise of that entity's activities does not withdraw such license or permission, the government department concerned with civil societies and institutions may appeal to the administrative court which has the correct jurisdiction to adopt a speedy decision dissolving that entity.

## Article 6

Without prejudice to the provisions of Law 8/2015 on the organization of lists of terrorist entities and terrorists, the board of directors of civil societies, institutions, and federations currently working in accordance with the accompanying law, shall continue to do so, as well as their administrative and executive bodies, until such time as they are re-formed in accordance with this law and the accompanying law.

## Article 7

The Prime Minister will issue the rules and regulations of the accompanying law within six months of its coming into force; until such time, the present rule and regulations shall be enforced in conference with the provisions of this law.

## Article 8

Law 70/2017 regulating the activities of civil societies and other organizations engaging in non-governmental work is hereby rescinded, as is any ruling in contradiction with the provisions of this law and its accompanying law.

## Article 9

This law shall be published in the Official Gazette and comes into force on the following day.

This law will be stamped with the State Seal and come into force as one of the laws of the state.

Enacted at the President's Office

**Does it specifically target young people?**

**NO**

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?**

**NO**

**What are the results achieved so far through the implementation of the policy/measure?**

- The law allows for the ease of registering and establishing community-based organizations
- The law guarantees a degree of autonomy for CSOs
- The law guarantees coordination with the Ministry of Social Solidarity
- **Financial resources allocated to the policy/measure in USD Data**
- **Name(s) of partners engaged in the implementation of the policy/measure**

**Partner(s) engaged in the implementation of the measure**

- The government involved CSOs in drafting the law
- Supervision over the implementation of the law is led by the Ministry of Social Solidarity
- CSOs
- Private Sector
- Media

**Has the implementation of the policy/measure been evaluated?**

**YES**

The amended law is the result of evaluating the status of community-based organizations, their objectives, their work, and the challenges they face.

**If yes, what are the main conclusions/recommendations?**

Coordination among CSOs, the Ministry of Social Solidarity and the different ministries.

Coordination between CSOs and the private sector.

## INTRODUCTION

Parties shall provide information on the efforts made to protect free, independent and pluralistic media, uphold regulations on media concentration, and support production, distribution and access to diverse contents for all groups in society. They are also required to report on the policies and measures adopted to support the diversity of cultural content in all types of media (public, private and community-based).

## KEY QUESTIONS

1. Public service media has a legal or statutory remit to promote a diversity of cultural expressions:

**NO**

2. Policies and measures promote content diversity in programming by supporting:

- **Regional and/or local broadcasters**
- **Linguistic diversity in media programming**
- **Community programming for marginalised groups (e.g. indigenous peoples, migrants and refugees, .etc**
- **Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)**

3. Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio):

**NO**

4. Regulatory authority(ies) monitoring media exist:

**YES**

If YES, please provide the name and year of establishment of the regulatory authority(ies)

National Authority for Information

<https://www.maspero.eg/wps/portal/home/about>

If YES, these regulatory authority(ies) monitor:

- **Public media**
- **Community media**
- **Private sector media**
- **Online media**

If YES, these regulatory authority(ies) are responsible for:

- **Issuing licenses to broadcasters, content providers, platforms**
- **Receiving and addressing public complaints such as online harassment, fake news, hate speech, etc.**
- **Monitoring cultural (including linguistic) obligations**

## RELEVANT POLICIES AND MEASURES

### MEASURE N.1

Name of agency responsible for the implementation of the policy/measure

The National Media Authority – Maspero

Cultural domains covered by the policy/measure

- **Cinema/ Audio Arts**
- **Design**
- **Media Arts**
- **Music**
- **Publishing**
- **Visual Arts**
- **Performing Arts**

www.

Describe the main features of the policy/measure

The National Media Authority or “Maspero” was established under Law No. 92 of 2016 on the Institutional Organization of the Press and the Media after its approval by the House of Representatives. It was published by “The Egyptian Gazette” to come into effect on the 12<sup>th</sup> of June, 2016. **It is a government authority that was established to replace the Ministry of Information and works primarily on providing services in broadcasting, production, distribution, and documentation, and has the largest archive of drama, TV and radio productions in the Middle East.**

The National Media Authority or “Maspero” includes media sectors and departments specialized in all fields, namely the arts and activities of audio and visual broadcast media and the specialized activities that relate to them and support them through Maspero’s different sectors and departments. The National Media Authority is affiliated to a number of leading companies in the media field, such as Sono Cairo, the Egyptian Media Production City Company (EMPC), the Egyptian Satellite Company “NileSat”, Nile Radio Productions (NRP).

The Authority also came into the world of digital media with a historic agreement with “Google” and its affiliate “YouTube”, which allowed the authority to protect the massive media content it owns by preserving its rights with a digital fingerprint. The multinational company “Google” sought to sign this agreement seeing as the National Media Authority is one of the oldest and largest media entities in the Middle East and owns the bigger part of the media and creative heritage in Arabic.

The National Media Authority owns and manages the following companies in varying proportions:

- Egyptian Media Production City Company (EMPC), which is one of the largest studio complexes in the Middle East that offer advertising and production services (40% shareholder)
- The Egyptian Satellite Company (NileSat), which invests in satellite transmission through its different satellites (96% shareholder)
- Cable Network Egypt, which was the first to offer private television services in the Arab world (52 % shareholder)
- Other companies with smaller shares: Nile Information & Communications Networks (Nile ICT) with 25%, The Egyptian Company for Internet and Digital Infrastructure (NOL) with 1.8%, Digital Media Systems with 24%, and El Mehwar Satellite Channels & Media with 5%.

The authority also issues the Radio and Television Magazine.

Does it specifically target young people?

**YES**

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

**NO**

What are the results achieved so far through the implementation of the policy/measure?

The National Media Authority launched a unified website that represents all its sectors, be they audio, visual or print. The website, maspero.eg, is the authority's electronic window to the internet through which it can enter the world of digital media and live broadcasting. The authority thus carries its audio and visual channels through all the usual broadcasting obstacles, delivering the Egyptian media message to the four corners of the earth.

Financial resources allocated to the policy/measure in USD

**Data**

Name(s) of partners engaged in the implementation of the policy/measure

- The Ministry of Information
- The Ministry of Communication and Information Technology
- IBM

Type(s) of entity(es) engaged in the implementation of the policy/measure



- SECTOR PUBLIC
- SECTOR PRIVATE

Has the implementation of the policy/measure been evaluated?

**NO**

If yes, what are the main conclusions/recommendations?

## GOAL 2

# ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



## MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

### Introduction

Parties shall provide information on policies and measures, including preferential treatment as defined in Article 16 of the Convention<sup>2</sup>, aimed at promoting the inward and outward mobility of artists and other cultural professionals around the world. They shall also report on operational programmes implemented to support the mobility of artists and cultural professionals, particularly those moving to and from developing countries, including through programmes for South South and triangular cooperation.

<sup>2</sup> Article 16 of the Convention stipulates that “developed countries shall facilitate cultural exchanges with developing countries by granting, through the appropriate institutional and legal frameworks, preferential treatment to artists and other cultural professionals and practitioners, as well as cultural goods and services from developing countries”. Preferential treatment, also referred to as special and differential treatment, is a deviation from the general rule of international trade liberalization agreements intended to address structural inequalities between developing and developed countries. The objective of establishing exceptions in the name of preferential treatment for culture in trade or investment agreements signed between developed and developing countries is to provide support on a non reciprocal basis to cultural expressions coming from developing countries, in order to broaden their commercial opportunities and ensure more balanced flow of cultural goods and services around the world

### Key Questions

1. Please indicate if the following policies and measures exist in your country:

- Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)
- Specific visa policies or other cross border measures supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. simplified visa procedures, reduced fees for visas, visas for longer durations)
- Work permit regulations supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. double taxation avoidance agreements, special work permits and health insurance, subsidies to cover living expenses, etc.)

2. Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:

- Information resources or training services providing practical guidance to facilitate the mobility of cultural professionals (e.g. Internet platforms)
- Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries
- Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having

a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

3. Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:

- Public funds supporting the outward mobility of national or resident artists and other cultural professionals
  - Public funds supporting the inward mobility of foreign artists and other cultural professionals
  - Public funds specifically supporting the mobility of artists and other cultural professionals from or between developing countries, including through North- South-South and South-South cooperation
- RELEVANT POLICIES AND MEASURES

MEASURE N.1 ADD A MEASURE Name of the policy/measure  
Cultural Justice and Leadership program

Name of agency responsible for the implementation of the policy/measure Cultural  
domains covered by the policy/ measure

The Foreign Cultural Relations Sector at the Egyptian Ministry of Culture

Cultural domains covered by the policy/measure

- **Cinema/ Audio Arts**
- **Design**
- **Media Arts**
- **Music**
- **Publishing**
- **Visual Arts**
- **Performing Arts**

Website of the policy/measure, if available

<http://moc.gov.eg/ar/ministry/strategy/>

<http://www.fcr.gov.eg/Default.aspx?lang=1>

**Describe the main features of the policy/measure**

The Egyptian Ministry of Culture adopts a number of executive programs, the most prominent of which is perhaps a program that fosters and protects the citizen's right to freedom of expression, which is the Cultural Justice Program. It aims to achieve justice in the cultural sector in terms of every artist's right to disseminate his or her work and be allowed freedom of expression regardless of gender, age, religion, or sex.

The executive program for achieving social justice also seeks to achieve the just distribution of cultural services across the country with no ethnic discrimination and no favoritism towards one region and not the other in the provision of these services, so that culture becomes the right of every citizen. The activities provided to border areas and remote areas include symposiums, forums, cultural salons, sessions for poetry, literature and artistic activities, cultural caravans, storytelling workshops for children, screenings for children and adults, workshops and galleries for plastic arts, and training workshops for handicrafts and heritage crafts. The total number of activities is 11,409 activities with a total of 704,007 beneficiaries.

The Cultural Justice Program addresses the issue of the cultural integration of the citizens of border areas, and endeavors to strengthen the values of national belonging in the hearts of Egyptian citizens in remote and border areas. It also seeks to integrate them with the citizens of Cairo and the cities of the Nile Delta through a series of field visits to a number of museums, the Religions Complex and various cultural and touristic sites in the Arab Republic of Egypt. Cultural convoys were also organized with the aim of providing cultural and societal support to Egyptian families in remote areas, offering care and awareness-raising to young people at all their locations, strengthening social responsibility, and spreading the components of literary and heritage culture among the different sectors of society. The

Ministry organized 953 cultural convoys to border governorates and villages in the governorates of the West and Central Delta region, as well as the villages of the governorates of Minya in the central Upper Egypt region. The program also includes a number of initiatives such as the “People of Egypt” initiative, which targets the cultural integration of border children through the Border Youth Forum, multiple forums for border women, and the Minya convoys for fostering citizenship.

Encouragement for specialized women’s festivals has also increased, along with the delegation of Egyptian women abroad to participate in international events. The Egyptian Children’s Creativity Award for children aged 15 and under highlights the Ministry’s keenness on fostering the different types of cultural expression irrespective of determinants like sex, gender or age. A bill modifying articles of intellectual property law was also approved to allow those who are less than 21 years old to register and document their work to safeguard it.

Enhancing the positive role of Egyptian arts and culture and their representation in the various international and regional forums, which strengthens the Egyptian cultural influence regionally and internationally and allows for increased cooperation and coordination with other states on the regional and international levels. To achieve this objective, the Ministry of Culture is working on two pillars. The first pillar is the events held by the ministry in Egypt as the ministry has held more than 20 international events in Egypt. The second pillar is the international events in which Egypt participates abroad as the Ministry of Culture has carried out cultural and artistic activities in more than 80 states across the globe, in addition to Egypt’s participation in international forums and conferences and the implementation of the agenda of Egypt’s presidency of the African Union and the agenda of the France-Egypt Cultural Year 2019.

The role played by the Egyptian Academy of Arts in Rome, which was founded in 1929, and is considered one of the most vital and influential bridges that deliver local innovations to the world. It is also considered a cornerstone and a shining beacon of culture in the heart of Europe as it contributes in turn to the promotion of Egypt and its cultural heritage as one of the tools of soft Egyptian power. This is done by shedding light on some national projects in its documentary screenings throughout the cultural and artistic season, which relies on cultural diversity alongside continued efforts to foster the concept of cultural identity.

As part of the fifth program in its action plan, the ministry also aims to organize the events pertaining to Cairo’s selection as the Capital of Islamic Culture for the year 2020, the arrangements for the Egypt-Russia Culture Year 2020, and the preparation of an art project that hosts a star from Egypt or the Arab world for a monthly concert at the Cairo Opera House. It also aims to revive the celebration of Eid el-Fan (Arts Holiday) 2020 and to host the meeting of the Culture Ministers of Islamic States 2020.

Does it specifically target young people?

**No**

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

**So far, no**

What are the results achieved so far through the implementation of the policy/measure?

The implementation of the social justice program was reflected in the cultural and artistic activities and events and the facilitation of the Egyptian artists' movement abroad and vice versa, and in the diversity of the cultural activities in which Egypt participates at home and abroad. This can be seen from the following:

- 1- The increase in the number of agreements that were put into effect and implemented over the past four years (2016-2020) to 106 international agreements out of a total of 141 international agreements that the ministry has signed since 1957, which marks a boom in cultural exchange.
- 2- Egyptian creators were delegated to take part in 687 cultural and artistic events outside Egypt over the past four years, while Egypt hosted 200 cultural and artistic events and an array of foreign creators in the same time period.
- 3- Egyptian women's participation in cultural and artistic events abroad with a view to cultural exchange and enhancing women's cultural expressions has greatly developed as, in the period from 2016 to 2020, women have taken part in 144 foreign cultural activities, including forums, musical events, international competitions, academic scholarships, and book fairs.

Financial resources allocated to the policy/measure in USD

The Financial resources allocated to the Cultural Justice Program for 2020 amount to a total of 366977256.2 EGP, which is the equivalent of 22,936,078.5125 USD.

The Financial resources allocated to the Cultural Leadership Program for 2020 amount to a total of 411361341 EGP, which is the equivalent of 257100838.25 USD.

The budget for the Foreign Cultural Relations Sector responsible for implementing most of the aforementioned policies is around 31 million EGP, which is the equivalent of around 2 million USD for the fiscal year 2019-2020.

Name(s) of partners engaged in the implementation of the policy/measure

The Egyptian Ministry of Foreign Affairs – The Ministry of Trade and Industry – The Ministry of International Cooperation – The Ministry of Local Development and the relevant governorates – The Ministry of Social Solidarity and a number of affiliated CBOs – The Cultural Development Fund – The Culture Minister's Office Sector – The Cairo Opera House – The General Egyptian Book Organization (The Ministry of Culture)

Type(s) of entity(es) engaged in the implementation of the policy/measure

- **Public Sector**
- **Private Sector**
- **Cso**

Has the implementation of the policy/measure been evaluated?

**YES**

If yes, what are the main conclusions/recommendations?

Egypt Vision 2030 went into effect in 2018 and all the elements of its general policy, its objectives, and its aspired outcomes are evaluated every three months as of the fiscal year 2018-2019. A full report is set to be issued in 2020.

The first stage began in 2018 and is set to conclude in 2022, while the second stage is set to begin in 2026 and the third in 2030 (with each stage spanning 4 years).

The key recommendations were:

Developing the indicators necessary to assess the impact of the mission on society and the beneficiaries both quantitatively and qualitatively, and not just quantitatively.

## Flow of cultural goods and services

INTRODUCTION KEY QUESTIONS Parties shall report on policies and measures, including preferential treatment, as defined in Article 16 of the Convention, that facilitate a more balanced exchange of cultural goods and services globally. Such policies and measures include, inter alia, export and import strategies, North-South and South-South cultural cooperation programmes and aid for trade programmes as well as foreign direct investment for the cultural and creative industries.

### FLOW OF CULTURAL GOODS AND SERVICES

1. Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:

- **Cinema/Audiovisual arts**
- **Design**
- **Media Arts**
- **Music**
- **Publishing**
- **Visual Arts**
- **Performing Arts**
- **Cultural management**

2. Your country has granted or benefited from preferential treatment\* to support a balanced exchange of cultural goods and services in the last 4 years:

- **YES, I have granted preferential treatment**
- **YES, I have benefited from preferential treatment**

If YES, please provide up to 2 examples

- Egypt offered six academic scholarships to African students at the Academy of Arts on the occasion of Egypt's presidency of the African Union. The number of scholarships will increase gradually in the coming years.
- The Ministry of Culture benefited from a European Union grant of 11000 EUR from the European Network of Cultural Centres (ENCC) for the "Creative Circles" project within the framework of the EU's Developing Innovation and Creativity in Education program (DICE).

Value of direct foreign investment in creative and cultural industries (in USD)

Data 430 Million Dollars

Year 2014

The value of the exports of the Handicrafts Export Council in 2019, according to Amwal Al-Ghad Newspaper

<https://amwalalghad.com/2018/08/14/%d8%a7%d9%84%d8%aa%d8%b5%d8%af%d9%8a%d8%b1%d9%8a-%d9%84%d9%84%d9%8a%d8%af%d9%88%d9%8a%d8%a9-110-%d9%85%d9%84%d8%a7%d9%8a%d9%8a%d9%86-%d8%af%d9%88%d9%84%d8%a7%d8%b1-%d9%82/>

## RELEVANT POLICIES AND MEASURES

### **Egypt Vision 2030**

MEASURE N.1 ADD A

MEASURE

Name of the policy/measure

#### **The Cultural Industry Support Program**

Name of agency responsible for the implementation of the policy/measure

The Egyptian Ministry of Foreign Affairs – The Egyptian Ministry of Culture - The Ministry of Trade and Industry – The Ministry of Tourism and Antiquities – The Ministry of Planning and Economic Development – The Ministry of Higher Education

Cultural domains covered by the policy/measure Website of the policy/measure, if available

- **CINEMA/AUDIO.**
- **ARTS DESIGN**
- **MEDIA ARTS**
- **MUSIC**
- **PUBLISHING**
- **VISUAL ARTS**
- **PERFORMING ARTS**

Website of the policy/measure, if available

<https://cabinet.gov.eg/Style%20Library/Cabinet/pdf/Vision-Ar%202030%20updated%202020.pdf>

Describe the main features of the policy/measure

- By 2030, Egypt seeks to consider culture and cultural and creative industries an added value by increasing their contribution to the GDP and making them a basis for Egypt's soft power through a number of policies, sub-objectives and indicators that were drafted in order to implement this policy. The most important of these points are:
- Establishing a new system for development in the field of handicrafts and traditional crafts and preserving them both as part of our cultural heritage and as an important economic resource and a field of employment.
- Increasing the cultural industry's contribution to the annual GDP
- Increasing the number of personnel trained and qualified to work in the culture industry annually
- Supporting cultural industries with a package of legislation that boosts their



advancement, especially the film industry, the book industry, publication, the music industry, and singing

- Founding a union for crafts that unites those working this field
- Increasing the number of movie theatres to be proportional to the population with a ratio of one movie theatre for every 10,000 citizens
- Increasing the number of produced films by 50% annually

As for the Cultural Industry Support Program, it seeks to achieve sustainable development in the fields of filmmaking, music, books, and publishing, and to revive heritage crafts, which represent a key component of Egypt's cultural identity, as the cultural industry is considered a vital pillar that can be invested to contribute to the development of the Egyptian economy. In light of supporting cultural industries, the ministry exerted tangible efforts in the Book Industry Project as it printed and published 1278 book titles within the project's framework, in addition to reviving the Family Library, which is one of the most important sources of thought and information, and expanding the preparation of books translated into Arabic.

The Ministry of Culture also adopted the "Egypt Artisans Initiative" to train young people on handicrafts to protect and revive heritage in the areas with the highest unemployment rates. This initiative targets 26 governorates on two stages with 13 governorates in each stage and the project targets young people from 18 to 40 years old.

Does it specifically target young people?

**No**

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

**No**

What are the results achieved so far through the implementation of the policy/measure?

According to the statistics of the Pharos Center, after consulting the Central Agency for Public Mobilization and Statistics (CAPMAS)

[https://pharostudies.com/?p=4184#\\_edn14](https://pharostudies.com/?p=4184#_edn14)

The implementation of this policy had a clear impact on Egypt's performance as Egypt's performance came to represent a launching platform towards increasing the contribution of cultural industries to the GDP. This can be seen through some statistics as Egypt ranked 43rd globally in the export of cultural and creative services index and 39th globally in the export of creative goods index of the Global Knowledge Guide in 2018. Egypt's performance also ranked 28th out of 126 countries in the Global Innovation Index of 2018 in the field of creative goods.

Financial resources allocated to the policy/measure in USD

The financial resources allocated to the Cultural Industry Support Program for 2020 amount to 186061371.1 EGP, which is equivalent to 11,628,835.69375 USD.

Name(s) of partners engaged in the implementation of the policy/measure

The Egyptian Ministry of Foreign Affairs – The Egyptian Ministry of Culture - The Ministry of Trade and Industry – The Ministry of Tourism and Antiquities – The Ministry of Planning and Economic Development – The Ministry of Higher Education

Type(s) of entity(es) engaged in the implementation of the policy/measure

- Public sector
- Private sector
- CSO

Has the implementation of the policy/measure been evaluated? If yes, what are the main conclusions/recommendations?

**YES**

**If yes, what are the main conclusions/recommendations?**

Egypt Vision 2030 went into effect in 2018 and all the elements of its general policy, its objectives, and its aspired outcomes are evaluated every three months as of the fiscal year 2018-2019. A full report is set to be issued in 2020.

The first stage began in 2018 and is set to conclude in 2022, while the second stage is set to begin in 2026 and the third in 2030 (with each stage spanning 4 years).

The key recommendations were:

Developing the indicators necessary to assess the impact of the mission on society and the beneficiaries both quantitatively and qualitatively, and not just quantitatively.

## TREATIES AND AGREEMENTS

### INTRODUCTION

Parties shall report on the ways in which cultural goods, services and digital products are provided a special status in trade and investment agreements to which they are signatories or which are under negotiation at the international, regional and/or bilateral levels. Parties shall also report on the initiatives undertaken to promote the objectives and principles of the Convention in other treaties and agreements as well as in declarations, recommendations and resolutions. Typically, these measures are implemented by agencies responsible for trade, foreign affairs and culture. The measures should reflect this interdependence and indicate the establishment of dedicated coordination mechanisms.

### Key Questions

- 1 Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:

**UNDER NEGOTIATION**

- 2 Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:

**UNDER NEGOTIATION**

- 3 Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years:

**YES**

## GOAL 3

### INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



### NATIONAL SUSTAINABLE DEVELOPMENT POLICIES AND PLANS

## GOAL 3

### INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS

#### INTRODUCTION

Parties shall provide information on policies and measures designed to integrate creativity and cultural expressions as strategic elements in national sustainable development planning and policies. Information shall also be provided on how these policies and measures contribute to achieving economic, social and environmental outcomes and ensuring equitable distribution and access to cultural resources and expressions. Typically, these measures are implemented by agencies responsible for **economic growth, environmental sustainability, social inclusion and culture**. The measures should reflect this interdependence and indicate the establishment of dedicated coordination mechanisms

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## KEY QUESTIONS

1. National sustainable development plans and strategies recognize the strategic role of:

- Culture (in general)
- Creativity and innovation
- Cultural and creative industries

2. Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies (1= most often expected outcome; 4= least expected outcome):

- **Economic** (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development)

**1**

- **Social** (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education)

## 2

- **Environmental** (e.g. natural resources, reducing environmental impact of cultural industries and practices)

## 2

- **Cultural** (e.g. cultural infrastructure, participation and access to culture, innovation, artists support)

## 1

3. Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of national sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees):

**YES**

4. Cultural industry-based regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years:

**YES**

5. Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising):

**YES**

## **STATISTICS**

Latest data on cultural participation rates by socio demographic variables (sex/age groups/rural-urban/income levels/education levels)

According to the most recent statistics in 2018, the various Egyptian museums had around 2 million visitors, which makes up around 2% of Egypt's population. Meanwhile, theatre performances in various theatres were attended by around 754 thousand spectators, who attended around 3 million performances on 40 stages, making up around 0.75% of Egypt's population according to the statistics of 2018.

The percentage of female personnel in cultural NGOs is 55.8% compared to men, based on the latest survey in 2017 conducted by the Central Agency for Public Mobilization and Statistics (CAPMAS, 2019).

The daily average number of transmission hours for radio channels in Egypt is 488.4 hours/day for major radio channels, in addition to 150 hours/day for central government TV channels, 72 hours/day for satellite channels directed abroad, and 240 hours/day for the Nile specialized channels, bringing the total number of hours of TV and radio transmission in official radio and TV channels up to 950.4 hours/day (CAPMAS, 2019).

In 2017, there were 76 print newspapers issued daily, which is almost half the number of newspapers issued in 2010 (142 daily newspapers). This indicates a fundamental shift in consumer behavior towards electronic media (CAPMAS, 2019).

## RELEVANT POLICIES AND MEASURES

### ADD A MEASURE

#### MEASURE N. 1

Name of the policy/measure

Egypt Vision 2030

Name of agency responsible for the implementation of the policy/measure

- Cabinet of Ministers The
- The Ministry of Planning and Economic Development
- The Ministry of Culture
- The Ministry of Youth and Sports
- The Ministry of Communication & Information Technology
- The Private Sector

Cultural domains covered by the policy/measure

- **CINEMA/AUDIO. ARTS**
- **DESIGN**
- **MEDIA**
- **ARTS**
- **MUSIC**
- **PUBLISHING**
- **VISUAL ARTS**
- **PERFORMING ARTS**

Website of the policy/measure, if available

[https://cabinet.gov.eg/e371\\_8e49/GovernmentStrategy/pages/egypt%E2%80%99svision2030.aspx](https://cabinet.gov.eg/e371_8e49/GovernmentStrategy/pages/egypt%E2%80%99svision2030.aspx)

Describe the main features of the policy/measure:

The strategy represents the State's plan and Egypt's general objectives for 2030 and is characterized by three clear elements for the sustainable development of the Egyptian individual. Culture falls under the Social/Environmental dimension.

The strategy adopted the concept of sustainable development as a general framework intended to improve the quality of life at present without prejudice to future generations' right to a better life. Hence, the concept of development as adopted by the strategy is grounded in three main dimensions that include the political dimension, the social dimension and the environmental dimension.

The Ministry of Culture has translated Egypt's 2030 cultural vision into 6 pillars or programs of action as follows:

- Supporting cultural industries as a source of economic power
- Empowering cultural industries to become a source of power for achieving development and an added value to the Egyptian economy, making it a basis for Egypt’s soft power regionally and internationally
- Increasing the efficiency of cultural institutions and personnel working in the cultural system
- Increasing the efficiency and effectiveness of cultural institutions, maximizing their role and influence, and widening their reach to the various segments of society, and similarly enhancing the capacities of the personnel working in the cultural system as befits our reality and the circumstances of the current stage
- Protecting and promoting all kinds of cultural heritage
- Ensuring the protection and maintenance of cultural heritage and increasing awareness of it within Egypt and abroad

Does it specifically target young people?

**YES**

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

**NO**

What are the results achieved so far through the implementation of the policy/measure?

**The “Culture in Egypt Vision 2030” Program:**

Fostering positive values and countering extremism

Cultural Justice

Cultural Leadership

Talented Individuals

Developing Cultural Institutions

Cultural Heritage

Cultural Industries

Financial resources allocated to the policy/measure in USD

N/A

Name(s) of partners engaged in the implementation of the policy/measure

- Cabinet of Ministers The
- The Ministry of Planning and Economic Development
- The Ministry of Culture
- The Ministry of Youth and Sports
- The Ministry of Communication & Information Technology
- The Private Sector

Type(s) of entity(es) engaged in the implementation of the policy/measure

- **PUBLIC SECTOR**
- **PRIVATE SECTOR**
- **CSO**

Has the implementation of the policy/measure been evaluated?

**YES**

If yes, what are the main conclusions/recommendations?

Egypt Vision 2030 went into effect in 2018. The first stage began in 2018 and is set to conclude in 2022, while the second stage is set to begin in 2026 and the third in 2030 (with each stage spanning 4 years).

The Ministry of Planning and Economic Development is tasked with the continuous assessment of the implementation of the strategy. The assessment takes place every 3 months and primarily evaluates the technical execution and the number and nature of the beneficiaries and measures mission performance quantitatively. One of the most crucial recommendations was to use both quantitative and qualitative methods of mission performance assessment.



## INTRODUCTION

Parties shall report on policies and measures that are designed to integrate culture as a strategic element in international and regional cooperation and assistance programmes for sustainable development, including South-South cooperation, in order to support the emergence of dynamic creative sectors in developing countries. Such policies and measures are generally implemented by international cooperation agencies and/or ministries and agencies in charge of foreign affairs and culture. The measures to be reported should include, where appropriate, the establishment of coordination mechanisms.

### KEY QUESTIONS

1. Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:

- **YES, my country has contributed to the IFCD**

2. Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions:

**YES**

If YES, please provide the name(s) of the strategy and year(s) of adoption

- Providing a mechanism for cultural exchange scholarships between Egypt and other African countries - for example, the Ministry of Culture offers 6 academic scholarships for students pursuing a BA or a BSc in the Academy of Arts in Cairo. the State of Senegal as Cairo also hosted and Egypt participated as a ‘Book Fair’s fiftieth edition International a guest of honor in the Cairo .per bilateral agreements as ‘guest of honor in the Khartoum and Burkina Faso Book Fairs
- Cultural Leadership programs also include organizing a number of artistic events and festivals annually, chief among which is the Cairo International Film Festival. It is the oldest festival in the Middle East and is a category A international festival. Another prominent festival is the Cairo International Festival for Experimental Theatre (CIFET), which is the oldest festival for .editions of CIFET have been held seven-twenty ‘experimental theatre in the world. So far
- The artistic and cultural program, on the margin of Egypt’s presidency of the African Union for 2019 (The Ministry of Culture)
- The Luxor African Film Festival, held annually since 2010
- The Oscar of African Creativity awards 2019, held as part of the events of Egypt’s presidency of the African Union

3. Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:

- **Cultural policy development and implementation in developing countries**

- **Artists and cultural professionals in developing countries**

Name of agency responsible for the implementation of the policy/measure

**The Ministry of Culture**

Cultural domains covered by the policy/measure

- **CINEMA/AUDIO. ARTS**
- **DESIGN**
- **MEDIA**
- **ARTS**
- **MUSIC**
- **PUBLISHING**
- **VISUAL ARTS**
- **PERFORMING ARTS**
- **CULTURAL AND CREATIVE SECTORS**

**Website of the policy/measure, if available**

Ministry of Culture Website: [/http://www.moc.gov.eg/ar/home](http://www.moc.gov.eg/ar/home)

Luxor Festival Website: <http://luxorafricanfilmfestival.com/en/WhoAreWe/ISF>

Ministry of Youth and Sports Website: <https://www.emys.gov.eg/details/10027>

**Describe the main features of the policy/measure**

First: in 2019, Egypt was elected to preside over the African Union. A large number of events were held on the margin of this political event, including 50 cultural, artistic events in which 18 African states participated.

Source, the ministry website: [/http://www.moc.gov.eg/ar/home](http://www.moc.gov.eg/ar/home)

Second: the Luxor African Film Festival, which was established in 2010, is held annually in Luxor. The festival managed to train 110 young filmmakers from 37 African states. They presented 75 films in the cinematic workshop and all these movies were filmed in Luxor. A 75-minute documentary was also produced under the supervision of Director Khairy Beshara, and Egyptian film weeks were held in four African states as an activity on the fringes of the filmmaking workshops in these countries.

The festival collaborates with a network of 28 African film festivals and is held with funding and in collaboration with the Ministry of Culture and the governorate of Luxor.

Source: The Festival's website: <http://luxorafricanfilmfestival.com/en/whoarewe/isf>

Third: The Oscar of African Creativity Awards were organized by the Ministry of Youth and Sports in the period from 1 to 10 September, 2019, among the events of Egypt's presidency of the African Union, and in the framework of the "Aswan: The Capital of African Youth" slogan. The event was held to ignite competitive spirit among African Youth in the various fields of creativity

and due to Egypt's keenness on activating the cultural and artistic activities of the youth of African states.

Source: <https://www.emys.gov.eg/details/10027>

Fourth: since 2018, the Egyptian government has been holding an annual international cultural event wherein Egypt celebrates a special culture from around the world. It started in 2018 under the title "Egypt-China 2018" with an initiative on President El-Sisi's part, then the success of the event's activities contributed to making it an annual tradition. In 2019, the festival "Egypt-France 2019" was held, followed by "Egypt-Russia 2020".

Does it specifically target young people?

**YES**

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

**NO**

**What are the results achieved so far through the implementation of the policy/measure?**

- The events of Egypt's presidency of the African Union in 2019, in which 18 states participated and attended 50 cultural and artistic events
- Training 110 young filmmakers from 37 African states. They presented 75 films in the cinematic workshop and all these movies were filmed in Luxor. A 75-minute documentary was also produced under the supervision of Director Khairy Beshara, and Egyptian film weeks were held in four African states as an activity on the fringes of the filmmaking workshops in these countries.
- Three major international celebrations: Egypt-China 2018, Egypt-France 2019 and Egypt-Russia 2020

**Financial resources allocated to the policy/measure in USD**

Data

Name(s) of partners engaged in the implementation of the policy/measure

The Ministry of Culture, the Ministry of Tourism and Antiquities, the Ministry of Youth and Sports, the Prime Minister, the Presidency, and the Governorate of Luxor

Type(s) of entity(es) engaged in the implementation of the policy/measure

- **PUBLIC SECTOR**
- **PRIVATE SECTOR**
- **CSO**

Has the implementation of the policy/measure been evaluated?

YES

If yes, what are the main conclusions/recommendations?

- Periodic evaluations should be conducted and the attendees' feedback should be taken.
- The events should proceed after mathematically analyzing the surveys and taking the opinions of the audience and the participants into account.

*Works Cited*

CAPMAS. (2019). *Egypt in figures*. Retrieved from Central Agency for Public Mobilization And Statistics CAPMAS:

[http://www.capmas.gov.eg/Pages/Publications.aspx?page\\_id=5104&YearID=23430  
&Year=23170](http://www.capmas.gov.eg/Pages/Publications.aspx?page_id=5104&YearID=23430&Year=23170)

CAPMAS. (2019). *Statistical Yearbook - Culture and Media 2019* . Retrieved from Central Agency for Public Mobilization And Statistics:

[http://www.capmas.gov.eg/Pages/Publications.aspx?page\\_id=5104&YearID=23430  
&Year=23170](http://www.capmas.gov.eg/Pages/Publications.aspx?page_id=5104&YearID=23430&Year=23170)

CAPMAS. (2019). *The indicator of newspapers*. Retrieved from Central Agency for Public Mobilization And Statistics:

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## GOAL 4

# PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



## GENDER EQUALITY

### INTRODUCTION

Parties shall describe policies and measures taken to promote gender equality<sup>3</sup> in the culture and media sectors. Parties shall present, inter alia, policies and measures aiming to support women as creators, producers and distributors of cultural activities, goods and services, as well as women's access to decision-making positions. They shall also report on the policies and measures that support women's full participation in cultural life. Parties shall also report on efforts to generate data on progress made towards gender equality in the culture and media sectors.

<sup>3</sup> Gender equality is a global priority of UNESCO. According to Article 7 of the Convention, Parties are encouraged to "pay due attention to the special circumstances and needs of women".

### KEY QUESTIONS

1. Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:
  - Exist but are not relevant for artists and cultural professionals

2. Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years:

**YES**

3. Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.):

**YES**

4. Data is regularly collected and disseminated to monitor:

- Participation of women in cultural life

## STATISTICS

Percentage of total public funds given to female artists and cultural producers

*Data* [ ] Y E A R

Percentage of women/men in decision-making /managerial positions in public and private cultural and media institutions

N/A

Percentage of works from female/male artists displayed / projected in important festivals of the arts and cultural industries (film, book publishing, music industry etc.)

N/A

Percentage of women receiving art national prizes/awards

*Data* [ ] Y E A R

40%

Percentage of women participation in cultural activities

54.9% [ ] 2019

Percentage of women's participation in cultural activities compared to men in the years from 2016 to 2019

## RELEVANT POLICIES AND MEASURES

### MEASURE N.1

Name of the policy/measure

- Policy for enhancing the creative role of women

Name of agency responsible for the implementation of the policy/measure

- The Ministry of Culture
- The Foreign Cultural Relations Sector

Cultural domains covered by the policy/measure

- ARTS .CINEMA/AUDIO
- DESIGN
- ARTS MEDIA
- MUSIC
- PUBLISHING
- ARTS VISUAL
- PERFORMING ARTS
- SECTORS AND CREATIVE CULTURAL

Website of the policy/measure, if available

<http://www.moc.gov.eg/ar/home/>

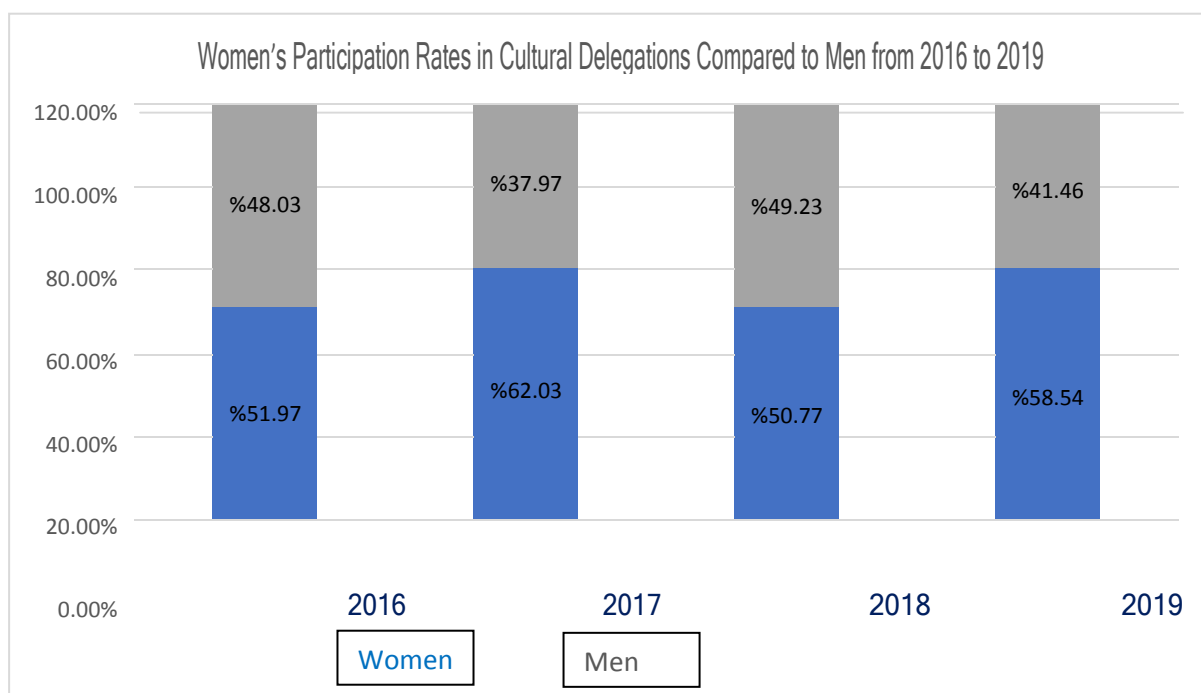
<http://www.fcr.gov.eg/Default.aspx?lang=1>

Describe the main features of the policy/measure

The ministry of culture seeks to promote gender equality in the production of arts on content on one hand and in having access to this creative content on the other hand. This includes two key pillars from the Ministry's pillars of action:

-**The first pillar** is related to the concept of **cultural equality** and is one of the seven projects in the ministry's action plan. It should be noted that the concept of cultural equality from a broader perspective includes the just production, distribution and reception or access to cultural and creative goods or services between major cities on the one hand and rural or isolated areas or areas that are distant from the capital on the other. It also includes the just distribution between the two genders in terms of content production and access to various cultural services.

- A budget of 367 million EGP has been allocated to the Cultural Justice Program for the fiscal year 2020-2021, which starts on the 1<sup>st</sup> of July 2020 and ends on the 30<sup>th</sup> of June 2021.
- **The second pillar is the policy for the enhancement, support and protection of gender equality in the various fields of cultural work**, and it includes:
  - Enhancing women’s employment opportunities in the fields of cultural administration
  - Enhancing women’s training opportunities at the Ministry of Culture
  - Enhancing women’s opportunities of getting a fair share of the various cultural services (Included in the Cultural Justice Program)
  - Enhancing women’s opportunities for career growth within the sectors of the ministry
  - Enhancing women’s opportunities to represent Egypt in the international cultural events organized by the ministry abroad as part of the activities and events of the official cultural exchange between Egypt and other states. Below are participation rates of women in official Egyptian Delegations compared to men’s participation rates between 2016 and 2019.



Does it specifically target young people?

**YES**

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

**NO**



What are the results achieved so far through the implementation of the policy/measure?

**Including women in delegations abroad to participate in cultural and artistic activities:**

|                    |                                      |           |         |
|--------------------|--------------------------------------|-----------|---------|
| First year (2016)  | Number of Activities (59 activities) | 79 women  | 73 men  |
| Second year (2017) | Number of Activities (41 activities) | 49 women  | 30 men  |
| Third year (2018)  | Number of Activities (25 activities) | 33 women  | 32 men  |
| Fourth year (2019) | Number of Activities (19 activities) | 24 women  | 17 men  |
| Total              | 144 Activities                       | 185 women | 152 men |

Financial resources allocated to the policy/measure in USD

376 million EGP

Cultural Justice Program Budget

Name(s) of partners engaged in the implementation of the policy/measure

The Ministry of Culture

The Foreign Cultural Relations Sector

Type(s) of entity(es) engaged in the implementation of the policy/measure

- SECTOR PUBLIC
- PRIVATE SECTOR
- CSO

Has the implementation of the policy/measure been evaluated?

**NO**

If yes, what are the main conclusions/recommendations?

### INTRODUCTION

Parties shall report on policies and measures adopted and implemented to promote artistic freedom<sup>4</sup>. They shall highlight actions taken to promote: the right to create without censorship or intimidation; the right to have artistic activities supported, distributed and remunerated; the right to freedom of movement; the right to freedom of association; the right to the protection of artists' social and economic rights; and the right to participate in cultural life.

<sup>4</sup> Article 2 of the Convention states in its first guiding principle that "cultural diversity can be protected and promoted only if human rights and fundamental freedoms, such as freedom of expression, information and communication, as well as the ability of individuals to choose cultural expressions, are guaranteed".

### KEY QUESTIONS

1. The constitution and/or national regulatory frameworks formally acknowledge:
  - *The right of artists to create without censorship or intimidation*
  - *The right of artists to disseminate and/or perform their artistic works*
  - *The right for all citizens to freely enjoy artistic works both in public and in private*
  - *The right for all citizens to take part in cultural life without restrictions*
2. Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom:

**NO**

3. Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.):

**YES**

4. Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.):

**NO**

5. Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.):

**YES**

6. Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.):

**YES**

## **RELEVANT POLICIES AND MEASURES**

### **MEASURE N.1**

Name of the policy/measure

**Social Protection System**

Name of agency responsible for the implementation of the policy/measure

**Ministry of Culture**

**Ministry of Social Solidarity**

**Arts Syndicates**

Cultural domains covered by the policy/measure

- **.CINEMA/AUDIO**
- **ARTS**
- **DESIGN**
- **MEDIA ARTS**
- **Music**
- **PUBLISHING**
- **VISUAL ARTS**
- **PERFORMING ART**

Website of the policy/measure, if available

<https://www.moss.gov.eg/ar-eg/Pages/default.aspx>

Describe the main features of the policy/measure

Artists in Egypt enjoy one of the social security and medical insurance means as per one or more of the following programs:

- Artists who work at one of the art troupes affiliated to the Ministry of Culture and are treated as personnel of the State's administrative apparatus get the social security and health care programs provided by the State to all personnel. The total number of government personnel in the last census of 2017, issued in 2020, was around 4.7 personnel.
- Artists, writers, journalists, and media personnel affiliated to arts syndicates, the writers' union, media syndicates such as the journalists syndicate, etc. get social security and health care on account of joining the syndicate.
- The third program is the most recent and was introduced as a presidential program during the past four years. It is meant to benefit any Egyptian citizen unincluded in any of the social security and health care programs.
- Thus, almost all personnel in the cultural milieu are included in health care and social security programs whether through the art troupes affiliated to the Ministry or their syndicates, or the new presidential program of social and health care. Artists in Egypt also benefit from one of the Ministry of Culture's agencies that is primarily concerned with providing funding and partnerships with CSOs and was established specifically for this purpose; namely, the Cultural Development Fund. The latest reports indicate that the Cultural Development Fund has administered, organized, and supported many artistic and cultural festivals in cinema, theater, and plastic arts, where such festivals promoted these arts and enhanced their development, such as the Cairo National Festival for Egyptian Cinema, the National Festival of Egyptian Theatre, the Cairo International Festival for Experimental Theatre (CIFET), the Aswan International Sculpture Symposium, and the Children Film Festival over the 28 years since its establishment and to date. In the interest of achieving comprehensive cultural development, the fund also provided financial support to numerous bodies, institutions, and cultural and artistic centers, both governmental and non-governmental.

The most prominent associations with which the fund has collaborated over the past four years are: Misr Al Khair Foundation, The Egyptian Artists Foundation for Culture and Arts, Al-Balad Al-Youm Foundation, Awaldna Foundation, Sayed Darwish Association, Association of Farid El-Atrash Lovers, Arab Association for Science, Culture and Development, Egyptian Cultural Heritage Organization (ECHO), Salwa Alwan Cultural Foundation, the Association for the Development and Enhancement of Women (ADEW)

Egypt Future Foundation, Saad Zaghoul Association, and the Prince's Foundation School of Traditional Arts in London, which finances programs that teach traditional and heritage crafts and arts in Al-Fustat Ceramics Center.

Does it specifically target young people?

**NO**

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

**NO**

What are the results achieved so far through the implementation of the policy/measure?

Insurance coverage for all personnel working in the cultural milieu in Egypt

Financial resources allocated to the policy/measure in USD

*Data*

Name(s) of partners engaged in the implementation of the policy/measure

- **Ministry of Culture**
- **Ministry of Social Solidarity**
- **Arts Syndicates**
- **Writers' Union**
- **Journalists' Syndicate**

Type(s) of entity(es) engaged in the implementation of the policy/measure

- **PUBLIC SECTOR**
- **PRIVATE SECTOR**
- **CSO**

Has the implementation of the policy/measure been evaluated?

**NO**

If yes, what are the main conclusions/recommendations?

## **Annex 1**

### **Culture Under Covid-19**

While preparing to finalize our periodic report on the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the entire world fell under the shadow of the Covid-19 crisis. Culture - whether products, activities, or services, and whether at the governmental or the private sector – was negatively influenced. News of the spread of the pandemic and awareness programs on how to prevent it occupied a great portion of broadcast hours. Theaters, cinemas and libraries were closed and many artists were unable to make a living.

Under such circumstances, it is worth noting that the initiatives launched by the Ministry of Culture to confront such a challenge were conducted via three main pillars, namely:

First, utilizing the time during which activities were halted to enhance 49 cultural sites spread all over the country – in cities, villages, coasts, oases, at a cost that reached EGP 28 million distributed among theaters, cinemas, libraries, and training centers.

Second, raising the citizens' awareness of the dangers of Covid-19 by printing leaflets and making them available at the Culture Houses spread all over the country, as well as online. The Ministry then launched the digital initiative “Stay at Home ... Culture is between Your Hands,” which started to broadcast its cultural content from 24 March, 2020, and utilized the digital environment to broadcast activities that included Arabic and classical music concerts, a cinema club, documentaries, digital visits to museums and theatres, ballet performances, and books, in addition to a cultural salon on the most important artistic icons in Egypt. The reception of the initiative was astounding: more than 31 million visitors, two million viewers of whom interacted; subscriptions to the channel exceeded 106 thousand since its launching; 245,000 broadcasting hours, and spectatorship from 28 countries over the continents of the world, on top of which - after Egypt - were the Kingdom of Saudi Arabia, Morocco, USA, United Arab Emirates, Algeria, Kuwait, Iraq, Canada, Tunisia, Germany, England, and Jordan. The youth enjoyed the highest percentage of participation, as the percentage rates were as follows: ages (from 13 to 17 [3%]) – (from 18 to 34 [58%]) – (from 35 to 40 [32%]) – (from 55 to 65+ [7%]).

At the theater sector affiliated to the Ministry, a digital portal to train actors was launched under the title of “Start Your Dream Online”.

The Supreme Council for Culture, headed by the Minister, launched an initiative under the title of “Culture at Your Home”, which largely depends on the facilities availed by the digital environment, where diverse cultural gatherings are broadcast on the internet. The Council managed through it to communicate with the largest possible number of interested people and open a window of opportunity before the largest number of

researchers and innovators from Egypt, most Arab countries, and some Western countries, including all generations and orientations to offer their contributions. The Council's initiative, that began with the series of "Read with Us", developed into 10+ series: Read with Us, Culture Online, Culture Brings Us Closer, Our Life with Music, Plastic Arts Series, and Cultural Relations Series. Such activities attracted a wide audience.

Her excellency the Minister of Culture presided over the virtual meeting of Arab Ministers of Culture to formulate common plans to confront covid-19, and the Minister also participated in the virtual meeting of the Ministers of Culture for the member states of the Islamic World Educational, Scientific and Cultural Organization (ISESCO).

Third, preparing for the gradual launching of cultural activities after the curfew, by taking all the precautionary measures to ensure the safety of the audience at libraries and museums, in addition to setting up open theaters. The National Opera House offered concerts on open air stages with live broadcast online and via media. The Ministry also launched the Cairo International Festival for Experimental Theatre (CIFCET) with contributions of pre-recorded performances and live ones that heeded the terms of social distancing. Theatrical performances were offered to the audience while adhering to sanitary measures, and symposiums were held at the Supreme Council of Culture on a variety of issues with the presence of men of letters and the audience, while simultaneously broadcasting them to the audience online.

Such initiatives launched by the Ministry of Culture constituted a discovery of the potentials of the virtual environment and an increase in the availability of cultural content to different segments of the audience who could not participate in the actual activities. Thus, these initiatives played a vital role in forwarding similar cultural events carried out by individuals, private publishing houses, and CSOs, in addition to holding the international El Gouna Film Festival. The virtual environment became a recognized cultural channel and a platform for the expression of cultural and intellectual innovations.

## Annex 3

### **Summary of the meeting with the civil society organizations**

The meeting was attended by the representatives of the following NGOs:

- Al Warcha theater group
- Angelic organization for cultural development
- Nubian heritage association
- Art d'Egypte
- Culture Wheel center
- Afca for Arts and Culture
- Sahara association – Siwa
- Jesuites Association for cultural and scientific renaissance

Topics discussed:

- Summary on the report convention
- Introduction on the NGOs activities
- Challenges facing the civil society sector in Egypt
- Drafting the recommendations

Main recommendations:

- Taxes exemption for cultural organizations
- Linking the activities of the NGOs organizations with the objectives of strategy 2030
- The state to include the plans of the civil society organizations in their strategy
- To create a coordinating entity between the civil society organizations and the ministry of Culture



Report Annexes:

- A brief on the Ministry of Culture response towards Covid-19 crisis (Annex 1: Culture under Corona)
- The Ministerial decree of the formation of the committee of the preparation of the convention report (QPR) (Annex 2)
- Report on the meeting organized with the civil society organizations (Annex 3)

Committee of the report Preparation:

**Anwar Moghith PhD.:**

Representative of minister of culture in the governmental committee of the convention 2005

Professor of modern philosophy- university of Helwan

Director of national centre of translation 2014-2019

Granted as chevalier de la Palme Academique - Republique Francaise

Winner of the prize Ibn Khaldoun - Senghor 2017 in translation

Many publications in philosophy and Arabic thought in French and Arabic

Many books translated from French to Arabic such as De la grammatologie de Jacques Derrida and Critique de la modernité d'Alain Tourain

**Hala Saleh Youssef,**

General Supervisor of the International Organizations of the Foreign Cultural Relations sector of the Egyptian Ministry of Culture.

We coordinate with the International Organizations through our Ministry of Foreign Affairs and the Egyptian Embassies abroad with:

- The United Nations Educational, Scientific and Cultural Organization (UNESCO)
- The World Intellectual Property Organization (WIPO)
- The International Federations
- The Arab League Educational, Cultural and Scientific Organization (ALECSO)
- The Islamic World Educational, Scientific and Cultural Organization (ISESCO)

To hold different cultural activities and manifestations including (Seminars - Conferences - Workshops - Art Exhibitions - Book fairs - hosting Cultural Persons, Experts, Specialists in different cultural domains) in coordination with the different institutions and sectors of the Ministry of Culture

**Marwa Helmy**

Marwa Helmy is a UNESCO expert on the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, a cultural manager, a researcher in cultural policies and cultural management and a freelance consultant. Marwa has practiced the work in field of cultural management and cultural policies for more more

than 13 years. She has occupied several positions in different cultural organizations in Egypt and the Arab region: As programs manager at the British Council, Egypt, and supervisor of the program "Towards a Creative Economy Framework in Egypt", as a deputy director and regional programs manager in Culture Resource (Al Mawred Al Thaqafy) and as programs coordinator at Cairo Jesuit Cultural Center. She was also a member in the Egyptian National Group for Cultural Policy from 2011 to 2014. Marwa is a member in the artistic board and General Assembly of Culture Resource organization.

Following the Egyptian Revolution in 2011, Marwa became involved in several civil society cultural initiatives. She was a founding member of the Al-Fann Midan (Art is a Square) initiative which was dedicated to the principle of utilizing public spaces in Egypt for artistic and cultural purposes. She was also a member of the Coalition for Independent Culture in Egypt.

Marwa is a PhD candidate in cultural policies. After studying French literature at the Faculty of Arts in Ain Shams University, she got her MA in the management of culture and media from Senghor University, Alexandria. She also holds a diploma in journalism and media from the French Press Institute (IFP) and the Training and Development Center for Journalists (CFPJ), Panthéon-Assas University, Paris.

#### **Mohamed Abdel Dayem:**

*Ministry of Culture, 1999-2003*, Mohamed has graduated from the Faculty of Education in 1999, he started his career as The PR and Communication Manager at Egypt's Ministry of Culture where he participated in planning, managing and organizing several Festivals, Shows, Exhibitions and Cultural Events.

*Egypt Academy of Arts "Academia D' Eqitto", Rome, Italy 2003- 2005*, He was awarded the State's Prize for Creativity from The Ministry of Culture, the award provided him with an opportunity to start his studies and researches on Culture, Media and Communications in Perugia, Rome and Milan for two years.

*Director of Wekalet el Ghouri Arts Center, 2005-2013*, He was appointed as The Director of Wekalet el Ghouri Arts Center in Cairo, Egypt, where he has produced, organized and hosted more than one thousand artistic and cultural activities in the Center between 2005~2013, The Center has been recognized nationally and Internationally for the quality of arts production and the quality of managerial practices, He was received The "International Partner of The Year" Prize in 2009 from Creative Connections Connecticut CT, USA.

*Davide Atkins Enterprises DAE, Doha, Sydney 2006*, He worked for David Atkins Enterprises DAE as a producer in the Opening and Closing Ceremonies of Doha Asian Game 2006, The two events were recorded as the largest and most-watched sport event

in history, the opening and closing ceremonies have been seen by 100k spectators at Khalifa stadium (Doha, Qatar) and 1 billion (Worldwide).

2007-2017, he has been focusing on his studies of Marketing, Communications and Impact entrepreneurship especially “The Marketing and Communications for Startups and The Impact of Entrepreneurship”. Accordingly, he has studied: 1) *The Marketing, Communications and Cultural Policies* at Korea Culture and Tourism Institute KCTI in Seoul, South Korea between 2007~2008, 2) *Arts and Cultural Management* in Kennedy Center for Performing Arts in Washington DC, 3) *Entrepreneurship* in Wharton Business School, 4) Master of Business Administration MBA at Paris ESLSCA Business School in Global Marketing.

Currently, He is the Managing Director of The Agency EG LLC, a Marketing and Communication Agency, founded in 2012 in Cairo, Egypt and it provides marketing and communication solutions for multinational and top local firms on both national and international level. In 2015 The Agency has launched its subsidiary in Chicago II, USA as The Agency US LLC to be a specialized agency in marketing and retailing of Eyewear products.

Training and Education, Mohamed has joined the teaching staff of the Cultural Management Diploma at the Faculty of Arts, Cairo University in 2014 as Guest Lecturer, he delivers the courses: Strategic Planning, Cultural Management, Creative Entrepreneurship and Strategic Management for the prominent arts and cultural leaders. In 2018, he started teaching at Paris ESLSCA Business School as an Adjunct Professor of Marketing and Communications, he delivers the following courses for the MBA’s: Entrepreneurship, Marketing and Communications, Consumer Behavior, Service Marketing and Public Relations.

Mohamed is actively engaged in mentoring, training and empowering entrepreneurs at “Eidak Ma3ana” by Egypt’s Ministry of Youth, Creative Circles by Egypt’s Ministry of Culture and The European Union, Youth Leadership Program by UNDP, The Creative Economy Program by Above the Curve ATC and The Faculty of Economics and Political Sciences FEPS Business Incubator in Cairo University.

#### **Mohamed Adel:**

***Working as Secretary of the Minister of Culture***, 01 Mar 2018 – Till now

***Working in Cairo Opera House***, 01 April 2012 – 8 Feb 2018

Working as Assistant in the Chairman office of **The Cairo Opera House**

***Working in The Academy of Arts***, 22 Sept 2003 – 2018

***Working in The Syndicate of Musical Professions*** As accountant June 2006 – 30 July 2008

***Working in Egypt of Services Company*** As accountant 2002 – 2003

### **Riham Arram PhD**

Riham Arram is the General Manager and founder of the Cairo Heritage Preservation Department in the Cairo Governorate's office. Arram is an archaeologist with a Ph.D. in Ancient Egyptian civilisation and a wealth of experience in the tourism field. She has worked in the Cairo Governorate for seven years and has been a part of many projects focusing on the old city, which is inscribed on the World Heritage List. Arram is responsible for co-ordinating and managing projects for the rehabilitation and regeneration of "Historic Cairo" in co-operation with the Egyptian Ministries of Antiquities and Culture. She has been working under the direct supervision of the Assistant of the Egyptian President for the National Committee for Cairo Heritage to rehabilitate Downtown Cairo. She is also teaching Islamic heritage of Egypt and heritage conservation in the national programme for Heritage and Museum studies at Helwan University. She is on the board of several Egyptian governmental entities in the fields of tourism and antiquities, and she serves as a focal point and co-ordinator for several international heritage conservation projects in Egypt. Recently, she has been approved as a UNESCO national trainer in the field of intangible heritage.