

## The cultural economy in Algeria –the reality and challenges-

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### **Abstract:**

This study aims to provide an overview of the reality of the culture sector in Algeria and to address the option of investing in this sector and sectoral coordination between ministries as a strategic vision from the Ministry of Culture to activate Algeria's cultural economy, which faces a number of challenges.

Our study has produced a series of results: Algeria has a diverse cultural asset to invest in, and this is in order to support its economy. Algeria's cultural sector also faces several challenges, most of them as a result of the State's domination of the sector compared to the decisive role played by the private sector.

**Keywords:** Cultural structures, cultural heritage, cultural industry, finance, investment, Algeria.

**Jel Classification Codes: O12, D33**

## **1. INTRODUCTION**

In today's age, many of countries around the world started to show interest in the cultural sector in addition to their strategic sectors, considering how the cultural sector has a direct relationship with the economy; hence, many countries achieved significant economic return and financial revenues, through investing in their cultural heritage. This correlation between culture and economy was named "The cultural economy".

The cultural economy is a term that started to be used vastly by the early 2000s, despite the state of anxiety which imposed itself about the concerns of stereotyping the cultural expressions and commodifying it and subjecting it to the logic of the market, therefore the bet on the investing on the cultural sector and preserving its civilizational and historical dimensions poses a big challenge that the world faces.

And Algeria abounds an important heritage that can date back to 2.4 million years, making it home to the 2<sup>nd</sup> oldest archaeological station in the world that witnessed human beings existence above ground, by including sites that are classified as world heritage, and sites and monuments classified as national heritage, in addition to being intangible heritage, rich and divers. All of this makes cultural sector a fertile sector for investments, despite all the challenges that face it.

From all the above, we can pose the following main problematic which we will build our research on:

**How to face the challenges of the cultural economy under the reality of the culture sector in Algeria?**

## **2. The reality of the cultural sector in Algeria**

After suffering years under French colonialism for 132 with its colonial cultural policy that is formulated at the highest levels of the state; Algeria won its independence in 1962, and ever since, Algeria worked on the restoration and highlighting the foundation of its cultural identities. From the proposed reforms, those that prioritize to the restructuring the cultural sector, which acquired a character of particular importance, this period spanned from 1962 to 1989, where the cultural sector was based on the socialist and even the soviet model, where the state exclusively determine the means and strategies related with culture. This sector was abandoned during the civil war between 1990 and 2000, where the state withdrew from its obligations towards the sector. This was followed by the period between the 2000 and the present day, where the state mobilized its capabilities at an unparalleled scale to implement a dominant strategic cultural framework. (Med 2023 )

### **2.1 Cultural structures and cultural heritage:**

In today's age, culture of the societies become the pillars of economic development, what makes the focus on the cultural structures in general and the cultural products in particular, these are the mechanisms merit focused attention and institutional appreciation.

#### **2.1.1 Cultural structure:**

From 2007 to 2015, the sector benefit from the financial abundance what enabled building various cultural infrastructure all over the country, to support the creativity and literary and artistic publishing, and supporting creative individuals and cultural associations. Between the period 2010 and 2019, 597 cultural infrastructures across all the national territory, including 448 library, and 6 cultural centers and 3 annexes to the cultural centers, 29 renovated cinemas and 7 regional theaters and 12 Open-air theaters, and 5 cultural complexes and an opera house. The table below shows the institutions under the supervision of the cultural sector including 385 institutions from which 27 have a commercial nature, 37

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institutions in the cultural heritage, 3 institutions in the sector of cinemas, 30 institutions of artistic formations, 54 institutions cultural publications, 22 institutions of creativity and artistic promotions, 189 institutions of public reading, as well as 48 provincial cultural directorate. (Ali,amel,Nadia,mars2021)

**Table No. 1: The institutions under the supervision of the cultural sector**

	Institutions name	Nature of the institution
Institutions of cultural heritage	22 national and regional museums	Public institutions of an administrative nature
	5 enclosures of national heritage	Public institutions of an administrative nature
	National office for protection and promotion of M'zab Valley	Public institutions of an administrative nature
	4 centers	Public institutions of an administrative nature
	The national agency of protected sectors	Public institutions of an administrative nature
	The National office for the management and utilization of protected cultural properties	Public institutions of a commercial nature
	The national center for pre-historical, anthropological and historical research	Public institutions of a scientific and technological nature
	The national center for the archaeological research	Public institutions of a scientific and technological nature
	The higher school for the conservation and restoration of cultural properties	Public institutions of an administrative nature
Institutions of artistic formation	Higher School of Arts	Public institutions of an administrative nature
	2 Higher Institutes	Public institutions of an administrative nature
	6 Regional Schools of fine arts and 5 annexes	Public institutions of an administrative nature
	5 Regional institutes of musical formations and 5 annexes	Public institutions of an administrative nature
Institutions in the sector of cinemas	The Algerian Center of Cinematic imaging	Public institutions of an administrative nature
	The national center of cinema development	Public institutions of an administrative nature
	The national center of cinema and the visual and Audiovisual media	Public institutions of an administrative nature
Institutions of cultural publications	3 palaces of culture	Public institutions of an administrative nature
	54 cultural centers	Public institutions of an administrative nature
	National office of culture and media	Public institutions of an administrative nature
	Centre of arts and exhibitions	Public institutions of an

		administrative nature
Institutions of creativity and promotion of arts	18 theaters	Public institutions of a commercial nature
	The Algerian agency for cultural outreach	Public institutions of a commercial nature
	Riadh el-feth office	Public institutions of a commercial nature
	The national office for Copyrights and related rights	Public institutions of a commercial nature
	The Opera	Public institutions of a commercial nature
Institutions of public readings	The national library	Public institutions of an administrative nature
	144 public reading libraries	Public institutions of an administrative nature
	43 main libraries	Public institutions of an administrative nature
	The national book center	Public institutions of an administrative nature
Other institutions	The Agency for the implementation of major cultural projects	Public institutions of an administrative nature
	The national company for graphic arts	Public institutions of an administrative nature
External services	48 provincial directorates of culture	Public institutions of an administrative nature

**Source:** Dubai Ali and others, A Study on the Cultural Economy in Algeria: Reality and Prospects, National Economic, Social and Environmental Council, Algeria, March 2021, p. 31.

As the table shows, the ministry of culture supervises many institutions of cultural heritage, including natural and regional museums and national heritage parks: (which are areas of cultural, historical and natural importance like the Tassili and el-Ahagar and As-Sawra ...) in addition to many offices and centers.

The aim of the ministry is to make the cultural properties a tool to preserve the national identity and spread awareness about the importance of heritage in achieving the economic and social development; it also focuses on the management and the administrating the national cultural heritage.

In addition to all of that the ministry of culture also supervises institutions orientated towards the artistic and creativity formations and promotions, and institutions of readings and spreading culture, the national library, and the book national center responsible for the promotion of the book, publications, and reading.

Most of the organizations that are under the supervision of the ministry of culture; are characterized with an administrative nature, meaning that it falls on their responsibilities the management and monitoring the researches in the field of their specialties, these organizations also seek to preserve the cultural properties, in accordance with the provisions of law No.98-04 concerning the protection of the cultural heritage. The ministry also supervises other bodies of commercial nature like “The national office for Copyrights and related rights” which is responsible for the protection of the moral and material rights of authors and rights

holders, and “The Agency for the implementation of major cultural projects” which is the cultural agency that organize the events and present the support to artists or organizations or cultural associations for creativity, promotion and publications.

### 2.1.2 The cultural heritage:

Algeria has an important tangible and intangible cultural heritage; this heritage is considered one of the things that must be preserved and passed on intact to future generations, and deserves to be preserved and safeguarded. And Algeria has endeavored to register its heritage in all its various forms in the UNESCO.

#### A-: According to the Algerian Cultural Heritage portal:

**The Tangible and the intangible heritage are according to the Algerian cultural heritage portal divided into** <https://www.patrimoineculturel.algerien.com,2023>)

- The tangible cultural heritage: it includes: The architecture, the study of inscriptions, Descriptive anthropology, Intellectual and artistic design of the exhibition, sculpture, rock carving, statue engraving.

- The intangible cultural heritage: This includes: Acoustic arts, the artistic professions, the arts and crafts, musical instruments, hymns and chants, traditional and religious festivals, radio dramas, radio programs.

#### B-: According to the UNESCO:

According to UNESCO various cultural heritage sites were registered, which are:

- The tangible cultural heritage: Includes, Tipaza 1982, Timgad 1982, Djemila 1982, Tassili N’gar 1982, Algiers Casbah 1992, Beni Hamad Tower 1980, M’zab Valley 1982.

- The Intangible cultural heritage: Algeria registered to the UNESCO until 2015, 5 intangible cultural points in UNESCO list of Intangible cultural heritage of humanity, which are: The traditional Ahellil of gourara and its associated customs; the Sheikha Zawiya and its related ceremonies in El Abiodh Sidi Sheikh; the practices, skills, and knowledge linked to the Imzad groups among the Tuareg; the customs, rituals, and ceremonies of Sebeiba in the oasis of Djanet, Algeria; and the traditions and artisanal skills connected to the Tlemcen wedding attire. (<http://www.wikiwand.com/ar>)

In 2022, the UNESCO also announced that *Algerian Rai Music* registered in the list of Intangible cultural heritage of humanity. )<https://www.aljazeera.net/arts/2022/12/2/> (2022

### 2.2. Cultural Tourism and Cultural Industries:

Cultural heritage and cultural resources provide relative advantages for touristic destination, while that government’s spending on culture represents one of the competitive advantageous features of the destination, this dynamic coordination between the two sectors (cultural and touristic) leads to growth in the regional economics and contributes to the achievement of broader goals of sustainable development, where tourism and culture represent an important driving forces for the economic growth and sustainable development. (<https://asbar.com/wp-content/uploads/2025/02,2024>)

#### 2.2.1 Cultural Tourism:

The primary motive for *cultural tourism* is the culture and visiting archaeological sites, historical landmarks, and museums, as well as engaging with traditional industries or any other form of artistic expression, as well attending some cultural activities like exhibitions or festivals. Cultural Tourism is a unique tourism factor, incomparable and beyond competitive equivalence, and Algeria possesses significant natural, historical, and cultural potentials,

when exploited rationally and thoughtfully, it would contribute in improving and developing tourism in the future, represented by:

(Ali,amel,Nadia,mars2021)

**A- Natural Potentials:** The most prominent natural feature is Algeria's strategic location and the diverse weather from the north to the south, the Algerian coastal frontiers extend for 1200km, offering a vast and continuous interface with the sea, the mountains, and the Desert that spreads over a wide territory, about 2 million kilometers square, various thermal hot springs, ... etc.

**B- Touristic Resources:** Among these resources, attention may be drawn to the sites recognized by the UNESCO, represented by the following:

- The Roman Cities: *Timgad City* was founded by the roman emperor *Trajan* in the year 100AD in *Batna*; this city hosts one of the most important international festivals of cultural-touristic nature every year. Also *Djemila City* which is considered one of the most beautiful Ancient Roman cities in the Mediterranean area, and was classified by the UNESCO back in 1967 as a World Heritage;

- Ahagar and Tassilli: These two regions are natural museums, classified by UNESCO in the list of world heritage for containing more than 15 thousands paintings that reflect the transformations of climate, animal migrations, and the development of the human life in the desert region since 6000 BC. The Ahagar's summit stand at a height of 3000 meters, it is a primary touristic attraction for those looking for a fun adventure between its rocky mountain pathways with smooth surfaces decorated with the archaeological paintings and carvings that document aspects of human existence in the area about 5 millennia ago; and from the touristic attractions in the region is the annual festival hosted in Ahagar, this festival is a tradition that spotlights the heritage and the culture of the desert, in addition to organizing activities of economic nature and commercial exchanges with nearby desert countries like Niger and Mali... . This event now has become a touristic attraction that draws tourists who are eager to experience its distinctive atmosphere, enriched with cultural, and folkloric activities as well as evening performances. And in the Ahagar region there is something called "*Al-Asikram*" which is a pathway that is considered one of the most beautiful locations admired by tourists for the unique sunset and sunrise views it offers.

- Beni Hmad Tower: located near M'sila, and was founded in 1007AD as a capital of the Hammadid dynasty.

- M'zab Cities: M'zab or Beni M'zab cities are situated at 411 km south of the Algerian capital; these cities were founded by the Ibadis in today's Ghardia province in between AL-Attef and Mlika, back in the 11<sup>th</sup> century, in the year 1053AD to be exact. Similar to all M'zab valley villages, Mlika and Ghardia Palaces are surrounded by outer walls, both walls are crowned by a mosque that dominates and oversees the spiritual and social life of each city, around the mosque, the city houses are built in a pyramidal form, the unique architecture style gives each house space and freedom while respecting both neighborly rights and community needs, where each house in the city was constructed using local materials. Ghardaia was recognized by UNESCO as A World Heritage Site back in 1982. Among its most notable landmarks is the Great Mosque topped by its magnificent minaret with over 114 steps to climb.

### 2.2.2 Cultural Industry:

Cultural Industries are the activities that produce and reproduce cultural works according to the principles of industrial production, meaning that the original cultural and artistic works can be transformed industrially into consumer goods to be displayed in the market just like other industrial goods, this is done through the mass production which is inevitably accompanied by massive public consumption, it is also defined as the productive

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activities of cultural materials exchanges, which are in constant changes and development and subject to commercial rules.

Mechanisms of commodifying culture doesn't differ much from the mechanisms of distribution of ordinary physical commodities, where the financial return is the motive behind selling cultural products, and where public taste is a crucial factor in generating profits. And from here comes the real problem, whereas selling the cultural products can only be done by making a change and modifications on its original cultural definition, in order to be acceptable to the largest possible number of consumers in the market. The trend towards commodifying cultural has also opened the door to its industrialization. By manufacturing it, it means that it requires massive funding resources, and technology. (asbar 2023)

In these activities, production techniques are either highly developed or less advanced, yet the work remains largely subjected to a capitalist nature, through the double separation between the producer and their production, and between creative works and their execution. This separation results in workers losing control over their output and activity. The main examples are noted below: (fawzi ,2016)

**A- Book Industry:** This sector is one of the earliest cultural industries, therefore the book, just like most of cultural “products”- is a commodity not like other commodities considering its economic characteristics. The following table explain the number of published books in Algeria in the period between 2014 and 2020

**Table No. 2: The number of published book in Algeria in the period between 2014 and 2020**

Years	Number of produced book by language		
	Arabic	French	Total
2014	-	-	3143
2015	816	361	1177
2016	1702	1222	2924
2017	2409	907	3316
2018	898	176	1074
2019	1210	294	1504
2020	-	-	1250
Total	7035	2960	

**Source :** Debi Ali and others ,study about the cultural economy in Algeria the reality and horizons, the national economic social and environmental council Algeria march 2021,p40

From this table, we can see that the number of book written in Arabic is more than the books written in French, in all the year, however the rate of development is unstable and fluctuating. We observe decline in the years 2014 and 2015, then a rise in the number of books in 2016, followed by another drop in 2017. It increases again the following year, only to fall once more in 2019 and 2020.

**B- The Cinematography Industry:** In the field of cinematography industry, Algeria has natural, geographic, and historic characteristics what qualify it to be a regional and international center to attract partners from inside and outside of the country in the cinematic photography field; the following table explain the government support to the cinematic production.

**Table No. 3: government support to the cinematic production (million DZD)**

		Feature Films	Short Films	Documentaries	Total
2014	Film Count	6	0	2	8
	Govt Aid	131	0	18.5	149.5
2015	Film Count	11	1	5	17
	Govt Aid	27.3	2.5	35	64.8
2016	Film Count	12	2	4	18
	Govt Aid	634.2	7	22.5	663.7
2017	Film Count	15	9	5	29
	Govt Aid	801.5	83	33	917.5
2018	Film Count	11	7	5	23
	Govt Aid	5.278	5.41	5.44	41.5
2019	Film Count	17	10	11	38
	Govt Aid	607	34	162	803
2020	Film Count	14	2	3	19
	Govt Aid	290.7	1.5	35	327.2

**Source :** Debi Ali and others ,study about the cultural economy in Algeria the reality and horizons, the national economic social and environmental council Algeria march 2021,p40

Based on the available statics, the number of produced films increased in recent year, where 38 films were recorded in 2019 comparing to only 8 in 2014. By 2019, the government’s support for film production reached 803 million dinars, with 75% going towards feature film. In 2017, the amount of support reached 917.5 million dinars, mostly going towards feature films again. The reason for this prioritization lies in the unique nature and high costs of this field, especially when producing historical films.

**C- Live Performances Industry:**

With regards to the field of the live artistic performances, Algeria is rich with various infrastructures between *Theaters, Cinema Halls, Public Reading Libraries, and Cultural Centers*, nationally, the total exceeds 600 infrastructures. The table below demonstrates *Theatrical performances* by each establishment.

**Table No. 4: Theatrical Performances by establishments.**

Activities by Establishments	2014	2015	2016	2017	2018	2019

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The National Theater	187	157	210	192	122	110
Regional Theater – Oran	323	303	162	148	149	119
Regional Theater – Sidi Bel Abbes	157	92	109	98	64	65
Regional Theater – Annaba	151	136	121	69	166	104
Regional Theater – Constantine	39	160	146	129	127	94
Regional Theater – Bejaïa	223	139	108	140	138	78
Regional Theater – Batna	204	154	102	88	62	61
National Ballet	0	0	0	0	0	0
Symphony Orchestra	0	0	0	0	0	0
Opera	0	0	0	0	0	0

**Source :** Debi Ali and others ,study about the cultural economy in Algeria the reality and horizons, the national economic social and environmental council Algeria march 2021,p50

### **3.The Strategic Vision of the Ministry of Culture to Activate the Cultural Economy in Algeria:**

The Ministry of Culture undertook efforts to transform the cultural sector from a consuming sector and a burden on the treasury into a productive sector that contributes to supporting the national economy, by exploiting the resources of the sector to create a cultural industry. This is only achieved by the contribution of all partners from representatives of civil society and economic actors from artistic and craft institutions, as well as consultative bodies, particularly the national economic and social council.

#### **3.1.The Targeted Fields by the Ministry of Culture and Coordination with other Sectors:**

The importance of advancing the cultural economy in Algeria, as a promising alternative to supporting the sustainable development and diversifying the national economy, away from dependence on fuels.(lachheb,2025)

##### **3.1.1 The Targeted Fields by the Ministry of Culture:**

The strategic vision of the ministry targets various fields, represented by: (Ali,amel,Nadia,mars2021)

#### **A- Cultural Touristic Industry:**

Algeria has all the qualifications to become a regional and international pole for tourism and culture, considering how it has a rich big history that date back to 2.4 million years, with human settlement from prehistory until today, for many successive civilizations without interruption, a significant diversity in urban, architectural and artistic productions, it is reflected in the archaeological evidence from carvings, caves and grottoes, archeological and historical cities, as a preserved archaeological monuments, artifacts of tangible and intangible heritage, with unmatched richness and diversity, all of the above factors prompted the ministry of culture and arts to plan a strategy to activate the role of *Cultural Heritage* in establishing the *Cultural Tourism*. The strategy of the Ministry begun by forming workshops and brainstorming groups, and finished with the initiation of practical and field measures, starting with reviewing and supporting the legal framework, followed by introducing terms of

conditions within the active institutions in cultural heritage, and allowing private operators and various organizations to invest in the field of cultural heritage, in addition to creating designated structures and spaces to provide the essential services for the benefits tourists, these spaces are active in the field of selling and producing traditional industries, cafés and restaurants specialized in traditional food, photography studios that offers pictures with traditional and historical costumes, spaces of 3D displays in the form of virtual visits, playgrounds for children, and creating cultural touristic paths. Providing these services will without doubt contribute in increasing the number of visitors from both inside and outside of the country to the sites, monuments, and archaeological museums, the thing that would reflect on the financial income of heritage institutions, in addition to creating an economic movement in the urban surroundings, therefore contributing in supporting the economic growth locally and nationally.

**B- Book Industry:**

Book Publishing is one of the industries that contributes to economic growth in the different sectors related to it from the intellectual and scientific creativity then the printing and promoting the book, that's why the cultural sector prioritize this important industry, through establishing the right legislative and regulation, and national support programs, what has effectively contributed to the strengthening of this field.

**C- Cinematography Industry:**

The sector's strategy for advancing the film industry aim to:

- Creating a National Economic Dynamics: Through it, a gradual liberation from the dependency on the national treasure is achieved. These dynamics are essentially built on developing the national network of cinema halls, reaching about 1000 screens, at the rate of a cinematic screen per 40,000 citizens, and creating the appropriate business environment for production and distribution. This is achieved by working on updating legislation and regulation, using diverse sources of funding, and strengthening human resources in both quantity and quality.

1000 cinematic screens leads to 12,000 direct work positions, as well as 4 billion dinars yearly as tax revenues only by exploiting the cinema halls.

- Creating an Economic Dynamics directed toward foreign countries: By attracting foreign producers to film in Algeria (100 million dinar/year/ one studio) given the resources that Algeria possesses, geographic, natural, and historical, forming important elements to attract the cinematic photography, as well as opening up on the African and Arab markets by exporting Movies and technical expertise, and encouraging watches, and the executive production in some special African markets. All of this has important reflections on the national economy with its aspects manifesting in: creating work positions, bringing in foreign exchange currency, and stimulating an economic dynamics across several sector that interact with it.

**D- Artistic Live Performances Industry:**

The status of artistic live performances industry within other cultural industries is estimated at a rate of 25.48% according to a report by the UNESCO because of its active role in the cultural activity and strong attraction to the audience, given the unmatched diversity of its artistic and technical professions, starting with music and theater, ballet, orchestra, and others. All of these indicators and others encouraged the ministry of culture and arts to create brainstorming workshops for the reforming and activation of the economic dimension of live artistic performances.

Algeria possesses all the specialized qualifications in live artistic performances, including the human competencies from technicians and technologists, and infrastructures for

performing that exceed 600 infrastructures between theaters, cinema halls, houses of culture, palace of culture, and others.

### **3.1.2. The Coordination between the sector of culture and arts and other sectors:**

The activation of the role culture in achieving social and economic growth what necessitate the coordination between different relevant sectors by the joint mobilization of available abilities and resources has been evidenced through the initiation of bilateral cooperation frameworks:

)[https://www.m-culture.gov.dz/index.php/ar\(2023, #/\)](https://www.m-culture.gov.dz/index.php/ar(2023, #/))

- The ministry of national education and the ministry of higher education and scientific research, in order to develop the artistic taste in the school and educational environment;
- The Algerian Space agency for the purpose of assistance in creating an archaeological map, and documenting archaeological sites and defining their boundaries;
- The national agency of publication and advertising, for the purpose of creating a system for distributing books and magazines specialized in culture and arts across the national territory;
- The high commission for Amazigh language, with the purpose of promoting the cultural diversity and encouraging creativity in the Amazigh language.

It is also scheduled that other additional agreements will be signed in the near future with:

- Ministry of national education;
- Ministry of higher education and scientific research;
- Ministry of Mujahideen and rights holders;
- Ministry of tourism, traditional industry and family work;
- The delegated ministry for small enterprises.

The cooperation established with the national economic and social council holds great importance considering the analytical and forward-looking studies that will enable the development of vision, strategies, programs, and working plans in the cultural field. This coordination will subsequently be further strengthened with the national institute for strategic studies, with the Algerian Agency for International Cooperation for Solidarity and Development, as well as with other bodies and institutions.

### **3.2. Investing in the cultural sector:**

For the purpose of investing in the cultural sector in Algeria, several funds were established; general and specialized; dedicated to the financing of private investors' projects. (kessab,2016)

We can discuss about the real joint projects between the public cultural institutions affiliated with the ministry of health and private start-ups that operates in the sector of cultural and arts.

(Boumediane belkbir,2024)

#### **3.2.1. Investment Funds:**

In accordance with the regulation of Article 100 of the law derived from the Supplementary Finance Act of 2009, the public authorities founded 48 investment funds across all the country's province entrusted to the state to manage. This is achieved through signed agreements with the Ministry of Finance, to five investment companies, three of which are currently actively in investment, which are:

- Investment Algeria, Bank of Agriculture and Rural Development (BADR) own 70% while the rest 30% is owned by the National Savings and Reserve Fund Bank (CNEP);
- The Financial Institution for Investment and Contribution and Recruitment (SOFINANCE) was founded by the national for state contribution (CNPE);

- The Financial Algerian-European company for contribution (FINALEP), which is a joint Algerian-European company.
- The other two companies the Algerian Foreign Bank (BEA) and the Algerian National Bank (BNA) will be assigned to administrate these funds while waiting for establishing their two branches specialized in investment capital.

### **3.2.2. The National Agency for supporting Youth Employment (ANSEJ):**

On the 22<sup>nd</sup> of December 2014, the Ministry of Culture and the Ministry of Labor, Employment and Social Security signed an agreement that allow the National Agency for supporting Youth Employment (ANSEJ) to fund Artistic and Cultural projects that are approved by the Ministry of Culture, notably ANSEJ is directed to unemployed youth of ages between 19 and 35. When the investment provide at least three (03) permanent job opportunities (including young entrepreneurs linked to the company), the age limit of the financial manager of the newly established enterprise may reach 40 years old, under the condition that he possesses professional qualifications relevant to the intended activity and is capable of contributing a specified personal share to finance the project.

ANSEJ suggest two financing models with a total investing cost that doesn't exceed 10 million dinars: Tripartite Financing and Joint Financing.

### **3.2.3. Cinematic Arts Development, Techniques, and Industry Fund (FDATIC):**

Cinematic Arts Development, Techniques, and Industry Fund (FDATIC) was founded in 1991, with the main goal of working on producing Algerian Audiovisual Films by providing financial aid utilized whether on producing or distributing Algerian Films exceeding seventy (70) minutes. The fund contributes to financing equipment and modernizing cinematic and television industries, technologies, and buildings, and assist in the preparation of Audiovisual works and contributes in the necessary expenses to improve the national audiovisual production and its distribution within Algeria and internationally, it also support the production of films that are shorter than seventy (70) minutes from Documentaries, Research films, and local films.

The project owner is required to submit a request directly to the ministry of culture.

### **3.2.4 The National fund for promoting and developing Arts and Literature (FDAL):**

Specialized aids are provided to encourage literature creativity for:

- Authors of original literary editorial works as it is specified in Article 6, paragraph (A) of Law No. 97-10 issued on 27 Shawwal 1417, corresponding to 6 March 1997, concerning copyright and related rights; those who are interested in distributing in Algeria, under the condition that the works are original and haven't been distributed or printed before in Algeria or aboard, and haven't been published before in Arabic;
- Authors who are interested in republishing literary works from public intellectual property under the condition to be of national or global fame;
- Translators of literary works who have an interest in publishing it in Arabic;

The specialized aids for encouraging artistic creativity are given to:

- Authors of theatrical and dramatic works, musical and choreographic dramas, musical compositions, lyrical poems, fine arts, and practical arts such as drawing, painting, sculpture, engraving, decoration, painting on stones and polished surfaces, photography, or their equivalents, under the condition that the works are original and have not been previously exhibited, especially outside Algeria.
- Organizers of Artistic and cultural events intended to promote creative talents especially among youth. Cultural Institutions interested in gaining the necessary educational means to develop the artistic abilities for talented children and young people;

- Brilliant artists and writers in honor for their artistic works and their valuable creations.

### **3.2.5. The National Fund for Heritage (FNP):**

Provide access to funding from the national fund for heritage is available to Algerian beneficiaries from both public and private sectors, which are:

- Real or moral persons from private sector, cultural real estate owners that are protected by law No. 98 – 04 issued on the 15<sup>th</sup> of June 1998 related to the protection of the cultural heritage. Institutions and public bodies assigned with managing, investing, maintaining, restoring, and rating the national cultural heritage and preserving it. Innovators of cultural goods;

- Members of civil society and associations of development and promotion of cultural heritage.

### **3.3. Challenges of Cultural Economy in Algeria:**

The cultural sector in Algeria faces many challenges, including the necessity of increasing the numbers of fans and finding a real cultural industry (Med,2023)

#### **3.3.1. Regarding increasing the numbers of fans:**

For citizens, the matter is connected to recognizing one another through artistic and cultural expressions above all presented in official spaces. The thing that is not available today; as discussed previously; these spaces do not attract a significant number of individuals. This matter concerns theaters, as well as cinemas or fine arts and it reflects of the participation of individuals and social groups in creation, presentation, and distribution of their own culture expressions.

#### **3.3.2. Regarding Cultural Industries:**

There are two main obstacles; in our considered view; that form an obstacles its development:

**A- The Economic Factor:** For many decades, Algeria has been operating according to an economic system that depends on the basis of return from the incomes of the natural resources, natural gas, and oil in particular. The accumulation and distribution of revenues constitutes the principal economic activity of the country, assuming that there is an economic activity; this makes the primary objective of the free market economy artificial and unnatural, while the true objective is the production of a surplus that can be accumulated through production and the wage scale. Therefore, does rent constitute an increase whose source lies outside the productive system? The thing that poison the economic activity instead of activating it by its “distribution” activities or related with redistribution. And for this reason, at the level of macroeconomics, accordingly, the rentier system since it lacks the ability to achieve a basic principle of market economy, which is to *generate income*; it constitutes in itself a factor that hinders production. Like other components of activity sectors, cultural industries are victims of this rentier logic, since its development and consequently the surplus it can generate, do not constitute a priority. Thus, the priority today for publishers for example, represents a sector that benefits from financial aid not to publish books of value to sell in the market, therefore generating income, while their priority is to obtain the financial aid from the ministry of culture that they consider a right in the context of the logic of revenue distribution. A large part of the books printed within the framework of major cultural events are generally Master’s theses that publishers seek in university libraries, intended for presenting it later to the ministry, depending on need and aligned with the theme of the event in question, these publications are usually destroyed within few days of release before reaching readers due to the absence of distribution network.

**B- The Political Factor, through restricting the freedom of cultural initiative:** Since the independence of Algeria, the cultural initiative represented a real source of concern for the

authorities who continuously been perceived in a negative way, and attempted by all means to obstruct its emergence and growth. Typically, several accusations are directed at the independent cultural sectors, and especially by using various and different arguments, starting with opposing Capitalism and leading up to the danger of the production that it generated on the constituents of the nation's identity... etc. Yet, this tendency has especially grown since the beginning of the two thousands (2000s), where various mechanisms were established in this meaning, in order to dominate on the cinematic production and distribution, as well as live performances, therefore, books and scenarios texts fall under review reading committees whose members and methods remain unknown,... etc, and the organizers of the performances are required to obtain authorization as promoters of theatrical performances, only 28 authorizations were given so far to individuals who are typically connected with the ministry. We can also present the example of sponsorship, where to benefit from tax advantages; the company is required to submit a request in advance to the ministry of culture, after reviewing the activity that the company wishes to get sponsored, the ministry then grants either its approval or rejection, later on the company can benefit from tax advantages. After the civil war that lasted for ten years from 1990 to 2000 the infrastructure suffered major fractures, later on, especially in recent years, Algeria invested significant financial resources to establish a strong cultural sector that promotes social harmony and supports human, social, and economic growth in the country, however, since the culture sector is saturated with the ideas of the colonial cultural policy and command economy and it has been found that the chosen model of public managing of the cultural sector since the year 2000 is in fact an obstacle to production and was even described to be practicing violations on artistic freedom of expression, and violations on the freedom of cultural initiative and giving it a folkloric character .... All of these are aspects that characterize the cultural sector in Algeria today, eliminating them in itself poses a challenge that must certainly be overcome.

#### **4. Conclusion:**

The research discussed the reality of the cultural economy in Algeria, and the challenges that face it and hinder the process of promoting and activating the cultural sector in the economic life, through transferring it from a consuming sector into a producing sector that contributes in supporting the national economy.

From the results we obtained the following:

- Algeria is rich with various cultural and sufficient resources to overcome the challenge of pursuing the cultural economy;
- Activating the role of culture in achieving the economic and social growth necessitates the coordination between the different related sectors through joint utilization of available capabilities and resources;
- The ministry of culture devoted efforts into the cultural economy field through the strategic vision for various cultural fields by coordinating with other sectors, in addition to focusing on investment in the cultural sector;
- The cultural economy faces a number of challenges, including those related to audience size, and others related with cultural industries.

Based on the results, there are **recommendations** that can be taken into consideration:

- Establishing specialized institutes in the cultural heritage in universities is requirement, as well as updating this major as dictated by the demands imposed by today's technological and cultural challenges;
- The effective encouragement of private investments in the cultural sector through establishing a range of facilitations;

- The inclusion of civil society institutions in raising awareness in the civil society to preserve the cultural heritage;
- Creating touristic agencies specialized in cultural tourism by organizing exploratory and introductory trips;
- The utilization of social media platforms to promote the cultural heritage in Algeria.

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