

Mars 2022

مدينة تونس

نقاشات و تلاقح فكري

L'Art Rue

Debate and reflection

Stakeholders report submitted to Tunisia's
Universal Periodic Review
4th cycle of 2022
Collective Cultural and Artistic Rights

Debate and reflection

الشارع فن

نقاشات و تلاقح فكري

Tunis

مارس 2022

Stakeholder Presentation:

The following organizations comprise the collective Cultural and Artistic Rights:

- L'Art Rue Association
- Tunisian Association for the Defense of Individual Freedoms
- The Tunisian Association for the Support of Minorities
- Al-Karama Association
- Avocats Sans Frontières
- The Arab Institute for Human Rights
- Mobdiun - Creative Youth
- Tunisian Network for Transitional Justice
- Utaim Medenine
- Ibsar Association

Its mission is to record and study Tunisia's artistic and cultural condition, to reflect on the status of artists and craftspeople, and to organize cultural and artistic activities for the general public.

This work is represented and coordinated by L'Art Rue association.

The Art Rue association is a provider of artistic spaces in the core of the Medina of Tunis. Founded in 2006 by dancers and choreographers Selma and Sofiane Ouissi, Art Rue resonates the artist's creative gesture with the context of Tunis, its populations, its public, common and democratic challenges.

With the hope of jointly creating, poeticizing, and transforming the city with society. Art Rue is a shared and transversal space in the heart of Tunis's Medina and inherently connected to the surrounding spaces, where artists from everywhere meet and collaborate with Tunis' citizens, activists, and experts.

- **Personne contact :** Sofian OUISSI
- **Email :** sofiane.ouissi@lartrue.org
- **Phone Number :** (+216) 29 212 001
- **Site web :** lartrue.org/en

Introduction :

1. Cultural and artistic rights are essential components of a comprehensive, inseparable, and universally recognized set of human rights. Art and culture play a significant role in the expression of citizenship, the development of societies, and the guarantee of national development. Cultural rights have been recognized in both Articles 22 and 27 of the Universal Declaration of Human Rights, along with Articles 13 and 15.1 of the International Covenant on Economic Rights, to finally have been recognized to women under Article 3 of the same Convention.
2. Starting with the fact that the cultural sector in Tunisia is poorly regulated, with an archaic structure and a rigid bureaucracy, it is necessary to consider boosting an ecosystem that will enable artists to create and culture to be accessible to all without discrimination: updating legislation, mastery of the field, and understanding of the needs of current affairs. Prioritizing culture would be a powerful pledge toward achieving peace, cohesion, and social inclusion, as well as improving Tunisians' quality of life and ensuring the prosperity of a nation with a rich cultural and civilizational heritage.
3. Culture is marked by a near-total centralization and direct interventionism on the part of the state in the management of cultural policies. The years that have followed the Tunisian revolution of 14 January 2011 have seen the emergence of artistic and cultural potentials in the Tunisian public sphere, requiring, on the part of the state, an acknowledgement of today's social and technological evolution, as well as the realignment of national public policies with the current cultural dynamic.
4. Tunisia is currently in a highly volatile democratic environment. By implementing Article 80 of the Tunisian Constitution on July 25, 2021, the President of the Republic set up a state of exception, resulting in a state of turmoil in terms of Tunisian institutions and democracy. This, in turn, may exacerbate the already-existing marginalization of certain sectors, such as the cultural and artistic sectors. In terms of morality, the freedom to create may be jeopardized at any moment in light of populist power.
5. The clear lack of interest in cultural and artistic rights in previous universal periodic review sessions, as reflected in the parties' submissions, prompted the development of specific recommendations for this category of rights.

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Adopted method :

6. This report was created on the basis of Tunisia's international treaty commitments, including its commitments during the previous universal periodic review session, the recommendations of the United Nations' Member states in the matter, the observation of the evolution of the state's cultural policies between 2017 and 2022, the observation of the applicable legal framework in the field, and the identification of barriers to the enjoyment of cultural and artistic human rights in practice.
7. L'Art Rue took a participatory approach, assembling a group of artists and intellectuals with knowledge of the cultural and artistic landscape, who assisted in identifying problematic areas and making recommendations for desired changes and reforms. Similarly, each of the collective's member associations has contributed in accordance with their mandate.

I. Cultural policy, legal framework, and a budget dedicated to culture

8. Tunisia has committed to continuing its efforts to protect economic and social rights, including in the least developed regions, in accordance with the 2017 Universal Periodic reviewⁱ.
9. Tunisia ratified the International Covenant on Economic, Social, and Cultural Rights in 1969, and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2007.
10. According to Article 42 of the 2014 Tunisian Constitution, the state guarantees the right to culture, the freedom of creation and has committed to encouraging cultural creativity.
11. Despite being in a state of democratic transition, marked primarily by the continuation of the socioeconomic and political crisis, Tunisia has committed to implementing valuable cultural reforms, initiatives, and programs. Since 2011, new institutions have been established, such as the Centre national du cinéma et de l'image (2012), the National Establishment for the Promotion of Cultural and Artistic Festivals (2014), and the Cité de la Culture (2018).
12. The Tunisian government established a national cultural council within the Ministry of Cultural Affairs in 2018, with the mission of developing national cultural strategies that include various ministers, civil society actors, artists, and others involved in the field.
13. However, the cultural sector has remained on the periphery, suffering from a lack of regulation and a comprehensive vision since the 2011 revolution.
14. The budgets allotted to the Ministry of Cultural Affairs remain very limited and do not meet the needs of artists, whether through public subsidies or resources allotted for cultural projects, and thus do not support artistic freedom, and account for less than 1% of the overall state budget. These budgets are primarily allocated to salaries and other management expenses, at the expense of investment or development expenditures.

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15. Political and institutional instability have had a negative impact on the development and implementation of public policies and laws in the cultural sector, highlighting the lack of a global vision or a strategic plan for the cultural sector by policymakers.
16. The legal framework that regulates cultural and artistic fields dates back to the 1960s and 1970s, and it is still a barrier to the growth of artists, economic development, and citizens' access to cultural life. In Article 5 of the law No. 69-32 of May 9, 1969, the artist is stripped of his or her professional license if he or she "commits acts endangering the good reputation of the profession," granting the administration moral authority over cultural workers.
17. The public funding of artistic works is subject to a complex administrative process, and several artists have raised concerns about the lack of transparency within the commissions charged with disseminating tenders.
18. The absence of academic training in cultural vocations results in a lack of expertise in critical areas such as cultural management, mediation, and the legal environment of artistic activities, limiting the possibility of developing profiles with a structured view of the sector.

II. Artistic and cultural civil society

19. The 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, ratified by Tunisia in 2007, commits the state to recognize "the fundamental role of civil society in the protection and promotion of cultural expressions and diversity."
20. The Tunisian artistic and cultural civil society contributes to the development of a cultural, economic, and social dynamic within the state by implementing projects aimed at promoting art and culture.
21. However, the political power seeks to impose a libertarian and restrictive legal framework on Tunisian civil society. The draft decree-law amending the Decree-Law no. 2011-88 of 24 September 2011 on the organization of associations includes articles that violate freedom of association by imposing restrictions on associations' financial opportunities, as well as other rights such as the right to information.

III- Status of artist and cultural professions

22. The Tunisian government has committed to ensuring, in accordance with Article 40, the right of every citizen and to work in favorable conditions, to recognize, in under Article 31, the freedoms of expression, thought, expression, information, and publication, and to guarantee, and to guarantee in accordance according to Article 38 of the 2014 constitution, the right to health care and social assistance in accordance with the law.
23. However, the artist does not have a legal status nor does he have a clear definition in the current legal texts.

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24. The legislation of access to the profession retains discrimination, on the one hand, between the various regulated professions (musicians, singers, dancers, etc.), and on the other hand, between the latter and other artistic professions that are still not regulated (authors, painters, sculptors, etc.).
25. The taxation is not clear and varies greatly for artists and connected professions. The income tax is not adapted to the specific aspects of arts and culture, and does not recognize the unique characteristics of these professions.
26. Some Tunisian artists dedicated their lives to art and the cultural scene found themselves in social precarity and economic distress at a certain age, resulting in deaths due to a lack of support or health insurance.
27. In 2017, the government formed a "mutuelle" of cultural artists, creators, and technologists to address issues related to social insurance coverage. The work of this "mutuelle" is still poorly structured.
28. The draft law N°107/2017 on the status of artists has yet to be passed and is currently locked in the Youth commission of the frozen parliament.
29. Due to border policies, the lack of mobility of Tunisian artists as a result of the lack of access to international works of art, widens the cultural chasm between the Tunisian cultural scene and the global artistic and cultural one.

IV- Copyrights

30. In accordance with Article 41 of the Constitution, the Tunisian state agreed to protect intellectual property.
31. However, shortcomings in the work of the body responsible for the protection of copyright and related rights have been identified, such as the failure to register certain artistic works, including theatrical works. In practice, copyrights are not respected, whereas the state can act as a regulator under certain situations to resolve certain conflicts amicably without going through judicial procedures.

V- Cultural decentralisation and positive discrimination

32. Due to the hyper-centralization of culture, there is no equal opportunity in access to cultural and artistic rights for all Tunisian citizens. Of the 24 governorates and an estimated population of 11 million people, the urban cultural landscape includes only 35 movie theaters, 12 of which are in Tunis, with no theaters in other 16 governorates. On the other hand, the number of theater admissions has increased from 1,217,000 in 2017 to 2,638,000 in 2019. Similarly, the number of public libraries has slightly increased from 425 in 2018 to 434 in 2020.

33. The state of the Youth Center is deplorable, and they are closed on weekends, which contradicts the logic of these spaces, which are supposed to house people during their vacations. In 2018, there were 66 closed establishments among the 348 youth centers spread throughout Tunisia's territory.
34. Administrative bureaucracy is a major impediment to cultural freedom. As a result, even private initiatives to restore or repair cultural spaces are stymied due to administrative complications related to the authorization system.
35. Efforts to decentralize culture and bring it closer to all categories and social strata are insufficient. They have only touched a minor aspect of cultural action by expanding the network of public libraries and cultural animation institutions^{iv}.

VI- Cultural and creative economy

36. The creative economy is a significant driver of growth in Tunisia, but it is poorly managed. Citizens' growing demand for cultural and artistic products is hampered by a number of practical constraints, including uneven geographical distribution, a scarcity of infrastructure, a lack of information on the offer and events, and, in some cases, the absence of an offer due to a lack of funding for artistic projects^v.

VII- Access to culture for people with disabilities

37. Tunisia ratified the Convention on the Rights of Persons with Disabilities in 2008. Article 30 on participation in cultural and recreational activities, leisure, and sports commits the state to taking appropriate measures to "To ensure that persons with disabilities have access to sporting, recreational and tourism venues."
38. Tunisia ratified the World Intellectual Property Organization's Marrakesh Treaty to Facilitate Access to Published Works for the Blind, Visually Impaired, and Others with Print Disabilities in 2016.
39. Article 48 of Tunisia's 2014 constitution commits the Tunisian government to taking all necessary steps to integrate people with disabilities into society.
40. Nonetheless, only 8 of the 434 libraries in 2020 have books in Braille.
41. There is no mention of any attempt to use sign language or audio-description in festivals, museums, or tourist sites.
42. There have been reports of people with disabilities being denied access to clubs, recreation centers, and playgrounds.

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VIII- Children's access to culture

43. Tunisia committed to respecting and promoting the right of children to participate fully in cultural and artistic life by ratifying the International Convention on the Rights of the Child in 1992. Similarly, under Article 47 of the Constitution, the State undertakes to consecrate the rights of the child to its parents and to the State, while encouraging young people under Article 8 to commit themselves and contribute to social, economic, cultural, and political development.
44. Nonetheless, the country continues to lack play areas, and children continue to lack equal access to culture and leisure activities^{vi}. As a result, the legal framework for children's clubs, complexes, and socio-cultural activities is lacking^{vii}..

IX- Cultural rights of minorities and discriminated persons

45. Tunisia has committed to ensuring citizens' equality in rights and duties without discrimination under Article 21 of the 2014 Constitution.
46. However, the requirement in Article 75 that the candidate for the presidency of the Republic be Muslim establishes an exclusion from the exercise of citizens' rights based on cultural identity.
47. Tunisia pledged in the 2017 Universal Periodic Review to protect the Amazigh minority's economic and socio-cultural rights^{viii}. However, neither Amazigh language nor culture is recognized by the Tunisian state.

X- Rehabilitation through a cultural approach

48. Tunisia has made significant efforts to preserve human dignity and access to culture. The Ministry of Culture, in collaboration with the Ministry of Justice, ensures prisoners' cultural and artistic rights by ensuring Carthage Film Days in the prisons and allowing them to participate in theatrical plays and present them in front of the public.
49. Nonetheless, these initiatives are only carried out circumstantially. Despite the fact that Tunisia recently passed the decree-law of the head of government in° 2020-29 of June 10, 2020, relating to the placement regime under electronic surveillance in criminal matters, there is no political will to institute alternative punishments which include a cultural approach.

XI- Cultural heritage and national memory preservation

50. The Tunisian state has pledged to protect cultural heritage in accordance with Article 42 of the Constitution. Tunisia ratified the UNESCO Convention on the Protection of the Intangible Cultural Heritage in 2003, as well as the UNESCO Convention on the Protection of the World Cultural and Natural Heritage, in 2006.
51. On the other hand, according to Article 5 of the law n° 2013-53, "the preservation of national memory is a right for all successive generations of Tunisian women and men, and it is a duty that falls on the state and all of its institutions."
52. Nonetheless, the unilateral national narrative, reinforced by exclusionary legislation, created a state of marginalization not only of people belonging to minority groups, but also of cultures that are an integral part of national history. Minority memories that have been marginalized in the official discourse of the state face extinction, as do those who carry them. Cultures and stories such as Tunisian black culture, Bedouin culture, rural culture, Judeo-Christian culture, popular culture, and others are thus ignored, and some figures are even unknown to the general public.
53. The state's physical cultural heritage suffers from a lack of protection and conservation. Worship and memorial sites have been abandoned, and there has been vandalism throughout the territory. Furthermore, several efforts must be made to preserve the country's intangible cultural heritage.
54. The Ministry of Cultural Affairs' Art Buying Commission meets once a year to add to the State collection of plastic art. Purchasing is frequently based on social criteria. These artworks are housed in the Ksar Said Palace, the National Library, and the City of Culture as part of the national heritage. However, the works reserved for the Ksar Said Palace are in disarray, and the contracts signed between the state and the artists are not well preserved in the archives. Similarly, the process of exposing them to the public is hampered by administrative inefficiency.

XII. Recommendations

Cultural Policy, Legal Framework and Budget dedicated to Culture

1. Increase the proportion of the Cultural Affairs Ministry's budget in the overall budget, as well as investment and intervention expenditures.
2. Retaining a portion of the income tax withheld at source from cultural activities for a fund dedicated to local cultural production.
3. To ensure administrative transparency in the distribution of tenders and participation calls.
4. To Grant the right to information and demonstrate transparency in document sharing. (open gov*).
5. Simplify the procedures for obtaining government funding.
6. Ratify the Optional Protocol to the International Covenant on Economic, Social and Cultural Rights and accept the investigation procedure initiated by Article 11 of the same Protocol.

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7. Update and revise the legal framework on subsidy-related regime in the film industry code, specifically Decree No. 2001-717 of March 19, 2001, which lays out detailed rules for granting subsidies to encourage film production.
8. Create professional and academic training for cultural professions such as cultural economy, mediation, cultural journalism, and cultural project management in order to create informed profiles on the field's strategic needs, in accordance with Article 6§2 of the International Covenant on Economic, Social and Cultural Rights.
9. Promote cultural diplomacy and international cooperation in order to foster a dynamic of exchange and sharing of artistic and cultural productions between Tunisia and other countries.
10. Strengthen a system of statistics and detailed analyses on all needs related to the cultural sector in order to base future action plans on a solid knowledge of the field.

Artistic and cultural civil society

11. To not violate the freedom of association, which would be a condemnation of cultural associations, which are the main shelters for artists and citizens who invest in young generation access to culture (Ciné. Club, funding for small projects, mobilizing talent, and employability of artists).
12. In accordance with Article 11 of the UNESCO Universal Declaration on Cultural Diversity, strengthen the partnership with the artistic civil society while actively engaging it in the organization of socio-cultural projects (2 November 2001).

Status of artist and cultural professions

13. To Adopt the draft Bill n°104 of 2017 on the recognition of the status of artists and cultural professions, and set a deadline for the Labor Committee to monitor the process of its promulgation while accompanying it with the promulgation of implementation texts to ensure its immediate applicability and enforcement.
14. Increase the transparency of the committee in charge of disseminating the professional card and update all relevant legislation, particularly Law No. 69-32 of May 9, 1969, and Decree No. 14 of April 27, 1970, on the professional artistic card.
15. To Ratify the international labor organization Convention 102 on Minimum Social Security Standards.
16. To Cooperate with the Mutual "mutuelle" of Artists, Creators, and Technicians in the Cultural Sector, founded in 2017, to implement reforms aimed at the social protection of those working in the cultural sector.
17. To Involve artists and cultural professionals in policy decision-making and on issues that directly affect them (new laws, public policies, etc.).
18. Ensure the mobility of artists through financial and administrative support for participation in international cultural events (festivals, fairs, exhibitions, etc.) while strengthening cultural exchanges with the goal of promoting the international reach of Tunisian artistic and cultural potential through a transparent and inclusive process.

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Copyrights

19. To Ensure compliance with Law n°94-36 of February 24, 1994 on literary and artistic property by optimizing the work of the body responsible for the protection of copyright and related rights in terms of both method and human resources.
20. Ensure that cases of intellectual and artistic property infringement are vigorously prosecuted, that perpetrators are prosecuted and punished, and that victims are compensated.

Cultural decentralisation and positive discrimination

21. Apply the principle of positive discrimination and promote public funding of the works of young emerging artists by ensuring the least amount of effort in terms of removing material constraints related to artistic production, in order to make new talents visible and to guarantee cultural diversity.
22. Strengthening cultural decentralization by incorporating cultural rights into local government action plans (maintenance of cultural spaces, reopening of abandoned spaces, and any other action able to ensure the equality of citizens to access to culture.).
23. Creating cultural centers for young people across the territory, particularly in marginalized neighborhoods and areas, while encouraging participation in extracurricular activities in schools.

Cultural and creative economy

24. Expanding the application of the law on sponsoring, which was enacted as part of the 2014 Finance Act, and encouraging private companies to sponsor cultural and artistic activities. In this context, the state should strengthen the role of tax auditors in ensuring that the amounts declared by the company as a donation to an artistic project match the amount received by the project's artist author.
25. Develop the Tunisian creative economy market through the legal distribution of cultural and artistic industries in the regions, ensuring equal access to cultural life for Tunisians and encouraging local consumption of creative products.
26. Developing a national digital platform for the distribution of artistic and cultural products in order to increase exposure and access to the Tunisian cultural market, thereby encouraging funding organizations to invest in the sector.

Access to culture for people with disabilities

27. To ensure that people with disabilities have access to cultural rights by providing infrastructure that meets their needs (library architecture, movie theaters, etc.)
28. Ensure compliance with Decree No. 2006-1477 of 30 May 2006, regarding the development and adaptation of communication and information means, as well as the facilitation of transportation for people with disabilities.
29. Establish a national strategy to fight the direct and indirect exclusion of cultural and artistic rights to people with disabilities.

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30. To provide people with disabilities with the tools they need to access culture, whether in the form of audio books, Braille books, or any other required format, by enhancing libraries, cultural and leisure spaces, and other public spaces.

Children's access to culture

31. To improve the quality of services provided by leisure, culture, and sport structures in order to better meet the rights and needs of children, adolescents, and young people.

32. To ensure its role in providing arts and cultural education by mobilizing artists in public schools to conduct workshops, training, and events in the artistic fields.

33. Consider a long-term policy to prevent violent extremism and radicalization of youth and children "by supporting non-government-led programs in the fields of education, accompaniment, and cultural and social interaction."

Cultural rights of minorities and discriminated persons

34. Respecting Amazigh citizens' right to their language, as well as the preservation and transmission of their symbols, while acknowledging Amazigh culture as part of Tunisia's historical heritage.

35. To repeal any legislative provision establishing discrimination based on "cultural identity" manifested by belonging to a specific religion, specifically by revising Article 75 of the constitution, which requires the President of the Republic to be a Muslim.

36. Involve refugees and asylum seekers in Tunisian cultural and artistic life by encouraging those with artistic potential to express themselves, with the goal of promoting cultural dialogue and creating a climate of peace and tolerance throughout the country.

37. Protect women artists, actresses, and technicians, as well as LGBTQI+ people, from workplace harassment.

Rehabilitation through a cultural approach

38. shift toward art as a tool for rehabilitation in prisons, and require prisoners to participate in cultural activities and artistic performances as a condition for having their sentence reduced.

39. Sensitize judges to the importance of using cultural and general interest alternative sentences.

Cultural heritage and national memory preservation

40. Enhance the National Heritage Institute's work.

41. Consider a collaboration between the Ministry of Cultural Affairs and the Ministry of Education to establish a national cultural heritage promotion and recognition program for primary and secondary school students (organization of visits to museums, archaeological sites, artistic establishments, shows, etc.).

42. To limit the marginalization of cultures absorbed by the dominant Muslim culture, such as Tunisian Judeo or Amazigh culture and preserve the material and intangible heritage of groups not belonging to the dominant culture and religion in Tunisia.

- 43.** Encourage cultural and artistic creativity for the reconstruction of a plural, just, and reconciling collective memory, in accordance with Article 5 of the Organic Law 2013-53 on the establishment and organization of transitional justice, enacted on December 24, 2013.
- 44.** To equip Tunisian artisans with the tools they need to preserve the country's intangible cultural heritage and Tunisian traditions.
- 45.** Encourage artists to promote national cultural heritage in their artistic works and to ensure that their work is accessible internationally in order to revitalize cultural tourism.
- 46.** Review the operation of the commission for the purchase of plastic works in order to make it more beneficial to the state by revising its work strategy and encouraging the purchase of works by emerging artists. We also urge the government to expedite the exhibition of museum-purchased works.
- 47.** Promote the use of museums, as well as festivals, public celebrations, and monuments, as vehicles for the dissemination of collective memory^{xi}.
- 48.** Preserve the artistic and cultural memory of the country through cinema, books, plays, etc.

Notes :

ⁱ Recommandation de l'Égypte. A/HRC/36/5 - Para. 125.

ⁱⁱ CAPIAU Suzanne, Le statut de l'artiste en Tunisie, Etat des lieux – Eléments comparatifs-Recommandations, Tfanen, 2016, p. 2.

ⁱⁱⁱ Exemple : le poète feu Seghayer Ouled Ahmed, la chanteuse populaire feu Fatma Boussaha, le chanteur feu Ridha Diki.

^{iv} Ben Abderazek Mohamed, « La Tunisie, à l'ère de la culture », 11 Aout 2020. URL : <https://www.tunisienumerique.com/la-tunisie-a-lere-de-la-culture-0-0/>

^v Ahmed Amine Azouzi et Rim Zairi, Mohamed Elyes Ben Rayana (*dir.*), « État des lieux des industries culturelles et créatives en Tunisie : un potentiel à amorcer », BIAT, Novembre 2018. URL : <https://www.biat.com.tn/sites/default/files/2019-12/2018-novembre-Etat-des-lieux-des-industries-culturelles-et-creatives-en-Tunisie.pdf>

^{vi} CHAOUACH Hamida, L'animation socioculturelle en Tunisie : L'état des lieux, Anima Tunisie, p. 26. URL : https://cemea-pdll.org/IMG/pdf/letat-des-lieux_animation_en_tunisie_2018.pdf?fbclid=IwAR31BDFax-t-UY8fxin68rxL6s43s4Mhsd2ChF9Ovb6GGUy9yX4-Txj9bM .

^{vii} Ibidem.

^{viii} Recommandation de Peru. A/HRC/36/5 - Para. 125.

^{ix} FERCHICHI (W), ANDRIEU (k), ALOUI (A), ROBINS (S), BEN HAMZA (H), CHEHED (W), Histoire et mémoire collective en Tunisie : Des notions contrastées, Baromètre de la justice transitionnelle, Tunis, 2016, p. 11.

^x L'Art Rue, Rapport sur le statut de l'artiste en Tunisie : Droits humains, droits culturels et droits de l'artiste, Tunis, 2016, p. 25. URL : https://en.unesco.org/creativity/sites/creativity/files/periodic_reports/files/rapport_formation_droits_culturels_2_0.pdf

^{xi} FERCHICHI (W), ANDRIEU (k), ALOUI (A), ROBINS (S), BEN HAMZA (H), CHEHED (W), *op.cit.*, p. 52.

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Appendix 1

Report drafted by : **Fatma FETNI et Mohamed Omar KARDOUS**

Date : **Mars 2022**

Coordination : **Bilel EL MEKKI, Sofien OUISSI et Aicha ZAIED**

Our most sincere thanks go to the people who have devoted their time to propose recommendations and identify the state of the art of cultural and artistic rights in Tunisia including Wahid FERCHICHI (University Professor), Soumaya GHARSALLAH (architect-museologist) and artists: Samia AMMAMI (screenwriter), Ridha TLILI (director), Bochra TRIKI (cultural operator), Essia JAIBI (director).

Presentation of the collective's member associations :

- **ADLI**: The Tunisian Association for the Defense of Individual Freedoms (ADLI) is a non-profit organization established after January 14, 2011. Its creation was motivated by a desire to focus on individual freedoms that are inextricably linked to the individual and that are relatively ignored or even marginalized in comparison to collective and public freedoms.
- **The Tunisian Association for the Support of Minorities** : The Tunisian Association for the Support of Minorities (ATSM) is a non-governmental organization founded in 2011 to fight for minority rights, with a particular emphasis on anti-Semitism and homophobia.
- **IBSAR** : Ibsar was founded in September 2011. It aims to integrate the visually impaired in the fields of leisure, cultural, intellectual and artistic life. It seeks to identify and support their energies and talents in order to facilitate their access to all related fields, as stated by the International Convention on the Rights of the Disabled.
- **The Arab Institute for Human Rights** : was founded in 1989 and is an independent Arab non-governmental organization based in Tunisia. It seeks to promote a culture of human, political, economic, social, and cultural rights as enshrined in the Universal Declaration of Human Rights and international conventions, as well as to reinforce democratic and citizenship values.
- **Avocats sans frontières** : ASF is an international NGO based in Brussels whose mission is to play a role in the realization of a fair and equitable society in which the right is at the service of the most vulnerable groups. ASF has been present in Tunisia since February 2012. It aims to strengthen civil society actors working in the legal aid and transitional justice sectors in order to improve the quality of their services and the effectiveness of their interventions.
- **The Association al Karama for Rights and Freedoms** : was founded in 2011 and works in close collaboration with decision-makers and national and international.
- organizations to advance the transitional justice process in order to reveal the truth, obtain justice, repair, ensure non-repetition, reform institutions, preserve memory, and achieve true national reconciliation.

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- **The Tunisian Network for Transitional Justice** : is a network of over ten victim's organizations that focuses on the transitional justice process. It was founded in 2014 with the goal of promoting the transitional justice process and the rights of victims.
 - **Utaim Medenine** : is a non-profit organization and a member of the Tunisian Union of Help to the Mentally Deficient.
 - **Mobdium Creatif Youth**: is a social impact organization whose mission is to analyze, mobilize, and act for young people's social, economic, and political inclusion through arts, culture, sport, and technology. It aims to inspire young Tunisians, particularly those living in working-class neighborhoods afflicted by violent extremism, to contribute to the peaceful and creative construction of Tunisia's democracy.