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**Technical Assistance Unit of Med Culture Programme
for the promotion of culture as vector of Human, Social and
Economic Development in South Mediterranean Countries**

EuropeAid Contract: ENPI/2013/335-088



Morocco Country Report

By

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The Med-Culture Programme is implemented by the Consortium led by HYDEA S.p.A. (Italy) in partnership with TRANSTEC SA (Belgium), L' INSTITUT NATIONAL DE L'AUDIOVISUEL (France) and the ROYAL FILM COMMISSION OF JORDAN (Jordan).



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Executive Summary

After a brief review of the socio-economic and political situation of Morocco and an overview on the state of artistic creation and freedom and the history of the management of cultural affairs, the report addresses:

1- Governance of culture at central and regional level and at the level of local authorities, in terms of existing infrastructure and cooperation and the role of civil society.

2- Tools that govern the cultural sector, from a constitutional point of view, legislative and fiscal, and international conventions.

3- Different modes of funding for arts and culture, and the role of various public, private and foreign entities.

4- The inventory of cultural organisations, infrastructural and professional, giving concrete examples, successful or not and the existing cultural dynamics.

5- Cultural consumption and practices of the public.

6- The status of journalism specialised training in the arts and culture.

The report also identifies the priorities for reform and provides recommendations for governance, legislation, guidance and support for professionals, training, creation, dissemination and the audience of culture.

1 Context and Introduction

Morocco is one of the countries of North Africa, and has a population of 33.4 million people (in 2014 ¹), with an area of 71,085 km². Morocco gained independence on 18 November 1956, and its last constitution was amended and adopted through a general referendum on 1 July 2011 following the popular demands of the 20 February Movement. The official languages of Morocco are Arabic and Amazigh. Islam is the state religion (Sunni Maliki sect).

Economic Facts²

- Gross Domestic Product (GDP) in 2013: 79.6 billion Euros.
- Morocco has the sixth largest GDP in Africa³.
- Average growth in 2013: +4.5%
- Human Development Index ranking: 130

Political context since 2011

While Morocco did not experience the popular revolts emanating from the Arab Spring, a youth movement, the 20 February Movement did see the light calling for greater social justice, freedom and dignity, though its voice and activities faded gradually. The king swiftly responded to the emergence of this movement; a new constitution was proposed and was adopted on the first of July 2011. This

¹ <http://www.hcp.ma>

² <http://www.diplomatie.gouv.fr/fr/dossiers-pays/maroc/presentation-du-maroc/>

³ <http://lespoir.jimdo.com/2014/01/30/classement-des-pays-africains-par-pib/>



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constitution, supposed to be more democratic and progressive, has been criticised heavily. The parliamentary elections that were held on November 25, 2014 led to the formation of a government by "moderate Islamists" and is attempting to re-consider some liberties, especially ones that are personal, and is glorifying, among others, a culture of "specificity" that respects the established identity and traditions of Moroccans. The security situation in the country is stable and Morocco is undergoing a democratic transition, despite emerging signs of democratic regression from time to time with regard to freedom of expression, artistic creativity and justice.

Artistic creativity and freedoms

Morocco's cultural heritage is rich and varied: music, dance, theatre, storytelling, handcrafts ... but it should be noted that this heritage –utilised for the purpose of communication- was marginalised during the protectorate period and after independence. It has also suffered from pressure and censorship that have limited innovation and development capacities.

Alnabidhah: An alternative cultural movement, often compared to the Spanish movement *La Movida*, and it was established in the late nineties, towards the end of King Hassan II's rule. This period was characterised by political successions; the process of reconciliation with the victims of the Years of Lead, and the emergence of an independent press that enjoyed relative freedom of expression.

After nearly twenty years, no institute or technical institution, especially contemporary, was able to distinguish itself and to formulate a model of success. Freedom of expression and creativity are in decline as red lines shift and change, and there are two reasons for this:

- The absence of structural reforms of public policies: culture, education, economy, judiciary, vocational training;
- Changes are limited to provide an image to the international community of progress, democratic transformation and respect for public and personal freedoms....

Historical View of the state of the Department of Cultural Affairs, from the protectorate period to the present day⁴

- The protectorate period: the Department of Archaeology and Islamic Arts.
- 1956: Ministry of National Education and Fine Arts - Mohamed El Fassi.
- 1963: Department of Fine Arts, affiliated to the Ministry of Tourism and Handicrafts (traditional industries), then to the Ministry of Information, Tourism, Fine Arts, and Traditional Industries - Ahmed Al Alawi.
- 1965: Ministry of National Education, Fine Arts, Youth and Sports – Abdel Hadi Botalib then Mohamed Benhima.

⁴ Amina Touzani, *Culture and culture policies in Morocco, "La croisee des chemins"*.



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- 1968: Ministry of State designated for cultural affairs - Mohamed El Fassi.
- 1971: Ministry of Culture and Higher, Secondary and Traditional Education, and Personnel Training- Habib AlSaqi and then Ahmed Fihri.
- 1972: Ministry of Awqaf and Islamic Affairs and Culture - Mohamed Makki Nasri.
- 1974 -: Ministry of Cultural Affairs - Haj Mohamed Behnini.

The current name of the ministry is "the Ministry of Culture", headed successively by a number of ministers. The current minister is Mr. Mohamed Amin Sbihi, representing the Progress and Socialism Party which is part of the coalition government, and he has held his post since November 2011.

2 General objectives and Governance

General objectives

The Ministry of Culture - exclusively dedicated to cultural affairs for 40 year- is the government authority responsible for culture. Its mission is the preparation of a governmental policy and implementing it in the fields of heritage, artistic and cultural development⁵.

When he took office in November 2011, the Minister of Culture announced a cultural policy summed up in five key trends in order to "promote a unified national identity and to maintain coexistence and diversity among its components and openness to other cultures and civilisations through cultural and artistic policy based on citizenship, freedom, responsibility and creativity".

This policy is summed up as follows:

- **The first axis:** to adopt the "proximity policy" in the cultural field, based on the concept of expanded geographic and social proximity;
- **The second axis:** to support and to keep pace with innovation and innovators and to contribute to the improvement of their status;
- **The third axis:** to maintain the tangible and intangible cultural heritage and to highlight its importance;
- **The fourth axis:** to promote international diplomacy and cooperation in the cultural field;
- **The fifth axis:** to adopt good governance in the Department of Cultural Affairs.
- The organisational structure of the Ministry of Culture includes, in addition to the office of the minister, several dedicated directorates for:
 - Cultural Heritage
 - Artists

⁵ Official Gazette No. 5480 issued on Thursday, December 7, 2006. Decree No. 2-06-328, issued on 18 August (in the newspaper mentioned Shawwal) 1427 (November 10, 2006) which defines the terms of reference and the organisation of the Ministry of Culture.



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- Writers, libraries and archives
- Cooperation

There are also 16 regional (district) cultural directorates, spread over the main regions in Morocco. These departments are dedicated to, in addition to the management of cultural affairs at a regional level, the management of some of the cultural structures that differ from one region to another: archaeological sites or heritage, houses of culture, higher institutes of music, , research and studies centres, libraries, inspection of historical monuments and sites... etc.

The regional (district) directorates are linked to the central authority, and act according to the policy prepared by the ministry but they can propose their own activities. Most of these districts organise local festivals (a total of 23 festival), generally to promote local people's cultures and /or folklore.

Some cultural institutions are also under the tutelage of the Ministry of Culture while enjoying financial independence (the legal status of public institutions):

- Mohammed V National Theatre in Rabat.
- The National Library of the Kingdom of Morocco in Rabat.
- Morocco Archives.
- Training Institutes:
 - Institute of Fine Arts in Tetouan.
 - Higher Institute of Dramatic Art and Cultural Activation in Rabat.
 - National Institute of Archaeology and Heritage in Rabat.

Houses of Culture have been created in recent years to enrich the regional artistic creativity networks and structures. There are 31 houses in total, distributed over ten areas with a clear dominance of the Greater Casablanca area, which includes a total of 14 House of Culture.

There are 17 Moroccan higher institutes in various cities for music, all are under the direct tutelage of the Ministry of Culture, and 11 higher institutes of Music created in partnership with local communities.

The Ministry of Culture also manages 7 exhibition halls of the visual arts and there are several ongoing workshops in order to create the National Museum of Archaeology and Earth Sciences, as well as the Higher National Institute for Music and Dance Arts⁶.

Cultural Cooperation has several directions

- International cooperation.

⁶ http://www.minculture.gov.ma/fr/index.php?option=com_content&view=article&id=354&Itemid=98



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- Cooperation with the local communities, which responds to the strategy of supporting the expanding network of cultural institutions to different regions of the Kingdom.
- Partnership agreements with associations and support for cultural associations. Mostly, this is about financial support for the completion of projects, artistic or cultural events through tenders.

Moreover, the Ministry of Culture organises many cultural events in different parts of the state: the International Book and Publishing Fair (eighteenth edition in 2014) and 23 festivals are distributed among the various district administrations, and these festivals tend to focus on heritage and folk arts.

At the level of governance, the management of the thirteen national museums is noteworthy as this management has been delegated by the king to the National Institute for Museums, established recently in 2011. This institution undertook the responsibility of supervising the recent work in the Mohammed VI Museum of Modern and Contemporary Art and the Museum's opening to the public on 9 October 2014. The opening sparked controversy among the Moroccan fine and visual arts communities, and the museum has been criticised for its lack of a methodological vision, as well as its educational role and its place in the list of priorities for visual arts in Morocco. It is still early however to deliver a verdict on this institution.

Moreover, because of their diverse nature, cultural issues are managed by several other government departments and coordination among them is lacking.

At the central level

- The Ministry of National Education, delegated to teaching the arts in schools. There are currently less than 500 music teachers dispersed over the entire territory of Morocco. Developing programs for technical education depends on the willingness of the school/educational institution's principal (junior high).
- The Ministry of Youth and Sports manages approximately 500 Youth Houses throughout the country. Some of these are inactive and do not provide any permanent or ongoing cultural programs⁷.
- The Ministry of Foreign Affairs and Cooperation funds specific cultural activities such as the Moroccan cultural weeks abroad or supports some cultural events with an international dimension, providing especially logistical support (airline tickets, accommodation, restaurants, etc...).
- The Ministry of Tourism does not have a specific policy for the promotion of cultural tourism. It does keep pace, in a timely manner, with cultural or artistic events inside Morocco or abroad.
- The Ministry of Vocational Training charts an academic path in the field of training for audio-visual technical professions.

⁷ <http://www.mjs.gov.ma/fr/Page-86/espaces-des-jeunes-enfants-et-femmes>



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- The Ministry of Communication manages, under its tutelage, the Moroccan Cinematographic Centre (the main body to support the film industry and the organiser of some prestigious festivals in the field of cinema at both national and international levels); and the audiovisual media and the press; the Moroccan Office For the Rights of Authors; the Higher Institute for Cinema and the Audiovisual Professions.
- The Ministry of Awqaf and Islamic Affairs manages the Hassan II Mosque Cultural Foundation (media library), and also manages the Academy of Traditional Arts in Casablanca.
- The Ministry of Higher Education, through some universities, offers Masters or Bachelor degrees in cultural engineering and in professions related to writing and cinema (Mohamedmedia, Casablanca, Tetouan, etc...).

At the local / regional level

- The Collective Charter issued in October 2002, identifies in Article 41 the role of administrative units (cities, villages, etc.) in the management of logistics and social and cultural works⁸.
- Administrative units usually enjoy allocated budgets for cultural work, but the proportion of this budget remains undetermined.
- These units also manage the municipality libraries, cultural complexes of which there are 13 in the city of Casablanca alone (for display), higher Institutes of Music (technical qualification) and the Institute of Fine Arts in Casablanca. These spaces often suffer a deficit in the budget, the absence of cultural management and programs, and also suffer from outdated educational programs.

At the civil society level

Moroccan civil society is engaging more and more in cultural issues. Several independent initiatives came to light during the last 15-20 years and provided an opportunity for the emergence of cultural and artistic events (festivals, training and qualification, spaces for creativity and innovation, etc.). These events are characterised by a shortage, and even the absence, of continuity and also limitations of time and space. These events have an advantage which is occupancy of the public space, even if on a seasonal basis. This cultural frenzy contrasts with the weak engaging of the public authorities that do not show a clear desire to put into effect a cultural policy. However, the dialogue between civil society and the state began to take shape slowly and a debate is open in order to work together on a comprehensive, effective, participatory cultural strategy that runs from the bottom to the top. The General Forum program on the culture of Morocco, which is run by Racines Association is part of this movement⁹.

⁸ http://www.lavieeco.com/documents_officiels/Charte%20communale.pdf

⁹ Ritualisation implique ici une continuité, une forme de permanence, et la présence d'un public autochtone



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3 Legislation and funding

Legislation

Constitution

According to the Constitution of the Kingdom, which was adopted by referendum on the first of July 2011, Arabic is the official language of the State along with Amazigh, and a regulatory law is in place to identify stages for implementation: "A National Council for the languages and culture of Morocco is to be created, its mission, in particular, the protection and the development of both Arab and Berber languages, and various Moroccan cultural expressions" (Chapter 5).

Moreover, chapter 25 states that "freedom of thought, opinion and expression is guaranteed in all its forms. The creative freedom, publication and presentation in the fields of literature, arts, scientific and technical researches are guaranteed." With an emphasis on the indivisibility of the Moroccan national identity, the preamble to the Constitution emphasises that the Kingdom of Morocco is "unified by the fusion of all its components, the Arab - Islamic and Amazigh, and the Hassani desert rich with its tributaries: African, Andalusian, Hebrew and Mediterranean."

The constitution ensures in its preamble that Morocco is committed to "making the international conventions, as ratified by Morocco, and in the scope of the provisions of the Constitution and laws of the Kingdom, and the identity of national well-established, supercede, once deployed, the national legislation, and to work on the harmonisation of this legislation with the requirements of such ratification".

Three years after the adoption of this Constitution whose content is, theoretically, at the forefront, the various boards it calls for, and in particular the Council for the Languages and Culture of Morocco, have not been created.

Cultural Diversity

Morocco has ratified several international agreements relevant to culture. After a long time of reservation, in June of 2013 the Kingdom became state No. 129 to validate the 2005 UNESCO Convention on the protection of the diversity of cultural expressions.

After 18 months, no action has been taken to implement the recommendations of this Convention, which refers to some tools that strengthen individual rights, to promote creative industries, to develop cultural policies, and provide government aid for artists and institutions in order to continue to provide a public service, and visual media and audio-government development and respecting cultural diversity in all its forms.

At the same time, these tools are aimed at states and civil society who must join the ongoing development process in signatory countries.

To this day, the central point for Morocco in the Convention has not been set yet.



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Copyright and the legal status of the artist

To this day there are two laws that govern artists "affairs":

1. The legal status of the artist of 19 June 2003¹⁰.

This law allows for a professional card and the provision of social protection for artists, but it remains either little applied or not applied to every aspect in regard to entrepreneurial or profitable aspects of technical. It also imposes disproportionate penalties on the subject of juveniles (those under the legal age).

2. Author Rights Act of February 15, 2000¹¹

Under the tutelage of the Ministry of Communications, the Moroccan Office for the Rights of Authors is managing –in a way that lacks transparency and regulation– the rights of nearly 2,000 members from different sectors: cinema, music, writers, visual arts, etc. This administration is performed without any coordination with the Ministry of Culture. The Moroccan Office for the Rights of Authors, in tandem with its French counterpart (Society of Authors, Composers and Music Publishers), is straining to collect royalties from publishers and distributors, and distributes the small amounts of money that could be obtained in a non-homogeneous manner on the rights holders. This office was the subject of a debate over 3 years ago, and was boycotted by artists who are demanding that it is audited financially and administratively, and demanding structural reform to create a public administrative association. Moreover, the Moroccan Office for the Rights of Authors failed in its struggle against the piracy that causes serious harm to Moroccan musical and cinematic creativity.

Heritage

Historical monuments, sites, inscriptions, art and artifacts, whose preservation is of general interest to the art, history and culture of Morocco, could be classified under Law No. 22-80 of 25 December 1980¹².

Moreover, Morocco has ratified, on July 16, 2006, the UNESCO Convention of 2003 on the protection of intangible cultural heritage¹³.

Morocco is rich with tangible heritage (Old Towns, "kasbahs"-- "buildings and residential neighborhoods of former rulers", archaeological sites, etc.), and has many of the classified or registered sites, or both, on the list of national or global heritage. Rabat is registered on the World Heritage list of UNESCO of June 2012. In addition, in November 27, 2013, the World Heritage Centre of UNESCO included the city of Casablanca on the proposed (temporary) list of World Heritage sites¹⁴.

¹⁰ http://www.racines.ma/sites/default/files/Statut%20de%20l%27artiste_Maroc.pdf

¹¹ <http://www.wipo.int/edocs/lexdocs/laws/fr/ma/ma034fr.pdf>

¹² http://www.minculture.gov.ma/fr/index.php?option=com_content&view=article&id=265%3Adpc&catid=60&Itemid=109

¹³ http://portal.unesco.org/fr/ev.php-URL_ID=33601&URL_DO=DO_TOPIC&URL_SECTION=201.html

¹⁴ <http://whc.unesco.org/fr/list/1401>

- http://www.minculture.gov.ma/fr/index.php?option=com_content&view=article&id=1095:inscription-de-la-ville-de-casablanca-sur-la-liste-indicative-du-patrimoine-mondial-de-lunesco&catid=80:activites-patrimoine-culturel&Itemid=104.



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The final listing of the UNESCO World Heritage is currently in the stages of completion.

Morocco has also partnered with UNESCO, in the implementation of a cooperation program between 2008 and 2012 entitled: "The cultural heritage and creative industries as elements of development in Morocco," in order to keep up with Morocco's policy aiming to establish culture as leverage for sustainable development¹⁵.

Other laws

Till this moment, there is no particular legislative text for the field of culture in Morocco. Cultural companies must be subject to taxes imposed on other companies. The amount of VAT is 20% (cinema, exhibition halls, etc.).

There is no sponsorship law that would encourage donations for arts and culture. Artistic and cultural associations are subject to the law related to the private sector and do not benefit from any tax exemptions. Selling books is exempt from VAT.

Funding

Ministry of Culture

Supporting culture in Morocco is a commitment:

- **Constitutionally:** "public authorities support with the appropriate means, the development of cultural and artistic creativity, and scientific and technical research and the advancement of the sport. It also seeks to develop and organise those areas, independently, and on controlled democratic and professional foundations" (Chapter 26 of the Constitution).
- **Institutionally:** "the government entity in charge of culture should undertake the task of preparing and implementing the government policy relating to heritage and cultural and artistic development, using all means to ensure its prosperity" (Decree No. 2-06-328 dated November 10, 2006).

Accordingly, the Ministry of Culture is key to the provision of funds for culture in Morocco, and is the only one that offers programs to support creativity in music, theatre, dance, book publishing, visual arts, as well as cultural associations, with a total budget of \$ 4.5 million in 2014.

The state budget has grown by 60% in ten years, and the budget for Culture budget has achieved a growth of 43% (Table 1)¹⁶. The culture share is less than 1% of that recommended by UNESCO (from 0.17% of the total state budget in 2003 to 0.23% in 2012).

The budget for Culture is divided among three main areas of spending:

¹⁵ http://www.unesco.org/new/fileadmin/MULTIMEDIA/FIELD/Rabat/images/CLT/PDF/1939DefinitionMaroc_Activite05.pdf

¹⁶ http://www.alger-culture.com/readarticle.php?article_id=598



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- 1- Staff: from 52% of the total budget in 2003 to 35% in 2012
- 2- Equipment: from 21% of the total budget in 2003 to 35% in 2012
- 3- Investments: from 26% of the total budget in 2003 to 41% in 2012

Table 1: Culture budget in Morocco between 2003 and 2012

Year	Culture budget	Growth n-1	State budget Million US dollars	% Culture budget of state budget
2012	71,7	12%	30 871,6	0,23%
2011	64,2	-4%	25 731,5	0,25%
2010	62,2	11%	23 837,1	0,25%
2009	60,7	34%	24 503,4	0,25%
2008	45,3	12%	20 045,6	0,23%
2007	40,5	24%	24 320,5	,017%
2006	32,7	0%	20 892,9	0,16%
2005	32,6	10%	20 008,3	0,16%
2004	29,7	-1%	17 733,3	0,17%
2003	29,9	/	17 444,4	0,17%

In 2013, the budget of the Ministry of Culture has increased to \$ 63 million, split between \$ 39 million for operation (Staff costs: \$ 22 million; equipment and miscellaneous expenses: \$ 17 million) and \$ 24 million for investment¹⁷.

The fiscal budget of 2014 provides \$ 60 million for the Department of Culture, a decrease of 5.19% compared to the year 2013, at the expense of the investment budget that goes from 24 to 20 million USD (-17%). Approximately \$ 2 million will be added to this amount from the National Fund for Arts and Culture¹⁸.

Other sources of funding culture

Local Authorities

The amount of funding depends on the budget of each municipality and municipalities are under no legal obligation in this regard. The charter stipulates that municipalities are responsible for amenities and socio-cultural works. This can

¹⁷ <http://www.menara.ma/fr/2012/11/21/371891-budget-2013-de-la-culture-consécration-des-stratégies-maroc-culturel-et-patrimoine-culturel-à-l'horizon-2020-ministre.html>

¹⁸ www.finances.gov.ma



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range from support for a medical caravan to the funding of artists' associations and the organisation of a large city festival.

National Institutions and Councils

- The Consultative Council of Moroccans Abroad (CCME)
- The National Council for Human Rights (CNDH)
- The National Human Development Initiative (INDH)

No figures are available on the amount of support granted by the two primary organisations. This support can also go to festivals, national or international exhibitions, conferences / debates, booklet productions, book publishing, funds, and compilations (anthologies), etc.

Launched in 2005, the INDH is a state program to fight poverty, social exclusion and insecurity in rural and urban areas, which may include support for social and cultural activities and sport.

In 2013, the INDH invested \$ 220 million in development projects, of which 37 million are in projects related to "socio-cultural and sports activities"¹⁹.

Private Financing

Despite the lack of a cultural sponsorship law, many sponsors contribute to the realisation of cultural and artistic events in Morocco. Therefore, many festivals benefit from financial support from major groups and Moroccan companies, including telephone operators, banks, industrial groups, developers and holding companies. These are the companies investing in culture and the arts throughout the year. Some have even set up charitable foundations that have specialised in an artistic discipline: an example is the Attijariwafa Bank Foundation in the visual arts, the BMCI Foundation in classical music, or the INWI Morocco Telecom in contemporary music, and the MAFODER in supporting creativity in an urban setting.

Unfortunately, there are no precise figures on the total amount of funding provided by these private donors, which theoretically can range from a few thousand USD to tens of thousands, depending on the magnitude of the events and their visibility to national or international audiences.

Foreign Financing

This could be divided into three levels:

- Foundations: European, American, Arab or Asian, found in Morocco or abroad, operating on the basis of specific guidelines, with or without calls for projects;
- Foreign Cultural Institutes: they support creation, dissemination and training. They have limited budgets and are not very much involved in structural projects;
- Embassies: similar to cultural institutions.
- The European Union: funding is governed by calls for proposals under defined programs, which are concerned with education, democracy, citizenship, and strengthening the capacity of civil society actors.

Funds According to Sector

1- The Moroccan Cinematographic Centre, has a fund to support the production

¹⁹ http://www.indh.gov.ma/images/rapports-etudes/rapport_activites-2013.pdf



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of national films (feature films, short films and documentaries), which amounted to € 5 million in 2012, and facilitated the production of 17 feature films and two short films.

Despite the growth this sector has been in crisis for several years with the closure of some cinemas and a fall in revenues²⁰.

The Moroccan Cinematographic Centre also funded film festivals, providing financial assistance ranging from US \$ 10,000 to more than one million US dollars according to the event category.

It also provides, since 2014, yearly support of one million US dollars for the transformation of movie theatres into digital theatres.²¹ **2. Moroccan Office for the Rights of Authors**, collects approximately US \$ 17 million per year. Like other associations of public administration in the world, it is concerned to allocate part of the revenues to support Moroccan creativity, but as mentioned earlier, its management has been problematic.

4 Institutions and civil society actors and infrastructures

There is very little data to this day allowing to determine the exact number and quality of cultural and art actors and infrastructures in Morocco. A first cultural mapping has been launched by the Racines (Roots) association and will be available as a mapped database including 18 art disciplines: theatre (amateur and professional), cinema, music (modern, traditional, classic, and contemporary), street-arts, circus, digital and audio creations, design, crafts, fashion, photography, gastronomy, architecture, books, publishing, and public reading. This database will list creative, training, and dissemination places and structures in Morocco's 16 regions and Diaspora (figure 1).²²

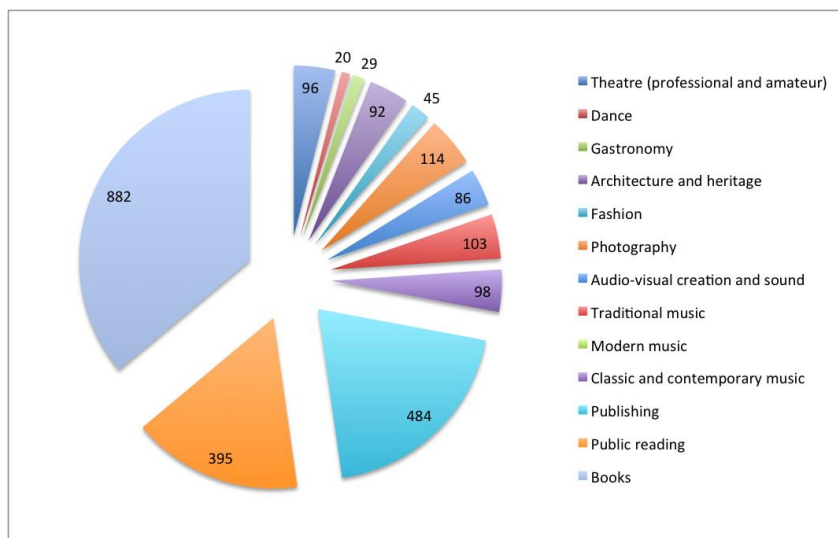


Figure 1: Number of structures and infrastructures by art discipline

²⁰ <http://euromedaudiovisuel.net/Files/2013/03/26/1364299652831.pdf>

²¹ <http://www.ccm.ma>

²² www.artmap.ma (non-public link and temporary results at the time this report was published)



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The big majority of structures are located in the big cities which offer greater cultural dynamics than smaller cities. This is the case of Casablanca (26%) followed by Rabat (10%), while cities such as Errachidia, Safi, Dakhla or Oujda include less than 1% of these infrastructures.

There are some interesting cultural dynamics happening in Morocco; however, there are also cultural projects aimed at restructuring the sector, which have failed.

For instance, the work of the EAC L'Boulevard association since more than fifteen years has allowed for the emergence of the new music scene in Morocco thanks to the L'Boulevard festival for young musicians, putting new music genres on centre stage in Morocco: metal-rock, hip-hop, rap, fusion... and contributing to making numerous young Moroccan bands and musicians known (Hoba Hoba Spirit, Haoussa, Don Bigg, H-Kayne, Oum, Barry, etc.). Moreover, the association has the only centre of contemporary music, The Boultech whose main mission is to provide a space for creativity, dissemination, and training for musicians.²³

Music has brought with it theatre (Dabateatr), fashion (Casablanca Fashion Week, the "Hmar or Bikhir" phenomenon, etc.), graffiti, design, dance, visual arts, photography, etc. These are all success stories, especially in the contemporary cultural sector.

In contemporary dance, a studio - Space Darja²⁴ - Casablanca; and a festival²⁵ – On marche! - in Marrakech have been working for several years to professionalise, popularise, and promote contemporary dance in Morocco, through training sessions, working spaces, and outreach (with children in poor neighbourhoods...) and research activities.

The House of Culture of the city of El Hajeb (east central Morocco) is a great example of the operation of a public body attached to the Ministry of Culture.

Led by a "militant" official, it is a unique example hall featuring a multidisciplinary annual program, open to various audiences and to both traditional and contemporary Moroccan creativity. This exception is unfortunately an individual initiative with limited financial and human resources.²⁶

The February 20, 2011 movement has allowed for the emergence of numerous initiatives carried out by young and performed mostly in public space. These are certainly limited actions, but they all indicate a genuine desire to promote culture and the arts as instruments of social change, political opposition, and debate: The Theatre of the Oppressed (TO), philosophical circles, public reading activities, debates on the reform of education and the educational system, debates on the

²³ www.boulevard.ma

²⁴ <http://www.espacedaria.com>

²⁵ <http://onmarche5.over-blog.com>

²⁶ <https://www.facebook.com/MaisonDeCultureElHajeb?fref=ts>



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status of women, documentary films and podcasts shared freely on the internet, task forces on new technologies and the free sharing of information, political hip hop, graffiti, etc.

The historic slaughterhouses of Casablanca, the conversion of which starting in late 2008, aspired to become a public cultural space, located in the heart of the city and forming an integral part of its cultural facilities dedicated to urban and contemporary arts. After five years of advocacy for the construction of a genuine cultural project, oriented towards the public and promoting human, social, and economic development through culture, the transition of the place from 'entertainment' to "artistic, administrative, and technical structuring" did not occur. The lack of political will of the city's elected officials as well as the retreat of many associations from the Slaughterhouses' collective delayed, and even quashed, the growth of the cultural centre into an alternative cultural space for training, creation, and dissemination. This place was supposed to defend the values of freedom and democracy and to serve as a driving force for the development of Casablanca's cultural policies, offering social diversity and a space of freedom of creation to artists.

Among the causes of failure of this experience:

- The State's fight against freedom of expression and creation spaces because they could get out of its control.
- The City of Casablanca is reluctant to establishing cultural infrastructures managed by professionals demanding operating budgets and equipment, even if these are public services and serve to reinvigorate popular urban areas.
- Some State-controlled civil society actors with other interests than cultural ones (real estate) were given support, which contributed to sabotaging the construction of this cultural project from the inside.

These initiatives obviously reach only a small part of the population and do not solve the country's cultural policy problem. Their existence, initiated by civil society, helps, however, maintain a cultural and artistic dynamic.

Finally, one of the noteworthy difficulties that the creative sector is facing is how fragile the freedom of expression and creation: is censorship, prohibition of cultural and art events, and imprisonment of artists continue to pose a serious threat to creation.

4.1 Stakeholder analysis matrix of the cultural sector

Stakeholder and basic characteristics	Interests and how affected by the problem(s)	Capacity and motivation to bring about change	Possible actions to address stakeholder interests
Art and culture professionals:	Status of the Artist (Legislation) State support for creation	Existence of a few professional organisations (unions)	Outreach and Mobilisation



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Sector not too structured, incomplete chain of values, multiple actors (practitioners and activists), divergent interests.	and dissemination Economic interest (creative industries and copyrights) Human resources and skills (training) Freedom of creation and artistic expression (Legislation)	of artists), but no comprehensive and structured reflection on cultural policies Unorganised claims and isolated actions	Advocacy capacity building Assistance in restructuring the sectors
Institutions (Ministry of Culture, government, local authorities) No development policy through culture, cultural action is fragmented between the different departments, lack of coordinated actions.	Using culture and arts for influence, cultural diplomacy, the country's image Job and wealth creation by creative industries	Interest in culture transversality Implementation of support programs Culture and arts at the heart of reflection on development	Increase of advocacy Role of the media Decision support through structured proposals (civil society)
Audiences: Failed role of schools and communication means, weakness of public services, active but heterogeneous civil society, continuing high illiteracy rates, disparities between urban and rural areas..	Right of access to culture and arts Amateur artistic practices Human development (citizenship) Social development	Claims and actions by the civil society for development	Education in art schools Popular education (media) Outreach and access to culture (TV, radio) Role of social networks and the internet

4.2 SWOT analysis of the cultural sector

Strengths	Weaknesses
<ul style="list-style-type: none"> - Development of initiatives by civil society and cultural associations, human rights (eg. General State of Culture in Morocco). - Appearance of a new artistic scene (music, dance, visual arts, circus, theatre, etc.) - Development of partnerships and artist-in-residence programs - Awareness of professionals of the need for a profound restructuring of the cultural sector - Awareness of institutions of how transversal culture is and the urgent need for efficient cultural policies - Improvement of the Ministry's programs for the support of artistic creation 	<ul style="list-style-type: none"> - Marginalisation of culture and the cultural sector in terms of funding (0.25% of the national budget, i.e. 56 million dollars) - Retreat of the State and its institutions from cultural issues (local authorities, Ministry of Education, Ministry of Tourism, etc.) - Elected personnel untrained in the development of cultural policies and creative industries - Failure of the legal framework of copyright protection - Weak art making - Lack of a training structure for performing artists (artistic, technical, and administrative) - Weakness of available cultural facilities (in terms of budget and at the technical and administration levels) - Existence of two distinct elitist and popular



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	<p>cultures and (not mixed)</p> <ul style="list-style-type: none"> - High illiteracy rate - Low spending by citizens on culture
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> - Launch of ambitious cultural projects to shed light on Culture (Cultural centre of the historic slaughterhouses of Casablanca, large theatres in Casablanca, Rabat, National Higher Institute for Music and Choreographic Art, Museum Mohammed VI of Modern and Contemporary Art) - Interest in our intangible assets and the role of arts and culture - Development of social networks and the internet - A relative freedom of speech to engage in advocacy - Orientation of Morocco towards the process of regionalisation (decentralisation of executive powers) - Development of communication professions - International funding in support of the cultural sector - Gradual development of private patronage and sponsorship - Increase in the number of festivals 	<ul style="list-style-type: none"> Increase in communication actions at the expense of real structural actions - Abundance of festivals without artistic vision or direction, or consideration of the target audience - Confusion between entertainment, events, animation, and culture - Limited economic and cultural diplomacy - Increase of religious conservatism

5 Education and Training

Artistic Training

There are many schools across Morocco that provide arts courses to amateur practitioners (children and youth) and professionals, mainly in music and theatre. The majority of these structures are dependent on local authorities; while others, in smaller number, depend on the Ministry of Culture. Despite their accessibility in terms of prices (about 30 Euros per year), they do not really allow the blossoming of a real artistic practice, for the following reasons:²⁷

- Unsuitable educational programs that are often outdated and lack in dynamism.
- Very long curricula that extend over several years without achieving real high skills.
- Insufficient human resources, mainly low-paid part-time teachers (less than 1.5 Euro per hour or about 120 Euros per month).
- Low budgets that do not allow compliance with standards

²⁷ <http://www.lavieeco.com/news/culture/ruee-sur-les-conservatoires-mais-combien-decrochent-leur-diplome--12839.html>



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For the more privileged social classes, there are some private schools for music, dance, theatre, visual arts... The registration fee of these schools often exceeds 1,000 Euros per year, not including the costs involved in playing an instrument (buying the instrument for example). These schools are concentrated in large cities (Casablanca, Rabat, Tangier, Marrakech ...).

Some associations offer art training courses for amateurs. And even those these courses are sometimes paid, they remain accessible, especially in disadvantaged areas: dance, music, theatre, circus (Casa Del Arte, Colokolo, Nomad Theatre, etc). These initiatives are supported by private sponsors or national or international donors.

The Ministry of Culture has a number of art training institutes, including:

- **The National Institute of Fine Arts in Tetouan**,²⁸ founded in 1945, had in 2002-2003 around 80 students. The NIFA provides training in the following disciplines:
 - o Painting, drawing, sculpture, and engraving
 - o Advertising design
 - o Comic books

The second Institute of Fine Arts is located in Casablanca and is dependent of the urban commune of Casablanca.

- **The Higher Institute of dramatic art and cultural activity**²⁹ is a national school specialised in theatre professions that was created in 1985. For a long time, the graduates of the Higher Institute were directly recruited as officials in the Ministry of Culture at the central or regional level.
- **The National Institute of Archaeological and Heritage Sciences (INSAP)** was created in 1985 as an education, training, and research body in archaeological and heritage sciences.³⁰

Finally, the **National Higher Institutes for Musical and Choreographic Arts** has been under construction for several years and its opening was scheduled for 2011.³¹

As for the film industry, it includes:

- An institute specialised in the film industry in Ouarzazate, which is the result of a partnership between the Mohammed V Foundation for Solidarity and the Office of Vocational Training and Labour Promotion in 2006. Hosting 200

²⁸ http://www.minculture.gov.ma/fr/index.php?option=com_content&view=article&id=425%3Ainstitut-national-des-beaux-arts&catid=43&Itemid=144

²⁹ http://www.minculture.gov.ma/fr/index.php?option=com_content&view=article&id=344:institut-superieur-dart-dramatique-et-danimation-culturelle-isadac-&catid=43&Itemid=48

³⁰ http://www.minculture.gov.ma/fr/index.php?option=com_content&view=article&id=413&Itemid=148

³¹ http://www.minculture.gov.ma/fr/index.php?option=com_content&view=article&id=375%3Ainsmac&catid=39&Itemid=63



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- trainees, the third of which are Moroccans, the institute offers two-year professional trainings for technicians and technical specialists.³²
- The Higher Institute of Audiovisual and Cinema Crafts opened its doors in 2013 under the auspices of the Ministry of Communication.³³

The Faculty of Arts and Humanities of Tetouan (Northern Morocco), offers for its part a specialised master's degree in film studies on documentary films. Other faculties, especially in Casablanca, offer training in communication and audiovisuals as well.

Other colleges, mainly in Casablanca, train students in communication and audiovisual.

In the fashion industry, CasaModa Academy is the first Moroccan public higher institution to focus on fashion creativity (production). This academy is the fruit of a public/private partnership signed in 2009 by the Moroccan institution for textile and clothing with several ministries (Labor and Vocational Training, Industry, Commerce and New Technologies, National Education, Higher Education, supported by the French Development Agency).³⁴

The National School of Architecture Rabat was founded in 1981. It is supervised by the Ministry of Urban and Territorial Planning.³⁵ In 2009, two of its three branches were inaugurated in Fes and Tetouan, while the third one was inaugurated in Marrakesh in 2012.

Architecture is also taught in other private schools (Casablanca, Rabat) that also offer degrees in interior design and decoration.

But there are only few private educational facilities that offer art programs for professionals. The Higher School of Audiovisual in Marrakesh is one of the most prominent schools in the audiovisual and cinema fields. Other schools offer courses of various qualities in design and graphics, advertising, etiquette and fashion, tourism, etc.

Sectoral institutions and other European cultural institutes offer limited educational programs, aimed at practitioners in the form of workshops, master-classes, or seminars (Space Dance Studio, EAC L'Boulevard School for music, Casa Del Arte...)

Training in Cultural Management

Cultural management programs are divided into two categories

- Professional Licentiate in cultural mediation (Al-Mohammadia College)

³² <https://ismcouarzazate.wordpress.com/ouarzazate-2/>

³³ <http://www.mincom.gov.ma/fr/le-ministere/les-organismes-sous-tutelle/ismac.html>

³⁴ <http://www.cma.ma/index.php>

³⁵ <http://www.ena.archi.ac.ma/fr/>



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- Masters in cultural engineering or cultural mediation (Casablanca and Rabat Colleges).

Six years ago, a branch for book-related professions was founded in Ben M'sik College in Casablanca (Professional Licentiate) that qualifies close to twelve candidates yearly (stationery personnel, librarians, or publishers).

In Marrakesh, Cadi Ayyad University offers:

- Professional licentiate in "cinema, audiovisual, and mediation"
- Master's in "cultural professions"

Both programs were launched in 2007 at the Faculty of Arts and Human Sciences.

In addition to the Higher School of Visual Arts, the private university of Marrakesh offers a "B.A in Arts and Culture", a "Specialised Masters in the Art Market and Heritage Highlighting", a "B.A in multimedia entrepreneurship" and "Specialised Master's in multi-media project management, or a "Master's in Management through Design".³⁶

Other private schools also provide majors in management or cultural communication, but they remain limited in numbers, and are especially available for the high income class.

Cultural associations and foreign cultural institutes (Goethe Institute, for example) organise alternative educational sessions in the field of cultural project management. The African Cultural Leadership Program led by the African Arts Institute (South Africa), in partnership with Jouzour in Morocco, the African Group of 30 in Senegal, the Go Down Arts Centre in Kenya and Dual Art in Cameroun have trained -in 3 years- around 200 cultural actors, leaders, entrepreneurs and educators, 10 of whom are in Morocco.³⁷

Technical Training

Except for the previously mentioned vocational education, essentially dedicated to technical professions related to cinema and audiovisuals, no facility offers education related to live performances' technical professions (sound, lighting, equipment, theatre...) Most of these technicians have acquired their knowledge, either abroad, or on the field. Most of the educational initiatives in this sector originate from association-affiliated facilities (e.g.: in 2010, twenty technicians were trained following the European Union Mission's "in art rules" seminar, held at the historic slaughterhouses cultural centre) within defined programs, or -to a lesser extent- within professional bodies like festivals. In this last case, it usually involves continuous training sessions for the self-employed". No preparatory education is available for these professions in Morocco.

³⁶ <http://fr.allafrica.com/stories/201502240061.html>

³⁷ <https://leadershipculture1.wordpress.com>



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6 Non Professional practices and General audience

No study tackling consumption and cultural practices of Moroccans is available. The Ministry of Culture does not have a department of cultural studies, research or statistics that allows to follow up and assess the cultural policies and the Ministry's programs. Additionally, access to information is challenging and the existing quantitative data is of little use.

Based on research conducted by independent bodies, a number of reports were published which came to the following conclusions:

- Low demand and tendency to make the audience pay to enjoy culture.³⁸
- Meager individual expenditure on culture- 3 Euros yearly- due to festivals' free entry.³⁹
- Weak youth engagement in culture⁴⁰.

Outreach to the public is limited because:

- Public cultural equipment is not functional and does not offer continuous programs.
- Public spaces are dominated by public authorities.
- Audiovisual media do not promote the development of a popular culture current via television or radio.

The civil society is extremely active in the cultural sector but with varying degrees of effectiveness and vision. There are 44,771 associations in Morocco (2007).

They are encouraged by the programs launched by the National Human Development Initiative. 27% of these associations focus on culture, sports and entertainment.⁴¹

Most of the times, the audience is not in the mind of the cultural and artistic operators- private and public sectors- for these give priority to the creative/aesthetic side. Furthermore, in lack of artistic education in schools, and the scarcity of popular instruction, the uninvolved Moroccan audience is not encouraged to neither enter the cultural spaces nor attend artistic events.

90% of the higher institutions belong to regional administrative units and do not cover the whole country; the majority of them are not operative for lack of cultural administration and qualified human resources and because of the ancient educational curricula and techniques that frustrate young students.

³⁸ Study conducted by the Socio-Economic and Administrative Centre about culture entrepreneurs in the private sector (Minialai 2009).

³⁹ UNESCO " Moroccan Cultural heritage Diagnosis (tajamouati and Al. 2010)

⁴⁰ ECOSOC report on "youth engagement in culture" (December 2012).

⁴¹ National survey of non-profit organisations, high commission for planning, December 2011.



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Due to the weakness of public service, only children coming from well-off families who can pay for private lessons (music, theatre, dance...) can enjoy practicing arts.

7 Conclusions and Recommendations

I- Cultural Governance

It is necessary to set a cultural governance system that interconnects with other institutions. The Ministry of Culture would supervise it and harmonise governmental cultural actions. Such system shall be based on coordination between the different ministerial departments within a defined and effective organisational structure. Transparency shall be preserved regarding prerogatives, missions and goals. The aim is to make culture overlap with public policies, mainly, national education and cooperate with local communities and other sectors (youth, tourism, professional training, higher education...). If applied, this system would maximise the culture budget by increasing funding sources.

Regardless of the legal and administrative form of the said governance tool, it must include a section dedicated to conducting research and thorough and regular statistics about the cultural sector. It must also conduct surveys (studies) about the cultural practices and their development- among different audiences- school audience, amateurs, professional audience, general public, special needs audience or the audience prevented from attending by something.

Any implemented cultural policy, and any artistic sector support program must have its effect and consequences assessed on the short, medium and long run in order to re-examine its existence and/or to readjust it. A national observatory of cultural policies can undertake such a mission.

All the said reforms must also be accompanied by a report on human resources capacity in the public sector, in relation to the cultural policies sector namely.

Finally, cultural governance must include professionals, civil society and private companies, whether through private-public cooperation programs (between private companies and institutions) or by entrusting cultural and artistic associations with civil service (management of cultural sites).

II- Legislation

Actions must be taken on many levels:

- Copyrights: Reform of the Moroccan copyright office by-laws BMDA, a public institution under the tutelage of the Ministry of Communication, and create a general assembly for the right-holders.



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- Taxation system: Show the VAT imposed on culture under a stimulating and encouraging light, adopt a law on cultural care to encourage the private sector to invest and make donations.
- Legal state of the artist: apply the existing law with the necessary amendments.
- Legal status of cultural companies: Acknowledge the special legal status of cultural and artistic companies, and impose taxes and laws adequate to their activities.
- Legal status of non-governmental cultural and artistic organisations: Similarly, set clear mechanisms to delegate cultural public service missions.
- Charter of public service: Outline the local administrations' cultural tasks and guarantee the allocation of the needed resources for cultural action and policy.

III - Support and funding

Care and support for the cultural and artistic sector must be carried out in three steps, in cultural policy order:

1- Public service actions

- State's investment in artistic education through school curricula (Ministry of National Education) and support to artistic education in higher institutes. State-run media's contribution to community education through cultural programs open to all forms of Moroccan creativity and accessible to all audiences.

2- Private sector actions

- Set a government-supported artist care program for the cultural associations that present performances close to the audience's life.
- Adopt legal and taxation legislations to promote creating professional structures in cultural professions: producers, managers, agents, communication professionals. All these care for the artist by providing the optimum work condition for him, thus promoting a viable culture economy for professionals and artists.

In a specs booklet, clearly define selection criteria for bodies entrusted with these funds.

Conduct advocacy campaigns to push the State to increase its culture budget to the UNESCO-recommended 1%.



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IV- Stakeholders/professionals

1- Art Training

Make governmental institutions and schools of higher education available throughout the country, and cover music, dance, cinema, visual arts, design, fashion and even traditional manufacturing (artisanal trade).

Update educational curricula to fulfil the present-day standards of art education, under the supervision and assessment of the Ministry of Culture.

Reform education techniques, review curricula and promote teacher's capacities in the existing institutes (higher institutes of music, fine arts schools, higher institute of theatrical arts, cultural activation, etc.)

2- Administrative/cultural management training

Include preparatory courses in comprehensive cultural project management in schools and universities: cultural projects preparation, communication, cultural engineering, funding, marketing, copyrights, etc... such courses must come before the existent masters branches currently available, especially in connection with mediation or cultural engineering.

3- Technical Training

Similarly, set preparatory courses for technicians working in live performances, cinema and media, in order to provide morocco with sound engineers, lighting technicians, theatrical technicians, business managers, equipment technicians, and location set technicians, to name a few. State support and promotion to continuous training (public and private) of managers and technicians in order to promote their capacities and enable them to meet theatrical standards.

4- Journalistic Training

Increase the number of qualification institutions and choose adequate educational methods to qualify journalists specialised in culture and artistic critique.

5- The importance of universities

Universities must provide specialised curricula in the said fields, and encourage research in all the components of the cultural domain, with all its components. Moreover, universities offer young students spaces for creativity and discussions. Hence, they must encourage and accompany the artistic and cultural activities inside its walls.

V – Production and broadcasting

Existent cultural infrastructure must serve as production and broadcast locations. Such can be applied on municipal cultural canter, libraries, youth houses or culture houses affiliated, respectively, to local administrations and to both ministries of youth and culture. These locations need artistic management, managers and qualified technicians, a team specialised in quality techniques theatrical. The



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budget can be provided from different sources. Provide state or/and local administration support to independent locations, generally run by associations or artists. There is a promising alternative that has started to come to light in Morocco, and must be accompanied properly: it is the barren lands, inoperative factories, abandoned slaughterhouses and warehouses. These are locations that can be turned into artistic spaces, and fulfil the need to provide spaces for creativity, training and broadcasting, not to mention that these places are located in marginalised neighbourhoods. State-run television also represents an essential broadcasting tool to advance national production, can introduce culture and arts, in addition to its pivotal role in community education, awareness and media.

VI- Audience

As for the audience, education in public schools is the first step towards the “creation” of the future audience and customers of culture, and the stimulation of the innate talents of the artists. National education must encompass school curricula (primary, secondary and tertiary) in music, theatre, visual arts, reading, etc. and students must be able to benefit, all year long from visits to cultural and artistic places: museums, exposition halls, theatres, or even to host performances and spectacles at their own schools.

Clear specification of broadcasting facilities technical specifications, adhered to by facilities benefitting from State support and/or local communities which commit to a clear policy towards the public (youth, children, and disabled, marginalised) and the type of events presented yearly: festivals, exhibitions, workshops, and introductory trips.