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MOROCCO COUNTRY REPORT

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EXECUTIVE SUMMARY

Whereas several other Arab countries have experienced uprisings in recent years, Morocco has entered a phase of apparent political modernisation without one. The ways in which its multicultural society and government engage in external cultural relations are very diverse and evolving rapidly. Stability in Morocco is the result of a complex balancing act that goes hand in hand with the steady opening up of the political scene. This is also creating new spaces for cultural stakeholders to raise their voices, play new roles and formulate new aspirations, internally as well as internationally. The international cultural relations system, while still dominated by visible interventions from the state apparatus and influential corporate sponsors, is increasingly diversifying. Large festivals are becoming more autonomous, new ones are emerging, local authorities are enhancing their field of action and investing more in the culture-development nexus. However, access to culture remains very unequal and limited outside the big cities of Rabat, Casablanca and Marrakech.

Following a long tradition of frequent and sometimes very deep cultural relations with Europe (with France in particular), and aware of the large presence of their co-citizens in neighbouring European countries, Moroccan cultural operators have very clear views on what they expect from European Member States and the European Union. They see that making full use of the country's special status in its association with the EU has a great potential for mutual benefits in the long run.

OVERVIEW

While the Arab world has experienced turmoil since 2011, Morocco enjoys stable governance that is made up of a complex and perhaps fragile balancing act between the divergent interests of the monarchy, the state apparatus, the private sector, regional and ethnic groupings, religious movements, political parties and other non-governmental stakeholders. It includes some forms of openness and democracy as well as manifestations of authoritarianism and corruption.¹ Culture and external relations are part and parcel of this balanced system.

In Morocco as well as in other Arab countries, the way culture is dealt with by the state lies at the heart of political tensions between secular forces and religious movements. Simultaneously, the existence of democratic movements and popular uprisings since 2011 in the Middle East and Northern Africa also lead to constant negotiations, debates (and sometimes tensions) among various cultural and political stakeholders on the conduct of international cultural relations. The controversy – led by the Parti de la Justice et du Développement (PJD) when it was still in the opposition – over the participation of Elton John in the Mawazine festival in 2010 and criticism of the government regarding the management of large festivals are recent examples.²

With substantive constitutional changes in 2011, the regime entered an era of reform and officially became a constitutional monarchy, reinforcing the role of opposition parties in the parliament, including parties implicitly referring to religion.³ Following the victory of the PJD, the formation of a coalition government comprising a pro-religion party (the leader of the PJD Abdellah Ilah Benkiran became Prime Minister) has so far ensured relative political stability in Morocco. Yet, a gap remains between the rhetoric and the situation of human rights that raises some concerns and has generated impatience amongst human rights defenders.⁴ Controversies and debates on the role of culture in external relations are therefore part of Morocco's public life and debate without necessarily being a taboo, a cause of violence or abusive censorship.

Because of the colonial heritage, the societies and governments of both Morocco and France maintain very close ties that include language (French is known by around 40 per cent of the Moroccan people and de facto has the role of a second official language), cultural presence (see

¹ Pierre Verluise, 'Maroc: quelles perspectives', *Le Monde*, 21 November 2012. Online. Available at: http://www.lemonde.fr/idees/article/2011/11/21/maroc-queelles-perspectives_1606915_3232.html.

² *Cultural policies in Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine, Syria and Tunisia*, Amsterdam: Boekmanstudies, Culture Resource (Al Mawred Al Thaqafy) and European Cultural Foundation, 2010, pp.19 and 145. Ali Meghazi, 'Mawazine festival... Yes... but...', *Zawaya – Magharebia*. Online. Available at: http://zawaya.magharebia.com/old_zawaya/en_GB/zawaya/opinion/438.html.

³ Political parties with references to religion or ethnicity are forbidden in Morocco, though Islam is the religion of the State. Those who do refer to religion, like the PJD, therefore do it implicitly.

⁴ 'États-Unis: Le président Obama devrait presser le roi du Maroc de mettre en œuvre des réformes', *Human Rights Watch*, 21 November 2013. Online. Available: <http://www.hrw.org/fr/news/2013/11/21/etats-unis-le-president-obama-devrait-presser-le-roi-du-maroc-de-mettre-en-oeuvre-de>.

infra), political and administrative practice, business interests, numerous native Moroccans or French of Moroccan descent living in France, and a large presence of French people in Morocco.⁵ Historically, relations with neighbouring Spain are also extremely close. Spain is now the leading commercial partner of Morocco (France remain the leading economic partner). Spanish is widely spoken in Northern Morocco and the Moroccan community in Spain is probably the second biggest after France.

The European Union (EU) and Morocco signed an Association Agreement in 1996 that entered into force in 2000. The country is also part of the EU's Neighbourhood Policy (and the first recipient of its assistance under this framework) as well as the Union for the Mediterranean. In the framework of its association with the EU, Morocco has an advanced status giving it special access to cooperation with and support from the EU; it is the only country in North Africa country that has such status. Both sides work according to an Action Plan jointly agreed in the framework of the advanced status. The latest plan for 2013-2017 was adopted in December 2013 and comprises a chapter on the human and cultural dimension of the relationship, including cooperation between local governments and authorities.⁶

The dominant role of state structures over the cultural sector has evolved over time. Culture in the past was overseen by the Ministry of the Interior, then by the Ministry of Sports and Youth, before being put under a dedicated Ministry of Culture. This evolution shows that the willingness to control the cultural sector has gone from a coercive approach to an increasingly regulatory and grants making approach. Such transition and evolution in the cultural policy field is still very much ongoing.

For instance, the status of artists was clarified in 2008 with the creation of a national artist card (*carte nationale d'artiste*), accessible to Moroccan artists abroad. The system was renewed in 2013. A special committee of the Ministry of Culture receives applications and delivers the status. Still, experts stress that authors' rights and fees are very inadequately paid. The administration in charge of these payments, renowned for its mismanagement, is actually under the umbrella of the French Artists Society (SACEM); the latter is an organisation that is actually criticised for its neo-colonial flavour.⁷ Furthermore, serious tensions are created by state policies encouraging free access to culture (through festivals) without sufficiently protecting artists' rights and revenues through

⁵ Figures provided by 2012 French administrative sources.

⁶ 'Adoption du nouveau Plan d'action commun EU-Maroc 2013-2017', *EU Neighbourhood Info Centre*, 17 December 2013. Online. Available at: <http://www.enpi-info.eu/medportal/news/latest/35652/Adoption-du-nouveau-Plan-d%E2%80%99action-commun-UE-Maroc--2013-2017>.

⁷ Consultation workshop, Rabat, November 2013.

clearer and stronger regulations pertaining to intellectual property. This is also true for audio-visual and computer software piracy.⁸

The concept of cultural diplomacy is quite new in Morocco, and some experts consider that given Morocco's own cultural diversity, it is mostly relevant within Morocco itself, given the country's internal cultural diversity.⁹

It is difficult to identify key priorities in Morocco's external cultural policy amidst the jungle of individual initiatives that are, according to scholars consulted for the Preparatory Action, still ruled by informality and friendship rather than by a shared professional vision of the future. In this context, the subsidised and state-supported cultural sector manages to do its work and to enhance it. Yet, experts and cultural policy advocates observe that cultural policy is not informed by facts and figures: beyond the mantra of nation branding and national identity enhancement, it is still a bit unclear what cultural policy means in and for Morocco and Moroccans and, as far as the Preparatory Action is concerned, for external audiences.¹⁰

Indeed, the key institutions in culture and external relations are in the hands of a ruling elite – the royal family, the ministries, state agencies – or having direct connections to the top leadership.

Cinema is amongst the cultural sub-sectors that are the most outward looking, thanks to strong support and a variety of promoting (and training) bodies such as the Centre cinématographique marocain (CCM), the newly established Institut supérieur des Métiers du Cinéma (ISMAC), festivals, but also diaspora organisations and the country's diplomatic network.

In the context of the above, many of the trends and stakeholders described, including territorial development and tourism, converge at or around international festivals, which appear to be the catalysts of a perhaps only seemingly incoherent external cultural policy landscape.

Some universities have developed intense cooperation with foreign partners, including in Europe, but interestingly the country hosts more students from the USA than from Europe, the number of which is actually decreasing.¹¹

⁸ Consultation workshop, Rabat, November 2013.

Abdelfettah Benchenna, 'Les produits culturels issus de la contrefaçon au Maroc : outils de renforcement de la dépendance culturelle?', in Tristan Mattelart (ed.), *Les piratages audiovisuels*, 2011, pp.121-122.

⁹ Consultation workshop, Rabat, November 2013.

¹⁰ Interview with the president of the NGO *Racines* on Youtube, 2012. Online. Available at: http://www.youtube.com/watch?v=yUO_0nxa9F8.

¹¹ Statement made by a participant at a consultation workshop in Rabat, November 2013.

THE CULTURAL POLICY LANDSCAPE AND RELATIONS WITH THE EU

Moroccan external cultural relations are very diverse and involve a wide spectrum of public and private stakeholders with a long history of increasingly close relations with the EU and Europeans. While the state engages in cultural diplomacy mainly through international festivals, the cultural sector has developed numerous partnerships with corporate sponsors and foundations as well as international cultural professionals.

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

Although there is no explicit strategy for culture in external relations, culture is dealt with in numerous policy areas either through direct state intervention or in a decentralised way, in connection for instance with local development, tourism, or education.

The twofold purpose of such an approach is, as stated on the Ministry of Culture's website, to strengthen Morocco's national identity as well as to promote 'cultural Morocco'.¹² The country ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in June 2013.

The administrative system managing cultural policy and culture in external relations is inspired by the French policy making system.

The Ministry of Culture has a limited budget for operations and concrete initiatives. It therefore focuses its work on cultural policy regulations and dialogue. Its website is mostly dedicated to internal cultural policy and Moroccan cultural policy processes.

The Ministry of Communication is in charge of new media and Information and Communication Technology. It oversees the cinema sector and is in charge of initiatives such as the preparation of a *White Paper* on the sector following a participatory consultative process.¹³

The Ministry of Foreign Affairs and Cooperation has an informative website on international cultural relations and events, in particular international festivals and other types of cultural cooperation.

A number of organisations are also involved in cultural relations with the Moroccan diaspora, that is mostly (some say up to 85 per cent) located in Europe (Spain and France being the two main

¹² Royaume du Maroc, Ministère de la Culture website: <http://www.minculture.gov.ma/fr/>.

¹³ 'Rencontre autour du "Livre Blanc sur le cinéma marocain"', *Royaume du Maroc Ministère de la Communication*. Online. Available at: <http://www.mincom.gov.ma/fr/a-la-une/item/1243-rencontre-autour-du-livre-blanc-sur-le-cin%C3%A9ma-marocain.html>.

host countries). The Conseil de la Communauté Marocaine à l'étranger (CCME) is a body reporting directly to the secretariat of the King. It has published books (literature as well as science) and supported a variety of cultural actions (films projections – *La Marche* first shown in Casablanca, concerts, colloquia) thanks to around 500 partnerships with other organisations in Morocco and abroad. In addition, a Ministry of Moroccans Residing Abroad is in charge of relations with the diaspora in all fields, with a special emphasis on culture, but also Moroccan migrants' rights abroad and investments from the diaspora in the country.¹⁴ The Ministry has published consular statistics of the Moroccans residing abroad, the lion's share (more than two million) being located in France, Spain and Italy.¹⁵

The Institut Royal de la Culture Amazighe (IRCAM) promotes Amazigh culture and heritage within and outside Morocco. In the country, it cooperates with the EU on the promotion of Amazigh people's rights.

The Agence de l'Oriental is a public body, created on the initiative of the Monarch, that is in charge of local development in North-Eastern Morocco.¹⁶ It focuses on culture as part of a broad range of activities contributing to territorial development and has a specific website on culture.¹⁷ It produces books and leaflets. It works in partnership with local authorities and the Ministry of Culture to build infrastructure as well as to organise events such as public readings.¹⁸

The National Tourism Office (*Office National Marocain du Tourisme*) promotes Morocco as a cultural tourism destination, emphasising the attractiveness of its cultural heritage and potential, including international festivals. It acts according to the 2010 national strategy by combining tourism, culture, sports and economic growth into a marketing approach targeting internal and foreign audiences.¹⁹

According to decentralisation of powers, almost all local authorities in Morocco are engaged in subsidising and supporting cultural work and festivals, most of which have an international dimension.²⁰

¹⁴ Royaume du Maroc, Ministère Chargé des Marocains Résidant à l'Étranger et des Affaires de la Migration (Ministry in Charge of Moroccans Living Abroad and Migration Affairs) website: <http://www.marocainsdumonde.gov.ma/le-minist%C3%A8re.aspx>.

¹⁵ 'MRE en chiffres', Ministère Chargé des Marocains Résidant à l'Étranger et des Affaires de la Migration, 11 October 2013. Online. Available at: <http://www.marocainsdumonde.gov.ma/le-minist%C3%A8re/mre-en-chiffres.aspx>.

¹⁶ Agence de l'Oriental website: <http://www.oriental.ma>.

¹⁷ Oriental-culture website: <http://www.oriental-culture.com/?Id=1&lang=fr>.

¹⁸ Consultation work, Rabat, November 2013.

¹⁹ The Moroccan National Tourist Office website: <http://www.visitmorocco.com/index.php/eng/content/view/full/839>.

²⁰ *Cultural policies in Algeria, Egypt...*, op. cit., p.35.

Over the last two decades, international festivals and their management structures – whether they are foundations directly related to the state or non-governmental organisations (NGOs) supported by public-private partnerships – have become the backbone of the country's glass-window policy to promote on an international scale its image of an open, multicultural, creative, modern as well as traditionally rooted Northern African society. Beyond the organisation of the events themselves, festivals offer opportunities for some segments of the cultural sector to be supported on a sustainable basis. This is particularly true for cinema: it is acknowledged that thanks to state support, Morocco produces more films than does Belgium, Portugal, Denmark or Switzerland annually.²¹ The Ministry of Culture dedicated around 900,000 euros to international festivals in its 2013 budget, but most of them are also, if not exclusively, funded via other sources such as box office, derivative products and corporate sponsorship.²² The evolution of the Mawazine Music Festival's funding is a case in point in that regard.²³

The National Tourism Office highlights the value of the five most famous international festivals: sacred music in Fes, Jazz in Tangier, Alizés and Gnawa and world music in Essaouira, cinema in Marrakech.²⁴

The Fès Festival of Sacred Music is organised by the Fondation pour l'esprit de Fès in partnership with numerous sponsors. Interestingly, the foundation is now also developing cultural action all year long and on the margins of the festival in Fès. It also supports other cultural events and festivals (Amazigh culture, international cuisine, books), as well as cultural relations in the Mediterranean region.²⁵

The Tangier Jazz Festival is organised under the aegis of the King. It is financed through the sponsorship of large companies (Renault, BMCI Foundation – a filial of BNP PARIBAS, Aïn Ifrane mineral waters and others) and the institutional partnership of the Moroccan Agency for the Development of the North as well as many foreign, including European, cultural agencies.²⁶

In Essaouira, the association Essaouira Mogador, founded in 1992, organises several festivals in a historic palace, Dar Souiri, transformed into a cultural centre. Of note is the Printemps musical des

²¹ Statement made during a consultation workshop by a participant, November 2013.

²² 'Budget-2013 de la Culture, consécration des stratégies "Maroc culturel" et "patrimoine culturel" à l'horizon 2020 (ministre)', *Menara.ma*, 21 November 2012. Online. Available at: <http://www.menara.ma/fr/2012/11/21/371891-budget-2013-de-la-culture-cons%C3%A9cration-des-strat%C3%A9gies-maroc-culturel-et-patrimoine-culturel-%C3%A0-l'horizon-2020-ministre.html>.

²³ 'Mawazine: « Un festival Presque entièrement autonome »', *Al Bayane*. Online. Available at: http://www.albayane.press.ma/index.php?option=com_content&view=article&id=11802:mawazine--lun-festival-presque-entierement-autonomer&catid=48:culture&Itemid=123.

²⁴ 'Land of festivals', *Moroccan Tourist Office*. Online. Available at: <http://www.visitmorocco.com/index.php/eng/land-enjoy/Festivals-and-Moussems/Land-of-festivals>.

²⁵ Fondation Esprit de Fès (Spirit of Fes Foundation) website: <http://www.espritdefes.com/?lang=en>.

²⁶ See the partners on the Tanjazz, Festival de jazz de Tanger website: <http://www.tanjazz.org/partenaires.htm>.

Alizés organised with the support of numerous corporate Moroccan sponsors and in partnership with foreign cultural institutes, in particular Tres Culturas and the Institut français.

Marrakesh, as an internationalised cultural and touristic city, hosts numerous cultural events, the most visible of which is perhaps its cinema festival.²⁷ Headed by the Royal Family (Prince Moulay Rachid), the foundation organising the festival is also involved in the development of the cinema sector in Morocco and the Mediterranean region, sometimes in partnership with the EU Euromed audio-visual programmes.

Research and debates about large international festivals financed with public money have led to a lot of criticism of mismanagement and lack of professionalism. In parallel there is consensus on the fact that more training and cultural skills enhancement are highly needed in this area.²⁸

Apart from the large existing festivals, many others are organised in Morocco's biggest or famous cities: Rabat (cinema festival), Casablanca, Marrakech and Essaouira.²⁹ New, smaller 'emerging' festivals are also developing. They may well acquire an international cultural relations component and have a strong participatory and democratic potential, e.g. emerging festivals in street arts (festival Awaln'Art), dance (Festival On Marche) or music (L'Boulevard des Jeunes Musiciens in Casablanca).

Universities and higher education institutions play a significant role in external cultural relations too. Some of them, like the Institut de recherche supérieur spécialisé en études hispaniques et lusophones, actually see themselves as key vectors for cultural exchange and encounters.

Relations with the EU

The EU's cultural action with Morocco has mostly been conducted at the regional level in the framework of Euromed heritage and audio-visual programmes (including networks and twinning with European regions or involving the Ministry of Culture). These are presented in more detail in annexes. At bilateral level, the EU Delegation focuses on the organisation of a European jazz festival and a European film festival.

The existence of an Association Agreement has allowed Morocco to be included in some of the EU actions related to international cultural relations. In the framework of the EU's Neighbourhood Policy, a sub-committee on culture and innovation was created by the Ministry of Foreign Affairs to assess funding possibilities for cultural initiatives. Culture professionals highlighted

²⁷ Festival International du Film de Marrakech website: <http://en.festivalmarrakech.info/>. Cultural activities in the city are presented for instance on the Made in Marrakech website: <http://www.madein-marrakech.com/fr/culture.html>.

²⁸ *Cultural policies in Algeria, Egypt...*, op. cit., p.145.

²⁹ 'Culture: Festival Essaouira', *Portail de la ville d'Essaouira*. Online. Available at: <http://essaouira.vivre-maroc.com/culture-festival-essaouira/36>.

that despite such a committee, none of the projects presented were accepted. Some stakeholders argued that the projects were rejected by the EU because Morocco had not ratified the 2005 UNESCO Convention (which it finally did in 2013).

The transformation of the civil society sector and their relations with the EU

While the state's cultural policies are not always visible, a few non-governmental cultural organisations appear to have articulated a clear vision for the cultural sector. Because of the complex interactions between the state and civil society, these ideas appear to focus as much on internal Moroccan challenges as on external relations.

The publishing sector is in an awkward situation, with limited production in French (hardly more than 1,000 copies are printed per title) and few opportunities for export, as books in Arabic are usually published in Lebanon or Egypt.³⁰

Although the young population has access to the Internet and uses social networks extensively, observers consulted agreed that there are still few truly web-based digital cultural initiatives. As a matter of fact, Moroccans consume more digital output from the global 'North' rather than being digital producers themselves. One important exception is *Bouzebal*, a cartoon presenting, through the life of a young man from the underclass, a very popular metaphor of Moroccan social realities and inequalities.³¹

The media only exceptionally (when individual journalists are interested in cultural themes or when they are encouraged by influential friends to do so) covers subjects related to cultural relations with foreign partners and there are very few professionalised cultural managers or intermediaries able to promote the work of creators.³²

As a result, external cultural relations mostly occur in the cultural hubs of the big cities (Rabat, Casablanca, Marrakesh) among networks that already have access to each other, without creating many opportunities to join the crowd. For instance one stakeholder consulted in Rabat recalled that although Morocco is the second country after Egypt to host international film making teams, the touristic city of Ouarzazate is not equipped with a cinema theatre, illustrating that the local population does not enjoy culture produced in its own country.³³

³⁰ Consultation workshop, Rabat, November 2013.

³¹ Houssam Kajja, 'Phénomène Bouzebal!', *lemag.ma*, 9 March 2013. Online. Available at: <http://www.lemag.ma/Phenomene-Bouzebal-a68170.html>.
And consultation workshop, Rabat, November 2013.

³² Consultation workshop with intellectuals, Rabat, November 2013.

³³ Consultation workshop, Rabat, November 2013.

Universities play a specific role since they are able to develop international partnerships that can help establish connections between civil society and the cultural sector. This for instance is the case of the Rabat International University or the Ben M'sik Literature faculty of Casablanca. The latter organises regular cultural activities (workshops, conferences, students' museums) and two larger annual events; the International Video Arts Festival (FIAV – 20th) and the International Festival of University Theatre (30th). According to scholars consulted for this report, the FIAV was successfully conceived – with initial support from the Ministry of Education and the French Embassy – as a project to counter religious extremism in the universities. Other well-regarded initiatives took place with the support of Euromed programmes to set up cultural project development infrastructures, but their management has turned out to be too heavy for the university administrations. Ultimately, the paradox of universities' roles as external cultural relations incubators is that their work – apart from short-term traditional activities such as cinema-clubs and theatre groups – relies mostly on (inevitably temporary) students' initiatives.

More promising prospects probably lie in the field of education proper, such as cultural management curricula. This, as stated by consulted professionals, is meaningful in universities that welcome students from several continents and other African countries. In their eyes, Moroccan universities are actually spaces of intercultural encounter, bringing together the multiple traditions and roots – Arabic, Amazigh, Jewish, African, European – of the country's population, in terms of heritage, language and migration history.

The association Racines, a member of the pan-African Arterial network, led by Adeel Essaadani and Dounia Benslimane, is very active in the promotion of debates and initiatives aimed at strengthening the cultural sector and civil society and at engaging political parties and public authorities.³⁴ As an advocacy organisation and member of Arterial, it works to enhance networks of cultural professionals in the country. It also provides training sessions. In partnership with the German Commission for UNESCO, Racines and other partners organised a capacity building event in November 2013.³⁵ In 2013, it was instrumental, together with other NGOs and associations, in mobilising citizens and civil society to request that the cultural space located since 2000 in the former slaughterhouse of Casablanca (Les Abattoirs) remain a free cultural creation institution.³⁶ Les Abattoirs had hosted around 400,000 visitors between 2009 and 2011 for numerous activities. Racines is also working on a mapping and diagnosis of the cultural sector in Morocco, in partnership with its African and European partners, in the view to feeding into the holding, in November 2014, of a whole-of-country gathering (*Etats généraux de la culture*) on the cultural sector in the country.

³⁴ Lamia Berrada-Berca, 'Racines, pour s'attaquer à la racine du problème...', *Portail des Marocains du Monde*. Online. Available at: http://www.dimabladna.ma/index.php?option=com_flexicontent&view=items&id=6365.

³⁵ Participants were civil society organisations working in the field of external cultural relations: festivals 'Timitar' de musique Amazigh and festival des Arts Populaires, Le Bouletech Centre de Musiques Actuelles, Musée du Judaïsme Marocain, Cirque Colokolo, Théâtre de l'opprimé, MAROC REUSECULTURES.

³⁶ Lamia Berrada-Berca, 'Les Abattoirs, friche culturelle pour une culture en friche', *Portail des Marocains du Monde*. Online. Available at: http://www.dimabladna.ma/index.php?option=com_flexicontent&view=items&id=6364.

In November 2014, the Arterial Network will organise its African Creative Economy Conference in Morocco.

European cultural institutes and agencies

Relations with Europe are very diverse and intense, involving cultural institutes, private sponsors but also numerous cultural professionals from civil society in direct cooperation and exchanges with their Moroccan counterparts during festivals and in the framework of specific projects.

Relations with France and French organisations

Morocco has a very strong cultural relationship with former colonial power France, ruled by a partnership framework agreement signed in 2006.

The Institut français du Maroc comprises 11 sites (Agadir, Casablanca, Fès, Marrakech, Meknès, Oujda, Rabat, Kenitra, Tangier, Tetouan, El Jadida). There are also two joint Alliance franco-marocaine centres in the country (Essaouira and Safi). The French presence in the education sector is significant, with 32 education structures in charge of around 31,000 pupils, half of whom are Moroccans. There are about 32,000 Moroccan students in France making them the largest group of foreign students in France.

French activities labelled as ‘cultural dimensions of development’ in Morocco amounted to over 2.7 million euros in 2010 but this budget is constantly decreasing, raising questions about the sustainability of this engagement. Yet the French cultural and education system remains a strong reference for Morocco and it often happens that the French system performs a role of public policy provider in certain cultural fields such as access to reading and libraries and cultural resources centres – France’s cultural resource centre (*médiathèque*) in Rabat is its largest abroad – book translation or participation in and contributions to large festivals (Fès, Essaouira, and the book fairs of Casablanca and Tangier).

With a view to avoiding a situation in which France would act instead of the Moroccan public service, France has increased its training programmes aimed at building Moroccan capacities in the cultural and education sector. There is a growing trend of attempts to favour more balanced and equal partnerships through exchange, co-creation and co-production (Philharmonic Orchestra, French cultural season, grants to young Moroccan artists, joint fundraising, creation of positions dedicated to better access to EU funds from Euromed and the neighbourhood policy).

Cultural relations between Morocco and France also take place at the level of direct cooperation between civil society organisations, France-based cultural institutions (Institut du Monde Arabe), as well as among towns and cities. Experts report that decentralised cultural exchange is increasing but more research is needed to verify this assertion. Many twinning agreements are in place for instance between the Agence de l’Oriental and Champagne-Ardennes, or with large French cities like Lille, to name but one.

Relations with Spain and Spanish organisations

Spain is also a major cultural partner and is the closest neighbour of Morocco in Europe. In 2011, the Spanish Ministry of Foreign Affairs allocated more than 2.2 million euros to cultural and educational cooperation with Morocco. In 2012, Spain and Morocco signed a strategic association agreement on cultural, educational and sports cooperation. The level of exchanges and cooperation in the field of education is remarkable: over 140,000 Moroccan students were officially registered in Spanish education structures (outside universities) while Morocco hosts about 70,000 Spanish students. Spain funds 11 education structures, including 351 teachers, 48 of whom teach the Arabic language, to 4,750 pupils. In addition, there are 12,000 students registered in language courses offered by the Instituto Cervantes.

In Spain, numerous non-state organisations are engaged in cultural relations with Morocco. Three were mentioned by Spanish stakeholders during the consultation: the Foundation Tres Culturas, the Casa Árabe and Fabricante de ideas.

The Instituto Cervantes manages 12 cultural structures in various Moroccan cities (centres in Tangier, Tétouan, Fès, Rabat, Casablanca and Marrakech and classrooms in Al Hoceima, Nador, Larache, Essaouira, Agadir and Chefchauen. Its Tangier library is one of the biggest in the Arab world. The Institute also provides courses in universities and supports major cultural events such as cultural seasons, a Salon International du Livre, festivals (Fès, Volubilis).

Morocco's main cultural interlocutors from Europe are usually its primary economic partners and neighbours: France, Spain – the Instituto Cervantes and the Spanish Agency for International Cooperation and Development, AECID – with many projects on heritage in the north of the country – the UK, Wallonia Brussels, Germany (Goethe-Institut), the Netherlands but also Switzerland. The British Council, the Instituto Cervantes, the Goethe-Institut, the Institut français and Wallonia-Brussels have developed training and capacity building programmes. English is taught in all public schools as of the fourth year.³⁷ It was noted by non-governmental cultural operators that most of the financial support from the above-mentioned European countries has decreased since the financial crisis. This trend would deserve more refined and tailored analysis.

There is a EUNIC cluster in Rabat. EUNIC Rabat has applied with two projects for the EUNIC global cluster funds, involving other clusters in the MENA region. The Preparatory Action, by stimulating new cooperation among EUNIC members, has rejuvenated the cluster in Morocco.³⁸

³⁷ *Cultural policies in Algeria, Egypt...*, op. cit., p. 126.

³⁸ Email correspondence with Wallonia Brussels, December 2013.

PERCEPTIONS AND EXPECTATIONS OF CULTURE IN EXTERNAL RELATIONS WITH EUROPE, THE EU AND ITS MEMBER STATES

In general, assessments of cultural relations with Europe were positive. Despite some exceptions, it was acknowledged that these relations are dense and frequent, but placed increasingly under severe financial constraints. ‘Today, Europeans come to our institutions to find money’, one stakeholder said.

The experts consulted articulated very clear and targeted comments, wishes and recommendations on what and how Europeans, the EU and its Member States could do more and better.

They all agree that the cultural sector in Morocco, because it has a key role in the development of the country, needs to be strengthened (including through more systematic data collection and management of public and cultural practices) and that this could be achieved through a deeper and more equal partnership with Europeans and the EU. The need for EU support in the training of cultural professionals and managers and policymakers in public administration, including universities (where cultural work plays a positive role vis-à-vis religious extremism) and civil society was stated several times. In terms of policy areas, skills enhancement in the use of new technologies and digital tools was also underlined. Building capacities in the media dealing with cultural issues would also help enhance perceptions about the added value of external cultural relations. Cooperation and experience sharing on the status of the artist, the professionalisation of the creative industries and ways of protecting the cultural sector from destructive market forces (the ‘*exception culturelle*’ model) were emphasised as potential areas for joint work with Europe.

For this to be done, relations will have to become more equal and reciprocal. Some participants insisted on the fact that they do not want to be permanent supplicants. In the same vein, many would like to see a more open European cultural market for Moroccan goods, and a bigger effort made to increase awareness of Moroccan cultural diversity. All this converges in the idea that the role of culture in Morocco-EU relations should be rethought and upgraded by, as many said, fully using the country’s advanced status. Another avenue mentioned would be to encourage and support intensified international cultural relations at the sub-national level between local authorities. This, it was said, could also be done through more robust and systematic public-private partnerships.

As far as the EU is concerned, cumbersome bureaucratic procedures make stakeholders express the need for more training in this area, in order to be able to adequately respond to calls for tender. It was also stated that more clarity is needed about who within the EU structures operating in Morocco is the primary cultural interlocutor for Moroccans. It was also said that a clearer cultural contact point in Morocco would help formulate a more harmonised common European approach in the cultural field. Last but not least, more transparency in cultural relations with traditional partners from Europe would be welcomed to avoid practices of favouritism based on personal connections within the cultural and political elites.

ANNEXES

Annex I: Methodology and list of people consulted

The consultation mission took place on 25-26 November 2013 and consisted of four rounds of meetings coordinated by the Wallonia-Brussels delegation, co-organised with other members of the EUNIC cluster in Morocco and hosted by the Goethe-Institut in Rabat. Four types of stakeholders were targeted: 1) thinkers, 2) state and public officials, 3) independent cultural managers and artists, 4) universities acting as cultural operators. There was no workshop per se with and about European organisations (i.e. cultural counsellors, EU Delegation representatives and cultural institutes) operating in Morocco, although some invitations were sent by EUNIC to the EU Delegation.

In total, 30 people were consulted.

Participants 'institutional' workshop, 25 November 9h30

- **Mr Merouane Touali**, Advisor to the President of the Conseil de la Communauté Marocaine à l'Étranger
- **Mr Taoufiq Boudchiche**, Director, International cooperation and economic promotion, Agence de Développement de l'Oriental
- **Mr Abdelmalek Fizazi**, Consultant, Agence de Développement de l'Oriental
- **Ms Latifa Moftaqir**, Cooperation, Ministry of Culture
- **Mr Younès Ajarrai**, Conseil de la Communauté Marocaine à l'Étranger
- **Mr El Houssain El Moujahid**, Institut Royal de la Culture Amazighe (IRCAM)
- **Mr Mustapha Lalouani**, Festival International du Cinéma d'auteur de Rabat
- **Ms Fatiha Benlabbah**, Director, Institut des Etudes Hispano-Lusophones
- **Mr Kamal Mouline**, Centre Cinématographique marocain (CCM)
- **Mr Guerou Hamoudi**, Festival International du Cinéma d'auteur de Rabat

Participants 'intellectual' workshop, 25 November, 14h

- **Mr Mohammed Kenbib**, Professor of contemporary History, University Mohammed V in Rabat, researcher; former cultural counsellor, Embassy of Morocco
- **Mr Youssef Amine El Alamy**, Professor at the Ibn Tofail University (stylistic and media, English Department), writer
- **Mr Abdellah Baidah**, researcher in literatures; writer and literary critic; *agrégé de lettres*, PhD in Maghreb, Francophone and compared literatures and cultures; Professor at the University Mohamed V in Rabat
- **Mr Jean Zaganiaris**, PhD political sciences, professor-researcher at CERAM/EGE (*École d'Économie et de Gouvernance de Rabat*), professor in political sciences, political theory and political sociology

Participants 'cultural operators in universities', 26 November, 9h30

- **Ms Fatima Zahra Lalami**, International University of Rabat
- **Ms Myriem Khrouz**, International University of Rabat / Human Rights Consultative Council
- **Mr Abderrahmane Tenkoul**, President, University Ibn Toufail Kénitra
- **Mr Majid Seddati**, University Hassan II – Mohammedia – Humanities Faculty Ben M'sik Casablanca
- **Mr Abdellatif Nassib El Mesnaoui**, Secretary General, Institut Supérieur des Métiers de l'Audiovisuel et du Cinéma

Participants 'independant cultural operators', 26 November, 14h

- **Ms Marike Mahtat Minnema**, Théâtre de l'Opprimé, Rabat
- **Ms Bouchra Salih**, Coordinator, Contemporary Dance Festival 'On Marche', Marrakech
- **Ms Asmaa El Alaoui**, Director, Institut Spécialisé du Cinéma et de l'Audiovisuel (ISCA)
- **Mr Rami Fijjaj**, Director, Arts Vivants Foundation
- **Mr Mohamed Zouhair**, stage director, actor (theatre and cinema)
- **Mr Younès Boumehdi**, Director, Hit Radio

Annex II: EU-Moroccan joint programmes and initiatives

A. EU-Moroccan cultural cooperation activities run by the EU Delegation³⁹

In view of the limited budget allocated to cultural activities, and the workload issues that calls for proposals can generate in this field, the decision has been made to focus on two flagship events: European Film Weeks and the Chellah Jazz Festival.

Several European cultural institutes are very active in Morocco and there is therefore a fairly high level of support for local cultural stakeholders, another reason for the strategic decision by the Delegation.

Name	Brief Description/Overall Objectives	EU Funding
Semaines du Film Européen (European Film Weeks) , every year in November	<p>This event consists in the screening, in three cities, over an eight-day period, of a series of eight recent well-known European films of high quality, preceded by short documentaries or fictional films produced by directors from South Mediterranean partner countries. Alongside the screenings, a number of initiatives to accompany the films presented take place: invitation to directors and actors, round tables, workshops, press conferences, etc.</p> <p>The European Film Weeks, a pioneering event in the promotion of art-house cinema, provide the opportunity for the public to see films that are not screened in mainstream cinemas, which are becoming increasingly few in number due to the film marketing and distribution crisis that the sector has experienced in Morocco in the past few years.</p>	+/- 150,000 €
Festival du Jazz au Chellah (Chellah Jazz Festival)	<p>With a growing audience every year, the Chellah Jazz Festival continues to be a flagship cultural activity of the Delegation and a good example of public diplomacy. It is organised every year with the aim of promoting cultural dialogue between Morocco and the European Union via music.</p> <p>The event showcases European jazz musicians who play alongside Moroccan musicians over five evenings. Every evening, the line-up includes a European jazz group followed, in the second half of the evening, by another European jazz group that plays alongside a Moroccan group: a fusion of jazz and Moroccan music; prepared prior to the festival and rehearsed a few days before the concert. These musical 'fusions' are the highlight of every evening of the festival and some even result in albums or tours, further grounding the project in its objective to strengthen inter-cultural dialogue between Morocco and the EU.</p>	195,000 €

³⁹ Information provided by the EU Delegation to Morocco.

B. EU-Moroccan cultural cooperation activities run by the Commission Headquarters

Euromed Heritage IV ⁴⁰			
<p>Euromed Heritage IV (2008-2012) carries forward the achievements of Heritage I + II + III, in the process of recognising culture as a catalyst for mutual understanding between the people of the Mediterranean region. Today embedded in the European Neighbourhood Policy and with a budget of 17 million €, Euromed Heritage IV contributes to the exchange of experiences on cultural heritage, creates networks and promotes cooperation. It is based on the objectives defined in the 'Strategy for the Development of Euro-Mediterranean Heritage: priorities from Mediterranean Countries (2007-2013)' and focuses on local populations' appropriation of their cultural heritage and favours access to education on this subject. It supports a framework for exchanging experiences, channelling the dissemination of best practices and new perspectives aimed at the development of an institutional cultural environment.</p> <p>Duration: 2008-2012 Budget: 17 million € www.euromedheritage.net</p>			
Name	Brief Description/Overall Objectives	EU Funding / Duration	Contact
<p>Mutual Heritage: From historical integration to contemporary active participation</p>	<p>The protection and promotion of tangible and intangible cultural heritage, as an expression of cultural diversity, has been recognised by UNESCO Universal Declaration on Cultural Diversity, 2001, as a driving force in sustainable development, an asset to contribute to poverty reduction, mutual understanding and peace-building. Tangier, with its historical and multicultural Medina, and Siwa, an ancient oasis in the western desert of Egypt, are linked in this proposal through their important cultural heritage and eventually the lack of a strategic plan for the preservation and enhancement of their centennial cultural specificities.</p> <p>The <i>overall objective</i> of this project is to preserve and enhance the local cultural heritage in Morocco and Egypt within a sustainable development framework: the challenge of the action is to leverage on the basic principles of sustainability – such as participation, local ownership and knowledge dissemination. The action aims at promoting better knowledge and understanding of the local cultural asset, thus creating effective management tools for sustainable safeguard of the tangible and intangible heritage of the specific culture in Tangier and Siwa.</p>	<p>01.03.09 – 01.12.12 1,609,363 €</p>	<p>www.mutualheritage.net</p>

⁴⁰ Regional Programme covering the following countries: Algeria, Egypt, Israel, Jordan, Lebanon, Libya, Morocco, Occupied Palestinian Territory, Syria and Tunisia.

	<p>The <i>final beneficiaries</i> of the action will be the whole population of Siwa and the Medina of Tangier, mostly women and youth. The project is carried out by the Italian NGO COSPE in partnership with SCDEC (Siwa Community Development and Environment Conservation), a local NGO involved in sustainable development programmes in Siwa and Al Boughaz, a local cultural association engaged in preserving the historical heritage of Tangier and its Medina.</p>		
<p>Hammamed Raising awareness for the hammam as a cultural heritage for the Mediterranean area and beyond</p>	<p>The whole Mediterranean region shares a common object of cultural value – the hammam, the public Turkish bath.</p> <p>The hammam has very specific features which reflect its importance and call for its promotion among the public: it is an architectural legacy and a living cultural heritage and as such it combines tangible and intangible heritage; it is well embedded in urban communities, filling an important role for neighbourhoods and, in many cases, for the Medina as a whole, and yet it runs the risk of disappearing.</p> <p>The <i>main aim</i> of Hammamed project is to raise awareness of the hammam as a common cultural heritage in the Mediterranean area and beyond, mostly through public awareness raising activities, conferences and workshops, dissemination activities and specific actions for two selected hammams (Hammam Ammuna in Damascus and Hammam Saffarin in Fès).</p> <p>Among the <i>expected results</i>, social studies, rehabilitation design on ecological basis, hammam and neighbourhood days in Mediterranean cities, an exhibition and a documentary film.</p> <p>The <i>target group</i> will be the scientific community of hammam related disciplines, selected governmental agencies and local population (especially youth, students, and women) and stakeholder representatives (teachers and hammam staff).</p> <p>The partnership of Hammamed project is headed by Oikodrom, the Vienna Institute for Urban Sustainability, in association with the University of Liverpool, the French Institute for Near East of Damascus and ADER (Agence pour la Dédensification et la Réhabilitation de la Medina de Fès).</p>	<p>01.01.09 – 01.04.12</p> <p>1,193,470 €</p>	<p>www.hammamed.net/index.html</p>
<p>MedMem Sharing our Mediterranean audio-visual heritage</p>	<p>The audiovisual heritage of the Mediterranean is a resource of exceptional value and has the potential to initiate and promote understanding and intercultural dialogue throughout the region. This resource is mostly inaccessible and is at risk to deteriorate rapidly and therefore be lost forever. The safeguarding of most of available documents is still possible but needs urgent action. Towards this end,</p>	<p>01.02.09 – 01.05.13</p> <p>2,187,938 €</p>	<p>www.copeam.org/proj.aspx?ln=en&id=38&p=62</p>

	<p>MedMem proposes a selection of more than 4,000 videos from all around the Mediterranean, which will be showcased within their historical and cultural contexts and with a commentary in three languages.</p> <p>Search possibilities for these files will be based on cross-referencing their thematic content. The sharing of technical and documentary tools, policies for safeguarding the audiovisual heritage and good legal practices, constitute core activities of the project. MedMem will offer the larger public an online database in three languages (French, English and Arabic), thereby ensuring the promotion and enhancement of this shared heritage, and will promote actions of safeguarding of the visual archives of the Mediterranean.</p> <p>This three-year project, which targets archivists as much as the populations of Mediterranean countries, includes 18 partners, of which 10 Mediterranean television networks, 3 professional bodies, as well as cultural and scientific specialists of high standing.</p>		
<p>Montada Forum for the promotion of traditional architecture in the Maghreb</p>	<p>Historic city centres and rural Mediterranean areas bear witness to the history and tradition of their inhabitants. Traditional Mediterranean architecture is important for many reasons and above all represents the living heritage that houses millions of people. However, due to a lack of knowledge and awareness, politicians and the population alike often consider traditional architecture more of a hindrance from the past than a potential for future development.</p> <p>Montada sets out to address a comprehensive preservation of this heritage. To this end, it proposes recognition by politicians, governments and the population of the value of traditional architecture as an element of cultural identity and a potential source of social, economic and environmental development at local level.</p> <p>Montada plans to work within a new framework of governance with a wide range of activities to develop recognition of the value of traditional architecture. The principal features of Montada are the Forums of Citizen Participation set up in each of the cities involved (Salé, Marrakech, Ghardaïa, Dellys, Sousse and Kairouan) and EIDEM, the international multidisciplinary team of experts that provides the necessary support for the Forums and their work.</p> <p>This project, implemented by a partnership specialised in the field of rehabilitation and conservation in different cities of the Mediterranean, aims at targeting civil society by emphasizing the value of traditional architecture, so that its inhabitants can enjoy living and working in it.</p>	<p>01.03.09 – 01.06.13</p> <p>1,812,376 €</p>	<p>www.montada-forum.net/fr/montada/montada.htm</p>

<p>REMEE</p> <p>Rediscovering together the water heritage in the Mediterranean region</p>	<p>Water heritage in the Mediterranean region reflects the way rural and urban populations coped with the scarcity of water and how they organised local structures around water management.</p> <p>Today, most of this vernacular heritage is unprotected and recent developments, both societal and economic, including the mechanisation of agriculture, migrations from rural areas, and unruly urban expansion, threaten its survival. Legal protection runs short of meeting current needs and an awareness campaign targeting decision makers as well as the general public is necessary.</p> <p>This project aims to promote the preservation of vernacular heritage linked to water management in the Euro-Mediterranean region; intensify public awareness, particularly among the youth, of the value of this heritage and the need to protect it; promote water management techniques linked to this heritage; and promote, together with local populations, local development projects based on the principle of valorising this heritage.</p> <p>This project is based on the development of a common methodology for the protection and management of water heritage resources. It involves seven partners who are active in the field of mobilising civil society towards heritage preservation. It includes eight interrelated activities where the participation of local populations, particularly youth, is elemental.</p>	<p>01.01.09 – 01.06.12</p> <p>1,070,560 €</p>	<p>www.remee.eu</p>
<p>Siwa & Tangier</p> <p>Cultural heritage for a better life</p>	<p>The protection and promotion of tangible and intangible cultural heritage, as an expression of cultural diversity, has been recognised by UNESCO Universal Declaration on Cultural Diversity, 2001, as a driving force in sustainable development, an asset to contribute to poverty reduction, mutual understanding and peace-building. Tangier, with its historical and multicultural Medina, and Siwa, an ancient oasis in the western desert of Egypt, are linked in this proposal through their important cultural heritage and eventually the lack of a strategic plan for the preservation and enhancement of their centennial cultural specificities.</p> <p>The <i>overall objective</i> of this project is to preserve and enhance the local cultural heritage in Morocco and Egypt within a sustainable development framework: the challenge of the action is to leverage on the basic principles of sustainability – such as participation, local ownership and knowledge dissemination. The action aims at promoting better knowledge and understanding of the local cultural asset, thus creating effective management tools for sustainable safeguard of the tangible and intangible heritage of the specific culture in Tangier and Siwa.</p>	<p>01.03.09 – 02.10.13</p> <p>951,708 €</p>	<p>www.siwatanger.com</p>

	<p>The <i>final beneficiaries</i> of the action will be the whole population of Siwa and the Medina of Tangier, mostly women and youth. The project is carried out by the Italian NGO COSPE in partnership with SCDEC (Siwa Community Development and Environment Conservation), a local NGO involved in sustainable development programmes in Siwa and Al Boughaz, a local cultural association engaged in preserving the historical heritage of Tangier and its Medina.</p>		
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Euromed Audiovisual III⁴¹

run by EC Headquarters

Objectives:

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

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

What does it do?

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

It contributes towards a job-creating film industry through the sharing of technologies and know-how, the encouragement of cooperation between producers, distributors and other operators at a Euro-Mediterranean level, and assistance towards the harmonisation of legislative frameworks and professional practices.

It also seeks to prepare the ground for a regional support mechanism for the film industry, which will examine the implementation of a regional financial support mechanism, update existing financing systems in each country and make easier co-productions between the Partner Countries and Europe.

Duration: 2009-2014

Budget: 11 million €

www.euromedaudiovisuel.net

Media and culture for development in the Southern Mediterranean region⁴²

Objectives:

The overall objective of the programme is to support the efforts of the Southern Mediterranean countries' in building deep-rooted democracy and to contribute to their sustainable

⁴¹ Ibid.

⁴² Implementation starts in 2014.

economic, social and human development, through regional co-operation in the fields of media and culture.

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

What does it do?

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

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

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

Duration: 2013-2017

Budget: 17 million €

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