

**Compendium
Country Profile
Cultural Policy
in** 

Morocco

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Al-Mawred Al-Thaqafi (Culture Resource) Organization launched in 2009 a regional initiative aims to identify the main features of cultural policy in Arab countries. The ultimate goal is to build a Knowledge Base that supports cultural planning and collaboration in the region, as well as propose mechanisms to develop cultural work in Arab countries.

First stage of the project targeted preliminary surveys of policies, legislations, and practices that guide cultural work in eight Arab countries: Lebanon, Syria, Jordan, Palestine, Egypt, Algeria, Tunisia, and Morocco.

The process of Monitoring was conducted in the period between May 2009 and January 2010 by Arab researchers from all eight countries, and thus "Ettijahat. Independent culture" as the regional coordinator of the project developed the surveys and updated its information and data through specialized researchers who reviewed the information and amended it based on the most recent developments in the cultural scene.

The study has been completed according to the Compendium model which is adopted in study about cultural policies around the world. Research is divided into the following:

- 1- Cultural context from a social and historical perspective.
- 2- Administrative Subsidiarity and decision-making.
- 3- General objectives and principles of cultural policies.
- 4- Current topics debated in cultural policy development.
- 5- Main legal texts in the cultural field.
- 6- Financing of culture events and institutions.
- 7- Cultural institutions and new partnerships.
- 8- Supporting creativity and collaborations.

This survey has been conducted in 2009 and 2010 by the researchers Salama Alghayam and Fatema Al Zahraa Al Shabani. The original material of the current survey is found below in black. "Ettijahat. Independent culture", a regional coordinator of the project has updated the exploratory surveys periodically, in cooperation with national groups and independent researchers, the updates in the year 2014 was done by the researcher Mourad Al Kaderi, you can find these most recent updates in green within the survey.

Summary

1. Cultural Context	4
1.1. <i>Socio-Cultural Perspective</i>	4
1.2. <i>Historical Perspective: Cultural Policies and Instruments</i>	11
2. Remit, Decision-Making and Administration	25
2.1 <i>Organizational Structure</i>	25
2.2 <i>Overall Description of the System</i>	30
2.3. <i>Inter-Ministerial and Intergovernmental (Inter-Sectoral) Co-Operation</i>	32
2.4. <i>International Cultural Cooperation</i>	23
2.5 <i>Cultural Policies of External Agencies</i>	39
2.6 <i>Cultural Policies in the Independent Sectors</i>	43
2.7 <i>Cultural Policies in the Private Sector</i>	46
3. General Objectives and Principles of Cultural Policy	48
3.1. <i>Key Elements of the Current Cultural Policy Model</i>	48
3.2. <i>National Definition of Culture</i>	49
3.3. <i>Cultural Policy Objectives</i>	49
3.4. <i>Criteria and Process for Evaluating Cultural Policy</i>	50
4. Current Issues in Cultural Policy Development and Debate	51
4.1 <i>Main Cultural Policy Issues and Priorities</i>	51
4.2 <i>Recent Policy Issues and Debates</i>	54
4.3 <i>Cultural Diversity (Minorities, Groups and Communities)</i>	55
4.4 <i>Media Pluralism and Content Diversity</i>	59
4.5 <i>Cultural Industries: Policies and Programmes</i>	61
4.6 <i>Employment Policies for the Cultural Sector</i>	65
4.7 <i>New Technologies and Cultural Policies</i>	65
4.8 <i>Heritage Issues and Policies</i>	65
4.9 <i>Other Relevant Issues and Debates: Not available</i>	66
5. Main Legal Provisions in the Cultural Field	67
5.1 <i>General Legislation</i>	67
5.2. <i>Cultural Legislation</i>	81
5.3 <i>Sector Specific Legislation</i>	82

6. Financing of Culture	97
6.1 Short Overview.....	97
6.2 Public Cultural Expenditure Per Capita	102
6.3 Public Cultural Expenditure Broken Down by Level of Government	102
6.4 Public Cultural Expenditure Broken Down into Administrative Costs, Program Costs and Assets	108
6.5 Sector breakdown	109
6.6 Private Sector Expenditure.....	115
6.7. Independent (Civil) Sector Expenditure	116
6.8. Foreign Agencies Expenditures	118
7. Cultural Institutions and New Partnerships	120
7.1 Re-Allocation of Public Responsibilities.....	120
7.2 Status/Role and Development of Major Cultural Institutions	121
2 description of the system (All representatives of cultural policy)	124
8. Support for Creativity and Participation	127
8.1 Direct and Indirect Support for Artists	127
8.2 Audiences and Participation	136
8.3 Arts and Culture Education.....	138
8.4 Socio-Cultural Interventions and Community Arts	140
9. Sources and Links	144
9.1 Key Documents on Cultural Policy.....	144
9.2 Key Organisations and Portals	145

1. Cultural Context

1.1. Socio-Cultural Perspective (Political, Religious, etc.)

As history and anthropology are important in explaining and understanding socioeconomic phenomena, this report begins by examining the historical formation of Morocco as a nation and people through the lens of UNESCO's concept of culture: that it includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs (World Conference of Cultural Policies, Mexico, 27 July - 6 August, 1982).

1.1.1. Moroccan Society Evolution: A Historical Prospective

Amazigh civilization existed since Neolithic times—about 5000 years ago. Amazigh (“the free people”) are the oldest community in Morocco, a blend of Eastern, European and African races.

Phoenicians, Carthaginians, and Romans, the ancient Mediterranean civilizations, had been established in Morocco, leaving a prominent impact on urban organization (Tangier, Lecsos, Salé, Melilla, and Essaouira). New essential elements had been brought by Arabs: race, language and religion (Islam). The Amazigh converted to Islam with the Arab newcomers, and joined together in annexing Iberia, which was linked to Moroccan history for centuries. Morocco was connected for many centuries with Muslim Spain. The Almoravid, Almohad, and Merinid monarchs always lent a hand to Muslim Andalusia. The sequential migration of Andalusians and Moroccans created cities along the two sides of Gibraltar Strait.

In 789C.E., Idriss I founded the Idrisid dynasty and established the city of Fès, a capital unequalled in splendor and Morocco's first symbol of centralization.

Delegations from the Beni Hilal and Beni Maqal tribe arrived in the eighth century, adding diversity to Morocco's social fabric. Further diversity was added with the enormous arrival of Andalusian Muslims and Jews on two stages: first the exodus during the fall of Granada in the late 15th century, and second the arrival of exiled Spanish Moors in the 17th century. The new immigrants catalyzed Moroccan urbanization. Jews and Arabs fleeing the Spanish Inquisition found refuge in Morocco, bringing the number of Jews living in Morocco higher than it had been since before Islam. These refugees made Morocco's Jewish population a blend of several descents. Morocco is still characterized today by distinctive cultural and historical features.

The country has witnessed minimal immigration since the mid-nineteenth century, mostly comprised of European minorities and Algerians.

Modern Moroccan identity was formulated through their struggle for independence and militancy to eliminate colonization, especially the recovery of Saharan regions. The struggle for independence between 1912 and 1934 and the many strongholds of resistance overshadowed regional and tribal differences and enriched nationalism.

Given recent changes, Moroccan society has and will witness profound changes in term of its population, structure, value system and manners. It has seen a new dynamism during the last five decades in its tradition and cultural activities. Additionally, Moroccan expatriates confirm their existence as well as their contribution to the national economy; they are active players in the country openness and social changes.

1.1.2. Population Growth Since Independence

The first population census was organized in 1960. Since then, Morocco organizes a census every decade, most **recently in September 2014**.

Although the census survey results haven't been published yet, it is noticed that Morocco's population has increased by 260% between 1960 and 2004 (from 11.6 to 29.9 million). The annual growth rate declined to 2.6% between 1960 and 1970 and to 1.4% between 1994 and 2004).

Urban demographic growth is higher than rural growth: urban population growth between the last two censuses 2.1% annually, and only 0.6% in rural areas.

The public debate on demographic growth has not been exposed to ideological or political explanations, as it is in other countries.

Censuses reveal a “baby boom” in the two decades immediately following independence. Currently only 30% of the population is under 15, whereas more than 62% of the population is between the ages of 15 and 59. The percentage of the population that is elderly—currently 7.6%—has remained constant over the last half-century. The Moroccan youth is considered a significant human resource; all public policies relating to education, health and work are influenced by their expected impact on this demographic.

1.1.3. Changes and Variation of Life Style in Moroccan Society

Standard of Living

Urbanization has caused profound changes to the internal dynamics of Moroccan society. Changes are measurable in family structure, women's contributions to the formal labor market, freedom of expression, and the agency accorded to Moroccans from different demographics. Despite the transformation of Moroccan society, it remains hesitant to fully modernize. It is essential to admit that, over the generations, Morocco's geography and history have formulated Moroccan identity, but colonization was one of the most critical point in the transformation Moroccan society.

Living standards in Morocco have consistently advanced since independence, albeit slowly compared to other nations. Meanwhile, the gap is widening between social classes, men and women, and in particular between cities and villages.

The change in Moroccan consumption styles is an indication, though relative, of the development in living standards. Today, food costs less in real currency than it did in the 1960s, when consumption rates were higher. Costs of supplies and entertainment, however, have doubled since the 60s.

Structural Transformations in the Moroccan Household

Despite Moroccans openness to modernity, research on values indicates that most of them give high priority to family coherence in general and marriage in particular. As for household makeup, it too has undergone changes. Recent studies have shown that 20.2% of households are run by women, and 8% of households are single-parent.

Marital behavior in Morocco has also witnessed substantial change, most prominently in the increasing proportion of singles and changes in marriage patterns. The percentage of single

people in Morocco increased from 20% in 1960 to 46% in 2004 for men and from 17% to 34% for women.

There has been a significant shift in legislation concerning the status of Moroccan women in recent years. In 2004, a new family law passed that changed women's situations and stipulated equal rights and obligations between married couples. The law is rooted in the belief that marriage is based on equity, satisfaction, understanding and sharing house and family responsibilities. The law has reorganized divorce and child protection, and put limitations on polygamy.

Youth are the Core of Change

The profound transformation of Moroccan youth is Morocco's biggest challenge. Youth are the country's future. Adults under the age of 30 comprise 60% of the population; those ages 15-35 comprise 40%. From sociological and cultural perspectives, the youth cohort is not sufficiently acknowledged for its size. The rare studies on youth reveal their apprehensive avoidance of politics, which was a passion for youth in the 60s and 70s. Similarly, youth's values are noticeably far from the past generation's value system.

Moroccan youth are rapidly learning and earning qualifications, despite the many dysfunctions in the education system. Consequently, they face high unemployment that becomes unbearable. Youth face an extensive battery of problems in addition to unemployment, far beyond the scope of the ministries put in place to address these problems (Youth, Education, Sport, and Culture).

Discussions in Morocco about the relationship between society and religion reveal the existence of three basic tendencies. First, the tendency to centrally place the institution of religious believers (Royal Institution), which represents the majority. Second, favoring Islamization of all aspects of society, through extra-temporally interpreting religious claims. And third, believing that concepts attached to "life" are the only ways to ensure freedom of interpretations, democracy, and expression. As can be seen through the observation of religious practices and governmental institutions in Morocco, the country is moving towards the integration of religion into the public space.

The Shifting Value System

A value systems survey conducted throughout Morocco in 2004 showed that values are shifting from the traditional to a set of newly-established values. Moroccans derive their main values from Arab Islamic civilization and Amazigh traditions. These long-established values, although internally generated, have been influenced by international contributions and interactions with neighboring countries. Traditional Moroccan values related to time, place and the individual were altered by colonization. Subsequently globalization and media development imposed new, more cosmopolitan, values on Moroccan society. The national survey on values offers these findings:

Marriage is still a core value, but smaller households have become more prevalent. Freely choosing of marriage partner is becoming the rule. Taking care of elderly people is considered by

97% of Moroccans to be a son's duty. In a recent study¹ conducted by the Higher Commission of Planning and published in October 2014, 95% of Moroccan women spend 5 hours daily on house chores. This is 72 minutes more than French women and 29 minutes less than Tunisian women.

According to the same study, Moroccan children reproduce the same relationships patterns as adults. If we exclude sleeping time, children between 7-14 years old spend about 60% of their around family, 22% in public places and only about 15% in educational institutions. This system assists the community to carry on the unbalanced work module between men and women to the following generations. This is represented in the unbalance chores spent time between boys and girls. Boys spend only 22 minutes a day in household chores while girls spend 76 minutes.

Religious affiliation tends to be concealed and individualistic. The study we mentioned below seems to show that Moroccan women tend to be more religious than before. The average time spent by women in prayers has increased from 48 minutes in 1997 to 72 minutes in 2012. The percentage of women who practice religion has increased as well from 47% to 68%.

Interest in becoming a professional politician is weak relative to interest in civil works. The concept of left and right wing is not understood in general. Of those surveyed, 60% consider democracy to be advancing in Morocco, and 64% are confident in their country's political future. In general, respondents held positive attitudes towards women's participation in politics.

Of those surveyed, 77% have a strong desire to work. Respondents found the concepts of easy and illegally acquired money unacceptable. Values related to vacation are unknown; half of the respondents did not receive regular holidays. About 73% do not practice a specific sport. The results of the above-mentioned study has proved these directions, it showed that free time, available to all Moroccans after mandatory activities, on average is 6 hours 40 minutes, representing 28% of the typical day. Changing from 6 hours and 57 minutes for children between the ages of 7 and 14 years to 8 hours and 37 minutes for adults 60 years and above. The Moroccans spend on average two hours and 14 minutes (33.6% of free time) in watching television programs, and allocate 59 minutes (14.8% of free time) to religious practices. The rest of their free time, is not occupied in neither sport nor reading but only two minutes, is allocated between Siestas, friends and family visits and coffee shops. The Internet, on average consumes 9 minutes per day (one minute in rural areas and 14 minutes in urban cities), 83% of the internet activity is related to entertainment only. An average of 8% of them is up to one hour and 53 minutes. Frequenting coffee shops is still a macho activity by far as the ratio of involved people in this activity 1% among women and 25% among men who spend, on average, an hour and 54 minutes a day in these places.

On the other hand, the activity of watching television is extended throughout the day, but it is focused, in particular, in the evening. At 7 am, 15% of the Moroccans, aged 15 years and over (3.5 million people) are in front of the TV. This figure reaches 19% (4.5 million) after 1pm. The peak is at 8:30 PM, where more than half of the Moroccans (50.5 %) are watching TV. This percentage

¹ The primary results for time management study conducted by the Higher Commission of Planning in 2011/2012. Initial findings were presented in Rabat on October 28, 2014.

starts going down at 9:00:30pm and reach about 31% at 11pm, then it goes down to 19% half at 11:30pm all the way to 13% at midnight.

We can understand behavioral and family values transition to children through the use of children's free time, which constitute 43.6% of television programs (3 hours a day on average). While sports activities take only two minutes and reading takes one minute, the Internet takes 12 minutes (2 minutes in rural areas and 21 minutes in urban cities) which is above the national number. In allocationg 5% of the internet time to educational research, the use of this channel is dominated by communication through social networks.

1.1.4. Heritage and Cultural Dynamism

Morocco's heritage and cultural and artistic dynamism are meaningful contributions to global culture. After a long period of political conflicts characterized by an absence of veritable cultural policies, Moroccan society was able to preserve its national heritage and renovate cultural and artistic creativity. Through its contributions to tourism and culture, this heritage gives Morocco today the image of a nation rooted in history.

The country's architectural and anthropological sites have eroded somewhat due to the lack of maintenance over the past decades. Oral heritage and "local implicit knowledge" also suffer the same problem. The arts and culture boom Morocco witnessed from independence to the early 1970s stagnated for more than two decades. Since the early 1990s, political openness and media development have ushered in new artistic and cultural features in literature production, contemporary architecture and arts, film and theatre.

The Moroccan monarch announced in a speech the establishment of a royal foundation to serve Amazigh language and culture, to be called the Royal Institute of Amazigh Culture. It would be entrusted with the task of developing a national strategy for reconciliation between Moroccan society and the Amazigh. This institute is in cooperation with government authorities and relevant institutions, and will result in the integration of this segment of society into the educational system, the media, cultural life and scientific research. The strategy of the Royal Institute of Amazigh Culture is based on four fundamental principles: (1) The Amazigh is a historic group, deeply rooted in the Moroccan history and civilization. (2) The Amazigh are an essential element of national heritage, along with all other components of Moroccan society, without exception. (3) The promotion of Amazigh culture is a national responsibility. (4) To give attention to Amazigh culture in the context of ingraining a rule of law and institutions, and to build the democratic, modern society sought by Morocco.

And in another royal speech, given on March 9, 2012, following the outbreak of the February 20 youth movement—which came in response to dynamic changes in the Arab region—the king called for the adoption of a new constitution, that would grant the Amazigh language constitutional status. **This was confirmed in the new constitution, which Moroccans were invited to confirm with in a referendum on July 1st 2011.**

As for literary production in Morocco, the publishing sector has witnessed remarkable development in the last two decades. About 12,400 books were published between 1985 and 2003, compared to the 3,113 books published between 1955 and 1984.

1.1.5. Democratic Practice

Two main challenges faced Morocco after independence: reclaiming land and establishing institutions and laws. After independence, most political powers gave priority to state-building and developing the most liberated regions, as well as struggling to liberate occupied lands. With the end of the struggle for independence, most political leaders adopted non-violent tactics for land reclamation. However, some leaders invoked violence to oppose lingering Spanish control. Consequently, Morocco was able to recapture Tarfaya in 1958, Ifni in 1969 and some Saharan regions in 1979.

After gaining independence, Morocco entered a period lengthy constitutional debate, in which all political powers were regularly consulted. Basic laws were adopted while waiting for a full legal system to be completed. The full legal system eventually implemented is akin to a script (*modouwana*) for public liberties, associations and the press. The way the constitution was prepared initially evoked some political tension. The left wing supported the idea of establishing a general assembly to set forth basic laws for the country, while other political powers deemed it unnecessary. Morocco chose a democratic social monarchical system, wherein institutions represent the people, and the king plays a major role on multiple levels as head of state and chief executive. The majority of left-wing opposition wanted to reorganize power and give parliament more authority; executive power would be in the hands of the prime minister. The first Moroccan constitution has been altered to some extent, but remains partly unchanged. This constitution was adopted based on a public referendum on 7 December, 1962. It was supported by the political powers and boycotted by leftist opposition.

There have been several amendments to the 1962 Constitution, which came in response to popular calls over consecutive years: 1970, 1972, 1992, and 1996. However, in early July 2011, the Moroccan people—through a popular referendum—adopted a new constitution for the kingdom. Which, in the eyes of many Moroccan political observers, represents an important shift given that is a step towards laying the foundations of democracy and moving towards a constitutional monarchy.

And while the new constitution does not alter what are known as nationally agreed upon constants—Islam, the emirate of the faithful, the monarchy, and national and territorial unity—on the other hand, it is focused on reinforcing the principle of separation and balance of powers. This is achieved by strengthening the role of the prime minister, who is appointed from the political party that leads in the elections of the House of Representatives. The leading party is directly elected by the people, which means respecting the results of the ballot boxes.

Article 19 of the 1996 Constitution stipulates that the king is the commander of the faithful, the supreme representative of the nation, the symbol of its unity, and the guarantor of the perpetuation and continuity of the state. He is the defender of the faith and shall ensure respect for the constitution. He shall be the protector of the rights and freedoms of the citizens, social groups and organizations. He is the guarantor of the independence of the nation, and of the territorial integrity of the kingdom within all its rightful boundaries. In the new constitution (July 1st 2011) this article has been divided into articles 41 and 42.

According to the preamble to Article 41 in the draft constitution, the king is the commander of the faithful, the defender of creed and religion, and the guarantor of the freedom to practice one's religion. He heads the Supreme Scientific Council, which is responsible for studying the issues brought to its attention. The council is the only body qualified to issue official fatwas on matters it deals with. These fatwas are issued on the basis of the principles, provisions, and noble goals of the sacred religion of Islam. These principles, provisions, and goals are what set the terms of reference and clauses of the council, by royal decree. The king exercises the powers related to the Emirate of believers, and these powers are exclusively vested in him, as defined in this article.

Article 42 notes that the king is the head of state, its supreme representative, the symbol of the nation's unity, the guarantor of the perpetuation and the continuity of the state, and the supreme arbitrator of its institutions. Moreover, he ensures that the constitution is respected, that constitutional institutions function properly, that democratic choice is maintained, the rights and liberties of citizens and groups, and that the kingdom respects its international agreements. The king is the guarantor of the country's independence and land, within all of its borders. He exercises these tasks through the authorities explicitly conferred upon him by the constitution.

In addition to its political components, the new constitution seeks to ensure the pluralistic nature of Moroccan identity. It identifies the Amazigh as an asset to all Moroccans, and notes that, in addition to Arabic, the Amazigh language is an official language. The language is protected by regulatory departments and government agencies, which must respect and implement the language within the administration, the educational system, and the media.

The new constitution also includes an entire article—Article 5—dealing with cultural and linguistic issues. It stipulates the establishment of a National Council for Languages and Moroccan Culture that protects and develops the Arabic and Amazigh language, and various other cultural expressions of Morocco. It considers these cultural expressions part of Morocco's integral heritage and contemporary creative scene. The Council oversees all institutions involved in these areas, defining their regulatory powers, composition and modes of implementation.

Concerning collective representation, Morocco, organized its first public direct-ballot election in 1960. While initially simplistic, elections have since witnessed profound development in accordance with the Collective Covenant of 1976. Passed in 2002, the covenant expanded the democratic experience to include electing local councils. Elections were carried out on a regular basis, and the resulting councils increased government efficacy by holding municipal debates and governing locally.

Despite discord following most elections, since 2002 the election process has become more democratic, in which power is shared between the National Democratic bloc and other parties. This was the result of a 1998 national accord between the monarchy and the nation's progressive powers, which the left had been calling for since the 1970s.

Despite the Popular Forces of the Socialist Union party, which was represented in their monopolized control over Cultural Ministry between 1998 and 2011, the premature elections of November 25th 2011 will bring for the first time in its history the Islamic trend to power, represented by the "Justice and Development Party", which will be the declaration of a new era in the modern history of Morocco.

1.2. Historical Perspective: Cultural Policies and Instruments

1.2.1. Post-Independence Stage

Moroccan society consists of two cultures, each with its own language or languages, its own way of thinking and style. There exists the traditional culture, which was prominent before Morocco became a protectorate and is still found today, although it has lost its vitality and original purpose. And there exists a “modern” culture that came with colonization. Consequently, the authorities in charge of administrating culture must find a sort of proportionality between traditional heritage and Western culture while keeping an open venue for the development of traditions and the promotion of creativity.

Before the protectorate era, cultural activity was exclusively relegated to the *Makhzen* (Repository).² The *Makhzen* established praying places, mosques, shrines, religious festivals and *sharifs* like Dr. Abdullah al-Aarwi’s book.³ The cultural life of Morocco continued harmoniously within this traditional system until the protectorate era.

The protectorate system established the Fine Arts Service in 1912 in an effort to modernize Moroccan culture. The Fine Arts Service was the first administrative authority in charge of Islamic and modern archaeology and arts. In 1920, the service was annexed to the Department of Public Education, Fine Arts and Archeology. It remained this way until independence in 1956, when the entire apparatus underwent organizational overhaul. Thus it can be said that formal arts institutions began in the protectorate era.

With the establishment of the first independent Moroccan government in 1955, the Department of Public Education, Fine Arts and Archeology was transformed to the Ministry of Sciences, Education and Fine Arts. Ten months after its transformation, the ministry vanished, taking fine arts with it. Fine Arts reappeared with the eighth government in 1963, under the Ministry of Tourism, Traditional Handicrafts and Fine Arts. When a government transition occurred again in 1963, the new government retained the same ministry, including fine arts.

Placing fine arts with traditional handicrafts and tourism reflects an implicit desire by officials to relate it to tourism and traditional handicrafts, priority sectors in the five-year plan of 1968-1972 for economic and social development.

In the tenth government, established in June 1965, fine arts was placed with the Ministry of National Education, Fine Arts, Youth and Sports as an attempt to put together all related cultural constituents. This lasted only for the government’s term, from June 1965 to May 1967. In the next government, fine arts fell under the Ministry of National Education. It was not until 1968 that culture appeared as its own ministry.

Culture was overlooked for 13 years after independence, during which time priority was given to spurring economic growth through founding governing institutions and implementing rules.

² For more information about the definition of *Mazkhen*, see Al Aroui

³ One of the most prominent Moroccan historians and thinkers who, through his cultural and intellectual presence, shaped modern Moroccan history

Before discussing the period of time in which the first Moroccan cultural institution was established, this report reviews the corresponding socio-cultural and political situation, in order to explain the conditions that led to its establishing.

Funding for Cultural Activities

During the first two decades post-independence, Morocco adopted a development strategy aimed at economic development and strengthening state control. This strategy emerged from the belief that economic development would increase standards of living and education, which in turn would spur cultural development. Therefore, culture was absent in the first two plans for socioeconomic development (1960-1964 plan and 1965-1967 plan).

In the five-year plan of 1968-1972, culture was allocated funding under both “cultural education and development” and “socio-cultural and sport activities”. The establishment of two cultural houses was listed in the plan. Morocco’s development plan did not fully incorporate culture until its fourth iteration (1973-1977), when a cultural work committee was created. The plan emphasized the task of extending cultural policy; it indicates that “cultural policy is a key element in socioeconomic development. It concerns many aspects of life—education, creation, media, work, entertainment, lifestyle, urbanization, housing and environment. It also addresses the populace with no discrimination towards age or social status. All youth should be incorporated into the cultural policy”. Indeed, the plan stresses the notion of “encouraging everyone to participate in the cultural life”, not just the cultural elite. “Culture should be incorporated into daily life as a basic element in developing citizens’ personalities”. Eleven cultural compounds, reading centers, higher institutes for music and museums were established, as well as an expanded program for the rehabilitation of historical sites in Rabat, Fès, Marrakesh, Safi, Meknès, El Jadida and Tangier.

And since the Constitution of 1996, culture will be present through the governmental permits which become incumbent on the First Minister then, to present in front of both chambers of parliament. Whether it is a matter of professor Abdul Rahman Youssoufi (Socialist’s Union for the people/ 1998- 2003), or Mr. Driss Jettou (a technocratic) 2003 - 2007) or Mr. Abbas El Fassi (The Independence Party (2007 - 2011), they all, in spite of their different political and cultural references which they represent, they will confirm the importance of culture and its role in national development on both regional and local levels. following this approach, Mr. Abdul Ilah Bankiran, current president of the Government (Justice and Development Party), will pledge during his government the following three platforms:

1. Strengthening national identity and maintenance of cohesion and diversity of its components and opening up to different Cultures and Civilizations, can be achieved by adhering to the kingdom’s religious authority and promoting individual responsibility, alongside strengthening the Moroccan identity, which features Islamic religion to the forefront, as the guarantor to save the values inside the framework of openness and moderation, tolerance, dialog and mutual understanding between cultures and civilizations of mankind as a whole, as well as promotion of the values of good citizenship and what is linked to the rise of a dialog based culture, a culture of cooperation and responsibility, work and production, sense of duty guaranteed freedom.

2. launching an integrated language policy to strengthen the fabric of national language and opening up to foreign languages, including means of strengthening national languages in the two official languages of Arabic and Amazigh with the adoption of the new approach to promote openness and foreign languages in order to promote scientific research for cultural economic cooperation and interaction.

3. Adoption of cultural, technical and media policies that promotes Moroccan identity based on citizenship, freedom and responsibility, creativity, and, in particular, through the Government's commitment to ensure a culture of near real approach through the media infrastructures and services, and maintenance of cultural and natural heritage, protecting and valorizing it, and improving corporate governance cultural affair and modernizing cultural measures taking into account regional dimension and keeping pace with creativity and production conditions and care of creators and producers and promoting youth creativity, and develop a policy to support national production and dissemination, and activating international cultural cooperation, according to the rules of professional quality and competitiveness, transparency and partnership.

On the Political Level

Since the protectorate era, culture has been infused in political discussions, many of which focused on Islam's and the Arabic and Amazigh languages' roles in political conflicts against the French-Spanish protectorate and defining citizen liberties post-independence.

On the Level of Cultural Activities

Moroccan cultural life witnessed a remarkable revival after independence: Arabic-French bilingualism, theoretical and cultural journalism developed spectacularly. *Souffles* magazine was established in 1966, aiming at creating a new cultural paradigm that reconsidered the sacredness of the past by connecting it to contemporary Western civilization. In the same year, *Lamalif* was issued, addressing cultural issues. Less than two years later, the Cultural Research Association was established to provide critical analysis of Moroccan culture. The association's preliminary manifesto stated that the "time has come to expose the temptation imposed on our society, and on all of the developing world, by the technological power of consumptive society...Highlighting this temptation will reveal that technological power and scientific development in the Western world will only become tools to displace man and impede his many creative abilities".

In 1967, *Al-Alam* newspaper began issuing a weekly cultural addendum, a practice followed by other papers. The fields of history, fiction, poetry, painting, theater and music also witnessed unprecedented prosperity. In plastic arts the Casablanca school, comprised of several well-known painters, established theories on the socio-cultural integration of Moroccan painting. This became known in Marrakesh as the "manifesto exposition". Casablanca's painters reconsidered colonial inheritance and tried to remove Moroccan painting from obscurity by presenting their work in public spaces rather than bourgeois galleries. In 1969, they held an exhibit in the yard of *Al-Finaa* Mosques. And, in the same year, Casablanca held another exhibit at 16 November Square. A decade later the approach was repeated during an exhibit in the *Asilah* festival.

Many theatrical groups were established following independence; by 1969 140 groups had been established. In 1959, the Moroccan Drama Research Center and the Amateur Theater Festival

were founded, the latter was to be a yearly opportunity for unfettered theatrical expression away from any ministerial oversight.

The same period also witnessed a new wave of popular music emerging from theatre, led by the bands Nas Algewan and Jel Jalalah. Nas Algewan directed Moroccan singing toward its popular origins, reviving its poetry and musical heritage with deep Arab, Amazigh and African roots.

The period between independence and the early 1970s was characterized by the emergence of a new generation of intellectuals and writers who believed that no scientific, literary, or artistic awareness could be had without political awareness. These left-wing principles tore at the illusion of a single, uncontested cultural identity. They argued that Morocco's political forces must support cultural progress if they intended to modernize. Confronted by this situation, the political authority that had remained silent on cultural issues since independence was forced to invest in culture as a means of asserting its control.

1.2.2. The Ministry of Cultural Affairs

Organization and Tasks

On 8 July, 1968, the King announced the first ministerial change by appointing a state minister for the Cultural and Primary Education. This came as a result of his speech on 3 March, 1968, in which he defined culture as a complex phenomenon that includes not only arts and literature, but also modes of life, traditions and beliefs, and the interactions among all of them.

The ministry was charged with developing and coordinating cultural activities through the following tasks:

Adopting appropriate approaches to support literary activities, including cultural, educational and artistic associations

Promoting literary and scientific production through establishing prizes

Publishing literary and scientific research periodicals

Managing cultural institutions (cultural houses and libraries) and creating activists in them

Arabizing geographical names, alleys names, banners and trademarks

Advancing popular culture

Working to implement signed agreements with other countries

Following the first coup attempt on 10 July, 1971, the twelfth government was appointed on 11 August, 1971, which included the Ministry of Culture, High, Secondary and Primary Education and Training. Eight months later, when a thirteenth government was appointed, it was shortened to the Ministry of Culture High, Secondary and Primary Education. Following the second coup attempt (16 August, 1972) a new government was appointed on 20 November, 1972 that included the Ministry of *Awqaf*, Islamic Affairs and Culture.

Despite the hard political conditions the country has faced, the state is aware of its responsibility to intervene in cultural affairs. As ministries were created, culture usually accompanied Islamic affairs and primary education. This tendency derives in one part from the government's eagerness to emphasize its Arab and Islamic origins, and also from the government's hesitancy to adopt a

clear cultural policy. Six years following the establishment of the first cultural institution, a government change on 25 April, 1974 (the fourteenth government) was made, establishing the State Ministry for Cultural Affairs.

A decree (number 2-75-443 on 25 August, 1975 published in the official gazette No. 3281 L, September, 1975) was issued organizing the Ministry for Cultural Affairs and specifying its mission as follow:

Preserve national cultural heritage and secure its integrity, using all possible means to develop it.

Set up legislative and organizing text to protect artifacts, archeological sites and historical features.

In addition to that, and within the scope of legislative and organizing provisions, the ministry shall run the internal institutions in its specializations.

The ministry includes: the minister's office, general clerk's office, inspection division, central administration, and external cultural services.

The central management includes: the division of cultural activities and artistic education; the division of museums, archeological and exploration sites and historical features; the administrative service; planning and documentation service and legal service.

In accordance with ministerial decision No. 78.430 (issued on 22 February, 1978), external services under the Ministry of Cultural Affairs were established in eight administrative regions in the kingdom (six municipalities, 1 region, 1 town)

The Ministry of Cultural Affairs remained operational until the end of the 20th century, headed by six ministers in 12 government formulations. It was transformed to the Ministry of Culture at the beginning of this century.

During this period, several amendments were carried out to organize the ministry's departments. The most important of these is the 1985 amendment (decree No. 2.82.800 on 29 Jan, 1985 published in the official gazette No. 3779 L, on 3 April, 1985), in which the Ministry's central administration includes: the department of cultural activities and artistic education; the department of museums, archeological and exploration sites and historical buildings; the cultural heritage inventory division; planning and documentation service and legal service.

In accordance with the ministerial decision No. 87.546 issued on 8 October, 1986 (official gazette No. 3884 L, on 8 April, 1987) deputies were established in 25 administrative area of the kingdom (23 regions and two prefectures).

In 1994, the Ministry witnessed the most important organizational amendment in decree No. 2.94.222 on 24 May, 1994 (official gazette No. 4277 L, on 19 October, 1994). The amendment canceled decree No. 26 of August 1975 and stated that the Ministry shall assume the set up and implementation of policies related to cultural and artistic development through the following:

Unifying directions and coordinating works aimed at strengthening national culture and preserving its distinctiveness

Utilizing all possible means to guarantee its flourishing as well as following up any work or initiative seeking the preservation and maintenance of the national heritage

Setting up a precise strategy on local and regional level to raise the national cultural level

Advancing and activating cultural work; establishing and managing cultural institutions for artistic education; and promoting creative work and research in the fields of culture, arts and literature

Drafting laws and regulations in related cultural and artistic fields and assuring their implementation

Making cooperative relations with the cultural and artistic institutions, associations and commissions inside and outside Morocco

The general administration includes: the general clerk office; general inspection; the cultural heritage department; the cultural development department; the arts department; the book, stores and stocks department; and the department of human resources and general affairs.

The same decree organized and defined the tasks of departments and central administration services.

Cultural Dialogue

In 1975, the National Culture Committee was established (decree No. 2.74.549 on 3 July ,1975, published in the official gazette No. 3272 L, on 16 July, 1975) with the following tasks:

Promote studies to be conducted by different ministries to disseminate culture

Coordinate, study and propose all possible means to advance archeological research and develop the heritage of national buildings

Propose any measures, especially legislative and organizational, that will achieve the aforementioned objectives

This committee convened for the first time on 30 June, 1981, six years after its establishment. In 1986, a national symposium on Moroccan culture was held in the southern city of Taroudannt; a second symposium was held on the same topic in Fes in 1990. By 1995, this committee was replaced by the Supreme Council for Culture, which included branch councils. This council is an advisory body, designed to discuss cultural policy and to propose topics of priority to cultural work. **But this consulting committee will be doomed to fail as it was started with immobility.**

Except for the great national consultations that have been adopted in a debate form, consultation on issues of culture will take a sectorial dimension, the Ministry of Culture or the Ministry of Communication will act as a Guardian for the film sector and the Moroccan authors copyright office, will hold bilateral meetings to study sectorial emergency issues, with its partners, professional associations and trade unions. which would lead to the adoption of the joint draft laws and books that contributed to highlight the nature of the consultation between the State and its partners from various interferers in respect cultural and artistic.

In 2014, the Ministry of Culture will extend the invitation for a new national seminar to determine the priorities agenda for development beyond 2015, which is expected to replace the Millennium goals Declaration adopted in 2000.

The selection of Morocco to engage in this pilot project was activated in the framework of the cooperation between the Ministry of Culture and UNESCO to Morocco came on the basis of accumulation achieved by renovated practices in the field of culture and development of the cultural dimension of national initiative for human development strategy in 2020 tourism industry strategy in 2015 and the experience of traditional Morocco as a beneficiary of the program of "cultural heritage creative industries as a stepping stone for development", funded by Spain.

Morocco is the only Arab country that was chosen to activate this national consultation among a group of five countries in order to compile and analyze visions and trends that are of interest to the link between culture and sustainable development concepts after 2015, the kingdom's progress report will be presented to the General Assembly of the United Nations in October 2016.

The city of Rabat launched the national consultation on "Culture and development in sustainable development agenda, after 2015" with a view to pooling and analysis perceptions on the ways of integrating cultural element horizontally regionally and nationally.

There will be, to this end, various contacts in the kingdom six thematic workshops dealing with contribution of culture in sustainable development, especially in the areas combating poverty, education, gender equality and the empowerment of women, sustainable cities, urbanization, environment, climate change and reintegration and reconciliation. In addition to the workshops, the Ministry of Culture and UNESCO office in Rabat added a questionnaire on their websites for academics civil society activists and the general public is able to express their views on the question of the culture of sustainable development in Morocco. The national council cover letter stressed on the role of culture in the fight against poverty, through the preservation of the cultural heritage and investing in activities with cultural direction and encourages contracting with small culturally oriented small businesses. This would increase the effectiveness of anti-poverty programs and empowerment of individuals and strengthening their capacities. It also highlights the many benefits that could be derived from the integration of the cultural dimension in the educational process and greater importance in the school setting for creative development, the spirit of tolerance and positive values and attitudes. The paper also points to the relevant role of cultural projects in women's empowerment and gender equality, explaining the role of women in the passing on the traditions and heritage and significant share of traditional industrial production, which has a strong cultural content.

It is through culture; women can enhance their capacities and improve living conditions through serious employment opportunities. On the other hand, it considered that cultural life and the nature of the good life and coexistence between the various components of the city (historic districts, cultural heritage of ancient cities, modern cities, public gardens, cultural facilities) as a key to sustainable urban development.

In this context, investing in infrastructure, theaters and museums, cultural facilities and in the role of culture is an entry to build civil spheres dialog social integration.

With respect to the environment: document stresses the role of cultural initiatives in the advancement of the environment. The good understanding for cultural context inside a number of practices can be the best response to the forms of resistance to change, which can be seen when it comes to abandoning the harmful practices to the environment.

The influence of culture extends to reintegrating and reconciliation, where Morocco offers a model of culture role in the reconciliations with great memories and relevance in the activation of policies pursued through cultural understanding of situations and activists⁴.

Culture in the Socioeconomic Development Plans

1968-1972 Plan: 2,800,000 dirham was allocated to fund the preservation of national heritage, especially historical sagas and archeological researches. The money was also intended to promote culture by building two houses, one in Rabat and another in Tetouan. Due to financial difficulties, the project was postponed. Only small centers were established in cooperation with local groups by transforming deserted churches in El-Jadida, El-Hajeb and Ahfeir.

1973-1977 Plan: 3,350,000 dirham was allocated to establish 13 cultural houses, compounds and repositories in all major cities, to rehabilitate existing museums and establish new ones. These projects were confronted by several obstacles, including the difficulty of purchasing land and the lack of oversight needed to implement and supply the project. Studies reveal that only 6% of the allocated budget was used to supply cultural houses in Rabat and Tetouan.

1978-1980 Plan: 1,377,000 dirham allocated to rehabilitate eight museums in Fes, Marrakesh, Tetouan, Tangier, Meknes, El-Jadida and Safi. 5,986,000 dirham allocated to build two cultural compounds in Meknes and Tetouan. Several measures taken to promote reading such as lowering publishing and book costs. Even though the eight museums were rehabilitated, there were delays in building the compounds.

1981-1985 Plan: Only the two uncompleted compounds from the previous plan were completed.

1988-1992 Plan: Emphasized that culture has become a basic element of the country's socioeconomic development. The diversification of culture affects societal stability and coexistence. The aim of this plan was to intensify cultural activities across all sectors, to encourage local groups and the education sector to take the necessary measures related to publishing rights, to issue cultural investment law and to regulate artifacts exports.

- 1993-1999: Morocco faced a difficult financial situation during this period and the economy was subjected to a Structural Evaluation Program from 1993 to 1994, with the support of the World Bank and the International Monetary Fund. Thus, it was satisfied with completing the two compounds. Still, new projects emerged such as the cultural press *Al-Manahil*, a network of public libraries, the rehabilitation of *Bab Al-Rouh* performance hall, the National Institute for Archeology and Heritage and the Theater Institute.

1999-2003 Plan: Sought to complete previously-launched projects such as cultural compounds in El-Aioun, Oujda, Fes, Asilah and El-Jadida. Sought to implement nine cultural house branches, build 250 cultural houses for urban groups and 250 for rural groups, and conduct studies on the cultural practices and production in Morocco. Sought to build a national library and some other projects addressed in chapter six of this research.

⁴ Found in Official website for the Ministry of Culture.

Following the adoption of the 1996 Constitution, which became the first governmental obligation for the Minister to provide a statement in front of the two Houses of Parliament in order to get their confirmation. Since that date, we will find that the ministry will act as a guardian to permits dealing with issues of culture, the ministry will draw special sectorial strategy were thronged in line with new requirements of the Constitution of 2011:

Between 2012 and 2016, the Ministry of Culture designed a strategy for the following five key topics:

1. the policy of close proximity, which meant to expand cultural activities beyond big city and bring it closer to villages and remote areas.

Support and keep pace with creativity and creative people. Expand the support to include creative youth, persons with special needs, social conditions and provide professional nurturing for creative people, give legal status and motivate them to engage and effectively contribute to the development.

Maintenance of cultural heritage: attention to cultural heritage in it's both forms socially and materialistically to promote Moroccan culture, catalog and classify the most important locations and historical sites in Moroccan humanitarian heritage and maintaining them to be used as locations for cultural activities.

To stimulate cultural diplomacy: create a bond with Moroccans living abroad and strengthen their culture of connection Morocco) Strengthen the knowledge in Moroccan cultural productions and technical level, strengthening ties neighbors and friendship with friendly countries and intensify cooperation, events and stimulate cultural centers of Morocco abroad. Strengthening exchange through international cultural events). Coordinate relations with international organizations and activate and implement the requirements of the cooperation agreements.

5. Improve the measure of essence (restructuring and reorganizing the ministry) revamp the Ministry's structure and priorities, updating legal texts to match and reflect current developments, the capacity and rehabilitation of human resources and increase competency, ownership and accountability in the Ministry. activating the role and involvement of civil society in the formulation and delivery of programs, followed by evaluating the ministry's budget to 1 % in 2016, expanding the involvement of private sector in supporting cultural affairs.

The principles for this scheme are as follows:

- 1 - the principle of State involvement in cultural matters: which was shown in aspiring to provide basic conditions, practice linguistic and artistic creativity. bring prosperity and support to creative people, and rationalize cultural market.

2. The principle of freedom of expression and artistic creation: encourage cultural initiative individually and collaboratively.

3. The principle of linguistics and cultural diversity: the State shall provide protection for all manifestations of cultural diversity and languages in Morocco.

4. The principle of cultural exception: which is that culture is not a commercial commodity. what makes it exempt from the World Convention of the Organization of world trade.

5. The principle of democratic pluralism: starting from a pluralistic system of political and cultural and linguistic.

6. The principle of decentralization: chapter 1 of the 2011 Constitution considers the Al-Turabi system a Moroccan decentralized system.

7. The principle of the right to culture: which allows all citizens of different segments and sensitivities to take advantage of the culture of public service; through disseminating cultural structures through a plan to activate national cultural centers.

8. The principle of cultural cooperation: between cultural representatives locally, nationally and internationally, including guarantees for freedom and promotes opportunities for dialog.

9. The principle of the primacy of international treaties and covenants: for those with relevant cultural policies and protection of cultural diversity, and maintaining the regional languages cultural rights⁵.

Ministry of Cultural Affairs Achievements

On the technical level, the following was established:

1985: The National Institute of Archeology and Fossils (official gazette No. 3776, issued on 16 March, 1985) in Rabat.

1993: The National School for Fine Arts in Tetouan (official gazette No. 4203, issued on 19 May, 1993).

1985: 21 Music and Dance Institutes (official gazette No. 3810, issued on 6 November, 1985) distributed as follow: three in Rabat; two in Meknes; two in Casablanca; two in El Araesh; one in Oujda; one in El-Jadida; one in Beni Mellal; one in Marrakesh; one in Essaouira; one in Safi; one in Asilah; one in Tetouan; one in Chefchaouene; one in Tangier; and one in El-Aioun.

1985: The Higher Institute for Theater and Cultural Activities in Rabat (official gazette No. 3773, issued on 20 February, 1985).

1973: Mohammed IV National Theater in Rabat (official gazette No. 3151 issued on 21 March 1973).

The inventory of the Ministry of Cultural Affairs shows the following: 15 museums (as follow: four archeological museums, seven anthropological museums and four specialized museums) ; 136 repositories; 20 theatres; 13 performance halls; 14 research centers and institutes; 20 cultural compounds and 31 regional representative offices.

On the legislative level in cultural activities, the most important achievements are:

Law No. 22.80, pertaining to preservation of ancient buildings, scenery, writings and inscriptions, artifacts and antiques, that replaced the manifesto of 21 July, 1945 (official gazette No. 3564, issued on 18 February, 1981).

⁵ Found in the Official website for the Ministry of Culture.

Decree No. 2.81.25 on 22 October, 1981, pertaining the implementation of Law No. 22.80 (official gazette No. 3601 issued on 4 November,1981).

Decree No. 958.97 on 20 May, 1997, pertaining to the establishment of the National Park for Rock Inscriptions.

The Ministry of Culture's activities in the 21st century will be dealt with in detail in Chapters 2 and 6.

1.2.2. Cultural Decentralization and Contribution of Local Communities

The manifesto of 7 May, 1917 (official gazette No. 210 L, issued on 7 May, 1917) is considered the first law to regulate local groups in Morocco. They were given the right to create spaces for theatrical, choreographic and musical activities, and to establish literary and journalistic clubs. In 1919 the protectorate era's decentralized government built a municipal library built in Casablanca, and subsequently provided several cities with collective cultural supplies such as theaters, music and fine arts institutes, and libraries. Marrakesh (Municipality Library, 1923), Al-Araesh (Municipality Library, 1932), Chefchaouene (Municipality Library, 1940), Sefrou (Municipality Library, 1949), and Fes (Municipality Library, 1950) were all serviced.

Decentralization led to the marginalization of many local groups, however they still put forth some cultural projects. Libraries were established by funding from local groups under the Rabat general treasury's supervision, which helped local authorities in every city include libraries within their city expansion plans. Thus, several municipality libraries were established in Moroccan cities such as Oujda, Asilah, Safi, El-Hassima and Agadir.

In 1976, the collective convent manifesto was issued (30 September, 1976), which was considered a significant achievement for local groups' cultural work. According to the manifesto, jurisdictions were expanded and they were given the responsibility of comprehensive socioeconomic and cultural development within their jurisdictions. Local groups, starting from this date, were in charge of organizing cultural activities (seasons, festivals, and cultural meetings); cultural stocks and libraries became of interest to the elite. Several institutions of this type were established such as the municipality library in Taza (1978) and four libraries in Tangier (1982,1983,1989,1990).

In the early 1990s, local cultural groups faced a structural change when the King, in his address to the National Symposium on Professional Theater (14 May, 1992), decreed that they must allocate 1% of their budgets for theater building and staff. **This never saw the light of the day and professional bodies in theater sector are still demanding for this decree to be carried to light.**

In line with this decision, the Ministry of Cultural Affairs made great efforts to encourage local groups to join the process of formulating national cultural policy. In light of the economic crisis that prevailed in the 1980s and 90s, the minister of cultural affairs called upon local groups to help establish regional representatives' offices, without which no cultural work could be done at the local or regional levels. To address these issues, seminars on cultural decentralization were held in Teteouan (26 May, 1993) and in Rabat (7-8 April 1994). A course was also held by the Supreme Council for Culture on the topic (21-20 Dec., 1994). And the Moroccan-French project on "Cultural Attitudes in Morocco" was ratified by the National Moroccan Cultural Committee. The project was designed to create an administrative structure within the Ministry of Cultural

Affairs capable of supporting the decentralization process. As a result, the ministry established the Local Groups Coordination Division in 1994. This led to a boom in the cultural work done by local groups (see Table 2.1).

However, the decree No. 328-06-2 of 18 shawwal 1427H (November 10th 2006) which was issued to determine the terms of reference and organization of the Ministry of Culture, published in The Official Gazette number 5480 issued on Thursday 7 Dec 2006 will cancel this section.

Table 1.1: Equipment Established by Local Communities between 1990 and 2000

Stock type	Urban	Rural	Total
Libraries	31	11	42
Cultural Centers	30	5	35
Cultural Compounds	16	0	16
Cultural Houses	13	18	31
Theaters	7	0	7
Music Institutes	3	0	3
Museums	2	0	2

Moroccan Cinematography Center

Moroccan cinema began in the protectorate era. The country's first cinema opened its doors in 1934, and the Moroccan Cinematography (Bureau) Center was established in 1944 and reorganized in 1977 (manifesto No. 1.77.230 as a law, on 19 September, 1977, published in official gazette No. 3387 on 28 Sept., 1977). The center was in charge of the following:

Overseeing laws pertaining to cinematography profession, especially licensing laws, and regulating related institutions and cinemas

Acting within legislation to monitor films imports, exports, production, distribution and resource utilization

Production, distribution and utilization of films, in particular promoting the production and distribution of media films (Moroccan filmed news)

Working directly or indirectly for public to produce films on their specific activities

In 1987, decree No. 2.87.749 was issued, stipulating two types of tariffs to be levied on cinemas and paid to the Moroccan Cinematography Center:

Tariffs paid by theatre investors (owners, managers or operators) to support the Center's operations

Tariffs to be paid by theatergoers to advance cinema production and utilization

These installments were to be paid equally into two bank accounts of the Moroccan Cinematography Center—an account titled “Funds to Aid in Utilizing Cinemas” and one titled “Funds to Aid in Cinema Production”. The last modification of this decree was in 2003.

It should be noted that Morocco has now less than 40 cinema hall, while in 1985 there was 247 of them, and the number of movie patrons has declined from 45 Million in 1980 to only 2 millions in 2012, the center hosts annually more than 53 activity between Film Festivals and rally’s perhaps the most prominent is the Morocco international festival, accounting for 40 percent of the total volume, the balance would be distributed between the other activities, (less than 7 % of this volume was distributed to the 40 events in year 2013).

An estimated 353 films have been produced between the early 1950s and 2000, including 95 motion pictures. During this period, over 185 cinema and video production companies were started. Production, too, has witnessed evident improvement since the beginning of this century (for details, see chapter 6).

The royal decree to participants in the National Cinema Conference that opened on 16 October, 2012, in Rabat, is seen as an important event surrounding the arrival of Islamists to power and their assuming of responsibility for the portfolio of the Ministry of Communication that oversees the film sector.

The decree represents a road map of the rise of film in Morocco. It calls for the development of the National Conference Center to make it a suitable venue with continued support and sponsorship for production, initiatives, and film screenings. In this way, it was a clear signal to all bodies and constituents with religious or *Salafi* leanings that forbid art or call for clean art.

Also, an important event that shaped the recent Moroccan film scene was when the Council of Government appointed on October 2nd 2014 a new director to follow Mr. Nour al-Din Al Sail., Mr. Sarem Fassi Fihri, the President of the movie producers chamber who promised to provide annual funding of \$100 million dirhams, and promised to adopt a policy based on the new film "Freedom of creativity, and respect for the constitution of a pluralistic and rehabilitation of Cinema sector ,as well as the involvement of the private sector producers and directors and representatives, as well as to support Moroccan film production.

The new Director encouraged the growth of a thriving film industry as a priority for the Center’s future activity. The highlights of his policy would be "to review the privileges of foreign production companies, enhance the attractiveness of Morocco as a scenery for film and TV productions". He warned against the phenomenon of digital piracy confirming that he will work with the communications division to prevent the illegally downloaded movies, with the necessity of granting legal alternatives.

2. Remit, Decision-Making and Administration

2.1 Organizational Structure

2.1.1 Historical Overview

The structure of modern culture in Morocco has experienced many transitions. In 1912, a service was created under the French-Spanish protectorate to preserve antiquities and fine arts. In 1921, this service was expanded into the General Directorate of Public Education, Fine Arts and Antiquities, which continued to function until independence. From the end of 1955 until the late 60s, fine arts and antiquities belonged to different ministries. In 1974, they became an independent ministry called the Ministry of Cultural Affairs. In 2002 it became the Ministry of Culture (MOC).

The MOC is now the governmental institution that organizes cultural affairs in Morocco.⁶

Table 2.1: The Chronology of Creation of the Cultural Institutions in Morocco⁷

Period	Institution
1912-1955	Service of antiquities and fine arts and Antiquities (official gazette, N° 5, 20/11/1912) General Directorate of Public Education, Fine Arts and Antiquities (OG N° 473, 8/3/1921)
1955-1956	Ministry of National Education And Fine Arts (OG N° 2252, 23/12/ 1955)
1956-1963	Ministry of News, Tourism and Fine Arts (OG number 2538, 16/6/1961) Ministry of Tourism, Traditional Industry and Fine Arts (OG N° 2624, 8/2/1963)
1963-1965	Ministry of news, tourism, fine arts and traditional industry (OG N° 2665, 22/11/1963)
1965-1968	Ministry of national education, fine arts, youth and sport (OG N° 2746, 16/6/1965) Ministry of national education and fine arts (OG N° 2853,5/7/1967)
1968-1971	State Ministry for Cultural Affairs and Basic Education (OG N° 2930, 25/12/ 1968)

⁶ For more details about different organizational formats of culture in Moroccan history, see Table 1. The information listed in the table are based on data published in the official gazette (OG).

⁷ Each of the mentioned numbers of the official gazette indicates either a new government or a reshuffling of the cultural sector involved

1971-1974	Ministry of culture, higher, secondary and basic education and capacity building (OG N° 3068, 18/8/1971) Ministry of culture, basic, higher and secondary education (OG N° 3103, 29/4/1972) Ministry of endowments and Islamic affairs, and culture (OG N° 3138, 20/12/1972)
1974-1981	State Ministry for cultural affairs (OG N° 3209, 1/5/1974, OG N° 3389, 12/10/1977, OG N°3466, 4/4/1979)
1981-2000	Ministry of Cultural Affairs (OG number 3603, 18/11/1981, OG N°3710, 7/12/1983, OG N° 3785, 15/5/1985, OG N° 4164, 1992, OG N° 4229, 1993, OG N° 4259, 1994, OG N° 4296 repeated, 3/3/ 1995, OG N° 4509, 18/8/1997, OG N° 4571, 23/3/1998)
2000-2002	Ministry of culture and information (OG N° 4829, 11/9/2000)
From 2002 to present	Ministry of culture (MOC) (OG N° 5055, 11/11/2002, OG N°5220, 10/6/ 2004, OG N° 5570, 18/102007)

2.1.2. Institutional System of the Ministry of Culture (MOC)

Introduction

The above table shows that funding for culture in Morocco—from creation to the late sixties—was restricted to organizing fine arts and preserving heritage. However, in the 13 years after independence, preserving fine arts and antiquities was handled by sub-sectors of different government agencies. This confusion (which lasted until 1968) suggests that young Morocco saw culture purely as a means of attracting tourists, not as a catalyst for economic and social development. During the 1960s, Morocco witnessed significant development across literature and the arts. Contemporaneously, there emerged a generation highly affected by Western culture, which did not conform to Morocco’s political system at that time. In order to maintain nationalism among the more Westernized generation, Moroccan authorities, created a unique institution to supervise cultural life and activities. That institution—the Ministry of Cultural Affairs—was introduced during the king’s 1968 speech.

From 1974 to 2000, many cultural laws and regulations were issued at different levels, especially by the Ministry of Cultural Affairs (discussed in Chapter 5). During this period, cultural organizational policy was established.

Administrative Structure of the MOC

See Table 2.2 for a diagram of the MOC’s organization as stipulated by Prime Ministerial Decree (OG N° 5386, 12/1/ 2006).

Decentralized Services

The MOC's decentralized services include directorates to each of Morocco's 16 regions (OG N°4470, 3/4/1997). These directorates act as central management divisions providing central management services. Each directorate has a ministerial delegate charged with managing the budget allocated to it. Table 2.3 shows the distribution of these directorates and their affiliated services.

Table 2.2: Ministry of Culture Structure

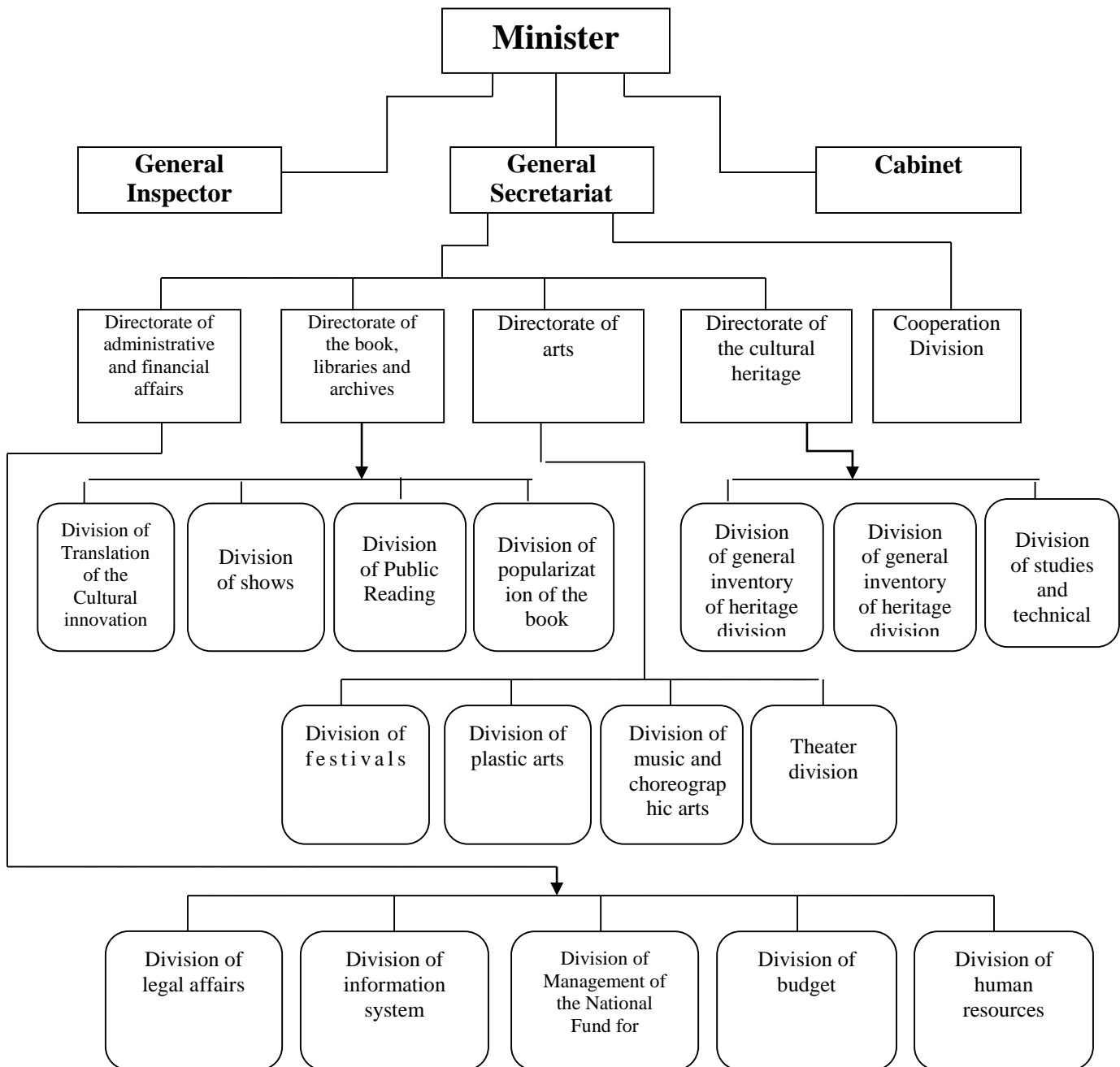


Table 2.3: Services of Regional Directorates of Culture⁸

Regional Directorate of Culture	Affiliated Services
Regional Directorate of Culture in Rabat-Salé-Zemmour-Zaer (Region 1)	<ul style="list-style-type: none"> - Service of administrative and financial affairs. <li style="padding-left: 20px;">- Service of cultural affairs. - Department of archeological site in Shala and Audaia. <li style="padding-left: 20px;">- Inspectorate of historical buildings. <li style="padding-left: 20px;">- New sale house of culture. - National institute of music and choreographic arts.
Regional Directorate of Culture in Greater Casablanca (Region 2)	<ul style="list-style-type: none"> - Service of administrative and financial affairs. <li style="padding-left: 20px;">- Service of cultural affairs. - Inspectorate of historical buildings and site in the region.
Regional Directorate of Culture in Meknès-Tafilalet (Region 3)	<ul style="list-style-type: none"> - Service of administrative and financial affairs. <li style="padding-left: 20px;">- Service of cultural affairs. <li style="padding-left: 20px;">- Department of Dar Al Jameei Museum in Meknes. - Regional commission of culture in Al Rashedia. <li style="padding-left: 20px;">- Department of archeological site in Wlili - Inspectorate of historical buildings and site in the region. <li style="padding-left: 20px;">- Moulai Idrees Zarhon House of culture. - Al Malhon Heritage studies and research center.

⁸ The relationship between central administration and decentralized services is vertical, not horizontal as the term “decentralized” suggests. All affiliated services are directly supervised by central services, which renders the financial discretion delegated to affiliated services meaningless.

	<ul style="list-style-type: none"> - Mohammed Al Mnouni House of Culture.
<p>Regional Directorate of Culture in Gharb-Chrarda-Béni Hssen (Region 4)</p>	<ul style="list-style-type: none"> - Service of administrative and financial affairs. - Service of cultural affairs. -Department of archeological site in Bansa and Tamosida.
<p>Regional Directorate of Culture in Oriental region (Region 5)</p>	<ul style="list-style-type: none"> - Service of administrative and financial affairs. - Service of cultural affairs. - Regional commission of culture in Al Nadour.
<p>Regional Directorate of Culture in Laâyoune-Boujdour-Sakia El Hamra (Region 6)</p>	<ul style="list-style-type: none"> - Service of administrative and financial affairs. - Service of cultural affairs. - Regional commission of culture in Bou-Jdour. - Hassaniya studies and research center.
<p>Regional Directorate of Culture in Taza-Al Hoceima-Taounate (Region 7)</p>	<ul style="list-style-type: none"> - Service of administrative and financial affairs. - Service of cultural affairs. - Regional commission of culture in Al Hoceima.
<p>Regional Directorate of Culture in Marrakech-Tensift-El Haouz (Region 8)</p>	<ul style="list-style-type: none"> - Service of administrative and financial affairs. - Service of cultural affairs. - Regional commission of culture in Semara. - Department of Dar Sieed Museum in Marrakech. - Inspectorate of historical buildings and site in the region. - Al Dawoudyat House of culture in Marrakech.
<p>Regional Directorate of Culture in Tangier-Tétouan (Region 9)</p>	<ul style="list-style-type: none"> - Service of administrative and financial affairs. - Service of cultural affairs. - Regional commission of culture in Semara. - Department of Lixos archeological site in Al Araesh. - Inspectorate of historical buildings and sites in the region. - Andalusia studies and research center.

	- Public Library and Archives in Tetouan.
Regional Directorate of Culture in Tadla-Azilal (Region 10)	- Service of administrative and financial affairs. - Service of cultural affairs.
Regional Directorate of Culture in Oued Ed-Dahab-Lagouira (Region 11)	- Service of administrative and financial affairs. - Service of cultural affairs.
Regional Directorate of Culture in Guelmim-Es Semara (Region 12)	- Service of administrative and financial affairs. - Service of cultural affairs. - Regional commission of culture in Tata.
Regional Directorate of Culture in Al Chaouia-Ouardigha (Region 13)	- Service of administrative and financial affairs. - Service of cultural affairs. - Regional commission of culture in Khibka.
Regional Directorate of Culture in Fès-Boulemane (Region 14)	- Service of administrative and financial affairs. - Service of cultural affairs. - Inspectorate of historical buildings and sites in the region. - Al Bathaa Museum in Fès. - Al Qorawiyin Library in Fès.
Regional Directorate of Culture in Doukkala-Abda (Region 15)	- Service of administrative and financial affairs. - Service of cultural affairs. - Regional commission of culture in Asfi.
Regional Directorate of Culture in Souss-Massa-Draâ (Region 16)	- Service of administrative and financial affairs. - Service of cultural affairs. - Regional commission of culture in Warzazat.

2.2 Overall Description of the System

The MOC's system is divided into central, local and cultural organizational levels.

Central and local levels comprise all government sectors whose rules stipulate how cultural duties should be performed. The cultural organizational level includes cultural committees/councils and cultural promotion institutions.

2.2.1 Fine Arts and Antiquities

Central Administration Level

As mentioned earlier, the contemporary organization of culture in Morocco dates back to the French-Spanish protectorate period. After recognizing the protectorate in 1912, the Resident General assigned to implement the French Protection Convention in Morocco (Marshal Ellioti) created the Service of Fine Arts and Antiquities. The Service was affiliated with the General Directorate for Public Education, Fine Arts and Antiquities by virtue of Decision 28 Feb, 1921 (OG N° 437, 8/3/1921).

After independence, the fine arts and antiquities sector was initially affiliated with the Ministry of National Education and later (until the end of the 1960s) with other ministries (see Table 1).

Local Level

Local communities are prohibited from intervening in local cultural affairs. Pursuant to chapter 25 of the Local Communities Organization Law of 1960 (OG N° 2487, 246/6/1960), they are only permitted to express their wishes about culture, not politics or in anything governmental outside their locality.

Cultural Organizations Level

In the late 1950s, three decrees were issued creating the advisory structures for so-called “popular culture”: Those were: Decision 1/59/140 issued on 12 June, 1959, pertaining to the establishment of the National Council for Popular Culture; Decision 2/59/141 pertaining to the establishment of the Supreme Committee for Popular Culture (published in the official gazette); and Decision 1/59/142 (published in the same issue of the gazette) pertaining to the establishment of a regional committee for popular culture. The same issue of the gazette featured implementation strategies for these decisions.

The three aforementioned levels define the government’s role in promoting Moroccan culture. Cultural affairs also impact national education, youth & sport, handicraft and the interior.

2.2.2. The Stage of the MOC

Central Administration and External Interests Level

From the early 1970s till the end of the 20th century, the institutional organization of culture developed tangibly, evidenced by the establishment of the Ministry of Cultural Affairs as an independent sector in 1974. The establishment of this ministry was associated with the issuance of many ministerial decrees and resolutions pertaining to the cultural field (See chapter 5).

Local Level

In the mid 1970s, Morocco witnessed a period of relative political openness , which resulted in the issuance a new law pertaining to community organization at the local level (Decision 1/76/583 dated 30 Sep, 1976; published in the official gazette, Issue 3335, 1 Oct, 1973).

Chapter 30 of this law stipulates that the collective council shall be rotated among local communities to ensure their full development. This was a major development for democratizing the cultural maintenance process.

Cultural Organisations Level

In 1975, contrary to existing popular culture agencies, the National Committee for Culture was established. They were considered an advisory body in charge of reviving culture by proposing projects in the various cultural development fields, particularly legislative. The committee comprised various official sectors such as education, information, interior, handicraft as well as independent cultural institutions such as public libraries, music and art institutes and religious foundations (The University of Al-Karaouine University and Dar Al-hadith Al-Hassania).

The Committee, which was supposed to convene every three months, only convened for the first time six years after its establishment. The first meeting was held on 30 June, 1981, the second meeting in March 1982, and the third in January 1984.

In 1986, a national seminar about Moroccan culture was conducted in Tarudant (southern Morocco). Another seminar was conducted in Fes (northern Morocco) in 1993.

In 1993 the National Committee for Culture convened under the name National Council for Culture. The committee decided to amend Decree 1975, pertaining to the organization of the Ministry of Cultural Affairs.

The National Council for Culture convened in 19 December, 1994 under the name Supreme Council for Culture (which was officially established the following year by virtue of Decree 2/94/288 dated 20 Jan., 1995, published in the official gazette, issue 4294, 15 Feb., 1995).

The new council was designated an advisory body in charge of discussing cultural policies and proposing approaches and topics related to cultural work. It was assisted by 11 regional cultural centers, created by virtue of the same decree (later amended by a complementary decision: Decision 30/27/95 dated 3 Jan., 1996, published in the official gazette, Issue 4344, 18 Jan., 1996).

This council comprises almost all government sectors, many civil society associations and various cultural actors (the aforementioned meeting discussed ways of implementing the new law pertaining to the organization of the Ministry of Cultural Affairs issued in May 1994).

2.3. Inter-Ministerial and Intergovernmental (Inter-Sectoral) Co-Operation

2.3.1. National Level

Moroccan cultural policy at the national level has always been, intentionally or unintentionally, an arena in which many government sectors are interrelated.

The sectors with direct interrelation to the Ministry of Culture are education (on all levels), the Ministry of Communications, the Ministry of Tourism and Handicrafts and the Ministry of Awqaf and Islamic Affairs.

The education sector is involved in cultural affairs because of its authority over higher education. Many academic institutions, especially universities and advanced institutes, are active in the cultural field.

The Ministry of Telecommunication influences cultural development as a result of its authority over the Moroccan Cinematography Center (Decision 1/77/230, dated 10 Sept., 1977, published

in the official gazette, issue 3387, 28 Sept., 1977; and Decree 2/79/744 dated 31 Dec., 1979, published in the official gazette, issue 3504, 31 Dec., 1979).

The Ministry of Tourism and Handicrafts interfaces with the Ministry of Culture because the State Commission for Handicrafts includes a Heritage, Creativity and Development Preservation Directorate.

And the Ministry of Awqaf and Islamic Affairs relate to cultural affairs because its structure comprises the Cultural and Social activities Agency, affiliated with the Old Education Directorate.

The sectors with indirect involvement in cultural affairs are the First Ministry, the financial and economic sector (because it formulates the ministries' budgets), the Ministry of Foreign Affairs and Cooperation (because it endorses all international agreements) and the Ministry of Interior (because it is the reference authority for local communities).

The Constitution of 2011 led to new constitutional institutions emerging such as "the economic, social and environmental", an independent body started on February 21st 2011. The Economic and Social Council, in accordance with the provisions of chapter ninety six of the Constitution to consult with the Government and the House of Representatives and the Council of Advisers.

For this purpose, entrusted to provide consultancy of the general trends of regional and international economic, social and national, and to make suggestions in various fields related to economic and social activities, cultural sustainable development and facilitate and strengthen consultation and cooperation and dialog between the parties, and to contribute to the economic and social development of a social charter, the preparation of studies and research, forward-looking in fields associated with the exercise of his powers.

In 2012, the Council was consulted on the subject of "Integration of young people culturally progressive", in order to determine the directions of major new public policy in the areas of culture, youth and was contracted to conclude an extensive national ground on these issues. The General Assembly approved of the Economic and Social Council during its second session 10 Feb 10th 2012 and unanimously adopted the report, which was the result of an objective diagnosis, experts revealed in the Economic and Social Council the weakness of public investment in the fields of culture was represented by the biggest evidence of the prevalence of negative adaptations or narrow, in times, where it is supposed to recognize cultural diversity and new awareness of the importance of cultural public policies, roles in the integration of young people in public life, and in national cohesion.

The cultural situation in Morocco:

In the cultural sphere of Morocco, there is a considerable variance between modernization and reconditioning of institutions and infrastructure, and the apparent characteristics in the culture, at the time it was supposed that efforts have been made to material update of Cultural is accompanied by modern educational, cultural rise starts with raising children and family to extend to the public sphere in a form of civil and ethical behavior, that stimulate the initiative and the recognition and the tolerance.

To conclude that Morocco:

Is in a need to a review and rehabilitate culture to make it among central dimensions of all public policies,

To this end, the report says:

Must provide the conditions for institutional improvements, material, political, cultural, technological, on rehabilitation level and sensitization, so as to change the situation resulted from exclusion rather than what can be generated from factors of integration.

The Economic and Social Council proposed a number of recommendations for the advancement of the cultural work including:

- Follow horizontal and contractual approach for generating public policies concerned with the youth on participatory basis, to overcome all forms of imbalance and failure due to sectorial policies in education, culture, communication, and youth domain by developing a National Charter for maintenance of cultural heritage; material and immaterial, defining the responsibilities of each party in its protection and consideration, beside to flaring up interest of the youth to become specialized in this issue, with high thoughtfulness so as to serve various regions of the kingdom with fairness and balance.
- Renew and develop public work in fields of culture and arts, by building innovative relationships between culture & youth and development in regional and local circuits, through participatory methods in framing and organization among all interveners, and taking into account the cultural and linguistic characteristics of various contacts in all national territories.
- To make school and education constitute a crucial lift in cultural integration, which requires among other things, setting a map between the cultural and linguistic components of Morocco, and taking care of regional policies, and making school an educational and institutional framework for strengthening national cohesion, through legally quoting right to culture as an input to reintegration; to development and encouragement of creative tendencies for learners and teaching faculties, beside to facilitating conditions to absorb education in cultural criticism, and their participation in production.
- Promote dynamic education through peer learning among young people (Education par Les pairs) across different cadres associational, political, economic, social and cultural, beside to establishment of spaces for free discussion between young people, and between them and various generations.
- The restructuring of culture, to respond to requirements of elements of national cultural project, to be listed in a context of institutional landscape, that address young people of all segments of society as much as they are interested;
- Rationalize organization of festivals of various types, and keep away from dealing with them on temporary and seasonal basis, by leveraging cultural work in a sustainable manner on local and regional levels;
- Diversify funding sources as the board experts say, beside to building partnerships between public authorities and private sector associations, cultural and youth, by establishing an institutional framework in the form of the National Fund for Culture and Youth.

- Adopt a clear strategy to develop a national digital cultural proposal, primarily based on encouraging investment in digital culture, by facilitating benefit criteria for investors in this area and encourage innovation in modern technologies, especially development and the kick off and the public service (Fonds du service universel); beside to development of digital thematic sites that allow for textual, and audio-visual contents complementary to school and university knowledge; and develop digitalization of museums that introduce the youth of their history, and other relevant matters as an interactive network on the Internet⁹.

2.3.2. Local Level

National sectors influence regional decisions through their decentralized agencies coordination with the regional Directorates of Culture (see Table 2.4).s

Managing local cultural affairs by partnering with local communities is a stipulated duty of decentralized agencies (Law 78/00 dated 3 Oct., 2002, published in the official gazette, issue 5058, Nov. 2002).

These duties will be detailed in Chapter 7.

2.3.3. Culture-Promoting Institutions Level

Directorates of Culture are assigned to manage all culture–promoting facilities affiliated with the MOC, as well as those partnered with local communities, the private sector and institutions promoting international cooperation (culture houses, museums, music institutes and galleries; see Table 2.5).

⁹ of the Economic and Social Council

Table 2.4: Public Institutions with Direct Intervention in Cultural Affairs

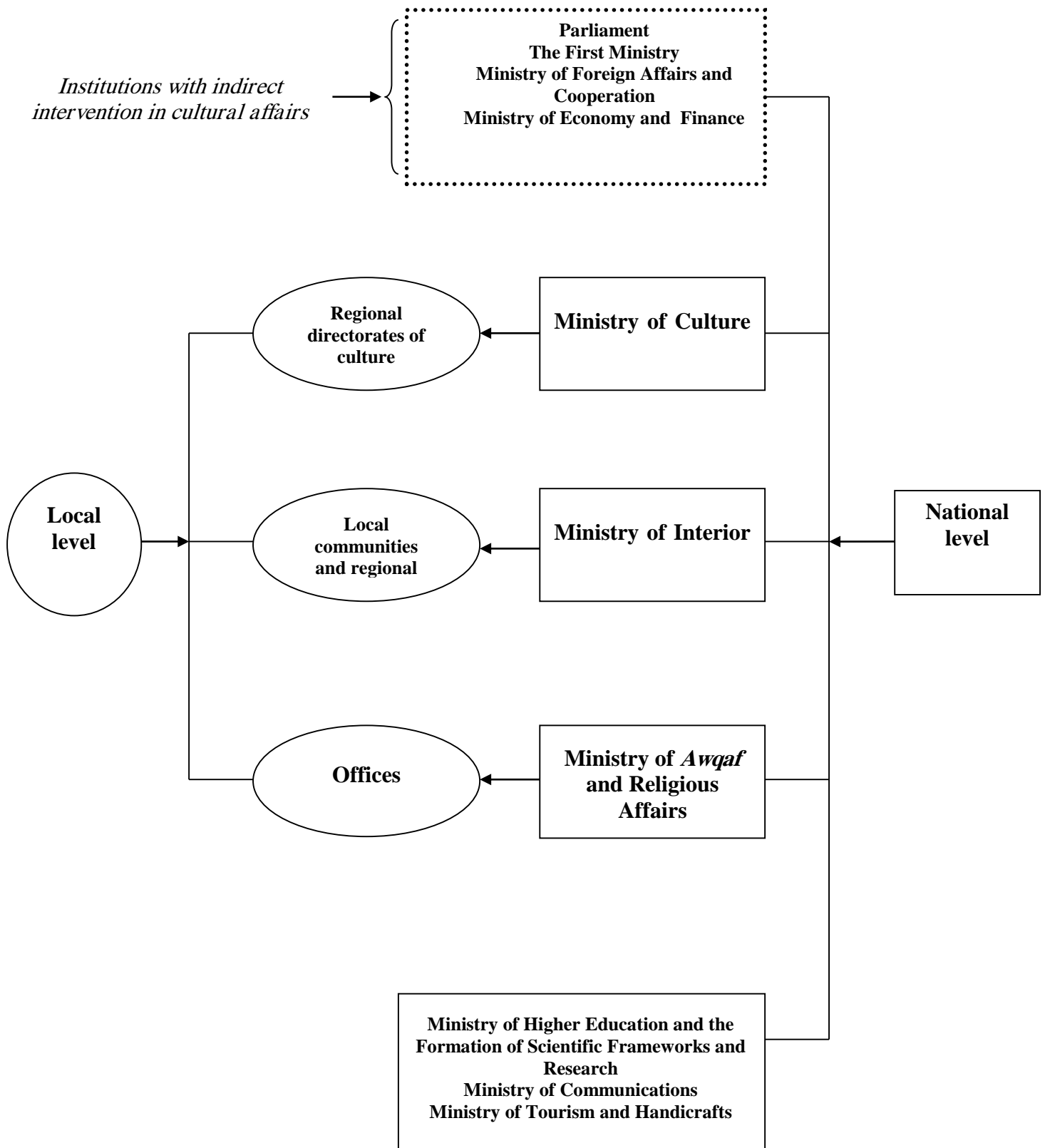


Table 2.5: Distribution of Cultural Institutions as Regions

Regions	Number of institutions							Total	% of total institutions	% of beneficiaries from total population
	Culture houses	libraries	Digital libraries	Museums	Theatres	Music institutes	Galleries			
No 1	2	26	1	2	4	5	4	44	19,94	2,27
No 2	1	8	0	0	0	3	0	12	2,98	8,33
No 3	3	28	1	2	1	2	1	38	9,45	2,63
No 4	1	7	0	0	0	4	0	12	2,98	8,33
No 5	1	23	1	0	0	2	0	27	6,71	3,70
No 6	2	4	2	1	0	1	0	10	2,48	10,00
No 7	1	14	1	0	0	1	0	17	4,22	5,88
No 8	3	7	0	2	1	3	7	23	5,72	4,34
No 9	5	24	1	5	2	6	4	47	12,45	2,12
No 10	1	17	1	0	0	2	0	21	5,22	4,76
No 11	1	2	0	0	0	0	0	3	0,74	33,33
No 12	3	20	1	0	1	0	0	25	6,21	4,00
No 13	2	18	1	0	0	0	0	21	5,21	4,76
No 14	3	13	1	2	0	2	1	22	5,47	4,54
No 15	2	17	1	1	0	3	2	26	6,46	3,84
No 16	4	39	2	0	0	6	13	54	13,18	1,85

Note: See Table 2.3 for names of numbered regions in “Regions” column

2.4. International Cultural Cooperation

2.4.1: Overview of the Main Structures and Trends

The Cooperation Division is one of the MOC’s various divisions. Similarly, the Ministry of Foreign Affairs consists of the Division of Cultural and Scientific Cooperation within the General Directory

of Holistic Cooperation and Multilateral Conventions. This division addresses all issues related to cultural and scientific cooperation with foreign countries and international organizations.

It is in charge of the following:

- Ensuring bilateral and multilateral cooperation over cultural and scientific affairs
- Ensuring coordination with relevant departments of the general directories in accordance with the government's foreign policy
- Negotiating relevant agreements and tracking implementation

2.4.2 Public Actors and Cultural Diplomacy

Initiating bi- and multilateral agreements is addressed by the two ministries stated above. Examples include:

Bilateral cultural agreements and executive cooperation programs were signed with Malaysia, Tunisia, China, Laos, Bolivia, Italy, Lebanon, Vanuatu, Mexico and Bahrain.

Recent examples are the cultural, media and health agreements signed between Morocco and Oman.

Morocco and Jordan signed executive programs for exchanging cultural, educational, scientific and public information from 2008 to 2011.

Some multilateral agreements include:

The film co-production agreement between the United Kingdom and Morocco

The purpose of the co-production agreement is to provide an official framework under which film producers in both countries can share financial, technical and creative resources, enabling them to make films and qualify for government aid in their own country.

The international Jazz festival (*Jazz au Chellah*) between Morocco and Europe

Morocco is also witnessing a steady increase in the number of art and film festivals. However, the lavishness associated with staging international film festivals has been criticized, as has the lack of budget transparency and the government's weak monitoring capacities. Hence the National Agency for the Protection of Public Money objects to this type of cultural development.

Other criticisms of large foreign investments to the national film industry have been raised. And while some call the city of Warzazat the "African Hollywood", its last movie theatre was closed in 2008 due to low attendance and poor box-office returns.

As of 2009, talk will focus on cultural diplomacy as a new concept, being a new vital process to promote presence, openness, enrichment and cultural exchanges with the rest of the world. In 2013, financial allocations were observed as follows:

International cultural forums and seminars: 550.000 dirhams

Moroccan cultural days abroad: 3.300.000 dirhams

Participating in international exhibitions and Book Fair: 3.850.000 dirhams

Thus grand total allocations for cultural diplomacy program reaches: 5.201.761 dirhams.

2.4.3 Direct Professional Cooperation

A number of international vocational institutions have established cultural projects in cooperation with the Moroccan government, such as:

Financial support provided by ISESCO to complete a catalogue on the cultural and natural heritage of Morocco. The catalogue is to be prepared by the Inventory and Documentation Center affiliated with the MOC, in cooperation with the Moroccan National Committee for Education, Science and Culture. This catalogue will be a comprehensive categorization of all physical and non-physical components of Morocco's cultural and natural heritage. It will help heritage specialists to more easily conduct inventory and documentation by unifying scientific terms and methods.

Protection for the heritage of Draa Valley, a part of the Sahara of Cultures and People Project sponsored by UNESCO. The project intends to raise rural living standards by analyzing the current state of Draa's traditional songs and dances to better incorporate them into the country's tourist activities. Two agreements have been recently signed with the Association of Cravaneers for sustainable tourism and a local government tourism agency.

The Protection, Reviving and Preparing of Lafna Mosque Yard in Marrakesh Project was launched by UNESCO in cooperation with the MOC and local partners; it is funded by the Japanese government. The Rabat UNESCO Office organized a celebration to honor "circle art", in which Yard reciters participated. The celebration also included the distribution of a book about the Mosque Yard and a yard-painting competition, in which forty painters competed before the Ministry of National Education's Regional Culture and Academy Commission for a prize. This Celebration was held on June 27, 2006, at Abu Abbas Al-Sabti Secondary School in Marrakesh with representatives from UNESCO, the Ministries of Culture and National Education, local authorities and community figures and Lafna Mosque Yard promoters and students.

2.4.4 Cross-Border Intercultural Dialogue and Cooperation (go to 2.4.2)

2.5 Cultural Policies of External Agencies

Alongside government sectors, French, American and Spanish cultural delegations, the following agencies are also present in Morocco:

French Cultural Center— twelve branches all over the Kingdom

British Council—two branches in Rabat and Casablanca

American Cultural Center—two branches in Rabat and Casablanca

German Cultural Center—three branches in Rabat, Casablanca and Tangier

Spanish Cultural Center—five branches in Rabat, Casablanca, Tangier, Fes and Tetouan

Italian Cultural Center—one branch in Rabat

Russian Cultural Center—one branch in Rabat

Egyptian Cultural Center—one branch in Rabat

Foreign cultural delegations provide education in their national languages and manage their own curricula. These delegations are very popular amongst Moroccans. Cultural centers are active in language teaching, staging artistic events like exhibitions, concerts, and plays, and cultural weeks.

The Daba Morocco Festival (“*daba*” meaning “now” in colloquial Moroccan) is being hosted in Belgium from 9 October, 2012, until 31 January, 2013. This festival—a three-month long culture and arts season—aims to introduce the culture of Morocco through the participation of 150 creators and artists who will present 16 screenings in the fields of literature, music, and cinema, as well as contemporary expressions such as modern dance.

The festival’s Moroccan and Belgian organizers include: The Moroccan Ministries of Culture, Foreign Affairs and Cooperation, Expatriate Council and its international affiliates (the Wallonia-Brussels delegation, the Ministry of Culture and Audio-Visual Communication, and the Wallonia-Brussels Federation). It aims to display cultural and artistic modernity to Moroccans in Morocco and Belgium alike through listening to rising talent, especially among second and third generations in different creative styles. It also aims to open discussion between the generations and put forth the current issues that the Moroccan community abroad deals with. The opening ceremony was attended by the Moroccan Minister of Culture, Muhammad Amin Al Sabihi, the Minister of Culture from the Wallonia-Brussels Federation, Fadila Lanan, the ambassador of Morocco to Belgium and Luxembourg, Samir Dahr, and the General Director of the National Library, Idris Khuruz, as program coordinator.

The continued cultural cooperation between Morocco and Spain also deserves praise. On 15 October, 2012, preparations were launched for a heritage center in Tetouan’s ancient city attended by a delegation from the Spanish city of Malaga. The project aims to preserve the rich heritage of the old city’s civilization, including its oral, written and material traditions. It also aims to preserve and enrich the city’s general heritage as a basic factor of local development. The project purports to merge this heritage within a strategic framework for sustainable development, such as the creation of new spaces to welcome traditional industrial activity and the preparation of space to revitalize the city’s intellectual and cultural legacy.

The project is also a part of the international cooperation program that joins together the Malaga region of southern Spain with northern Morocco to develop the old city of Tetouan’s patrimonial buildings and to return it to its touristic and historic vitality. The first stage of the project concerns preparing the center’s building, equipping it for various cultural activities, and providing space to display products that demonstrate the culture that abounds in the Tetouan region.

Despite of the fact that Sweden does not typically figure into Morocco’s cultural priorities in the same way France and Spain do, the Kingdom’s National Library recently received a gift from the embassy of Sweden in Rabat. It included books translated into Arabic and French from the 2011 Nobel prize-winning Swedish poet, representing the consecration of diplomatic relations between Morocco and Sweden.

The gift included the poet’s complete works from 1954-2002, eight of which were translated into Arabic. The titles will be uploaded to the National Library’s electronic portal and put on display in the Grand Reading Hall and researcher space. These books and documents mean a lot to

Morocco, as expressed by the director of the library, Mr. Idris Khuruz. Both Morocco and Sweden expressed their esteem for their strong partnership.

Annually, Morocco holds a number of cultural days and cultural weeks for many Arab, African, and European countries with which it has agreements and friendship treaties.

France sets aside significant resources for cultural cooperation with Morocco (€5.5 million, or around 22% of their total annual budget for cultural cooperation and activities) in order to:

Offer consultation and objective expertise to the Moroccan foundation for cultural development

Capacity-build for artists and specialists

Diversify ties with Moroccan society and link cultural exchange with a comprehensive policy that target ordinary people

Develop institutional partnerships to improve the efficiency Moroccan cultural development

Contribute in creating a suitable cultural environment

Assume responsibility for local communities' participation in French-Moroccan joint cultural affairs

In order to achieve these goals, French cultural institutions inside Morocco apply the following policies:

In Print Matter

The Book and Media Office assumes three main duties to apply France's print-matter policies in Morocco:

Coordinate with the French media to ensure efficiency and quality of services in all French institutions in Morocco

Offer support to promote reading in Morocco and provide the equipment necessary to maintain the highest quality standards

Encourage Moroccan writers and publishers to promote reading and writing.

To award The prize this year (2014) to " High Atlas" literature written in French and twentieth first session.

Cinema and Audiovisual

Franco-Moroccan cooperation in the fields of filmmaking, audiovisual technology, press and multimedia aims to meet structural and informational needs, and to support production. This cooperation is manifested in several integrated forms:

Francophone presence in all TV and radio networks via MEDI 1 TV and Radio

Inclusion of French films in cultural festivals and events

Capacity-building and specialized training for workers in the audiovisual sector and support production

Scholarships and overseas training for workers in the audiovisual sector

Film festivals in Morocco and France to enhance vocational exchange

Live Arts

The French Embassy offers an array of scholarships and training for young Moroccan artists in the following fields: music, dancing, theatre, and plastic arts. It also supports the formation of Moroccan students at the L'Institut Supérieur d'Art Dramatique et d'Animation Culturelle. In addition, the House of Arts in Paris has renewed its commitment to receive Moroccan artists in coordination with the Moroccan MOC. Since 2007, the Cultural Cooperation Office at the French Embassy has been taking part in reestablishing musical structure in Morocco.

The French Embassy supports a number of plastic arts, musical activities (the Moroccan Philharmonic Orchestra, Rabat Chorus and Festival De Musiques Et Rythmes Du Monde, A Rabat) and contemporary dancing (by supporting creative projects of dance designers in Marrakesh and Casablanca)

The French Embassy seeks to strengthen the advising capacity of its cultural institutions by showing French live arts. The Embassy also supports a number of Moroccan cultural activities such as the Fes Sacred Music Festival, the World Music Festival, the Kanawa Festival in Chaouia and the Titmar Festival in Agadir. Since 2006, the Embassy has been supporting an international dance gathering in Marrakesh organized by Ananya.

Heritage

Franco-Moroccan cooperation in heritage preservation is primarily based on offering expertise, advice and capacity-building to workers in this arena. The French Embassy offers:

Specialized capacity-building through higher education scholarships for students of the High National Institute for Antiquities and Heritage. This was established through a 2004 contract and a continuous plan, developed in 2008.

Cooperation in many heritage-related sectors includes:

Archeology—The 2008 Agreement aims to improve management of archeological sites in cooperation with the MOC's Directorate of Heritage and the French Ministry of Communications

Museums—The agreement with the MOC's Directorate of Heritage has been expanded to include museums. The current projects underway are the Archeology Museum, the Museum of Contemporary Arts in Rabat and museums in Fes, Meknes and Marrakesh.

Inventory—In 2008 a program that aims to catalogue artistic heritage was announced

Cultural centers in Morocco continue their unique dynamic through programming cultural, artistic, and linguistic activities all year long. Three activities held recently are worth pointing out: the first involves the French Embassy; the second and third have to do with the Spanish and German cultural institutes.

1-The embassy of France in Rabat granted le Prix Grand Atlas for 2012 on 19 October, 2012, to the author Mohamed El Ouardi for his novel *The Cursed Village* in the category of Francophone fiction. Mohamed El Ammari was also awarded a prize for his translation of the novel *La Vie est Ailleurs* (Life is elsewhere) by Milan Kundera.

This award, granted by the French embassy for the nineteenth year in a row, was for books published in Morocco between January 2010 and June 2012 nominated by publishers. The

nominees are considered by the decision committee, which strives for a balanced representation of the role of the publisher, just as it looks into the precision of the presentation standards of each work.

2-The Cervantes Institute in Rabat presented for the first its new program “More Culture” that brings together a series of applied workshops open for Moroccans, in cooperation with institutions and professionals. The program will open with the Free School for Movement Arts project organized in partnership with the embassy of the Bolivarian Republic of Venezuela in Morocco and the Ministry of Popular Power of the Venezuelan government. The project is comprised of three dance workshops that can be taken alone or all together. The workshops were organized in Rabat on 18 October, 2012.

3-The Goethe Institute and the British Cultural Council, in partnership with the French Institute and the Dutch embassy in Morocco held meetings on 19 and 20 October, 2012 with European and Arab funds for the financing of Moroccan cinema and programs for the integration of young talent in the professional field in Rabat. This initiative aims to benefit film professionals and film school students in Morocco.

2.6 Cultural Policies in the Independent Sectors

In addition to the aforementioned government sectors, there exist independent public cultural institutions, some of which work under the authority of the MOC and some under direct governmental control:

Mohammed the Fifth National Theatre is under the authority of the MOC; it takes any task that may help revive and develop Moroccan theatre, including artistic and technological capacity-building (Decision 1/72/293 dated 22 February, 1973, published in the official gazette, issue 3151, 21 March, 1973 amended by virtue of Decree 1/74/326, published in the official gazette, issue 3283, 1 October, 1975)

The National Library of Kingdom of Morocco is under state control and has many tasks, amongst which are collecting, processing and publishing the national documentary stock and receiving and managing legal deposits (Law 67/99 published in the official gazette, Issue 5171, 22 December, 2003)

The National Institute for Archeology and Heritage is affiliated with the MOC and is in charge of developing executives in the fields of archeology, heritage, museology and all other areas related to historical monuments and sites (Decree 2/83/705 dated 31 January, 1985, published in the official gazette, Issue 3677, 13 March, 1985)

L'Institut Supérieur d'Art Dramatique et d'Animation Culturelle is affiliated with the MOC and is in charge of developing theatre executives, organizing cultural and artistic activities, and conducting scientific research in these fields (Decree 2/83/706 dated 18 January, 1985, published in the official gazette, Issue 3773, 20 February, 1985)

The National Institute for Fine Arts is also affiliated with the MOC and is charged with developing executives in the fields of plastic and applied arts (Decree 2/93/135 dated 29 April, 1993, published in the official gazette, Issue 4203, 19 May, 1993)

Music and dance institutes are affiliated with the MOC and are tasked with qualifying the fields of international music, traditional music and all types of dance (Decree 2/82/416 dated 18 January, 1985, published in the official gazette, Issue 3810, November 1985, amended by virtue of Decree 2/92/609 dated 26 May, 1993, published in the official gazette, Issue 18 August, 1993)

The most important development in the independent cultural movement recently was the eighteenth national conference for the Moroccan Writers Union, held in Rabat on 7 and 8 September, 2012, and the election of the critic Abdel Rahim Al-Alaam as its president. Among the conference's most important events was the approval for the first time of the performance of "Kota" for women by 30% of the members within the regulatory authorities, which enabled 4 out of 11 women to be present in the executive office of the organization.

The Moroccan Writers Union, which celebrated its 50th anniversary this year, has always been known as an independent leftist stronghold. Its previous conferences always drew authorities' attention due to the sharpness of their statements and the dissection of the political and cultural situation. These statements were often poignantly critical of the regime, as demonstrated by the fierce battles fought by the union to undo the cancellation of cultural magazines and banned books.

Today, many fear for the future of this stronghold after Al-Alaam, known for his closeness with the regime and the Arab Gulf, was elected as its president. This poses the essential question once again of whether or not this institution is capable of playing its role with complete independence from directives and instructions of the authorities, which has kept the voices of writers and intellectuals far from the social and political mobility seen in Morocco that continues to this day.

Recently, two new groups have emerged to back the independent cultural frameworks. They are:

The Center for Studies of the Modern Times magazine – prepares coming works for the magazine and disseminates the spirit of discussion among intellectuals. The new *Modern Times* magazine, which counts among its goals free and critical thinking, has published five issues dealing with the status of culture in Morocco. The magazine is quarterly and looks at issues of thought and culture. The center's interests are embodied in the study of the status of culture in Morocco and showing interest in issues related to thought and openness to its humanitarian gains.

The director of the center is Mr. Abdullah El Aloui El Balghithi, Editor-in-Chief of the magazine. The new institution aims to publish all the research and studies related to the fields of Arab Islamic philosophy, Western philosophy, and Anglo-Saxon philosophy. It also included new research and the translation of the foundations of Western and Arab philosophical thought to other languages.

The center is comprised of an Arab Islamic philosophy unit headed by Mr. Mohamed El Masbahi, a Western philosophy unit headed by the French philosopher Jean Le Pipou, an Anglo-Saxon philosophy unit headed by Mr. Seif El Ghazi, a coordinating unit with institutes and universities in North America headed by the American philosopher Samuel Farber, and a translation unit headed by Mr. Hassan El Omrani.

The founders of this center are well-known political, cultural, and intellectual faces in public life. Some of them previously held ministerial positions in the rotating government such as Mr. Molai

Ismail El Aloui, who was the secretary of the leftist Progress and Socialism Party. The founders' backgrounds make a great degree of cultural diversity and free democratic thought possible at the center.

The Women Writers of Morocco Union - founded by a group of Moroccan women artists and writers close to the national democratic cultural movement. The author Aziza Ahdia was elected president of the union, which brought more than 285 application forms for participation. The goal of this union is:

To strengthen communication between female Moroccan writers, to get to know their works, follow up with them, and create a bibliography of all of their works.

To endeavor to unify all writers from different constituents of Morocco and to celebrate their creativity and writings. The union also endeavors to introduce these writings within a framework that guarantees thoroughness, continuity, and communication.

Some of the important recent meetings organized by independent civil institutions related to culture and the arts:

The Moroccan Theater Professionals Union for the 20th International Federation of Actors conference held in Toronto, Canada, 25-30 September, 2012. This weeklong conference deals with a number of issues related to the professional, legal, and social situation for actors and performance artists around the world.

Morocco was elected, through the Moroccan Theater Professionals Union, to be a member of the executive committee of the International Federation of Actors along with Japan, Sweden, Hungary, Russia, Brazil, Uruguay, and Switzerland. Masoud Bou Hussein, President of the Moroccan Theater Professionals Union, was appointed coordinator of the Francophone African group.

A meeting was held on "Moroccan Culture, Obstacles and Stakes" organized by the Alumni Society of Imam El Asili. It was hosted at the Hassan II international meeting center on 15 September, 2012. During the meeting, the poet Abdul Latif El Laabi (poet, cultural actor, and recipient of le Prix Grand Cours, and former political prisoner) reproached the Moroccan political and cultural scene, stating that a cultural renaissance is not possible without a true democratic transition. He explained that what is being seen in Morocco is none other than a renewal of the mechanisms of power and tyranny, in spite of progress by Moroccan intellectuals who have persisted in the face of marginalization and exclusion on the one hand, and pressure to conform to the status quo on the other.

2.7 Cultural Policies in the Private Sector

Discussing cultural policy within the private sector inevitably leads to the issue of sponsorship. Sponsorship in Moroccan legislation is subject to the same tax laws that govern investment funds. The term "sponsorship" instead of "mécénat" is a publicity tool.

The sponsorship system in Morocco is a product of previous centuries, during the so-called system of "habsous" (see Chapter 1). Cultural sponsorship was limited to private individuals' donations

to religious institutions. With time this shifted into real institutions financing the maintenance of public fountains or water supplies, working to reduce poverty and increase literacy.

in the 14th century, Sultan Abou Inan Marini built a hall containing hundreds of manuscripts taken from his palace. At the beginning of the 15th century, Abu Al Hassan Al Ashaari Wahab financed a library of rare books in the town of Septa, located on the Mediterranean coast of northern. In 1630, Sheikh Mohamed Ibn Nasser built a library famous for its 4200 manuscripts in the village of Tamgrout near Zagora in southern Morocco.

Cultural sponsorship is technically included in the functions of the MOC's Department of Cooperation, as stipulated by Ministerial Decision No. 1522, dated 11 November, 2006. Sponsorship constitutes an important tool for financing cultural activities. It simultaneously offers the financing foundation a chance to concretize its outreach policy. Fine Arts has benefitted most from private sponsorship, followed by music (mostly from festivals). Books rarely benefit from sponsorship.

Although sponsorship benefits Moroccan cultural development, the system suffers from the kind of legal organization that might protect Moroccan culture from the abuse of some sponsors that use their commissions exclusively for profiteering.

Beyond sponsorship there are many other potential sources of private sector funding for cultural development: banks, industrial institutions or persons, museums, galleries, libraries and private operators in the audiovisual sector (see chapter 6, paragraph 6.6 and 6.7).

For the first time, two events regarding the relationship of state institutions and governmental sectors with independent civil cultural institutions:

The National Traffic Accident Prevention Committee (a governmental committee of the Ministry of Transport) received a delegation from the Moroccan Writers Union on Tuesday, 9 October, 2012, in the committee's headquarters in Rabat. The meeting was marked by agreement between the two sides on a group of preliminary projects that entrusts the Moroccan Writers Union with supervision and implementation. The projects aims to include the Moroccan Writers Union, represented by its creators, writers and artists, in creating a street safety file to which the union will contribute by motivating writers and creators to be interested in the open-minded, expressive forms of societal issues and human rights. Foremost among these is the right to travel freely travel in safety. This will be achieved through the encouragement and support of children's literature and the fields of education, abstract art, painting, theatrical expression, direct communication with students of educational institutions, creating motivational awards, and supporting union publications according to a precise work plan. The second part of this plan will be clarified through an agreement of association between the two sides that will be signed in an official ceremony on National Road Safety Day.

The Director of the National Railways Office (a state institution) will receive a delegation from the Moroccan Writers Union that presents a cultural plan to encourage reading in public spaces in Morocco through the "Reading Train" initiative. The initiative entails the distribution of free Union publications printed through funding from the National Railways Office in train stations.

This meeting produced an agreement to create a national award for Moroccan novels written in Arabic with support from the institution. They also agreed upon the creation of a framework for

partnership and cooperation by virtue of which a number of cultural projects proposed by the Moroccan Writers Union's executive office will be implemented.

3. General Objectives and Principles of Cultural Policy

3.1. Key Elements of the Current Cultural Policy Model

The current cultural policy involves cooperation between the MOC and community groups to promote cultural decentralization.

In its strategy to support decentralization and expand the network of cultural institutions, the MOC provides cultural infrastructure and encourages creative contributions in culture and art.

Local communities have become one of the key elements upon which the MOC depends for cultural decentralization. They are responsible for planning, programming and executing cultural projects if regional cultural disparity is to be reduced. The MOC must in turn support regional cultural specificities, and achieve a balanced and equitable distribution of cultural activities.

The cultural development outline of 2000-2004 prioritized cooperation among the MOC and all government sectors, elected councils and civil society organizations involved in cultural development. It also called for raising the level of cultural services, improving the conditions and methods of work, establishing a cultural policy based primarily on decentralization and regionalization, partnering with local communities, and giving priority to the rural and remote areas. Through these an integrated national cultural renaissance was realizable.

To achieve cultural decentralization and to facilitate dealing with local communities in the cultural field, the MOC established the Directorate of Cultural Development, which includes a section in charge of cultural coordination with local communities. This section creates regional directorates of culture according to the regional divisions of Morocco.

Since the 80s, the Ministry has organized several debates, seminars and study days in order to develop a comprehensive vision of Moroccan culture and outline a clear cultural strategy. It organized two national symposiums about Moroccan culture—one on musical education, another one on professional theatre—two study days on culture and decentralization, a study day on culture and children, a national meeting about books. Several cultural sectors of government and non-governmental organizations, as well as cultural associations, community groups, teachers, researchers and specialists have participated in these cultural events. Their efforts culminated in recommendations to rearrange priorities and conduct surveys to detect cultural needs throughout Morocco.

It is expected that a national debate on 50 years of Moroccan culture will be held. This will be an opportunity to reflect on and evaluate the path Moroccan culture has taken over the past half century, and will explore the next 50 years. Thus, on November 17, 2012 in Rabat, the preparatory committee for a national debate on Moroccan culture began their meetings. The debate is scheduled for February 2013.

The MOC and local communities coordinate to organize local cultural activities and events, create and operate cultural institutions, ensure preservation and restoration of physical heritage *writ large*.

Serves to say that for years 2013, 2014, the Ministry of Culture has worked on 9 new cultural centers in all of the cities: ibn Ahmad, El Kelaa des Sraghna, Benslimane Hassar, shyshawah, ovens, Taourirt, Rashidieh, Essaouira, and Sala, at a cost of up to 86 million dirhams. The ministry

also worked during 2013 on the processing of 10 cultural centers in all of the cities: Ouarzazate, volcano, for Taounate, Al-Faqih Bin Saleh, awtat Hajji, involved, appointed hrwdah district, Al-Hassani, the plural of 'tit' mlyl, ancient city, Casablanca, with accost of \$27 million dirhams. It also worked to create 4 cultural centers in all of: El Kelaa des Sraghna, Tetouan, Abe aljaid, and Marrakesh in paperback Mali with estimated cost of 8 million dirhams.

3.2. National Definition of Culture

The MOC mandate includes supporting plastic art exhibitions, theatre activities, and musical performances, publishing and organizing art festivals. Added to this is the interest in maintaining archaeological sites and ancient cities, existing and virtual museums. To this end, the Directorate of Cultural Heritage has worked specifically on cultural issues ranging from archaeological sites, to ancient cities, natural sites, historical monuments, traditional skills, and cooking. Moroccan festivals celebrate the full array of “culture”, such as the Ahidous festival in Ain Lloh and the National Festival Art of Aita, the Hassani Poetry and Singing Forum, The Art of Alroais & the Divan of the People of Sousse Festival, the Malhoun Arts Festival of Rahshediyya, the Obaidat Alma Festival of Khrepkai, and the Moroccan World Festival of Marrakech Caftans.

3.3. Cultural Policy Objectives

Researcher Abdel Wahed Al Ozry notes that the implementation of cultural policy in Morocco will depend on the efficiency of every minister and the skill of her/his cadres. He asserts that cultural policy is linked to ministry regulations. The MOC’s meager budget means that many potential cultural projects spend a seemingly endless amount of time waiting for state assistance and waiting of the bulk of cultural and artistic practices for the technical assistance of the state. In general, cultural policy priorities are determined by the king’s and prime minister’s guidelines.

The major cultural objectives which the minister of culture between 2007 and 2009—Thoreau Jbran Kraitef—pledged to achieve are:

Establishing major institutions, such as the National Museum of Contemporary Art and the National Institute of Music and Dance

Improving the social and health conditions of the Moroccan artist, establishing an Artist’s Law, and preparing and issuing an identity card specifically for artists

Encouraging reading, protecting physical and intangible national cultural heritage, and the preserving historical sites and monuments

Developing a support mechanism in all areas of artistic and literary creativity and thought

Renewing structures of production and promotion and continuing their evolution

In turn, the current Minister of Culture Dr. Bensalem Himmich has asserted that raising literacy rates is at the top of his agenda (Al-Hayat newspaper on 18 September, 2009).

The current Minister of Culture, Mr. Mohammed Amin Subaihi, has focused on four themes:

1. The "Cultural Morocco" strategy
2. The "Heritage 2020" strategy
3. Creative cultural production

4. Putting in place a new program for partnership

(See Chapter 4, paragraph 1.4)

3.4. Criteria and Process for Evaluating Cultural Policy

Researcher Farid Lamrini indicates that the increasing number of festivals reveals that there are no current mechanisms for monitoring and evaluation of cultural projects, despite civic and political outcry over the misappropriation of public money.

Perhaps, for this reason, we will see the Ministry of Culture is leading an assessment initiative that is first of its kind, in the path of the Moroccan cultural history. This initiative which was organized on 27 Dec 2013, is represented in a study meeting on festivals, this meeting aims at taking a comprehensive look at the festivals and learn how to organize and evaluate closely the work and performance of officials or supervisors by presenting 3 model experiments. (Ahydws festival at Allawh Ein and Festival of street art in Fas, and Alaiyta festival in AlAsifi). It also think about, according to its organizers, to deepen beneficence from the experience and adopted modern ways in arrangement of some of cultural festivals that maintained distinctive presence in cultural scene nationally and gained support of the private sector and of public institutions. (Fez Festival for Ancient World Music, the Boulevard festival in Casablanca, and Tymtar Festival in Agadir); the thing, which would help to identify adopted methods for measure and effectiveness of economic and cultural impact of these festivals on the public, especially on young people, through depending on specific indicators that adopt governance in organization, development of performance so as to reach a unified model measure allows for setting annual budgets and ensure balanced programming that take into account physical constraints and diverse peculiarities of local and regional areas. The Ministry of Culture, through this study meeting, was keen on adopting recommendations that generate new perspective on the development of a model that should be adopted by the supervisors for festivals arrangement

The lack of credible assessment tools means no data exists on: the effect of ministerial campaigns to disseminate books and support reading on the literacy rate, the number of museum visits each year, the cultural and developmental benefit festivals may provide, the spread of Moroccan music in Arabic and international forums, and the quality of Moroccan theatrical productions relative to international standards.

Perhaps, for this purpose, any desire to availability of data and data base of cultural policy, caused the Ministry of Culture, in partnership with the Ministry of Communication walmndwbyah commissioner for planning, cell system to develop national cultural statistics, began its work in the month of october 2012 to the constructive role in achieving the end of the year 2014. The aim of this initiative is to create a framework to strengthen alhkamah building and assessment of sectoral policy of the State in the cultural field in a systemic and scientific.

4. Current Issues in Cultural Policy Development and Debate

4.1 Main Cultural Policy Issues and Priorities

The minister of culture has outlined four thematic strategies for 2012:

1. The "Cultural Morocco" strategy
2. The "Heritage 2020" strategy
3. Creative cultural production
4. Putting in place a new program for partnership

First: The "Cultural Morocco" Strategy:

Putting in place a "cultural Morocco" strategy that is based on a multi-faceted Moroccan identity that is open to the different cultures of the world. The ministry adopted the following references:

The requirements of the new constitution, which singled out the special status of culture

The governmental program, which devoted an important space for culture

With regard to the "Cultural Morocco" strategy, two important documents were prepared:

A sectoral report that monitors the status of various cultural and artistic forms of expression, as well as aspects of their advancement and development

A draft of a national charter on Moroccan culture, which serves as a platform for an open discussion with all relevant actors to create a unified and agreed upon vision

The main purposes of these two documents is:

Putting in place legal norms for cultural diversity and plurality

Organizing the roles of those who involve themselves in cultural affairs

Linking cultural policy with development

Therefore it revolves around multiculturalism, the linguistic field, the status of the cultural sector and cultural policy.

These two documents, which were prepared by a team of experts, are considered an initial platform for a broad discussion with cultural and artistic personalities in order to develop a comprehensive and agreed upon vision. The platform for discussion will begin in the middle of next December, after consulting cultural parties on the methodology for organizing these meetings.

Second: The "Heritage 2020" Strategy

Given the importance of cultural heritage as a mechanism for creative cultural production, and its role as a locomotive for the development of our country, the ministry has developed a strategy for the protection, maintenance, and enhancement of heritage, entitled "Heritage 2020." This strategy is based on three pillars:

The First Pillar: Legislation

A review of legislation related to the preservation of cultural heritage, this law aims to define all components of cultural heritage, and enacts general rules to protect, preserve, and enhance this heritage, as well as identifying its activation mechanisms.

The National Charter to preserve cultural and natural heritage, which is a framework bill that sets the following mechanisms, including:

Legalization and completion of the inventory and registration for the National Register of Cultural Property

Classification of cultural heritage

Legislation on archaeological land and sea research

Ratification of a plan to manage and invest in cultural heritage

The establishment of a national committee for heritage

The living human treasures system in Morocco is a mechanism for preserving the most prevalent forms of immaterial heritage. It significantly contributes to the transfer of expertise and knowledge through formal recognition of those who embody this living heritage. It consists of:

Cultural and natural heritage groups, focused on the issue of preservation

Elements of the legal system for preserving cultural and natural heritage

Legal jurisdictions in the field of heritage preservation

Profiling and unifying sectoral standards for taking inventory

Partnership mechanisms in the field of heritage preservation

The Second Pillar: Continuity

Implementing a portal for Moroccan Cultural Heritage, as an official source of information on everything related to national cultural heritage

Implementing a Geographic Information System (GIS) for heritage to serve as a complementary mechanism alongside inventory

Preparing brochures and guides providing information on historical sites and buildings

The Third Pillar: Procedure

Priority is placed on appraisal and preservation operations for all types of heritage, according to the content of partnerships with all stakeholders.

Among the initiatives that could be included, in this section, the events of the folk arts in Morocco, which will be entrusted with the protection and maintenance of folk arts and the advancement of the Kingdom. The reason is that the institution care about folk arts, and keeping pace with and support teams, artists and framing specialists in this national heritage and improve presentations with maintaining privacy local creative without interference. It would be one of the priorities of the institution of the "City of folk arts in Morocco" city of Marrakech. For this purpose, it has been monitoring financially an estimated 120 MILLION DIRHAMS will be allocated to accomplish this city, which will be launched by the beginning of the year 2015, and which will include a residency for local arts bands to allow them to benefit from the continued configuration workshops, besides

a theater and a specialized treasury in folk arts to document these arts and other as a part of the symbolic capital of the Kingdom.

It should be noted that the ministry allocated budget for year 2013 is estimated at more than 67 million dirhams for what constitutes of 16 percent of the budget allocated to the Ministry (without calculating a bloc wages) with an outlook to protecting the physical and intangible cultural heritage valorizing it.

Third: Creative Cultural Industries

The MoC has sought to pay attention to creative cultural industries as a modern concept, which highlights culture's primary dimension of creating values and its central role in growth and national economic development. It has focused on:

Reviewing the philosophy of *ad hoc* support for culture and the arts through engaging on two levels

First Level: Through amending the existing legal arsenal, taking into consideration the observations and suggestions of partners and those involved, as well as constitutional developments regarding cultural diversity

Constitutional developments include the following decrees and decisions from the General Secretariat [signed in 2013](#)

A decree to support various creative fields

A decree to support theatre

A decision to create and distribute an artist's card

A decision to institute an award for Moroccan writers

[And other signed decrees shall include:](#)

A decree to support festivals and cultural exhibition

A decree to support visual arts

A decree to support associations

A decree to support folk and performing arts.

Second Level: Renewing support by using new mechanisms that make culture a pillar of support for economic and social development, primarily through:

Issuing a new law for the creation, support, and upkeep of artistic enterprises, particular small, medium-sized, and cooperative enterprises

Reviewing the artists' law, and issuing decrees, especially related to artistic enterprises and artistic services agencies, as new mechanisms to support and promote artistic production

National plan to support reading and books

Work to provide an objective picture of the situation of reading and book accessibility, and the formulation of measures to create a new reality for reading and the book industry in Morocco.

[For this purpose the estimated amount of 17 million dirhams are allocated in 2013/2014](#)

National plan for the rehabilitation of theatre

Through consulting with major figures in the field of theatre, this plan will be adopted to establish a clear vision for the future of the sector through a comprehensive national charter, that is numbered and includes a schedule through 2020, and sets scenarios for intervention and signs contracts for work programs. **For this purpose the estimated amount of 6 million dirhams are allocated in 2013 to support theatrical production support.**

Fourth: Drafting a new methodology for the partnership

Partnerships are one of the most important mechanisms for implementing general cultural policy that the state relies upon. Partnerships also support programs and activities carried out by civil society groups. On this basis, the ministry is determined to consider a variety of partnerships with different actors according to a new perspective that includes specific goals and a schedule for implementation.

4.2 Recent Policy Issues and Debates

The huge number of festivals organized in Morocco have been subject to heavy criticism about the sort of artistry they promote, the ethics of festival promoters, and the legality of the festivals themselves. Having monitored the funds spent on festivals, the National Agency for Public Funds Protection (a non-state organization) addressed an open letter to the Prime Ministerial Council. The letter inquired about the so-called “squandering of public funds” on festivals and demanded that all expenses and funding sources be made public. The letter criticized the government for being contradictory. Citing its simultaneous silence about sinking public funds on festivals while calling for austerity measures.

The Agency provided some examples of misused funding. The Tetouan Festival—organized under the title “Women Voices”—had an MD 11 million (US \$ 1.4 million) budget for its three days of operation. Such a huge amount, the agency argued, could have been spent to restore the dilapidated theater Spain abandoned when pulling out of Morocco.

The Timitar Festival in Agadir was allocated a budget of MD 11 million (US \$ 1.4 million), and the Fez celebrations which marked the city’s 1,200th anniversary cost about MD 350 million (US \$ 50 million).

However, apart from the challenge which is taking place concerning some festivals, their funding methods and organizations, it should be appraised that some cultural and artistic festivals have been able to draw attention being distinctive and due to its originality such as Love Kings Festival for Moroccan city of Sefrou which has been classified during the seventh session of the Inter-Governmental Committee meeting, held in the organization's headquarters in Paris from 3 to 7 December 2012 for its qualitative maintenance and preservation of non-material cultural heritage among a list of non-material world heritage. The festival, which is organized during the month of June of each year, is the oldest cultural festival at the national level, where in 2012, it happens to be the ninety-second cycle festival.

In October 2012 a group of Moroccan intellectuals signed a statement calling for the unity of the Moroccan left. The statement, carrying the signature of 46 names mostly from leftist sensibilities, emphasized the need for intellectual, political, and ideological clarity as a condition to bring society out of what has been called a “never-ending hindrance.”

The statement criticized the left for deviating from the subject of religion and standing behind secular views. It states: “Duty and integrity call upon us today to criticize those decisions which are far from any purpose of justification, especially given their highly subjective nature and apparent simplification (the ultra-secularist trend, westernization and contempt for heritage under the pretext of modernity, absolute ignorance of the religious and cultural history of the people and nation, control of the francophone elite of state institutions and party decisions across most parties.)

The statement called for the necessity of introducing a combative social program for the left that parts ways with elitist and technocratic platforms and returns to the “regulatory traditions and moral standards” that distinguished past experiences of the left. First among these is the service of citizens by working directly with them and carefully working to expand the party’s popular and leadership cadre instead of the regulatory flimsiness, elitist exclusivity and immoral inspectorate behavior that are endemic to the left today.

It is also worth discussing the large rivalry seen in Moroccan cultural life (18-20 October, 2012) between the Amazigh and the Salafis, evinced by the Amazigh Union for Human Rights’ claims of a Salafi attempt to destroy historical monuments. They specifically cited attempts to destroy an Amazigh stone engraving known as “The Tablet of the Sun” at the Yaoughour site (about 2,800 meters above sea level) from the era prior to the arrival of the Phoenicians in Morocco (8,000 years ago, in the Houz region near Marrakech in south Morocco). They stated that the local population had detained the Salafis and handed them over to the local authorities, which then freed them. The Union claims that the MoC fallaciously denied the event in an official communiqué. They also claim that three ministers from the government will fly to the site to cover up any evidence of Salafi foul play.

4.3 Cultural Diversity (Minorities, Groups and Communities)

4.3.1 Language Issues and Policies

The new constitution (passed at the beginning of July, 2011) prioritized the subject of language. The fifth article provides—for the first time in the history of Morocco—for important issues including: the constitutionality of the Amazigh language as a shared resource for all Moroccans, and work on a regulatory law that specifies the stages of implementing Amazigh’s official status, how to prioritize it in the field of education and in areas of public life so that it can function in the future as an official language.

In addition, it provides for the protection of dialects and cultural expressions used in Morocco, ensuring harmony between national cultural and linguistic policy, and teaching and mastering the most commonly spoken languages in the world as a means of communication, engagement, and interaction with the community of knowledge, and openness with different cultures and contemporary civilization. The constitution also stipulates the creation of a constitutional authority named The National Council for Moroccan Languages and Culture, tasked with protecting and developing the Arabic and Amazigh languages, and different Moroccan cultural expressions, as a source of original heritage and contemporary innovation. It guarantees all concerned institutions in these fields. A regulatory law specifies its jurisdiction and structure.

During the French mandate, the majority of intellectuals in Morocco were native French speakers. Today, this description only applies to the French Missionary School students and a small number of private educational institutions—no more than 5% of Moroccans. The rest of Morocco falls into the following categories:

- Illiterate citizens, who speak one of the Arabic dialects or the spoken Amazigh language
- Literate citizens, who only speak standard Arabic
- Literate citizens, who speak Arabic and a foreign language other than French or a local dialect
- Literate citizens, speaking little French

Francophone authorities were the first to notice the decline of French in Morocco. As a result, French Institutes and Alliances had to change their educational policies from "French as a mother tongue" to "French as a foreign language".

The former system concentrated on grammar, French literary subjects, history and culture, while the latter focused more on communication and conversation. It aimed to restore French as the language used in the street and at home, as it had been during the decades immediately after independence.

This led to Arabization efforts all throughout Morocco, which caused a further decline of French in Morocco's public schools, especially after the majority of French teachers' contracts were terminated. English language instruction increased as more schools refused to teach French.

Despite the situation on the ground, it is commonly believed abroad that French is prevalent in Morocco. Many believe Morocco to be the largest francophone country in the world after France. This image is accentuated by prevalence of Moroccan scholars, writers and artists who work in French. Heavy coverage of Moroccan officials speaking French also helps maintain this image of Morocco.

Although French has lost much of its luster in Morocco, it still enjoys great importance. French is still the language of higher education, banks, and entrepreneurial businesses. Many government authorities still communicate in French. A large number of economic enterprises and educational institutions based in Morocco use French exclusively. Therefore, mastering French in Morocco is essential for navigating public life.

On the other hand, demand for English in Morocco has steadily increased in recent years.

As for other national languages, there are various Amazigh dialects. In the last couple years, there has appeared a form of official recognition of these dialects before their constitutional recognition in 2011. This recognition has come through the establishment of the Royal Institute for Amazigh Culture in 2001, the foundation of an Amazigh television channel, and a comparison of its status in official forums as a basic component of national identity.

Many Moroccans consider Amazigh their mother tongue. Although there are no accurate figures about the number of these people, they represent a significant portion of the population. Arabic is Morocco's only official national language, which is reflected in Moroccan policies and cultural programs. This, however, does not prevent French from being used widely in Morocco's national programs, despite their limited number. Amazigh, on the other hand, is still at the early stages of

its inclusion into official government programs. Constitutionalizing it would grant it greater breadth to answer larger questions pertaining to it.

Multilingualism has become one of the most contentious issues in Moroccan culture. Outwardly, the confrontation appears to be a linguistic one, but below the surface the issue is multi-faceted and deeply rooted in Moroccan national identity. It is associated with crucial questions like:

Who are Morocco's "original" inhabitants?

Do Moroccans have a single ethnicity?

Are the Amazigh Semitic, European, or African?

What was the Amazigh cultural value and contribution before the Arab-Islamic conquests?

Is Amazigh a single language or a collection of dialects?

Is it a written or only a spoken language?

Does recognition of Amazigh necessitate recognition of their right to rule the country or have a large share in the government?

What is Arabism, and is there an Arab homeland?

What is the relationship between Amazigh and Arabic in terms of language, culture and socio-cultural entity?

Arabic Vs. French:

This conflict is viewed as a remnant French colonialism. The conflict is between "the national language" and "the colonialist language". It is associated with national sovereignty, cultural heritage, and adopting a "national identity" as opposed to importing culture.

French Vs English:

As in many parts of the world, Morocco is going through a conflict between Francophonic and Anglosaxonic tendencies. Certain questions have recently been raised, such as:

- Which is more important for world communication, French or English?
- Does France itself communicate with the world (outside its colonies) in French, or English?
- Is France in any way responsible for the flagging educational system in Morocco?

4.3.2 Social Cohesion and Cultural Policies

The Amazigh Issue:

As it was been mentioned earlier, a large proportion of Moroccans consider Amazigh to be their mother tongue.

Governmental attempts to manage multilingualism have been evident since Arabization began in the early 1960s. However, managing multilingualism through language education only began at the end of the 20th century, with the endorsement of the national charter for education and the ensuing curriculum reforms (May 2000).

This beginning conception of the linguistic file began to clarify tangible concepts related to the Amazigh language, especially with the issuance of the *dahir* established for the Royal Institute for

Amazigh Culture (17 October 2001). It also showed what followed to make the institute a reality and begin incorporating Amazigh into schools giving it general practical recognition.

The decree, which created the Royal Institute for Amazigh Culture, has made significant progress. It discusses the positive relationship between Amazigh culture and national identity (Paragraph 2 of Decree Rationale). It also states that some of the Royal Institute for Amazigh Culture's goals are to facilitate teaching, learning and the spread of Amazigh, ensuring equal opportunities for all Moroccan children to acquire knowledge and help strengthen national cohesion (Paragraph 7 of Decree Rationale).

Among the Institute's tasks is "to contribute to developing specific programs for basic and continued education for the benefit of the educational staff assigned to teach Amazigh language and officials and employees whose professions entail speaking this language, in addition to other people desiring to learn it" (Paragraph 5 of Article 3).

The decree envisages a special place for Amazigh within Morocco's socio-linguistic milieu. In addition, the decree develops a policy in which the Royal Institute for Amazigh Culture cooperates with the government authorities and concerned institutions to help include Amazigh into the educational system and ensure its spread into the social, cultural, and media space at all levels of society (Article 2 of the Decree).

Important progress has been made for Amazigh language incorporation. At higher political levels, a partnership agreement was concluded between the National Education Ministry and the Royal Institute for Amazigh Culture (23 June, 2003). And the Institute standardized Amazigh dictation and basic vocabulary through the extensive work of Moroccan linguists. It also standardized the language's basic structure by shifting Amazigh from an oral language to a written one, normalizing the varied spoken patterns. In addition, associated pedagogic tools were produced (*An approach to Amazigh, Amazigh Standardization, Teacher/Student Books 1, 2, 3*). Over forty books were published by the Royal Institute for Amazigh Culture at an impressive pace. This was followed by attempts to integrate Amazigh into schools beginning in September 2003. Integrating Amazigh into school curricula has been attempted through temporary measures and few teachers have actually been recruited.

Some political, economic, and cultural authorities are calling for the fanatic Amazigh people to create a Tamazigh state from Siwa in Egypt to the Canary Islands in the Atlantic Ocean. These people do not hide their animosity for all that is Arab.

It seems that this historical fencing is necessary to understand the paths traversed by the Amazigh language since independence, until it gained the status of a national language alongside Arabic.

4.3.3 Gender Equality and Cultural Policies

Statements made by some artists and officials at the MOC can be summarized thusly:

The values of openness, unconditional creativity, and clashing liberties prevail in the Moroccan art scene, which obviates any constraints on women as artists and creative individuals. Many movies and theatrical works are created in part or whole by women. Artistic events earmarked for women aim to give women special recognition rather than close a gender gap or end injustice.

The MOC holds special events and gives awards to honor women in the arts. An equitable gender representation is taken into consideration at these cultural events.

The MOC's staff is 36% female. Women have assumed the highest posts in the Ministry, including Mrs. Thuriya Jubran Quayteef's tenure as minister of culture until 2009. Women have headed offices, sections, and departments, in addition to higher education institutions under the MOC.

The constitution of 2011 provides for the strengthening of equality between men and women in terms of rights and liberties based on the principle of equality. It also provides for the creation of an authority of equality to combat all forms of discrimination, in addition to the provision of procedures for affirmative action for access to state and electoral jobs.

4.4 Media Pluralism and Content Diversity

Nature of Media Structure and Ownership (Public, Commercial, Non-Profit):

Media ownership in Morocco varies among governmental, private and mixed.

All of Morocco's 10 television stations are publicly owned, run and controlled, with the exception of Medi 1 Sat.

There are fourteen radio stations, which are all publicly owned. 'SAWA', formerly the Arabic transmission of VOA, operates beyond the applicable regulations, based on a special agreement between the U.S. and Morocco.

Published media are mainly owned by private institutions (there are about 698 different privately owned publications in Morocco). There are no more than 26 political party newspapers.

The Supreme Authority for Audiovisual Communications (HACA) has for some years been speaking about licensing a large number of private audio and visual stations, but no new stations have yet been introduced.

Electronic media facilities have also recently been active in Morocco due to the expansion of internet connectivity across the country. There are about twenty internet service providers, the majority of which are private. This service, however, is still in its earliest stages.

The number of electronic media recently entered to Morocco along with the expansion of the World Wide Webcam is recording continuous rise, some are public official, while most of them is a private sector.

As of 2013, the Government of Morocco, would work on preparing a draft project for legal framework of electronic press to enhance professional practices based on the principle of freedom and responsibility by setting articulated definition for the original electronic journalism in isolation from any type of other electronic publishing, beside to protection of intellectual property rights and indigenous electronic materials and information for owners, beside to expanding the judiciary authority in that regard, in addition to the cancellation of penalties involving deprivation of liberty, as well as to provide electronic White Paper for the advancement of the press, and the inclusion of electronic journalism in ad hoc public support system specific for the written press in the framework of the new program 2013 / 2017 with a view to improving the quality of electronic media.

Media Monopoly Prevention Measures:

In theory, there are constitutional and legal provisions that emphasize freedom of opinion, media, publication and expression. But these freedoms are still restricted by other laws, some of which are based on the status quo, while others are included in an obscure list of prohibitions, or controlled by open-ended legal interpretations, the most recent of which is the anti-terrorism law.

On the other hand, authorities practically control audio-visual service throughout Morocco, using both public and “private” stations. Authorities unilaterally exploit printed and electronic press by owning the only news press in Morocco (Maghreb Arabe Presse).

Nature of Partnership Between Local and Foreign Production:

The state of local media production directly impacts demand for foreign media. In audio production, low-quality local output, media obscurity and the restrictions on expression have enhanced the so-called “cyber migration” from local to foreign channels.

Similarly, Moroccans turn to foreign print media because the local press is constrained by the Ministry of Communication. This ministry has the right to ban any printed foreign press on grounds of violating the code of respect of the monarch, dealing with the Sahara issue, or contradicting the prevailing traditions and religious thoughts.

Most Debatable and Up-to-Date Media Issues:

Free access to information and a lack of professional transparency

Freedom of expression with regards to the “Sacred Trinity”: the Monarchy, the Sahara Issue, and Religion

Obscurity of free media

Unclear limits as to when journalists' freedom ends and other people's freedom begins

Freeing the media from the security approaches of the Ministry of Interior and security agencies

Conflicts of interest between professional commitments and adherence to national causes

The independent press's introduction of young opposition parties within the so-called rotation government as a means of opposing the political vacuum

Paralyzing free press through the arbitrary manipulation of different laws and regulations

Continued use of repressive measures against media through imprisonment, heavy fines, bans, suspension and prohibitions

Problem of monitoring and self-monitoring

Type of Government Support for Release and Distribution of Local Productions:

Within the media, some demand regulation of the advertising market and allocation of government financial support. Others only demand that authorities stop prosecuting members of the media and cancel the heavy fines sanctioned by the courts against media personnel and their institutions.

Still other media groups focus on economic demands, requesting housing, travel and accommodation stipends for journalists on special assignments abroad.

Provision of Specialized Cultural Channels or Regular Cultural or Artistic T.V. Programs:

There is a special cultural channel (Channel 4), in addition to weekly cultural programs broadcast on Channels 1 & 2.

Special Training Courses for Journalists to Stimulate Their Interest in Cultural Subjects, Improve Their Intellectual Encounters and Ensure Multilateral Thoughts:

The majority of journalists are not graduates of specialized educational institutions (media colleges, press institutes, etc.). Nearly half of the journalists in Morocco have never attended training courses on professional ethics or related subjects. This situation is attributable to both the:

Limited number of these courses, which are organized by different NGOs, and sometimes through foreign authorities' contribution

Limited number of seats allotted for these training courses. These courses are basically designed to serve the interests of selected groups (which reflects the unequal opportunities available to those working in media).

4.5 Cultural Industries: Policies and Programmes

The cultural industry mixes creativity with the production and marketing of cultural goods and services that represent or convey various forms of cultural expression regardless of their commercial value (according to the definition of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions adopted by UNESCO in 2005).

The cultural industry includes printing, music, film, audio-visual and multimedia production and may include some architecture, fine arts, performing arts and other.

Lack of structure and internal coordination are two of the most important structural problems facing the cultural industry in Morocco. The MOC does not possess any accurate statistics about the size and components of the private cultural sector. The private art sector's events are arranged without the MOC's knowledge and cooperation. Arranging events requires the planner to submit an application to the concerned province authority rather than the MOC, which keeps no records of names or dates of private art exhibitions. Without laws to regulate dialogue between the MOC and the rest of the Moroccan cultural scene, a kind of legislative vacuum is created.

The following descriptions and expenditures represent all available information about different cultural sub-sectors in Morocco.

Film Industry:

According to film revenues for 2010, which were announced by the Moroccan Cinematographic Center, Moroccan theaters - of which there are 46, containing 71 screens - brought in revenue of over MD 72.5 million, through the sale of 2.5 million tickets, compared to MD 68 million in 2009, 66 million in 2008, and 64 million in 2007.

According to the same report, the Moroccan film industry shattered records for international participation in film festivals and awards obtained. Moroccan films were shown in 118 festivals in 2011, compared to 83 in 2010. Moroccan films won a total of 42 prizes in 18 festivals.

There were more than 52 national cinematic exhibitions, and 74 national film convoys.

The Moroccan film industry has made a significant leap, both in terms of quality and quantity. A report on the activities of the Moroccan Cinematographic Centre in 2011, indicates that Moroccan film production has grown from 15 films in 2009, to 19 films in 2010, and then 23 in 2011.

In 2013, the total films records indicating that the Commission for supporting the organization of film festivals and demonstrations have been granted around 27.525.000, 00 dirhams since its establishment on the 15 of January 2013, of whom 48 films association working in the cinema sector have benefited from, in addition to the Support Center to organize the 14 cycle of Moroccan film festival and the 11 cycle of the Mediterranean Short Film in Tangier.

- With respect to the first cycle of the festival (march 2013), the Commission examined 32 support requests, and received offers from organizers of festivals and events, who have presented their projects before the members of the Committee, the final decision was to support 30 festivals with an amount of \$11.995.000,00 dirhams.

- With respect to the second cycle of the festival (July 2013), the Commission examined 27 support requests, and received requests from organizers of festivals and events, who have presented their projects to members of the Committee, the final decision was to support 20 festivals with an amount of \$15.530.000,00 dirhams.

During 2013, Morocco also embraced shooting 21 long films, 4 short films, 6 television series, 73 documentary films as well as 30 promotional films and 382 television reportages. The invested amount in Morocco as a result to these productions reached 220.886.830, 00 dirhams.

With regard to the film revenue for years 2011, 2012, 2013, the following table shows the number of reserved tickets and the value of revenue in Moroccan dirhams:

Year	Number of tickets	Income in Dirhams
2011	1850155	57059682.00
2012	2011294	69172682.00
2013	1792533	74850832.11

As for presentation of cinema conveys, that come within the framework of Moroccan film policy that aimed at approximation cinema to the audience particularly in the territories that lack cinema halls on the one hand, and seeking to enrich programs of cultural and artistic festivals and meetings organized all over the Kingdom on the other, has reached 70 rounds. While film festivals and events during the same year, has reached 66 cinematic activity that were held under the supervision of National Associations.

Also in 2013, Morocco presented 143 films in International Cinematic events ending with getting 55 awards.

In 2014, the Committee granted support to the organization of film festivals and events an amount of \$16.935 Million dirhams as governmental support distributed between 24 festivals events.

However, there is a paradox that lies in the serious decline of theatre venues. Most of the movie theaters in the country are deteriorating, they are dirty, with obsolete projection systems and speakers, dilapidated seats and furniture, lacking security. They receive regular vice-squad checks, as have turned into hotbeds for hasheesh and alcohol use

Book Industry:

The author does not generate employment funds in Morocco, most publishers proceed with this profession only motivated by their fondness of the world of books and hope for a better future.

The difficulties that inhibits the development of this profession are:

- The rate of illiteracy, which is still at 45% high, prices of the books (50 dirhams in average) which gives the publisher only 10 %, lack of libraries which offset by, then points of sale where books, tobacco and newspapers are sold in the same place, which obstructs the proliferation and marketing professionalism.

- lack of tradition for reading in Moroccan family, with the absence of public and school libraries or limitations of less than normal perimeter, in addition to the conditions that some were found abandoned and deteriorating.

- Failure of educational system where it does not include educational books in school programs.

the number of books for each individual less than what's recommended by the UNESCO (one book per person),

- continuous withdrawal for library visitors and readers.

- difficulty of selling the role of Publishing, a production which does not exceed 2000 copy in the best of cases, except for some of the rare best sellers; this does not provide an opportunity for new publication: (2009 version: 1545, 2010, 2028, 2011: 2103 version),

- the bases of Some publishers quest currently leaves more than 500 copies, which reflects negatively, of course, to the profession and the price of the book.

- twice the cost of distribution, the fact that the structures of distribution are often family, with lack of professional organization for publishing projects (the reading committee, corrected, press attache, mediator and deployment, the omission of copyright, and governance, and promotion, and marketing).

- not to meet the aspirations of the readers, often in line with the atmosphere, and diversity.

These are the same conclusions researcher and poet Hasan Al-Wazani's recently revealed in his published French study, "The Book Sector in Morocco: Status & Horizons", which means that the economic impact of book publishing on the Moroccan economy is marginal relative to other industries.

According to the Ministry of Industry, Commerce and Technology, in 2006 the printing and publication sector produced goods amounting to MD 2.63 billion through 24 publishing and 444 printing houses, adding MD 903 million to the economy. Despite this progress, in-sector growth remains very modest, compared with most other Moroccan industries. Book production represented just 1% of national growth in 2006; the same amount book publishers claimed as personal salary in 2006.

A recent Moroccan exchange office study revealed a deep discrepancy between books exports and imports. The total value of Morocco's imports between 2005 and 2007 was approximately MD 12.81, \ 36 times the value of Morocco's total exports for the same period. 70.84% of Morocco's imported goods come from Europe, amounting to MD 902.5 million between 2005 and 2007. Imports from France and Spain amounted to MD 762.3 million—84.46% of total European imports to Morocco. It represents about 42 times Morocco's exports to Europe. The sum of Moroccan exports was 42 times smaller than that of French and Spanish imports to Morocco—MD 18.3 million.

Recent campaigns to increase schoolbook publishing have strengthened Moroccan ties to France and Spain. Presses in the two countries have increased printing of Moroccan schoolbooks.

After France, Lebanon is the largest importer of Moroccan goods. Lebanon's total exports between 2005 and 2007 reached about MD 216.8 million, 123 times Morocco's MD 2.6 million in total exports to Lebanon. Lebanon's exports of Arabic books constitute a major source of the country's exports.

Morocco's book exports between 2005 and 2007 were valued at MD 35.8 million. Europe imported MD 19.7 million in Moroccan books, 92% of which were imported by France. This trend is unsurprising, given that the majority of Moroccan books are written in French.

Africa is the second largest importer of Moroccan books. Imports between 2005 and 2007 reached MD 12.6 million, accounting for 28% of Morocco's overall exports. Africa's interest in Moroccan books stems from Morocco's low-cost printing capabilities relative to other African nations. Consequently, some African states have contracted Moroccan printing houses to print their school or religious books. This is reflected in the export volume to Mali and Senegal, which reached MD 4.5 million and 2.2 million, respectively, compared to Morocco's book exports to Egypt (MD 779 thousand).

The most deficient aspect of the Moroccan printing industry is distribution. There are two distribution systems in Morocco, professional and self-distribution. Most professional distribution consists of school texts, foreign books and printed matter, whereas private distribution is more varied.

Moroccan cultural development benefits from the support of various funds in the form of special budgetary accounts subsidized by the state:

National Fund for Cultural Work [49] created in 1982 (see paragraph 6.3.2 of chapter 6).

Film Production Support Fund (Account) [48] created in 1987 (see paragraph 6.3.3 of chapter 6).

Audio-Visual Sector Advancement Fund [46] created in 1996 and transformed later into an account named the Insurance Companies Solidarity Fund after the audio-visual sector became independent

4.6 Employment Policies for the Cultural Sector

The following figures have been provided by the MOC's human resources department:

There are 556 officials employed at the central department of the MOC. There are 1255 other officials employed at the Ministry's provincial directorates. There are also 140 professors and officials employed at the Higher Education institutions under the Ministry of Culture.

The MOC does not have any data regarding the number of artists running their own businesses or working at private production companies. There is also no information about the increase or decrease of the number of these artists over time.

There seems to be no strategy to upgrade recruitment rates for cultural jobs.

Ministry of Culture officials' incomes are determined by the same employment laws applied to all public service officials, irrespective of ministry.

4.7 New Technologies and Cultural Policies

There is little evidence that the MOC is interested in integrating knowledge acquisition into its cultural policy. The only exception is the public literacy project, designed to attenuate rural isolation by building 11 public libraries and 60 public reading spots. There have been no measures passed to support or promote artists engaged in new media technologies for accomplishing their artistic creative work.

4.8 Heritage Issues and Policies

The newest heritage-related development is the National Museums Institution, a semi-public institution responsible for museum management. There is currently no roster of archeological groups.

Heritage building renovation policies are supervised by the building inspection bodies of the provincial directorates. There are no laws forcing provincial heads to comply with the MOC for building restoration. This leaves provincial directorates charged with trying to restore ancient buildings within MOC regulations while abiding by governors. Complicating the matter, a significant new development has emerged in recent years: in the city of Marrakech Al-Hamra, ancient palatial houses are sold at incredibly high prices to world celebrities, who use them as seasonal or permanent residences.

Private purchase of ancient archeological buildings threatens their existence. As is, the MoC lacks the structure to list and arrange the existing historical buildings.

4.9 Other Relevant Issues and Debates: Not available

Not available.

5. Main Legal Provisions in the Cultural Field

Note: The legal texts mentioned in this chapter are arranged chronologically and may be referenced in the table at the end of the chapter by the parenthetical number (i.e. [1]).

Legal codes in Morocco are of three main types: “*dahir*” or royal decree, law and decree.

The *dahir* bears the royal stamp, which indicates that it deals with a subject voted on by parliament and endorsed by the King. The *dahir* may have other functions such as the appointment of a person in a high position. A *dahir* may be signed on behalf of the prime minister via referral.

Under the constitution, laws may only be issued after being voted on in parliament. The Moroccan law requires the government in certain circumstances and for a limited period to take specific measures by virtue of decrees. These decrees may only enter into force after they are published in the official gazette (OG) and after endorsement by parliament.

Laws enter into force by virtue of a *dahir*, and they may be only published in the official gazette after the issuance of the relevant *dahir*.

5.1 General Legislation

Before the French protectorate, there was no need for administrations, institutions or laws to regulate cultural activities. When the protectorate was declared over Morocco, the process of institutionalizing the cultural sector began through the creation of various departments, directorates and sections. The country's cultural activities and cultural life as a whole became subject to certain rules pertaining to management, operation, funding and rights. All this of course required a legal framework to organize and regulate cultural work. The legislations pertaining to Moroccan culture issued over the past fifty years show the level of importance Moroccan public authorities dedicated to the cultural field.

5.1.1. Constitution

The foundation of the Moroccan monarchy and its constitutional law is a:

Caliphate and *Imarat Al-Muminin* system, or the “commandment of the faithful”: the regime’s source of religious legitimacy. The king is the cornerstone of the regime and is the heir apparent of the *sultan* (supreme authority), an institution originating directly from an old Islamic law rich in its diverse doctrinal accumulations over many centuries. The sultanate in Morocco has been solidly in place since the 9th century; from the first line of the Idris dynasty. From the Idris dynasty Morocco began to organize historically, bearing with it the seeds of the current structure in the framework of three virtually simultaneous movements: the dawn of Islam, national cohesion and the foundations of the Moroccan state. The Moroccan monarchy, which is historically derived from the Baghdad Caliphate, has always been a key element organizing the country's religious and political fields. All the successive dynasties were always keen to derive their legitimacy from religious authority, and the sultan was always the caliph or *amir al muminin* (commander of the faithful).

The contemporary notion of constitutional monarchy began slowly taking shape during independence in 1956; Morocco gradually engaged in the institutional modernization process.

The first constitutional movement was born at the beginning of the 20th century, before the declaration of French protectorate over Morocco. In 1908 the first draft of the Moroccan constitution was published in *Lisan Al Maghreb* newspaper in Tangier, but the project was promptly terminated by the French.

Development of the Moroccan Constitution

At the beginning of 1956, the National Advisory Council (the nucleus of the Deliberations Council that paved the way for the birth of the first Moroccan constitution in 7 December, 1962, under the reign of King Hasan the Second) was created by King Mohammed the Fifth.

Since independence, Morocco has had five constitutions: 1962, 1970, 1972, 1992, 1996 and 2011 [54].

The 1962 and 1992 constitutions are considered the country's foundational constitutions today, despite the disturbed political and constitutional life witnessed by Morocco during those periods.

The first is considered the constitution of the modern state in post-independence Morocco, which laid the foundation for a harmonious structure. This constitution was slightly amended in 1970 and 1972 with regard to some technical aspects but the general economic system defined in 1962 remained unchanged.

On the other hand, the 1992 constitution is considered more than just an amended copy of the 1962 constitution; it incorporated modernized parliamentary items, and although it officially abrogated the system stipulated in the earlier constitution, it maintained the historical legitimacy standards for the monarchy.

The 1996 constitution only added a bicameral parliament to the 1992 version, during which the drafting of a new constitution was seen by observers of constitutional life as the birth of a new era for the Kingdom of Morocco.

Rights and Freedoms Stipulated in the Constitution

The constitutional and legal provisions mentioned in this chapter are of paramount importance. If Morocco intends to improve human rights and freedoms, it will do so by enforcing the legal provisions already laid out, not by accounting for legislative shortcomings.

The democratic powers in Morocco—national parties, progressive civil society and human rights associations—have always strongly demanded the harmonizing of legal provisions with global human rights culture.

Regarding the issue of language and culture, Article 5 of the constitution notes:

Arabic is the official language of the State

The State works for the protection and for the development of the Arabic language, as well as the promotion of its use

Likewise, Amazigh constitutes an official language of the State, being common patrimony of all Moroccans without exception

An organic law defines the process of implementation of the official character of this language, as well as the modalities of its integration into teaching and into the priority domains of public life, so that it may be permitted in time to fulfill its function as an official language

The State works for the preservation of the Hassaniya language, as an integral component of unified Moroccan cultural identity, as well as the protection of Hassaniya speakers and its practical cultural expression of Morocco. Likewise, it sees to the coherence of linguistic policy and national culture and to the learning and mastery of foreign languages of greatest use in the world, as tools of communication, of integration and of interaction with the knowledge society, and to be open to different cultures and to contemporary civilization

A National Council of Languages and of Moroccan Culture is created and charged with the protection and the development of the Arabic and Berber languages and of the diverse Moroccan cultural expression, which constitute one authentic patrimony and one source of contemporary inspiration. It brings together the institutions concerned in these domains. An organic law defines its attributions, composition and the modalities of its functioning.

Part I of the constitution is dedicated to basic human rights and freedoms: freedom of speech and belief, of movement and residence, of thought and conscience, of opinion and expression, of peaceful assembly and association. These freedoms are guaranteed by constitution and may only be revoked by law, thus personal homes may only be entered and searched according to the conditions set by law and secrecy of personal correspondence may not be violated.

This part also dedicates a chapter to religion and stipulates that Islam is the religion of the state, which guarantees that each person is free to exercise their religious rituals in the framework of the boundaries of Islam and consequently prevents apostasy.

Moroccan constitutional law is rich and characterized by constant development on two parallel courses: continuity of the systems that guarantee stability in an unstable regional climate, and an irreversible move towards modernization. This dialectic between modernization and renewal summarizes the country's contradictions and complexities. But it appears that Morocco is realizing its constitutional mission, despite the sometimes heavy social, economic and political costs.

5.1.2 Division of Jurisdiction

Since the beginning of this century, Morocco has undergone profound legislative and cultural changes.

Various workshops to update laws have been organized in line with international and, particularly, European Union (EU) standards, given the strong ties between Morocco and the EU.

Moroccan laws, particularly those related to culture, are generally derived from French legislation given the historic relations between the two countries.

Most legal provisions related to the regulation of culture are mentioned in Chapters 2, 6 and 7, and are included in Table 5.1.

The Ministry of Culture

In the framework of government guidelines meant to update public administration and increase public visibility, the MoC was restructured in 2006 at the national and regional levels by virtue of a legislative decree [11] based on two key elements:

Redefine the MoC's duties from operation and implementation to stimulation, steering, and activation

Revise the allocation of responsibilities between national, regional and local levels of organization at the Ministry by allocating more responsibilities to the decentralized divisions in all matters related to project management and implementation.

Audio-Visual

Reforming the audio-visual (A-V) sector was high on the priority list of the interim government of 1998. This resulted in the issuance of a law [20] demonopolizing public control over the A-V sector. It restricted the government's role to improving and promoting the communication industries through basic oversight, organization and strategy setting, taking into consideration public freedoms, individual rights and the country's cultural values and political life.

Local Communities

Pursuant to *dahir* 1959 (complemented and amended in 2009) [2], Morocco is divided into 16 regions, 21 provinces, 62 prefectures, 82 urban communes and 1421 rural communes.

The region consists of a number of provinces and prefectures, which are administrative units bearing little organizational difference. Provinces, however, are always created in major urban areas.

Chapter 100 of the 1996 constitution considers local communes part of the country's regions, provinces and prefectures. They may be urban or rural communes. The Collective Covenant [32] of 2002 defines the local commune as an administrative unit under public law, with its own legal entity and financial independence. The local commune elects its council, with its own jurisdiction and the jurisdiction conferred upon it by the state.

Regions play a key role in national politics. Three-fifths of the Advisors Council (the second chamber of parliament) consists of regional members voted in by an electorate consisting of representatives from local communes.

The local (urban or rural) commune council is elected by direct voting, but the councils of regions, provinces and prefectures are elected indirectly. Representatives to the central administration implement the decisions of the province and prefecture councils and supervise the work of the local communes according to specific conditions stipulated by the law.

Local communes have their own taxation system and determine some of their own tax rates and collection mechanisms. Local communes benefit from the transfer of at least 30% of VAT revenues, in addition to the revenues of three more taxes collected by government authorities and allocated to these communes: patente, taxe d'édilité and taxe urbaine.

Local communes also benefit from forest revenues and from local funds subsidized by the state (Rural Development Fund, loans granted for local communes and the Local Communes Development Fund).

Despite the jurisdiction afforded to local communes, the central government remains largely in control, particularly concerning financial management.

Commune cultural legislation has developed substantially since 1960, when the first post-independence collective system very reservedly tackled the local cultural issue.

Chapter 25 of this system stipulates that, in matters of culture and religion, local commune councils may only express wishes rather than pass legislation. This superseded Chapter 2 [58] of the 1917 decree (during the French protectorate), which stipulated that local councils could establish places intended for acting, dancing, entertainment and music.

Law 1976 in Chapter 30 stipulates that local councils shall decide on all matters related to communes. They shall take all necessary measures to guarantee the economic, social and cultural development of them, and that they may put forward their proposals and wishes to the national representatives serving their communes.

Article 41 of collective covenant [32] of 2002 stipulates that, “Social and cultural equipment and works shall be the responsibility of the local council, which shall take part in the maintenance and management of social, cultural and sports equipment.”

5.1.3. Freedom of Expression and Association

Associations

The Moroccan constitution of 1996 concisely refers to fundamental rights and freedoms. Article 9 of the constitution guarantees all citizens the freedom of movement through, and settlement in, all parts of the kingdom, as well as the freedom of opinion, of expression in all its forms, and of public gathering. It also guarantees the freedom of association, and the freedom to belong to any union or political group. It notes that no limitation, except by law, shall be put to the exercise of such freedoms. The 2011 draft constitution is more concerned with fundamental rights and freedoms, and the second chapter is dedicated to these. This new section includes 22 articles devoted to civil, political, and economic rights and freedoms. For the first time, this constitution—in article 29—will ensure freedom of the press, as citizens will have the right of access to information, in public administration, according to the requirements of Article 27.

Regarding political parties and trade unions, while the 1996 constitution only allocated one article to this topic—which notes that political parties, unions, district councils and trade chambers shall participate in the organization and representation of citizens—the new draft constitution has four articles allocated to this topic. According to the draft constitution, political parties work for the structuring and for the political instruction of female and male citizens, for the promotion of their participation in national life and the management of public affairs. They concur in the expression of the will of the voters and participate in the exercise of power, on the basis of pluralism and of alternation by democratic methods, within the framework of constitutional institutions. Political parties may not be founded on a religious, linguistic, ethnic, or regional basis, or on any discriminatory basis or basis contrary to human rights. These parties cannot have for an objective the infringement of Islam, the monarchical regime, constitutional principles, democratic foundations or the national unity and territorial integrity of the kingdom.

Chapter 9 of the Moroccan constitution guarantees the following to all citizens:

Freedom of opinion, freedom of expression and freedom of assembly

Freedom of association and affiliation in any labor or political organization

The said freedoms may only be revoked by the law.

During the first years of independence, Morocco had no constitution, but Decree [56] of 1958 was issued to regulate freedom of association.

This *dahir* defines an association as an agreement meant to achieve cooperation between two or more people in order to exchange information or engage in non-profit activities.

This *dahir* was amended in 1973, 1992 and 2002 [36, 47]; more than half of its chapters were amended.

Passed by way of executive decree in 2005 [19], *Dahir* 1958 lays out a system for registering associations. By virtue of this law, any person or group of persons may form an association without prior permission, provided that a statement is submitted to the headquarters of the appropriate local administrative authority or a judicial application is submitted, against which a sealed and dated instant temporary voucher is granted. The *dahir's* key provision is that the declared association must serve the public in some capacity. Hence Moroccan associations are of two types:

A declared association that has its own legislation may appear in court, acquire (in return for compensation) and possess property, dispose of state subsidies, oversee membership and annual subscription, and assist in the private sector.

A public utility association shall have the same privileges enjoyed by a declared association, in addition to the possibility of receiving "donations *writ large*" pursuant to Law [53] and generating income according to the conditions set by this law

Law [53] also tackles the issue of public donation requests (fundraising, subscriptions, selling of logos, parties, dance parties, charity markets, shows and concerts) for charitable projects, organizations or individuals. Public donation requests may only be announced upon authorization by the general secretary. At least 85% of funds collected for licensed public projects must go directly to those projects.

Art Unions

Morocco has many artists' unions and associations including the:

Moroccan Coalition for Culture and Arts, which consist of all artists' unions and associations in the fields of theatre, music, fine arts, cinema, etc.

National Association for Professional Musicians

National Association for Professional Theatre Artists

Moroccan Association for Theatre

Moroccan Authors Union

The Moroccan Poetry House

Press Law

In 2003, a law pertaining to press and publication [31] was issued to amend Decree 55 (passed in 1958). This law reorganized written press in Morocco to better address current needs and synchronize with the country's democratization process. It sought to adapt media-related

national legislation to international human rights agreements, freedom of thought and the right to receive and impart information.

The law maintained the two basic principles stipulated in Decree 1958: freedom of printing and book promotion and the declaration system concerning the issuance of newspapers and periodicals.

This law also expresses a clear will to secure a free press in accordance with the maintenance of public freedoms and respect for the private lives of citizens. The key elements of this law are as follows:

Guarantee citizens the right to information

Enhance journalism as an occupation by constitutional rights to freedom and information, in addition to stipulating the appointment of an assistant publishing director in case the publishing director assumes a parliamentary duty or is a member of the government

The need to grant a temporary voucher instantly and a final voucher after 30 days

Justify newspaper seizure decisions

Confer suspension and prohibition jurisdictions on the judiciary instead of the executive

Prohibit discrimination on grounds of sex, origin, race or religion

In recognition of journalists' work to develop national information and stimulate national democratic life, a "National Grand Prize for Journalism" was created in 2004 by prime ministerial decree [21]. This prize is given every year on the National Day for Information and Communication. In 2006, the decree was expanded [15] such that the prize included written press and broadcast media (including electronic media) in fields such as investigation, analysis, reportage and shooting.

It should be noted that the number of journalists in Morocco press UP TO 2143, distributed by sex as follows: 1508 males and 626 females.

As a result of the state's desire to overcome problems relating to the media, in the beginning of 2012 it established the Scientific Advisory Committee, charged with studying draft bills on the draft code of press and publication which and producing a draft of a new media code.

Prior to this, at the beginning of 2012, the Moroccan parliament launched a national debate entitled: "Media and Society". This led to the completion of the White Paper, which included a number of recommendations from deliberations of dialogue sessions, memoranda from political parties and human rights organizations, and field research carried out by the governing body for national dialogue, which includes the heads of committees in both chambers of parliament, as well as the Ministry of Communication, the Moroccan National Press Union, and the Moroccan Federation for Newspaper Publishers.

Recommendations in the White Paper come from various sides, including those related to the law of the press, public media, journalistic enterprises, professional ethics, publicity, governing bodies, training and continuing education, public support and mechanisms for this support, new technologies, the internet, and collective and local communication.

Moreover, the recommendations pertain to constitutionalizing some basic rights, freedoms and obligations. They also call for verifying the formulation of the constitution, in regards to freedom of expression and freedom of information, as well as establishing a mechanism of governance for media that combines ethics with support or order to develop and modernize media. At the legislative level, recommendations include several laws—such as access to information law, the publicity law, and the journalism, publishing, and new media law.

Likewise, the recommendations are subject to a media agreement, whether written, electronic, or verbal from the economic side. Basic standard training available in all sectors of media, whether public or private, is recommended by the general coordinator of the national dialogue.

The national dialog about media have resulted in development of a publishing and press draft which is now under authentication, and is distributed to seven axes:

- First axis seeks to enhance guarantees of freedom in practicing press through mechanisms of cancellation of penalties involving deprivation of liberty replaced by moderate fines and enforcing the introduction of good faith in the compensation for harm, and Empowerment of journalist to provide evidence of proof throughout the stages of the proceedings and guarantees the right to access to information and sanction in the case of subjective refusal.

- Second axis of the project, aiming at protecting the rights and freedoms of society and individuals, on the mechanisms of enforcing prevention of motivation of hatred, discrimination and violence, and the right to life and set the requirements of promotion to protect the individual and the society and respect for the presumption of innocence and to ensure access to judicial information and Put the practical mechanisms to restore respect for ethics.

The second axis is based also on setting conditions for the realization of the principle of good faith in compensation in cases of abuse and insult, and establish mechanisms to mediate in conflicts of press through the National Press Council, and to ensure that civil society is representative in the composition of the National Board of the Press, and enable the complainant to provide evidence of proof throughout the stages of the proceedings and appraising mechanisms and ensure the dissemination of the right of correction and response.

- Third axis of the project, aims at operationalization of the exclusive authority of press cases to judiciary and to strengthen its role in the protection of freedom of the press, and on the mechanisms to make justice is the sole and exclusive competent authority to receive announcements of newspapers as well as the suspension, the blockage and seizure, becoming exclusively at the hand of the judiciary beside to link dissemination of the provisions of the condemnation of the journalists upon request of the complainant and according to judicial decision and enforce collective judiciary work in press cases,

- The fourth axis of the project, is based on the mechanisms for promoting freedom of electronic press, represented in the legal recognition of electronic press and in enabling them with requirements of practicing free press and in stipulating that freedom of press services is guaranteed to all and provide them with electronic newspapers licenses of photography and set maximum and minimum limit to judicial blocking of electronic newspapers,

- Fifth axis of the draft blog is committed to promote investment and develop the requirements of transparency, which should be based on the need to establish safeguards for freedom of

initiative and encourage investment in the information and press sectors ,Development of the requirements of transparency at contracting press measure ,recognition of mandatory public support for newspapers in accordance with the principles of equality of opportunity, neutrality and multilateralism and encourage reading and social protection to reporters, and cancellation of strict requirements, which are added to the requirements contained in the law on companies, and adoption of the requirements that guarantee transparency, free competition and non-monopoly in relations with promotions, printing, distribution and publishing.

- Sixth axis is related to the determination of rights and freedoms for the journalist, through mechanisms of judicial protection of confidentiality of sources and the right to access to information and to affirm the penalty in the case of refusal and to provide legal tight guarantees to protect reporters against attacks and Cancel protective penalty in the case of recurrence and limit territorial jurisdiction of claims of the press and establish arbitration mechanism between professionals across National Press Council and extension of duration of announcement on data and make the statement of editors subject to their presence and Involve professionals in the development of legislation on press releases.

- The seventh axis of the project is committed to strengthen the independence of the press and Press Foundations, through the mechanisms of making the withdrawal of press card exclusively competence to judiciary and strengthen legal conditions for social protection to reporters and rationing access into the profession, and the upgrading of the scientific conditions for entering the profession of journalism and Adoption of objective criteria with public support to ensure independence.

5.1.4 Allocation of Public Funds

The annual budget is drawn up pursuant to the 1998 finance law [44], which was amended in 2000.

The current finance law is determined by the annual financial law, the corrected finance laws and the law of payment.

In addition to the public budget, the Moroccan cultural sector benefits from the support of various funds in the form of special budgetary accounts subsidized by the state:

National Fund for Cultural Work [49] created in 1982 (see paragraph 6.3.2 of chapter 6).

Film Production Support Fund (Account) [48] created in 1987 (see paragraph 6.3.3 of chapter 6).

Audio-Visual Sector Advancement Fund [46], created in 1996 and transformed later into an account named the Insurance Companies Solidarity Fund after the audio-visual sector became independent.

5.1.5 Social Security Frameworks

In 2003, a law [26] pertaining to the status of Moroccan artists was issued. This law establishes a framework better circulate and promote Moroccan art.

The law defines each profession within the arts, gives artists the right to benefit from legislation pertaining to occupational accidents, defines social security benefits and basic health coverage, and stipulates that the MoC is to finance artists' social services .

A decree [12] was issued in 2006 to determine a method for delivering the “artist’s card”, an occupational card that entitles its bearer to benefit from social services and state support for culture and arts. The MoC appointed a joint committee that consists of representatives from the Ministry and trade unions in all artistic fields.

On 24 June, 2007, the Mutuelle Nationale des Artistes was created under the supervision of the MoC in cooperation with the Ministries of Finance and Labor, the National Fund for Social Security and the National Fund for Social Reserve Organizations. The Mutuelle Nationale des Artistes is the specific body through which artists benefit from health and social care.

5.1.6 Tax Laws

Currently there are no specific tax laws for artists and thus Moroccan artists are still subject to the general tax code [9] issued in 2007.

However, the companies and institutions that bear the cost of employing actors, singers, cinematographers, ballet dancers, musicians, maestros, journalists, editors and photographers do benefit from a deduction system. Their employment expenses are deducted from total taxable income pursuant to the general tax code.

In addition, the following transactions are exempt from a value-added tax (TA-V):

Newspapers and related publications, printing and delivery works, printed music and audiobooks
Feature, documentaries or educational films

Film distribution

Revenues from film showings, with the exception of those associated with food and beverages

The following shall also be exempted from taxes and duties imposed on imports and shall be entitled to discount allowance (discount entitlement is the right to benefit from cost relief of the taxable proceeds prior to tax assessment):

Educational, scientific or cultural equipment imported pursuant to UNESCO agreements

Goods and services officially acknowledged as serving the public delivered by foreign governments or international organizations to the state, local communities, public institutions and associations

Restoration of antiquities, archeological sites and basic public-use equipment

Goods and services owned by or borrowed from foreign audio-visual, film and TV production companies for the purpose of shooting films in Morocco. The exemption shall apply on all expenditures exceeding MD 5,000 and shall be paid from a bank account opened in the name of the relevant company in a convertible foreign currency

Officially acknowledged non-profit companies, associations and agencies (including cultural ones) shall be fully exempted from said taxes and duties as regards the operations that comply with the purpose stipulated in their articles of association. However, this exemption may not apply to institutions affiliated with them that sell goods and services, as stipulated in Article 6 of the public tax code. Article 10 of the same code stipulates that aid in cash or in kind granted to charity,

scientific, literary, educational, sporting, or public health associations shall be considered discountable costs.

5.1.7 Labor Laws

The Moroccan labor code [23] (Law 65.99 of 2003) dictates employment conditions generally, but artists and filmmakers have their own laws, issued specially for employment based on contracts that guarantee their material and moral rights [26, 33] (see paragraphs 5.3.2 and 5.3.6).

5.1.8 Copyright Provisions

a. Protectorate Era

The first *dahir* pertaining to copyright was issued in 1916 [59]. It acknowledges the rights of authors and protects works of art for 50 years after their authors' deaths. The *dahir* (which remained in force until 1962) used the French Penal Code to determine punishments for copyright infringements.

Independence Era

A 1970 *Dahir* [54] pertaining to copyright maintained the 1916 *dahir's* general philosophy and nullified all copyright-related laws in force at the time.

A law [42] pertaining to copyright and associated rights was issued in 2000 to amend the 1970 *dahir* [54] and adapt Moroccan laws to international copyright standards. This law defines the artist as any person who creates a work of art. A work of art is any original literary or artistic work created in the field of literature or art. The key elements of this law are as follows:

Expansion of the exclusive privilege of authors over their creative works in terms of rental, leasing, licensing for public distribution, importing copies or showing their works via cable television or any other means

Adaptation to TRIPS requirements (Agreement on Trade Related Aspects of Intellectual Property Rights): protection of new works of art (software and databases) and protection of new types of artists (performing artists, phonogram producers and radio stations)

Adaptation to the WIPO convention pertaining to the internet (software, databases, distribution right and publication), performance art and sound recording (introduction, copying, distribution and lending rights, fair compensation for radio transmission or publication and enhancing the technological measures meant to prevent fraud or distortion of information related to the copyright system)

Dedication of a full section to measures, challenges and penalties against piracy and other infringements (precautionary measures, civil penalties, criminal penalties, measures and compensations for damages, penalties in cases of unlawful use of technological means and distortion of information related to the copyright system)

A law [20] pertaining to A-V communication was issued in 2002, obligating contractors to observe copyright laws and associated rights

A law [18] was issued in 2006 amending and complementing the 2000 copyright law [42] in order to:

Adapt to international agreements (define copying and representation)

Enhance the role and function of the Moroccan Copyright Office (right to file lawsuits, right to direct seizure and the need to provide administrative support and assistance to the office)

Improve the exclusive rights of authors and persons with associated rights. Authors, performance artists and sound producers of any sort were all afforded exclusive rights to republish or copy their own work in any medium (including electronic), whether temporary or permanent.

Extend the copyright period from 50 to 70 years after the death of author as a general principle

Enhance technological measures

Enhance procedures, measures and penalties

Enhance inspection measures at border checkpoints

Rehabilitate the customs administration to prevent free circulation of goods

Boost the limited liability system of service providers

E - On the 26th of April 2013, a draft law about the Rights of the author was presented by Government of Morocco.

This project is aimed at the adoption of the legal requirements that govern the right to reward on the special version in order to promote innovation and encourage talent and maintain the interests of the various interveners in the creation of works by authors, composers, artists and producers of Phonograms videos, in the framework of the development of modern technologies for recording and multiplicity of ways and means of exploitation and usage of the files, says a government notification. The draft project aims to reparation for harm to the authors and the neighboring interveners because of escalating the copying operations by private individual for personal use.

Under this project, local manufacturers and importers of recording devices and reproduction and audio-visual struts, committed to pay Moroccan Copyright Office all express and reproduction dues with a view to personal use, the authors, performers and producers of Phonograms benefit from these receivables, beside a percentage is dedicated to fight against unauthorized duplication and hackers. The project also, provides for some exemptions to the benefit of operators of audio and audio-visual communication, and producers of Phonograms, and the public administrations and public institutions, which take care of people with special needs and their associations.

In spite of this, the piracy remains as an epidemic threatening Moroccan creativity in the in-depth, this is confirmed by the appearance of high-quality copy of Moroccan film The Road to Kabul in the YouTube location in the summer of 2014, in reality this is very controversial, after it became clear that these copies, were embodied with a Moroccan film center style, making it the first original copies leaked for this Moroccan film from this institution.

Despite the attempts of the Moroccan Cinema Center CCM and film production company, to delete the backup, however, immediately after the response of the "YouTube" to their demands, new versions appears on other channels, which made it difficult to stop the circulation of this Moroccan film illegally.

With regard to the Moroccan office for author's rights, it should be noted that the meeting held by the follow-up and Governance Committee on the rights of authors and neighboring rights on 24 Dec 2013, at the headquarters of the Ministry of Communication, in the presence of Mr. minister of communication; the spokesman for the government, was devoted to study a number of issues and developments relevant to efforts associated with the progress of the Moroccan office for rights of authors and with recognition of transparency and Governance and fighting piracy and devote copyrights and neighboring rights.

In principle, this meeting is characterized with endorsement on program plan of action of the Moroccan office on rights of authors for year 2014 with a budget allocated by the Ministry of Communication at amount of 4.5 million dirhams. Expenditure aspects of the budget is basically represented on expenses of auditing, , strengthening of human resources, promotion, formation and ongoing training, as well as on digitalizing protected works and consolidate an information system to ensure transparency and effectiveness of distribution. It also covers the launching of sensitization and awareness campaign to fight piracy and fraud and complete the construction of the new headquarters of the Moroccan office for rights of authors, and appraisal of social work to the benefit of users of the office, and renewal of membership card.

During the meeting, which was attended by two representatives of the Moroccan Association for rights of authors as observers, the Committee also examined the draft project contract of the Moroccan Bureau of authors rights program for 2014-2016 with an in-depth thoughtful discussions on developments in the draft law concerning the special version currently submitted to the attention of the House of Representatives and the draft project for transferring the office into public institution. It was also agreed on the formation of a committee to develop a celebration of the World Intellectual Property Day taking into consideration the various items and stand on the works of construction of the new headquarters of the Office.

Aspects of International Protection in the Moroccan Legislation

International Agreements Ratified by Morocco

Bern Convention (9 September, 1886) supervised by WIPO (a UN body created in 1967)

Universal Copyright Agreement (6 September, 1952, supervised by UNESCO).

WIPO Convention (14 September, 1967).

Brussels Convention Relating to the Distribution of Programme-Carrying Signals Transmitted by Satellite (21 May, 1974).

TRIPS Accord, concerning the commercial part of intellectual property rights.

WCT and WPPT (1996): WIPO's treaty for copyright, performance and phonograms. Legal terms are being developed to ratify these two agreements.

International Copyright Standard in the National Legislation

National treatment (Bern, article 5/1).

Reciprocal treatment (Bern, article 6/1).

Non-discrimination in protection (Bern, article 7).

Automatic protection without formalities (Bern, article 5/2).

Most favored country (TRIPS, article 4).

Protected works (Bern, article 10).

Material rights (Bern, article 8, 14).

Moral rights (TRIPS, article 14).

Software and databases (Bern, article 10).

Mechanisms of and Means of Activating Copyright and Associated Rights

Moroccan Copyright Office (a government body in charge of communication since 1965)

Joint Inter-Ministerial Standing Committee for Combating Forgery and Piracy

5.1.9 Data Protection Laws

Protection of data and databases are subject to the provisions of article 5.1.8 in law 2.00 [42].

A 2009 law [4] and executive decree [3] were concerning the protection of those processing personal data. This law considers personal anything processed honestly and legitimately, collected for a specific purpose, declared and preserved in a manner recognizable by the person concerned.

This law applies to both the total or partial electronic processing of personal data and hard personal data kept in physical files.

The law also applies to persons responsible for data processing, whether or not they permanently reside on Moroccan soil, which for the purpose of processing data resort to electronic means stored on Moroccan soil.

The law does not apply to data processing for strictly private activities, and to data processed for national defense, internal or external state security or for preventing crimes and misdemeanors. This law shall also not apply to special legislative data.

The law stipulates that people have the right to process their personal data and that they shall be informed of their rights in advance, except when they are already aware of their rights or if the processing is in areas not prohibited by law.

The law prohibits direct reading of private data by a third party without consent. It also tackles issues of commitment, validity of processing and professional secrecy on the part of the person in charge of processing personal data, and gives the processor authority to take necessary measures to protect data from being illegally accessed by a third party.

A national committee in charge of supervising the protection of personal data will be established by prime ministerial decision. The relevant executive decree shall stipulate work rules and conditions, and how members are to be appointed.

5.1.10 Language Laws

The preamble to the Moroccan constitution [45] **for the year 2011** stipulates that Arabic is the official language of the country. But Morocco is *de facto* characterized by its linguistic diversity, originating from various sources such as Amazigh, Saharan, African and Andalusian. All these played their part to shape and enrich the unique Moroccan identity.

In an effort to reinforce the deeply-rooted foundation of Moroccan culture, all active political, union and civil society bodies joined forces to adopt a unified language policy that takes into consideration the linguistic and cultural heritage of the country.

As a result, the National Covenant for Education and Training came into existence at the beginning of the 21st century, based on including Amazigh in the country's educational system, among other initiatives.

In this context, the Royal Institute for Amazigh Culture [39] was created in 2001, and the Mohammed the Sixth Academy for Arabic Language [27] was created by virtue of law [27] in 2003.

The regulations of the National Company for Radio and TV stipulate that the official TV and radio stations shall include programs in Amazigh and colloquial Moroccan. In addition, an Amazigh spoken TV station was scheduled to be launched by the government by the end of 2010, with a total cost of MD 5 million.

5.2. Cultural Legislation

The constitution of 1996 refers to the Kingdom of Morocco as an Islamic state with full sovereignty, notes that Arabic is the official language, and that Morocco is a part of the larger Arab Maghreb. The new constitution **which was signed on July 1st 2011**, in addition to constitutionalizing Amazigh, provides for the need of the state to assist in the protection and development of the Arabic language, as well as the promotion of its use. Likewise, under the draft constitution, the state works for the preservation of the Hassaniya language, as an integral component of unified Moroccan cultural identity, as well as the protection of Hassaniya speakers and of the practical cultural expression of Morocco. Likewise, it sees to the coherence of linguistic policy and national culture and to the learning and mastery of the foreign languages of greatest use in the world, as tools of communication, of integration and of interaction with the knowledge society, and to be open to different cultures and to contemporary civilization.

Moreover, a National Council of Languages and of Moroccan Culture is created, charged with the protection and development of the Arabic and Berber languages and of the diverse Moroccan cultural expression, which constitutes authentic patrimony and a source of contemporary inspiration. It brings together the institutions concerned in these domains. An organic law defines its attributes, composition and the modalities of its functioning.

Chapter 1 of the Moroccan constitution stipulates the following:

The law shall be the supreme expression of the will of the Nation. All shall abide by it. The law shall have no retroactive effect.

All Moroccan citizens shall be equal before the law.

Islam shall be the state religion. The state shall guarantee freedom of worship for all.

Men and women shall enjoy equal political rights. Any citizen of age enjoying his or her civil and political rights shall be eligible to vote.

The constitution shall guarantee all citizens the following:

freedom of movement through, and of settlement in, all parts of the Kingdom;

freedom of opinion, of expression in all its forms, and of public gathering;

freedom of association, and the freedom to belong to any union or political group of choice. No limitation, except by law, shall be put to the exercise of such freedoms.

No one shall be arrested, put into custody or penalized except under the circumstances and procedures prescribed by law.

The home shall be inviolable. A search warrant shall be issued and investigation ordered under the conditions and procedures prescribed by law.

Secrecy of personal correspondence shall be preserved.

All citizens shall have equal rights in seeking education and employment.

The right to strike shall be guaranteed. Conditions and ways of exercising such a right shall be defined by law.

The right to private property and free enterprise shall be guaranteed. The law shall put limitations to its extent and use if so required by the socio-economic development planned for the nation. No expropriation shall be ordered except under such circumstances and provisions as prescribed by law.

These principles were formed from Morocco's cultural history. Sustained interaction with the region fostered interest in building a modern democratic society based on respect for human rights and dignity. These principles constitute the foundation of the current Moroccan cultural policy. All previously-mentioned culture-related laws issued during the past decade manifest these principles.

The best example of that may be laws 3 and 4 issued in 2009, pertaining to the protection of personal data. They in fact complement the Copyright Law and Associated Rights Law [18 and 42, respectively) since both laws perpetuate the freedom of property, the inviolability of home and the secrecy of personal correspondence.

However, the most important cultural legislation is the decree [39] pertaining to the creation of the Royal Institute for Amazigh Culture, which will undoubtedly change Moroccan cultural in the medium and long terms.

It is expected that the regulatory laws for the National Council of Languages and of Moroccan Culture will represent some of the most important legislation in the coming stage, and they inevitably will change.

The level of international conventions and *almaiahadat*, reference may be to Morocco's ratification of the Convention on the protection and promote the diversity of cultural expressions adopted by the United Nations Educational, Scientific and Cultural Organization (UNESCO) on 4 June 2013.

5.3 Sector Specific Legislation

5.3.1 Visual and Applied Arts

An artist is defined by law [26] as person who conducts an artistic activity on a full- or part-time basis in return for an income, by contract, through the sale of some product, by leasing it or by executing it for a public administration, local commune or public institution.

This law defines artistic activity as any activity that takes as its object:

A creative work of art or a work of art created by a person, particularly in the fields of audio-visual, production, photography, fine arts, music, theatre, written and oral literature, dance and design

An artistic performance, or any work of art intended to be presented or artistically executed through any medium by a person, particularly in the fields of music, variety, circus and puppet show

Law [42] defines applied artistry as every creative utilitarian work of art, and every creative work integrated into a tool, whether in the field of handicraft or industry.

This law considers every recording of light, any recording on light-sensitive material or any picture that may be produced from it as a photographic artistic work regardless of the technological mean employed (chemical, electronic or other).

The law does not consider any photograph extracted from an audio-visual artistic work as an artistic work unto itself but rather a part of the work from which it originates.

Visual and applied arts pursuant to the preceding definitions are subject to the provisions of these two laws and their executive decrees (listed in Table 5.1 and mentioned in paragraphs 5.1.7 and 5.1.8).

5.3.2 Performing Arts and Music

A law [26] pertaining to artists and creative persons issued in 2003 defines the artist *writ large*, creative artist and contractor/artist.

This law also defines the individual contract, joint contract and the artistic services agency, and determines the contractual obligations between a contractor and an artist. It also establishes the general framework for creating an artistic services agency.

The executive decree [12] accompanying this law—issued in 200—sets conditions for submitting the artist card (the Moroccan Labor Code obliges employers to submit job cards to the contracted person). This card allows its holder to benefit from various social security services (primary health care coverage and social insurance), grants discounts for using public transportation and helps obtain entry visas.

The advantages of this law:

Artists benefit from the provisions of the legislation pertaining to occupational accidents, social security and primary health care services

It considers the contract linking artist and contractor to be an employment contract subject to the conditions of Moroccan labor law, in addition to setting rules for how artists' must be paid

Minors under 18 years of age are prohibited from acting and taking part in public performances without the permission of the labor inspector, subject to the approval of the minor's guardian

Fees of artistic service agencies are specifically determined and agency officers are prohibited from receiving any deposit or guarantee from artists upon employment. The law obligates the contractor alone to pay the agency fees and determines the amount of fees collectable by the agency for contract work.

On November 8, 2012, the government council approved a draft decree to specify the conditions and mechanisms for issuing an artist's card. This draft came after five years of work on decree No. 2.05.1222, which specifies conditions and mechanisms for issuing an artist's card. The practice highlighted some shortcomings, as well as a number of observations regarding it, especially by professionals and their representative organizations. These observations included the fact that the current decree does not allow for measures and timing for handing out and renewing cards.

Following these recommendations, the MoC prepared this draft, which includes new requirements, the most important of which were that the MoC would hand over authority for the artist's card and that a technical card for technicians directly involved in producing artistic exhibitions would be developed. The card was given five-years' validity and the necessary documents for applying for or renewing a card were laid out.

The draft also stipulates that card carriers have priority in the creative sector and art exhibitions supported by the state. They can take advantage of legislation related to labor accidents, social security and health coverage, and can submit a request for card renewal three months before expiry.

The draft also stipulates that the Artist Card Committee will examine the files presented to it throughout the year, and make a decision regarding them within three months of receiving the request. Anyone whose request has been denied can challenge the commute within 30 days of the decision's announcement.

A decree [41] pertaining to MoC subsidies granted to support and promote theatrical works was issued in 2000. A decision [37] was jointly issued by Ministers of Culture and Economy and Finance in 2002, determining how subsidies for theatrical works would be distributed. The decision also formed a special committee to examine and select theatrical bands and troupes to fund according to specific conditions and standards. For example, in 2008 32 theatre bands benefited from a total production support package of MD 3.7 million, and another 29 bands benefited from a MD 1.5 million package to organize and promote their works.

5.3.3 Cultural Heritage

a. In the Protectorate Era

The first decree [60] pertaining to antiquities and precious items was issued in 1914; it assigned the Fine Arts Department to organize a method and conditions for registering archeological sites, historical buildings and movable antiquities (i.e. engraved stones, paintings, inscriptions).

The decree stipulates that archeological excavations may only be carried out with a permit, and that any person who finds movable antiquities must inform the proper authorities or face specific penalties.

In 1945 a decree [57] pertaining to the preservation of historical buildings, beautiful vistas, inscriptions and old artistic pieces, the maintenance of old cities architecture was issued, nullifying the 1914 decree. This decree determined a method for registering and maintaining historical buildings. All historical buildings, endowments, state-owned real estate, joint-owned real estate and private real estate of historical value was to be preserved, as were natural sites, vistas of artistic or historical value, and the areas surrounding historical buildings. Old cities and the architectural patterns of historical buildings would also be preserved. A ministerial decision to enforce the decree was issued by the Directorate of Science and Knowledge, published in the official gazette.

In the Post-Independence Era

The 1945 decree remained in force until the early 1980s, when it was nullified by new law [50], which stipulated that real estate with reversion rights, appropriated real estate and movable assets whose preservation benefits the arts, history or culture of Morocco were also to be registered. The law provided certain measures for registering real estate and movable antiquities, for protecting artistic items. It also set conditions for carrying out archeological excavations.

The law contains special provisions related to infringements and penalties. It maintained the regulations in force for maintaining architectural patterns.

A decree pertaining to the implementation of the law was issued in 1981, containing guidelines for registering real estate and movables of historical value, including them on the antiquity list and the resulting obligations.

In 2006, a law [16] amending and complementing the 1980 law [50] was issued, broadening the definition of movables. The law stipulates that any (registered) documents, records or manuscripts with potential archeological, historical, scientific, artistic, aesthetic or traditional qualities which may have national or international value as items that do not expire and are not subject to prescription. This law also lays out the registration process private movable property (of a certain size), sets fines and creates regional committees to monitor registration.

Draft laws presented to the government's general secretariat for publishing include:

A law pertaining to the preservation of Morocco's cultural and natural heritage

A law pertaining to the creation of the National Commission for Museums

An executive decree pertaining to archives

5.3.4 Literature and Libraries

Freedom of printing, publishing and promoting books is guaranteed by both decree [55] and law [31].

Copyright is also subject to law [18, 42] (See paragraph 5.8.1).

A decree [41] pertaining to theatre and book subsidies was issued in 2000. These MoC-granted subsidies support publishing, operations and contracts for books written or translated by

Moroccan authors in subjects that increase awareness and promote intellectual. A decree [34] issued jointly by the Ministers of Culture and Economy and Finance in 2002 determines the ceiling for subsidies and their collection methods. Subsidies are earmarked from the National Fund for Cultural Work.

However, the above-mentioned Decree, in turn, will be subject to amendment within the broad perspective of cultural and artistic support in general, and festivals and cultural events specially the ones organized by the Ministry of Culture and was approved under the draft decree No. 2.12.513 issued on 13 may 2013.

A decree [13] was issued in 2006 creating the Moroccan Book Prize, which includes prizes for literature, studies and translation. The decree determined the procedures for granting the prize.

This decree introduced an amendment thereof on 10 September, 2008 raising the material value of the prize to MD 120,000. It has also been declared that new prizes will be created for poetry and narratives, to make a total of five Moroccan prizes for writers granted. New amendments have been passed regarding the formation of the Arbitration Committee and the conditions for being nominated for the prize.

The law regulating the Morocco Book Award was again amended in November 2012. The government council, on November 8, 2012, issued a decree to develop the Morocco Book Award. The draft decree presented by the Minister of Culture will realize the decree issued on October 19, 2006, dealing with instituting a Morocco Book Award. This draft is keen on developing the award in a way that ensures it achieves the success and promotion it deserves, as a significant cultural moment that constitutes a date on which cultural circles can celebrate. It is also an occasion to honor Moroccan writers and acknowledge their efforts and sacrifice.

The amendments also deal with proposed languages of classification, primarily the Arabic and Amazigh languages, along with the Hassaniyah dialect. It designates two prizes for both the humanities and the social sciences, as a result of the many fields covered by these sciences.

The draft also deals with depositing the work of Moroccan writers published abroad in the Kingdom of Morocco's national library, and increases the number of committees for the Morocco Book Award from five to six, as well as providing for flexibility in the date the Morocco Book Award is awarded.

A law [24] was issued in 2003 to determine which works would be subject to legal deposition. They are:

Printed, inscribed, photographed, audio-visual and multimedia documents

Databases, software and related programs

The National Library is tasked with collecting, preserving and maintaining important works in the form of legal depositions, to be used for creating the national bibliography.

5.3.5. Architecture and the Environment

A law [28] outlining basic policy on environmental protection and land reclamation was issued in 2003. The policy is built around:

Protecting the environment from all forms of pollution and decline

Improving living standards

Formulating legislative, technical and financial approaches for environmental protection and management

Setting up an accountability system guaranteeing that environmental damages will be repaired and injured parties compensated.

The law protects environmental and human settlements, historical and cultural heritage, natural resources, wildlife and biodiversity, continental water, marine areas and resources including the coastline, rural and mountainous areas, national parks, natural reserves and forests. It also identifies different sources of pollution: solid and liquid waste, gas emissions, hazardous materials, noise and odors.

The law stipulates that all dwellings must be in harmony with national construction plans, which ensure a balance of land conservation and acceptable living and service conditions. Construction plans must account for all environmental protection requirements, including respect for natural sites and cultural and architectural specificities. Building permits and partitioning authorizations may not be issued until possible environmental impact has been assessed.

The law also defines the measures to be taken for environmental protection and the related financial incentives; it called for the creation of a National Fund for Environment Protection and Improvement, which was created by virtue of a finance law in 2007.

A law [29] was issued in 2003 to conduct an exploratory study of the environmental impact of development in the medium- to long-term. The study would determine the necessary measures to remove, reduce or make up for environmental degradation project by project. To carry out the study, national and regional committees were to be created.

The committees were to be managed by an additional law, which would discuss infringements and litigation rights. The projects subject to the impact study are:

Health-damaging, hazardous and noise polluting facilities

Infrastructural projects such as roads and dams

Industrial projects such as cement plants, mines, power generation facilities, chemical factories, metal processing plants, foodstuffs manufacturing factories, textile, leather and rubber factories

Farming

Law [30] was also issued in 2003 for the purpose of preventing harmful air pollutant emissions. The law applies to every person subject to public or private law who owns or benefits from mining, industrial, commercial or farming real estate, handicraft facilities, motor vehicles or equipment, waste incineration, heating or cooling machines that combust fuel.

The administration is to work in coordination with local communities, public institutions, NGOs and the parties concerned to monitor air pollution, install air quality control networks and identify fixed and mobile pollution sources.

Under this law, every person who incurred health or property damages as a result of gas emissions may request the proper authorities to conduct an investigation of liable parties. The investigation

must be conducted within 90 days of damage being incurred, and an application must first be submitted with an expert medical or technical opinion.

The law stipulates penalties to be imposed against violators.

5.3.6 Film, Video and Photography

In 2002, a law [33] was issued to amend the law [40] regulating the Moroccan film industry. This new law addressed issues of shooting, production, distribution, use of theatres and penalties.

Film producers can create either joint-stock or limited-liability companies if they generate revenue in excess of MD 500,000 or 300,000, respectively. The company must have at least produced one feature film and three short films, all of which must be Moroccan and shot in Morocco.

Distribution agencies can be created in the form of either joint-stock or limited-liability companies. The company must be managed by a film programmer or producer or by a theatre manager with at least five years' experience.

To shoot films, a license must first be obtained from the director of the Moroccan Film Center. Production permits must also be obtained from the Moroccan Film Center at the Cinematography Validation Committee's behest. The use of cinemas is subject to obtaining a conformity certificate in addition to a permit from the Moroccan Film Center.

The Moroccan Film Center sets minimum wages for those working in film. For example, a director's minimum wage is MD 1,000 daily, a sound engineer's is MD 1500.

Video and photography are treated by copyright law [42] the same as the other previously mentioned artistic works.

5.3.7 Cultural Industries

The cultural industry mixes creativity with the production and marketing of cultural goods and services which represent or convey various forms of cultural expression regardless of their commercial value (according to the definition of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions adopted by UNESCO in 2005).

The cultural industry includes printing, music, film, audio-visual and multimedia production and may include some architecture, fine arts, performing arts and others.

Support and development for the Moroccan cultural industry is covered under the state policy adopted to promote small and medium enterprises (SMEs). In 2002, a law [38] was issued defining the term "SME" as every small or medium enterprise operated and/or managed directly by the persons, partners or stockholders who own it, assuming 25% of its capital or voting rights is not owned by other SMEs, unless specified by the law.

The law sets the ceiling for human and financial resources SMEs can possess and still qualify for the said definition.

The law also stipulates the creation of a financially independent public called the National Agency for the Promotion of SMEs, which will implement state policy to promote SMEs, particularly in commerce, taxation, accounting, bylaw, work relations, social security and public transactions.

SMEs may benefit from:

Service-related expenditures

Part of the expenditures related to preparing SME lands and structures dedicated

To distribute these benefits, a fund was created. A loan guarantee fund was also created, from which newly launched SMEs owned by young entrepreneurs (or the companies or partnerships they establish) mostly benefit. This law uses additional means to encourage young entrepreneurs to create SMEs.

The Cultural Industry Security Fund was created in 2003 by the National Agency for the Promotion of SMEs in cooperation with the International Government Agency for the Francophone. The fund gives SMEs active in cultural work access to bank loans. Moroccans involved in the following fields may benefit from this fund:

Film and A-V production and distribution

Film technology

Theatre, festivals and use of theaters, radio and TV

Written press, production and distribution of CDs and media with educational and cultural content

Visual arts, fine arts, shows and design

5.3.8 Mass Media

Mass media is divided into written press and broadcast media. Written press includes the news gathering business, whereas broadcast media—which has played a key role in mass media over the past two decades—includes radio, TV and the internet.

By issuing the Audio-Visual Communication Law [20], laws [18, 42] pertaining to copyright and association rights [31, 55] and publishing, Morocco took major steps to restructure the mass media sector.

The Audio-Visual Communication Law, in addition to ending state A-V monopoly, regulates the sector by creating independent public institutions and private companies, which must be approved by the High Commission for Audio-Visual Communication (created by decree [35] in 2002).

Internet use and providence in Morocco are regulated by three laws, one [4] pertaining to the protection of people processing personal data issued in 2009, another [7] regulating the electronic exchange of legal information issued in 2007, and a third [22] concerning electronic data processing system crimes issued in 2003.

As regards regulating the written press, the above laws were addressed briefly in paragraphs 5.1.3 and 5.1.8.

5.3.9 Legislation for Self-Employed Artists

There is no law governing self-employed artists but, according to the Artist Law [26] and the Film Industry Law [40], artists in writing, theatre and cinema may benefit from state subsidies (see paragraphs 5.3.2, .5 and .6).

5.3.10 Other Areas of Relevant Legislation

The Convention for Safeguarding Intangible Cultural Heritage, created in Paris on October 17, 2003, was signed into law [17] in 2006.

A decree [14] creating the Cultural Merit Prize was also issued in 2006. The prize honors Moroccan figures in culture, science and art for their contributions to Moroccan culture. Individuals can only receive the prize once; candidates are nominated by the Academy of the Kingdom of Morocco, the Arabic Language Academy, the Royal Institute for Amazigh Culture, universities, national cultural associations and previous winners.

A special scientific committee is assigned by the MoC to help select candidates.

The sixty legal texts (dahirs, laws and decisions) mentioned in this chapter are collected below with a summary of their contents and dates of publication and gazette announcement.

Table 5.1 : Cultural Legislative Texts

No	Legislative Text	Official Gazette
1	Decree 2.08.544, dated 17 Jul., 2009, implementing and complementing Decree 2.05.830, pertaining to the creation of the Moroccan Book Prize.	Issue 5758, 6 Aug., 2009
2	Decree 2.09.319, dated 11 Jun., 2009, amending and complementing decree 1.59.351 (2 December, 1959) pertaining to the administrative division of Morocco.	Issue 5744, 18 Jun., 2009
3	Decree 2.09.165, dated 21 May, 2009, implementing Law 08.09, pertaining to the protection of persons processing personal data.	Issue 5744, 18 Jun., 2009
4	Decree 1.09.15, dated 18 Feb., 2009, implementing Law 09.08, pertaining to the protection of persons processing personal data.	Issue 5711, 23 Feb., 2009
5	Decree 1.8.73, dated 20 Oct., 2008, complementing Decree 1.02.212 (31 Aug., 2002) creating the High Commission for A-V Communication.	Issue 5679, 6 Dec., 2008
6	Decree 1.07.189, dated 6 Dec., 2007, amending and complementing Decree 1.02.212 (31 Aug. 2002),	Issue 5584, 6 Dec., 2007

	creating the High Commission for A-V Communication.	
7	Decree 1.07.129, dated 30 Nov., 2007, implementing Law 53.05, pertaining to the electronic exchange of legal information.	Issue 5584, 6 Dec., 2007
8	A decision issued by the Minister of Culture on 23 April, 2007, pertaining to the appointment of Artist Card Committee members.	Issue 5539, 2 Jul., 2007
9	Decree 1.06.232, dated 31 Dec., 2006, implementing Finance Law 43/06, stipulating the public tax code for the 2007 fiscal year.	Issue 5487, 1 Jan., 2007
10	Decree 1.06.232, dated 31 Dec., 2006, implementing Finance Law 43/06, stipulating the budget for the National Fund for Environment Protection and Improvement in the 2007 fiscal year.	Issue 5487, 1 Jan., 2007
11	Decree 2.06.328, dated 10 Nov., 2006, pertaining to the MoC's jurisdictions and organization.	Issue 5480, 7 Dec., 2006
12	Decree 2.05.1222, dated 10 Oct., 2006, pertaining to artist card delivery conditions and mechanisms.	Issue 5470, 2 Nov., 2006
13	Decree 2.05.830, dated 19 Oct., 2006, creating the Moroccan Book Prize.	Issue 5470, 2 Nov., 2006
14	Decree 2.05.829, dated Oct., 2006, creating the Cultural Merit Prize.	Issue 5470, 2 Nov., 2006
15	Decree 2.05.957, dated 29 Oct., 2006, amending and complementing Decree 2.03.729 (7 Jun., 2004), creating the National Grand Prize for Journalism.	Issue 5470, 2 Nov., 2006
16	Decree 1.06.102, dated 15 Jun., 2006, implementing Law 19.05, which amended Law 22.80, pertaining to the preservation of historical buildings, vistas, inscriptions, artistic pieces and antiquities.	Issue 5398, 23 Feb., 2006
17	Decree 1.06.54, dated 14 Feb., 2006, implementing Law 39.04, ratifying the Convention for the Safeguarding of the Intangible Cultural Heritage, signed in Paris on October 17, 2003.	Issue 5398, 23 Feb., 2006

18	Decree 1.05.192, dated 14 Feb., 2006, implementing Law 34.05, amending Law 2.00, pertaining to copyright and associated rights.	Issue 5397, 20 Feb., 2006
19	Decree 2.04.969, dated 10 Jan., 2005, implementing Decree 1.58.376 (15 Nov., 1958), pertaining to the association rights.	Issue 5339, 1 Aug., 2005
20	Decree 1.04.257, dated 7 Jan., 2005, implementing Law 77.03, pertaining to audio-visual communication.	Issue 5288, 3 Feb., 2005
21	Decree 2.03.729, dated 7 Jan., 2004, creating the National Grand Prize for Journalism.	Issue 5222, 17 Jun., 2004
22	Decree 1.03.197, dated 11 Nov., 2003, implementing Law 07.03, complementing the penal code concerning crimes related to electronic data processing systems.	Issue 5171, 22 Dec., 2003
23	Decree 1.03.194, dated 11 Sep., 2003, implementing Law 65.99, pertaining to the labor code.	Issue 5167, 8 Dec., 2003
24	Decree 1.03.201, dated 11 Nov., 2003, implementing Law 68.99, pertaining to legal deposition.	Issue 5171, 22 Dec., 2003
25	Decree 1.03.200, dated 11 Nov., 2003, implementing Law 67.99, pertaining to the National Library of the Kingdom of Morocco.	Issue 4285, 22 Dec., 2003
26	Decree 1.03.113, dated 19 Jun., 2003, implementing Law 71.99, pertaining to Moroccan artists.	Issue 5126, 17 Jul., 2003
27	Decree 1.03.119, dated 19 Jun., 2003, implementing Law 10.02, creating the Mohammed VI Arabic Language Academy.	Issue 5126, 17 Jul., 2003
28	Decree 1.03.59, dated 12 May, 2003, implementing Law 11.03, pertaining to environmental protection and reclamation.	Issue 5118, 19 Jun., 2003
29	Decree 1.03.60, dated 12 May, 2003, implementing Law 12.03, pertaining to the environmental impact.	Issue 5118, 15 Jun., 2003
30	Decree 1.03.61, dated 12 May, 2003, implementing Law 13.03, pertaining to air pollution.	Issue 5118, 19 Jun., 2003

31	Decree 1.02.207, dated 3 Oct., 2002, implementing Law 77.00, amending Decree 1.58.378 (15 Nov., 1958), pertaining to publishing.	Issue 5075, 20 Jan., 2003
32	Decree 1.02.297, dated 3 Oct., 2002, implementing Law 87.00, pertaining to the collective covenant.	Issue 5058, 21 Nov., 2002
33	Decree 1.02.253, dated 3 Oct., 2002, implementing Law 39.01, amending Law 20.99, pertaining to film industry regulation.	Issue 5054, 7 Nov., 2002
34	Joint decision by the Ministers of Culture, Communication Economy, Finance, Privatization and Tourism, dated 31 Jul., 2002, determining a method for granting publishing subsidies.	Issue 5034, 30 Sep., 2002
35	Decree 1.02.212, dated 31 Aug., 2002, creating the High Commission for Audio-Visual Communication.	Issue 5035, 2 Sep., 2002
36	Decree 1.02, dated 23 Jul. 2002, implementing Law 75.00, amending Decree 1.58.376 (15 Nov., 1958), pertaining to association rights.	Issue 5046, 10 Oct., 2002
37	Joint decision by the Ministers of Culture, Communication, Economy, Finance, Privatization and Tourism, dated 31 Jul., 2002, determining a method of granting theatre subsidies.	Issue 5043, 30 Sep., 2002
38	Decree 1.02.188, dated 23 Jul., 2002, implementing Law 53.00, pertaining to the SMEs Collective Covenant.	Issue 5031, 19 Aug., 2002
39	Decree 1.01.299, dated 17 Oct., 2001, pertaining to the creation of the Royal Institute for Amazigh Culture.	Issue 4948, 1 Nov., 2001
40	Decree 1.01.36, dated 15 Feb., 2001, implementing Law 20.99, pertaining to film industry regulation.	Issue 4882, 15 Mar., 2001
41	Decree 2.00345, dated 1 Nov., 2000, pertaining to theatre and book subsidies.	Issue 4848, 16 Nov., 2000
42	Decree 1.00.20, dated 15 Feb., 2000, implementing Law 2.00, pertaining to copyright and association rights.	Issue 4796, 18 May, 2000

43	Decree 1.00195, dated 19 Apr., 2000, implementing Regulatory Law 14.00, amending and complementing Regulatory Finance Law 7.98.	Issue 4788, 20 Apr., 2000
44	Decree 1.98.138, dated 26 Nov., 1998, implementing Regulatory Finance Law 7.98.	Issue 4644, 3 Dec., 1998
45	Decree 1.96.157, dated 7 Oct., 1996, implementing the text of the amended constitution.	Issue 4420, 10 Oct., 1996
46	Decree 1.96.77, dated 29 Jun., 1996, implementing Financial Law 8.96, pertaining to the creation of the Audio-Visual Sector Support Fund for fiscal years 1996-97.	Issue 4391, 1 Jul., 1996
47	Decree by virtue of law 2.92.719, dated 28 Sep., 1992, amending and complementing Decree 1.58.376 (15 Nov., 1958), pertaining to association rights.	Issue 4169(bis), 28 Sept., 1992
48	Decree 1.87.200, dated 30 Dec., 1987, implementing Finance Law 38.87, which imposed taxes on theaters for the benefit of the Moroccan Film Center in the 1988 fiscal year.	Issue 3922, 30 Dec., 1987
49	Decree 1.82.332, dated 31 Dec., 1982, implementing Finance Law 24.82 for the National Fund for Cultural Work.in the 1983 fiscal year.	Issue 3661(bis), 31 Dec., 1982
50	Decree 1.89.341, dated 25 Dec., 1980, implementing Law 22.80, pertaining to the preservation of historical buildings, vistas, inscriptions, artistic pieces and antiquities.	Issue 3564, 18 Feb., 1981
51	Decree 1.77.230 (in the capacity of a law), dated 19 Sep., 1977, pertaining to the reorganization of the Moroccan Film Festival.	Issue 3387, 28 Sep., 1977
52	Decree 1.76.583, dated 30 Sep., 1976, pertaining to collective organization.	Issue 3335(bis), 1 Oct., 1976
53	Decree 004.71, dated 12 Oct., 1971, pertaining to public fundraising.	Issue 3077, 20 Oct., 1971
54	Decree 1.69.135, dated 29 Jul., 1970, pertaining to copyright laws.	Issue 3023, 7 Oct., 1970

55	Decree 1.58.378, dated 15 Nov., 1958, pertaining to press laws.	Issue 2404(bis), 27 Nov., 1958
56	Decree 1.58.376, dated 15 Nov., 1958, regulating association rights.	Issue 2404(bis), 7 Sept., 1958
57	Decree dated 21 Jul., 1945, pertaining to the preservation of historical buildings, vistas, inscriptions and old artistic pieces, the maintenance of old cities and architecture.	Issue 1715, 7 Sept., 1945
58	Decree dated 29 Apr., 1917, pertaining to the organization of municipal councils.	Issue 210, 7 May 1917
59	Decree dated 23 Jun., 1916, pertaining to copyright laws.	Issue 166, 3 Jul., 1916
60	Decree dated 14 Feb., 1914, pertaining to antiquities and precious items.	Issue 43, 27 Feb., 1914

It is expected that in 2013, Morocco will witness the implementation of new programs and legislative amendments issuing and updating articles and laws in force in the cultural field, in light of the new constitution and the reality of practices, along with the simplification of administrative procedures in force. This relates to the following texts:

New Draft Laws:

- Contribute to the preparation of a modern regulatory law for the National Council of Languages and Moroccan Culture
- Issuing the organizational text for the artist's law No. 71.99 by implementing dahir no. 1.03.11, issued on July 19, 2003
- Issuing the organizational text concerned with support for cultural and artistic associations and bodies according to precise standards and clear mechanisms
- Issuing the organizational texts to implement law No. 69.99, concerned with Morocco's archives.
- Issuing a resolution concerned with specifying a list of museums that will be under the control of the National Museums Foundation according to the requirements of Law No. 01.09, which established the National Museums Foundation
- Issuing a law concerned with the living treasures system
- Issuing a charter for the protection of natural cultural heritage
- Establishing a legal formula for regulating the graphic arts center
- Establishing a legal formula for centers for theatrical composition

Proposed Law Amendments:

- Amendment to the law governing the National Institute of Archaeology and Heritage No. 2.10.623, issued on October 19, 2011
- Amendment to the law governing the Higher Institute for Theatre Arts and Cultural Activity No. 2.10.624, issued on October 19, 2011
- Amendment to the law governing the National Institute of Fine Arts in Tetouan No. 2.93.135, issued on April 29, 1993
- Reconsidering dahir no. 1.80.341, from December 25, 1980, on the issue of implementing Law No. 22.80, related to the preservation of historic buildings, landscapes, inscriptions, artifacts, and antiquities
- Reconsidering the modern dahir issued by Mohammed V No. 1.72.293, on February 22, 1973

6. Financing of Culture

6.1 Short Overview

Since 2000, Morocco has become increasingly aware of culture's importance for developing a modern society. The government has therefore increased funding for the production, circulation and consumption of culture in Morocco.

6.1.1. National Funding

In line with this tendency, investment in cultural spending (see paragraph 6.4) accounted for 0.33% of discretionary spending between 1998 and 2002, a remarkable increase from the 0.07% allocated between 1994 and 1998.

In general, public expenditure on culture between 1998 and 2002 focused on increasing funding for investment projects and cultural activities. The five-year development plan (1999-2004) allocated MD 366 million (€32.6 million) for cultural development. National Cultural Activity Fund (see paragraph 6.3.2) revenues also rose markedly, from MD 15 million in 1994 to MD 18 million in 2002. Increased funding was put towards finding new ways to invest in historical sites, setting new MoC service rates, and regulating the control and monitoring mechanisms used in cultural development. Funding went specifically to providing more effective support to cultural heritage maintenance, theatrical creativity and other cultural areas in need.

In addition to state budget allocations, the Al-Hasan II Fund for Development (a fund financed through revenue generated from government privatization) allocated MD 400 million for building and equipping the National Moroccan Library, National Museum for Contemporary Arts, and Casablanca Theatre. The MD 800 million earmarked for this plan vastly exceeds cultural investment in the decade preceding this plan.

The MoC has also recently benefited from the support of international cooperation agreements. It received financial support amounting to € 8.3 million through a MEDA program for building 27 cultural houses. The French government also allocated €3.05 million to develop a network of public libraries, equipped with state-of-the-art communication and media technology. The project recruited and supported needed personnel across the kingdom to form documentary archives.

The MoC also motivated the private sector to provide much-needed assistance to cultural programs. One such example of joint funding was the agreement between the MoC and the Omar Bin Banjaloun Organization (civil society) to restore the Al-Murabiteen Dome and Ibn Yusuf school in Marrakech, for which over MD 50 million was mobilized. The Miziyen Ben Jelloun Organization (civil society) contributed about MD 13 million to restore the Al-Buananiya School in Fez, used as a heritage documentation center.

The MoC also worked to preserve musical heritage for all Moroccans, entering a partnership with Morocco Telecommunications Corporation (a private corporation). They agreed to produce 3000 copies of the Moroccan Musical Anthology, a collection of 30 CDs and five videos. The project, for which Moroccan Telecommunications Corporation allocated MD 2.3 million, covers all genres of traditional and folkloric Moroccan music.

During the same period, the MoC signed more than 56 agreements with local independent governmental organizations. These agreements helped support building and equipping libraries, cultural houses, musical institutes and children's recreational facilities.

Between 1998 and 2001, the government made tremendous strides towards building, restoring and equipping public libraries. The budget for library development increased from MD 2.7 million between 1994 and 1998 to MD 19.1 million between 1998 and 2001. In addition, the budget for book distribution rose from MD 4.3 million to MD 12.6 million. Designed to allow all demographics—especially those living in rural areas—access to books and publications, with support from the Omar Bin Jelloun Organization the MoC spent MD 840,000 setting up mobile public libraries inside special vehicles and similar facilities.

It must be acknowledged that there is still weakness in public policy on publishing, literacy and book buying. This is evidenced by the rate of book production, the low rate of readership, and the dearth of publishing houses. The number of books published in Morocco since 2010 is around 2,000 titles per year, while the rate of production in France, for example, was 62, 278 books in 2010.

Funding for Culture in 2011, 2012 and 2013:

In 2011, 2012 and 2013, culture saw a relative increase in funding compared to the years referenced in the preceding paragraph. For example, the MoC's budget for 2011 amounted to MD 513 million, or just under 0.3% of the government's total budget. The MoC's operating budget was MD 322 million, and the other MD 190 million was allocated to investments. The draft budget was in line with government directives, which insisted on a 10% reduction in expenses given the unstable international conditions that year.

In 2012, the government took a precautionary measure to ensure that the state's cultural projects would not stopped, particularly the major structural projects. They allocated an additional financial cover of MD 163 million for the follow-up and completion of these projects.

While in 2012 the MoC's budget included the same allocations as the former year, the 2013 budget exceeds MD 571 million, with 354 million dirhams allocated to operating expenses and over 216 million dirhams for investments.

6.1.2. Audio-Visual Media

Three laws regulating audio-visual (A-V) media were issued. The first dealt with A-V electronic media, the second was concerned with the Supreme Council for A-V Communication, and the last discussed the creation of the National Radio & TV Corporation.

Investments in Moroccan radio and television during 1998-2001 amounted to MD 638.5 million. The National Radio & TV Corporation operated under a combined budget of of MD 331.1 million in 2002 and MD 622 million in 2006, when the corporation became an independent state establishment. The National A-V Development Fund (financed through water and electricity bills) grew to MD 270 million in 2006.

As the budget of the Moroccan film Center in 2002 was \$32.436.000 dirhams, it will reach 60 million dirhams in 2009, thanks to the provision of the State to the support fund affiliated to the center which was established in 1987, then amended and supplemented fully in 2005.

The intention of Moroccan Government in 2012 was to raise the share of support to Moroccan film production from 60 million to 100 million dirhams during 2013/2015, which commensurate with the ambitious of activists in the field, that was recently confirmed in their recommendations during the national debate on cinema, also concluding on an agreement to produce 20 films, equivalent to 120 million dirhams in the year of 2015.

Funding for national film production during 1998-2002 rose from MD 12 million to MD 20 million. Increased funding precipitated a production jump from five to 10 long films and six to 18 short films a year. The Moroccan Film Center's annual budget was MD 32.4 million (€2.89 million) from 2002-2008.

Legal and organizational innovations since 2000 include the 2000 Film Industry Regulation Law and the two ministerial decisions regulating the National Production Support Fund (financed by taxes added to cinema entry tickets).

Table 6.1 outlines cultural funding based on the MoC's public budget and the National Fund for Cultural Activities. It also shows the increased number of tourists since 2000 in comparison to the Fund's revenues. Paragraph 6.3.2 details the fund from 2003 to 2009. Table 6.3 also outlines cultural funding from A-V sources for the same period.

To renew the regulatory and aesthetic questions related to the field of cinema, a national conference was held on cinema organized from the 16th to the 18th of October, 2012 by the Ministry of Communication in partnership with the Moroccan Cinema Center under the patronage of the king of Morocco. The debate, held under the title "Moroccan Cinema: Challenges and Horizons", examined cinema from a historical perspective and considered its future through workshops. The conference had more than 300 participants, featured nine workshops and saw the participation of film academics and specialists. It concluded with recommendations for how to re-launch cinema in the Kingdom. The workshops included:

National production, modern technology, and horizons of technological development

Infrastructure, distribution, investment, and exploitation

Technicians and parallel professions

Training and qualification

Cinema, audio-visual communication, and issues of promotion and marketing

Festivals and the influence of cinema culture

Copyrights, intellectual property, and fighting piracy

Codifying and regulating the sector

Actors and occupational issues in film production

Table 6.1: Development of MoC Budget and National Fund for Cultural Activity Revenue

(all figures in Moroccan Dirham)

Year	Ministry of Culture Budget		National Fund for Cultural Activity Income	Total	Percentage of Public Budget Allotted to MoC
	Operating Budget	Investment Budget			
2010	317,990,000	220,000,000	20,000,000	557,990,000	0.23
2009	310,669,000	229,000,000	20,000,000	559,669,000	0.23
2008	231,059,000	131,651,000	20,000,000	382,710,000	0.19
2007	213,827,000	109,911,000	20,000,000	343,738,000	0.19
2006	192,811,000	104,911,000	20,000,000	317,722,000	0.19
2005	203,860,000	56,911,000	20,000,000	280,771,000	0.18
2004	180,376,000	56,911,000	33,000,000	270,287,000	0.19
2003	175,869,000	63,234,000	33,000,000	272,113,000	0.20

Note: The investment budget at Table 6.1 has been calculated on the basis of the details provided in paragraph 6.4 (Total investment budget = public investment budget – previous year's budget commitments).

To paint a complete picture of state financing for cultural development, Table 6.2 presents the chronological development of the MoC's budget from 1969 to 2000.

Table 6.2: Budget Development of the Ministry of Cultural Affairs 1969-2000

Year	General Budget	Percent of State Budget
1999-2000	220,636,000	0.09
1998-1999	196,731,000	0.11
1997-1998	179,386,000	0.14
1996-1997	166,243,000	0.14
1995	147,409,000	0.13

1994	178,110,000	0.16
1993	143,738,000	0.15
1992	123,309,000	0.14
1991	87,249,880	0.11
1990	77,680,470	0.10
1989	65,062,780	0.09
1988	64,932,500	0.10
1983	53,132,000	0.13
1982	43,752,000	0.12
1981	33,352,665	0.12
1980	29,993,000	0.13
1979	24,668,000	0.12
1969	4,980,526	0.20

Table 6.3

Development of A-V Media Sector's Budget

Year	TV & Radio Budget	Moroccan Cinema Center (see paragraph 6.3.3, d,)	Total	Total National A-V Development Fund
2009	405,000,000	60,000,000	465,000,000	270,000,000
2008	582,000,000	43,700,000	625,700,000	270,000,000
2007	521,000,000	43,700,000	564,700,000	270,000,000
2006	622,000,000	30,820,000	652,820,000	270,000,000
2005	383,448,000	35,000,000	418,448,000	270,000,000
2004	285,227,000	33,705,000	318,932,000	270,000,000
2003	310,066,000	24,000,000	334,066,000	262,000,000

6.2 Public Cultural Expenditure Per Capita

Incomes of the funds referred to in the previous paragraph are deduced from the budgets of their respective sectors. Per capita cultural spending is considered using information from the MoC budget and the A-V sector's expenditure budget. The population is calculated at 29.9 million, the total given by the most recent census (2004). According to the High Commission for Planning's data (see Table 6.4), we calculate the standard annual population growth rate at 1.4%.

Table 6.4: Development of Government Per Capita Expenditure on Culture

Year	Population Number	Ministry of Culture Expenditure	Government Audiovisual Sector Expenditure	Total	Per capita Expenditure in Moroccan Dirham
2009	32,066,366	559,669,000	465,000,000	1,024,669,000	32.00
2008	31,623,635	382,710,000	625,700,000	1,008,410,000	31.89
2007	31,187,017	343,738,000	564,700,000	908,438,000	29.13
2006	30,756,427	317,722,000	652,820,000	970,542,000	31.55
2005	30,331,782	280,771,000	418,448,000	699,219,000	23.05
2004	29,913,000	270,287,000	318,932,000	589,219,000	19.70
2003	29,500,000	272,103,000	334,066,000	606,169,000	20.55
Total		2,437,000,000	3,379,666,000	5,816,666,000	26.87

Table 6.4 reveals that the average annual per capita cultural expenditure during the last seven years is MD 26.87. Considering large projects aimed to strengthen the cultural infrastructure (i.e. expenditure through the Al-Hasan II Fund and the Deposit & Management Fund. See paragraph 6.3.4), average annual per capita cultural spending is likely to rise to about MD 28.62.

6.3 Public Cultural Expenditure Broken Down by Level of Government

Cultural is funded through:

The Ministry of Culture's budget

The National Cultural Activities Fund

The Moroccan Cinema Center

Independent government cultural organizations

Local communities

The private sector

International Cooperation

At present, government funding of culture is achieved through:

The Ministry of Culture (in charge of the cultural sector)

The National Cultural Activities Fund

Independent cultural government organizations

The National Library

The Mohammad the Fifth National Theater

The National Radio & TV Corporation

The Moroccan Cinema Center

Funding for macro-cultural projects

Local communities

6.3.1. The Ministry of Culture

The MoC is the major cultural funding authority in Morocco. It uses a diverse array of funding sources, most importantly: the government sets the MoC's annual budget in line with the country's development policy. The MoC's budget represents 0.33% of the national budget. The government seeks to increase this 1% by 2012 (see Table 6.1).

6.3.2. National Fund for Cultural Activities (FNAC)

This fund was created in 1983 by a fiscal law published in that year (official gazette, issue No. 3661, 31 December, 1982). The Fund consists of revenues generated predominantly through entrance fees to MoC-owned museums and historical and archeological, rented historical sites, registration fees at MoC-supervised musical institutes, national and local government contributions, public or private donations offered by non-governmental organizations. Revenues are used to fund specific projects and activities in accordance with the legal instructions regulating this fund.

6.3.3. Independent Governmental Cultural Institutions

These independent institutions consist of public organizations subject to state mandate and financial control. These institutions include:

a. The National Library of the Kingdom of Morocco

The National Library was founded in 1926 as the "public treasury". Under law 67.99 (2003; official gazette issue no. 5171L, 22 December, 2003) it came under the direct MoC supervision. A new main building was created in 2008, costing about MD 300 million (€26.7 million). It was funded

by the Al-Hasan II Fund for Economic & Social Development and the MoC. The new national library premises were built on a 20.8 km² plot of land.

The Library's budget comes from state funding, public or private agencies' donations, international support, funds collected in return for offered services, and endowments. The budget goes towards library operation and equipment.

By the year 2013, the funds allocated by the Ministry of Culture National Library are 33.000.000 dirhams, distributed as follows:

- Management expenses: 14.750.000 dirhams

- Investment expenditure: 47.750.000 dirhams

The state allocated MD 45.5 million annually for the National Library in 2007 and 2008, and an additional MD 38 million in 2012. The library successfully mobilized MD 6.5 million from the Spanish Agency for International Cooperation and Development (AECID) and MD 2 million from the Moroccan Farmers Union (MAMDA).

b. Mohammad V National Theatre

This theatre was founded in 1973 (official gazette issue no. 3151, 21 March, 1973) and is under direct supervision of the MoC. The MoC provides the theatre with annual financial support (MD 14.5 million in 2009 and MD 15 million in 2012). The theatre also generates its own revenues, estimated at about MD 20.9 million (see table 6.7).

In 2013, The allocation of funds by the Ministry of Culture for “Mohamed V” Theater reached 15.600.000 dirhams, distributed as follows:

- Management expenses: 15.600.000 dirhams

- Investment expenditure: 0.00 dirhams

The last meeting of the council Board in april 4th 2014. The agenda of the Council can be summarized as below:

A Study of 2013th records and financial reports.

Budget Approval for the agenda of 2014:

The institution strategy for years 2014 till 2017

and during this meeting, there was an Agreement on ;

preparation of the enterprise users Act

expanding the debate on the law governing the enterprise;

the documentation center within the institution;

putting together a standard operating procedure to benefit from the use of the courtroom;

the announcement of supporting creative people with the institutions available support mechanisms through open bids with strict deadlines.

Establishing an enterprise Treasury.

contribute to the restructuring of regional teams.

c. Moroccan Archives Foundation

The Moroccan Archives Foundation was founded under dahir no. 1.07.167, issued on November 30, 2007, by implementation of Law No. 69.99. It collects and preserves archives produced by different public departments and administrations, in cooperation with all parties involved in this field. Its work is supported by prime ministerial decree no. 11/2011, which called on public institutions to cooperate with the foundation in order to promote the national archives, as an essential pillar of the modern state.

In 2012, the Ministry of Finance allocated in MD 2.6 million to support human resources and develop office and structural equipment. The MoC set aside MD 2 million from its own budget for this foundation.

By year 2013, the Ministry of Culture allocated funds for the moroccan Archives Foundation by 8.000.000 dirhams, distributed as follows:

- management expenses: 6.000.000 dirhams
- investment expenditure: 2.000.000 dirhams

Al-Manahel Printing House

The printing house has been an independently-operating public authority since January 2001. It was created in accordance with authorization 1.00.351, dated December 26, 2000, and 2001 financial law 55.00. Annual revenues of Al-Manahel Printing House reached MD 2 million between 2003 and early 2009.

Within the context of this production unit's programs, aimed at promoting the publishing in Morocco, in 2012 Al-Manahel Publishing House will publish 30 books. The MoC has allocated this publishing house MD 2.3 million from the 2012 procedural and processing budget.

As for the year 2013 allocated funds were in the amount of 5.300.000 dirhams, distributed as follows:

- management expenses: 2.300.000 dirhams
- investment expenditure: 3.00.000 dirhams

d. Moroccan Cinematography Center

The Moroccan Cinematography Center was founded in 1944, and reorganized in 1977 (official gazette no. 3387, September 28, 1977). It is governed by the Ministry of Communications. The center is responsible for regulating the cinematographic profession, especially professional authorizations, cinematographic organizations and the cinema performance system. A tax levied from movie theaters under decree no. 2.87.749, issued on December 30, 1987 (official gazette no. 3922, 30 December, 1987), was created to benefit the center. In 1987 an executive decree (decree no. 2.93.963, 16 June, 1994) was issued to determine revenue distribution from cinema-related taxes. The decree was later amended and finalized in 1994. According to the decree, tax revenue is distributed as such: 47% for movie production, 48.25% for cinema investment, and 4.75% for fund management. Fund distribution is to be carried out through a special committee.

The management of this institution has been assigned October 2nd 2014 to Mr. strict Fassi Fihri, former director of the Chamber of film production, director of the Moroccan film Center to succeed Mr. Nour al-Din Al Sail.

e. The National Radio & TV Corporation

The Moroccan radio station was established in 1928. In 1966, it was transformed into an independent public corporation. In 2005, at the issuance of 2002 A-V law no. 03-77, it became the National Radio & TV Corporation (SNRT). Law 03-77 obliged all A-V sector employees to comply with law's provisions.

3. Arab Maghreb News Agency

On November 18th of 1959, the Arab Maghreb News Agency was launched by the King of Morocco Mohammed V at that time.

The Agency has been formed as a joint stock company by king of Morocco at that time Mohammad the fifth, its objective is to organize and benefit from a media service that responds to Moroccan press, and develop news services by all technical means and distribution of news of North Africa and abroad,

In January 1974, the Agency's legal status has changed to become a State Institution.

In 19 September 1977, by virtue of al-Dahir Al-Sharif, it became a Law No. 235-75-1 a Public Institution that enjoys morale identity and financial independence under a governmental authority assigned responsible to information sector.

Arab Maghreb news agency is managed by an Administrative Council and an operation Committee. Managed by a director, assisted by deputy general director and five directors as follows: Director of Information, Director of modern technology, Director of Commercial Affairs, Director of Administrative and Financial Affairs, and finally the Director of External Relations.

4. Moroccan Office for Rights of authors

Moroccan Office for the rights of authors was a device developed by the State for creating and protecting of copyright and neighboring rights in Morocco, which is entrusted with the lawmaker under chapter 60 of law No. 2.00 of February 15th 2000 on Copyright and Neighboring Rights, it also has been changed and complemented under Law No. 34.05 of February 14th in 2006, with a task of protecting Copyrights and Neighboring Rights from exploitation, the latest was established under Decree No. 2.64.406 of 8 march 1965 after the approval of constitutional chamber of the Supreme Council on 27 February 1965, and is under the guardianship of the Ministry of Communication, and undertake alone the appeal and distribution of various rights of authors currently and in the future, and maneuvering within the territory of the Kingdom of Morocco the interests of the various foreign companies for authors in the scope of the conventions concluded with them.

Organizational structure of the of the Bureau: the Public administration: the Director General, the general writer of the Section, engagement, documentation and communication section, recovery and Distribution Section, Legal Section, cultural section, Account Section, cell Information and Technology section.

The Bureau is in the process of establishing of other sections such as the Department of International Relations and the department for fighting against imitation and piracy.

5 - The Higher Institute for Media and Communication

The Higher Institute of Information and Communication is one of the oldest media institutions, whose main interest is formation; training and rehabilitation on media and communication professions in Morocco. In April 1969, it was developed, under the name of formation center for journalists (CFJ), in cooperation between the Frederick Newman the German Institution and the Government of Morocco. The center was receiving, in particular, staff of the Ministry of the News, and journalists from Arab Maghreb news agency, with a view to their rehabilitation in field of written press and audio-visual.

In 1977, the center of journalists formation became a public institution affiliated to the ministry of information and was then entitled the Higher Institute for the Press (ISI), to form the frameworks and competencies in the field of press and media, and gives university students, upon graduation, who joined it university diploma entitles them to enter various media institutions.

In 1989, the regular service section has been abandoned, and the institute opened its doors for university graduates, among staff and students, after establishment of higher tutorial section that gives postgraduate diploma.

During 1996 it turned into the Higher Institute for Media and Communication, with a view to strengthening formation of press occupations and opening up to professions of institutional communication, with a view to harmonize the formation of press information with the needs of the media market.

On 25 August 2011, the government approved on the draft decree for reorganization of higher institute for Media and Communication (ISIC) with the aim of reforming the formation system in the Institute, allowing adaptation with prerequisites of modernization imposed due to profound transformations and accelerating variables which known by the Information and communication fields and professions, on local and international level.

6.3.4. Major National Cultural Projects

National Library of the Kingdom of Morocco

See paragraph 6.3.3 (a).

National Contemporary Arts Museum

This significant project is being built on 6.8 km² in the city of Rabat. It was allocated MD 73.4 million and funded by the MoC and the Al-Hasan II Fund for Economic and Social Development. The museum will consist of different spaces, including both exhibition and artists' sections. Works started in August 2007 and inauguration was done on 7 October 2014 carrying the name Mohammed VI Museum, for modern and contemporary art. Its achievement requires an Investment equivalent to 200 million dirhams, and is the first museum in the kingdom, and ad hoc institution that is entirely dedicated to modern and contemporary art and respond to international standards for museums.

This masterpiece was built on three-story building, which includes, in particular, a hall for seminars, and spaces for exhibitions carrying the names of senior Moroccan artists (artist Al-Shoaibiya Talal, Hajji Gilali Gharabawi, Mariam Meziane, Ahmad Al-Sharkawi, Farid blkahyah, Hassan alklawa, Andre Baz, Mohammad al-Qassimi ...), and a pedagogical workshop, restoration laboratory for carvings, a library, honorary hall, management, canteen, nursing hall, and a parking garage.

The museum Mohammed VI, for modern and contemporary art, which seeks to cover the development of Moroccan creativity in visual and fine arts from the beginning of the twentieth century until to today, will undertake the task of contributing in introduction of contemporary and modern art, through its preservation and promotion among large audience; the global and the Moroccan.

The museum will also support functions of youth's creativity and innovation, and take care of innovating new ways to guide and frame artistic receiving, and support scientific research, in the artistic field and develop knowledge tools concerned with the history of the Moroccan art, this what makes of it a real space for innovation and indoctrination through cultural creative and serious projects that are enough to develop conditions of production, and promote access to culture, especially among circles of emerging beginners.

The Higher Institute for Music & Choreographic Arts

The Institute also lies in Rabat, near the Mohammad V Theatre. It is 17,000 m² in total, and cost MD 60.4 million. It was financed through partnership with the Deposit and Management Fund. The institute is intended to support artistic education in Morocco and train musicians and choreographers in accordance with international standards. Construction has already begun and the project is expected to conclude within two years. **Due to the many delays, provision has been made for \$22 million and a half to draw up the budget for the year 2013. It is expected to be opened in 2015.**

6.3.5. Local Communities

At both regional and local levels, local communities play a pivotal role in funding cultural projects. Many partnerships exist between local communities and the MoC, both to implement cultural activities and improve infrastructure. It is difficult to estimate the financial impact of local communities because the Ministry of the Interior privately maintains these records. .

6.4 Public Cultural Expenditure Broken Down into Administrative Costs, Program Costs and Assets

Due to the lack of data about how certain governmental funding is spent (for independent government institutions and the A-V sector, see Table 6.5), we limit our discussion to the MoC's expenditures and the revenues of the National Fund for Cultural Activity in 2009,

The MoC's budget is dived into two parts: the (administrative) operation budget and the (programmatic) investment budget. The latter consists of both performance and commitment allocations. Performance allocations are used for expenditures within the current year, whereas commitment allocations are calculated allocations for the following year. These allocations are deducted from the investment budget.

The National Fund for Cultural Activity budget is one of the major financing sources on which the MoC depends to implement its programming. The fund is subject to public budget management regulations in accordance with a precise action plan supervised and controlled by the Ministry of Finance.

Table 6.5: MoC Budget and National Fund for Cultural Activity Revenues (2009)

Admin, & Investment Operation	Amount (in MD)	Percentage of Total Budget
Operation budget	310,669,000	54.53
Investment budget	239,000,000	41.95
National Fund for Cultural Activity	20,000,000	03.52
Total 569,669,000		

6.5 Sector breakdown

In this section we discuss the sector-based distribution of MoC's budget in 2013 & 2014.

6.5.1. General Sector

- The budget of the Ministry of Culture for 2013 and 2014 fall within the context of sectorial strategy of the Ministry to promote five major axes that are:

Proximity policy (democratization of the cultural actions without being centralized in major cities/expansion of network spaces and cultural activities to become closer to villages and remote areas ...);

Support and keeping pace with creativity and creative people (expansion of support circle to include creative young people, persons with special needs/taking care of social and professional conditions for creators, given decent legal status for creative people and motivate them to engage and effectively contribute to the development process);

Maintenance and evaluation of cultural heritage (pay attention to cultural heritage /material and non-material/ to brightening and promotion of Moroccan culture/ taking care of historic exploits and making them spheres liable to receive and present cultural and artistic product/seek to arrange and classify most important deeds and historical sites as humanitarian heritage ...);

To stimulate cultural diplomacy (linkages with Moroccans living abroad and strengthen their relationship with culture of Morocco/strengthen the introduction of Moroccan cultural and artistic products and dissemination on international level/ strengthening ties of neighborhood and friendship with friendly countries and intensify cooperation and exchanges of practices beside to stimulate cultural centers of Morocco /strengthening exchange through international cultural events/ consolidation of relations with international organizations and activate and implement requirements of cooperation agreements ...);

Improve governance and organizational measures (restructuring and reorganizing of the ministry/ canvass strategic priorities and appropriateness of legal texts with current developments/ provision and rehabilitation of human resources and involvement of competencies in the organization and linking responsibility with liability/ Coordination between the roles of cultural actors and activating the role and involvement of civil society in the formulation and delivery of programs, follow up and evaluation/ increase the Ministry's budget to 1 % by year 2016/ expanding the involvement of the private sector in supporting cultural affair ...).

As for year 2013, allocations for the Ministry of Culture rises 571.063.000 dirhams

The numbers for 2013 draft budget:

management expenses	354.313.000 Durham	Wages: 202.393.000 durham Equipments and misc.: 151.920.000 durham which is a 9% increase from 2012 allocations of 139.400.000
Expenditure on Investment	216.750.000 dirham versus 235.000.000 in 2012, constituting 8% decrease from 2012. While first commitment bonds were 70.000.000 versus 100.000.000 dirham for 2012	
Number of Financial positions	35 financial positions in 2013, were exploited to inforce technical and administrative framing aspects of cultural institutions, and to fill recorded gaps in planned positions on the level of centralized and decentralized departments in specific fields and specializations.	

The Budget Lines for the Ministry of Culture for 2013:

1 - Summary table of total expenditures (without calculating a block wages)

Five major axes: 373.438.761 dirhams.

Institutions specialized in formation, training and rehabilitation affiliated to the Ministry of culture 4.410.455 dirhams

Public institutions and independent departments: 76.650.216 dirhams

Total: 454.499.216 dirham

2 - Expenditure according to five major axes

Proximity Policy: 250.280.000 dirhams

Keeping pace with creativity and creative people: 47.607.000 dirhams

Protection and maintenance of Cultural Heritage: 67.350.000 dirhams

Cultural Diplomacy: 3.000.000 dirhams

Good Governance: 3.000.000 dirhams

Total: 373.438.761

3. Distribution of allocated financial support for the Ministry of culture according to the National fund for cultural work in 2013.

Projects and Operations	Allocated Fund - dirhams
Establishment and equipment of cultural centers	15.000.000
Arts facilities	16.000.000
Restoration and preserving historical monuments as well as study and research centers	38.400.000
Artistic and cultural festivals	12.597.000
National program to reactivate cultural centers	6.000.000
Total	87.997.000

6.7. Distribution of Ministry of Culture Support Funds in 2013 on Formation, Training and Rehabilitations Institutions

Beneficiaries	Total Allocations
The National Institute for Antiquities and Heritage	1.426.500
The Higher Institute for theatrical Arts and cultural activation	1.806.000
The Higher Institute for Fine Arts in Tatwan	1.177.955
Total	4.410.455

As for the year 2014, the allocation for the Ministry of Culture rises to 547.000.000 Dirhams
Data and information on a draft budget for the year 2014

1- Sources:

332 million dirhams within the framework of the Public State Budget for the year 2014

20 million dirhams on behalf of a private account named the National Fund for cultural work

195 Million Dirhams; additional resources within the context of national and international partnerships

2. The distribution of 2014 budget.

- Operating expenses estimated at 152 million dirhams,

- Investment expenses at 180 million dirhams,

3 - Project whose implementation is associated with additional financial resources

- Project for the restoration of historic buildings at Fas, with allocations rising to 67 million dirhams,

- Rehabilitation project for Great Tangier, which will benefit from 30 million dirhams as well as the rehabilitation of two sites in each of:

Master Abdul Rahman in Casablanca and Zaleel website, which will be financed with an amount rising to 37 Million Dirhams as a contribution of two investment zones.

Table 6.6: Distribution of the MoC's Budget (2012)

Total Financial Allocations for Major Areas

Area	Total Allocations
Proximity Policy	201,078,254
Support and Upkeep of Innovation and Innovators	65,161,000
Maintenance and Enhancement of Cultural Heritage	24,279,082
Stimulating Cultural Diplomacy	7,698,000
Improving Governance	8,700,000
Total	306,916,336

Table 6.7: Distribution of MoC Support to Structural Foundations (2012)

Area	Total Allocations
National Institute for Archaeological Sciences and Heritage	12,265,000
Higher Institute for Theatre Arts and Cultural Activity	16,060,000
National Institute of Fine Arts in Tetouan	9,830,000-
Total	38,155,000

Table 6.8: Distribution of MOC Support to its Public Institutions (2012)

Institutions	Total Allocations
Mohammed V National Theatre	15,000,000
National Library of the Kingdom of Morocco	38,000,000
Moroccan Archives	2,000,000-
Total	57,300,000

Table 6.9: Distribution of MOC Support on Administrative Operations (2012)

Areas	Total Allocations
Operating Central Administration	33,000,000
Operating Regional Directorates	15,000,000
Operating the Al-Manahel Printing Press	2,300,000-
Total	50,300,000

6.6 Private Sector Expenditure

Most private sector cultural activity involves preserving heritage, and creating and supporting arts and audio-visual work. We do not deal with private sector involvement with art and audio-visual work due to the difficulty of accessing funding datas. In recent years, however, several organizations dealing with A-V affairs have emerged.

As stated in the second part of this study, there are social foundations within the banking and industrial sectors in Morocco that belong to private companies. The most important among these are:

Banking foundations, including Attijara Wafa Bank, SGMB foundation, and the Moroccan Commerce and Industry bank foundation (BMCI)

Industrial foundations like the Omnium Nord-African (ONA), a commercial-financial company dealing with all branches of the economy, and Maroc Telecom for the Deposit and Management Fund (Caisse de dépôt et de gestion - CDG)

The last is an example of the banking sector's participation in cultural life. The care institution for the CDG aims to embrace activities that support the promotion of culture and knowledge, as well as activities related to sustainable social solidarity and development. For this purpose, it handles all activities related to financing, preparing and implementing related projects and demonstrations whether public or private, and activities which contribute directly or indirectly to achieving its objectives.

These foundations fund cultural projects and programs dealing with fine art, museums, and the restoration of ancient sites. They also contribute to financing artistic and literary activities and festivals (see Table 6.8).

The "Safe House" is a private sector initiative outside the parameters stated above initiative. Located 14 kilometers outside Marrakech, in Tusultanit, the Safe House supports innovation in the field of visual and literary arts and strengthen Moroccan and African cultural identity through

cultural exchanges. It was recently launched with support from the UNESCO-Aschberg bursaries for literary, musical, and visual projects, for the organization of concerts, the audio-visual sector, and publication in 2013. This program, which values the mobility of young artists, is designed with the goal of “enriching their creative projects and offering them the opportunity to participate in a dialogue about cultural diversity”. Artists range from 25 to 35, hailing from all over the world, including Morocco.

In the area of book publishing, some concerned parties such as banks and institutions beside to some other civil society associations and charitable individuals fund literary prizes such as:

ATLAS Grand Prize, established by the Embassy of France in Morocco in 1992. This prize is given each year for writers, artists and Moroccans intellectuals, and encourages alternately various forms of literature such as novels, or technical book, or study, or the book devoted to youth, or translation.

Literary creativity prize of the second channel devoted to encourage young talents in various areas of creativity within three major categories (poetry, the novel, the story) in Arabic, Amazigh, and French.

Al-Mamouniah prize in Morocco specified to French - speaking Moroccan writers allocated for achievement of brightening literature at the national and international levels.

The literary award Biladi Biladuna dedicated to Moroccan writers for works of prose colloquially established by the association our country news in Tangier and is included in the framework of linguistic pluralism in Morocco.

The prize of literary magazine in Morocco, which aspires to encourage literary creativity and dedicated to women and men Moroccans writers living in or outside Morocco, it is available for both national languages; the Amazigh and the Arabic and for French.

The prize of Literary creativity of Amazigh conferred by Royal Institute of the Amazigh culture, which is in support of creators who are working in the area of culture.

Arkaneh International prize for poetry annually conferred by Beit al-Shar in in Morocco and Institution of Deposit and Measure Fund.

6.7. Independent (Civil) Sector Expenditure

Many cultural achievements and projects have been sponsored by civil society groups. Sponsorships have come in several areas of cultural development, most importantly restoration and maintenance of historical sites (see Table 6.9). There are also many public service groups that sponsor scientific and intellectual seminars, literary and artistic festivals around Morocco. Most important among these are:

Rabat International Festival for Culture & Arts

Fez Musical Festival of World Spiritual Music

Marrakech Popular Arts National Festival

Desert Music Festival

Assila International Cultural Season

Table 6.10: Distribution of MOC Support Allocations (2012)

Interests and Institutions	Budget Management	Performance Credits	Commitment Appropriations
Financial Affairs Directorate	42,070,892	62,850,000	48,000,000
Directorate of Arts	13,399,787	9,000,000	
Heritage Directorate	3,644,000	16,550,000	1,000,000
Directorate of Books	6,412,500	16,800,000	3,000,000
Regional Directorates of Culture	20,756,366	121,800,000	48,000,000
Higher Institute of Dramatic Art and Cultural Activation	1,606,000		
National Institute for Archaeological Sciences and Heritage	1,226,500		
National Institute of Fine Arts in Tetouan	983,955		
Mohammed V National Theatre	15,000,000		
National Library of the Kingdom of Morocco	30,000,000	8,000,000	
The Moroccan Archive	2,000,000		
Al-Manahel Press	23,000,000		
Total	139,400,000	235,000,000	100,000,000

Among the active public service groups are:

Fez Sayes Society

Abu Riqraq Society in Rabat

Rabat Al-Fateh Society in Rabat

Al-Atlas Society in Marrakech

Among the independent civil associations are:

The Moroccan Writers Union, which has played a historical role in issues of culture since its foundation in 1961

The Moroccan Poetry House, which had a UNESCO proposal to approve an International Poetry Day accepted in 2000

The Moroccan Theater Professionals Union

Table 6.11: Finance of Sites and Archeological Places by Independent Sector (Civil)

Project	Geographic location	Type of intervention	Financing side
Al-Boananiya School	Fez	School restoration and rehabilitation	Meziyan Benjaloun Foundation: MD 13,000,000
Couta Site	Tanja	Maintenance, restoration and building of site operation unit and visitors' entrance gate	Cultural Sponsorship of H.H. Prince Ibn Abdul Aziz
Murabiteen Dome Ancient Sites	Marrakech	Restoration	Bin Jelloun Foundation: MD 50,000,000
Bin Yusuf School	Old Marrakech	Restoration and maintenance	Omar Bin Jelloun Foundation /partnership with the Ministry of Culture
Al-Najareen Hotel	Old Fez	Restoration and maintenance	Karim Al-Omrani Foundation: MD 25,000,000

6.8. Foreign Agencies Expenditures

There are several cultural projects and programs funded through international partnership with the MoC and local authorities. The funding supports cultural infrastructure development projects as well as cultural facilities, especially in rural and underprivileged areas. This includes the construction and operation of public libraries, cultural houses, musical institutes, theaters and cultural compounds. The provided funds are also used to rehabilitate and restore ancient sites. Four such partnerships are:

The media libraries project (médiathèque): This project supports literacy programs in urban, semi-urban and rural areas by building 11 media libraries and 60 literacy centers affiliated with these libraries. The project will be executed through partnership between the MoC and local authorities and the cultural arm of the French embassy. Local authorities will provide the needed premises, while the MoC and the French embassy will provide the equipment, documents, office furniture and A-V material. The cost of the project amounts to €10.7 million, €3.5 million of which will be

provided by the French. The project was launched in 2003. In 2008 10 media libraries with associated literacy centers were completed.

The culture house network project: This project combats illiteracy and exclusion among underprivileged groups through direct educational and cultural activity programs as well as proper recreational activities. A network of 27 culture houses across Morocco will be constructed through cooperation with the EU (MEDA Project). The EU will contribute MD 50 million; the Moroccan government will contribute MD 27.5 million. Local communities will provide the land needed for building these premises. As of 2008, about 15 units were completed.

Various cultural projects:: The projects provide needed funds for building and equipping several cultural facilities, including cultural centers and museums. The projects, which total MD 7.5 million, are funded in part by the government of Andalusia. Some of the projects have been completed, like the Modern Arts Museum in Tetouan and the Larache Theatre in Larache. Other projects are still under construction.

Rehabilitation of the cultural tradition in Oasis de Figuigue: This project is carried out through cooperation with the Italian government. It was inaugurated at the beginning of 2008. Italy contributes 50% of the project's overall cost: €1.5 million (MD 16.9 million). The MoC, local communities in Figuigue and NGO Africa 70 are partners in the project.

Residency in Paris' City of Art: The residency program is under the supervision of the MoC and the Cultural Authority from the Embassy of France in Rabat. It targets Moroccan artists, writers, and screenwriters just beginning in their profession to benefit from a period of 3 to 9 months (the committee reserves the right to extend the residency period, according to the nature of the applicant's project) where they will be provided residency, meetings, work, and study space. The outcome of the artist's residency will be assessed by the MoC and the Cultural Authority from the Embassy of France at the end of the residency. The artist will present a detailed report to the Ministry of Culture and the Cultural Authority from the Embassy of France within a month of her return to Morocco. The committee will then receive the artist for a group evaluation of residency's outcome.

Files are reviewed by a committee comprised of specific figures based on capability in the fields of art and literature. Members of the committee are appointed for a period of two years with the option of renewing their membership by approval from the MoC, including members chosen by the Cultural Authority of the Embassy of France to represent them in the committee (for further details, refer to previous projects and agreements in section 2.4.4 : "Dialogue and Cooperation Across Borders and Between Cultures").

7. Cultural Institutions and New Partnerships

7.1 Re-Allocation of Public Responsibilities

Institutional organization and management mechanisms of cultural affairs in Morocco underwent three main stages since independence:

The search for self-discovery, which led to the creation of the MoC in the early 1960s.

Formulation of the necessary laws to organizationally, promotionally and productively structure cultural development. The MoC played a key role in this stage, which lasted until the 1990s.

Citizen participation and integration into cultural life. This began in the early 2000s with the creation of the MoC as a government institution tasked with outlining the appropriate mechanisms to transform cultural development into an economic sector akin to the country's other areas of development.

Four years after the Ministry of Cultural Affairs was replaced by the MoC in 2002, a decree was issued pertaining to the MoC's jurisdictions and organization (Decree 2.06.328, 10 Nov., 2006, published in the official gazette L 2.06.328 on 10 Nov., 2006). According to this decree the MoC retained the same general jurisdictions of its predecessor but was to dedicate more attention to the organization of administrative affairs by creating a special national directorate.

This new directorate was assigned to manage the Ministry's human resources by identifying needs, elaborating development programs—particularly in the field of training and constant training—and reviewing the allocation of responsibilities on national, regional and local levels by conferring greater authority to decentralized departments on project management and implementation beginning in 2007.

A new, results-based approach was adopted for drawing up the MoC's budget. They adopted a comprehensive accounts system and designed specific indicators to measure the successfulness of programs and projects. To better hold the MoC accountable, budget items were reviewed to ensure that they met the MoC's stated objectives of updating management, decentralizing cultural policies, protecting and reviving the country's cultural heritage, and promoting book-reading and arts (Chapter 2, Table 6 for diagrammatic evidence of the extent to which this directorate shaped the current MoC's structure)

In an attempt to promote the decentralization of cultural management, regional directorates were created by virtue of ministerial decision 1007.06, 11 Nov., 2006, published in the official gazette issue no. 5486, 28 Dec., 2006. (Morocco is divided into 16 administrative regions. See Chapter 2, Table 7).

These regional directorates are assigned to elaborate, activate, and implement MoC regional cultural policy by investing in the country's cultural and artistic heritage, raising the value of cultural products and encouraging all forms of cultural practice. They are also assigned to help formulate and implement a new regional cultural and artistic strategy, and supervise all cultural development within their jurisdictions unless otherwise stipulated by legal provision (i.e. cultural workers affiliated with local or private groups).

These reforms are geared towards modernizing cultural management and governance by developing its departments from the central to the provincial and rehabilitating the financial, HR and logistical dimensions of cultural institutions. To this end, MD 151.7 million (23.1%) was earmarked from the MoC's general budget in 2009 (see Table 5.6), out of which MD 16.3 million was allocated to regional directorates, averaging nearly MD 1 million for each directorate. As funds are gradually allocated to regional directorates, many complications related to centralized financial management are vanishing.

Institutions affiliated with the MoC (INSAP and ISADAC) have influenced the level of training and scientific research in universities. Pursuant to Law 00.01 in 2008, which reformed the university system, Moroccan universities have implemented administrative independence and new pedagogy for institutional management.

7.2 Status/Role and Development of Major Cultural Institutions

The national reconciliation government (a rotation government), which came to power in 1998, adopted a cultural strategy based on dialogue with all those involved in Moroccan cultural development. This new strategy has subjected cultural development in Morocco to significant changes

Key Objectives of the Strategy:

Develop a dynamic cultural awareness that serves sustainable development.

Keep pace with globalization and adapt to its changes and developments.

Empower Morocco to create modern cultural structures that meet heritage, arts and publishing needs.

Make cultural promotion a key aspect of local development.

Encourage cultural work by supporting distinguished association activities.

Update cultural management and legislative systems.

Many organizational and infrastructural reforms have been achieved through the new system.

MoC Reforms

Despite Morocco adopting a decentralization policy after gaining independence, in the first decades of its implementation it lacked a clearly defined strategy and progress was slow

Since 2000 decentralization has occurred much more rapidly. Many public facilities have been restructured, including those directly affiliated to the MoC and those with legal and financial independence.

Law 67.99 pertaining to the creation of Moroccan National Library was issued on 11 November, 2003 (official gazette, issue no. 5171, dated 22 Dec., 2003). The law replaced the once known Public Library of Morocco, which was previously under the direct sponsorship of the MoC and before that the Ministry of Cultural Affairs.

It aims to enable Morocco to provide a national museum of high standards, where visitors (whether Moroccan or foreign) can learn about the history of Morocco. It is expected to include a range of exhibitions beginning from the formation of the Moroccan land three million years ago

to the 19th century. It is expected that construction will be completed in early 2014, and the museum will be a new addition to the beautiful city of Rabat and a new cultural edifice. In addition to this museum, a national theatre will also be built. The construction on these two buildings began five years ago and they are expected to be ready in 2013.

A-V Reforms

Since 2002, this sector also witnessed significant organizational and structural reforms around three main pillars: the organized liberalization of the sector and the creation of a competitive audio-visual market (the sector has been under state monopoly since 1958), the review of financing mechanisms and support for A-V providers, and the elaboration of mechanisms to stimulate development and establish a true Moroccan film and television industry.

In 2005, Law 77.03 established the legal framework to liberalize the A-V sector. The law came amidst profound changes to reinforce rights and freedoms (including participating in any desired cultural activity) for a modern and democratic society.

Reforming the A-V industry is key in consolidating the values of freedom, diversity, modernization and openness, and human rights.

The Law:

Boosts freedom of A-V communication, ensures freedom of individual and collective expression, observes professional ethics and protects human rights.

Takes part in economic, social, cultural and informational development at national, regional and local levels to guarantee diverse services, trends and ideas and ensure that all parties involved are active participators.

Preserves the cultural heritage of the nation by encouraging artistic, scientific and technological creativity.

Respects copyright laws.

In conjunction with this law, in 2002 a decision pertaining to the creation of the High Agency for A-V Communication and a decree ending state monopoly in the field of radio and TV broadcasting were issued, opening the door for new A-V initiatives.

The High Agency is assigned to distribute licenses for creating private radio or television stations, subject to the fulfillment of special conditions issued by the Agency for that purpose.

The public A-V sector will take the form of national A-V companies licensed by the High Agency according to the special books of conditions.

These companies should seek to fulfill the cultural, informational and entertainment needs through quality and diverse programming that targets the broadest section of the population. Programming should be based on Morocco's Islamic, Arabic and Amazigh culture and on the values of democracy, freedom, openness, tolerance and modernization.

Hence Moroccan Radio and TV and the Independent Declaration Department were transformed in 2005 into a joint-stock company named SNRT. This company is subject to the law governing joint-stock companies and their articles of association.

The roots of this company date back to 1928, when it was an institution called Morocco Radio. In 22 October, 1966, it was turned into a public establishment named the Morocco Broadcasting Station. In 1978 it came under the supervision of the Ministry of Information.

The former private television station 2-M was also subject to 2005 Law 77.03 and turned into a public company named SOREAD-2M, with more than half its capital owned by the state. It sat alongside the National Company for Radio and TV as one of the two public audio-visual holdings in Morocco.

Law 77.03 precipitated the creation of 14 national and regional radio stations, in addition to one satellite TV channel (Media 1-Sat).

The film sector has also witnessed notable developments in national production over the past few years. 15 feature films and 50 short films were produced in 2009 (compared to Morocco's post-independence filmography—95 feature films and 285 short films, 2 feature films and 6 short films annually on average).

This much-improved situation is due to financial support provided by the Moroccan Film Production Center Thanks to state aid provided to the Center's fund created in 1987 and completed in 2005, the Center's budget reached nearly MD 60 million in 2009.

During the national debate on Moroccan cinema, held in Rabat in October 2012, the Moroccan government expressed its intent to increase support for Moroccan cinematic production from MD 60 to 100 million between 2013 and 2015. This is in line with the ambitions of major figures in the field, who confirmed in their recommendations during the recent national cinematic conference that they would produce 20 films, costing MD 120 million annually, beginning in 2015.

Foreign investments in international film production within Morocco rose from MD 294 million in 2005 to MD 473 million in 2006 and MD 563 million 2007. **The year 2013 will amount to 922 Million and 133 thousand and 375 dirhams (the equivalent of 105 Million and 26 thousand and 580 dollars).**

This investment has recorded a rise of ratio of 420 per cent compared with 2012, to shoot 32 film production foreign frequencies. These productions are distributed foreign between different nationalities, of which eight U.S. productions, 8 French and 7 English and 3 German. As well as the production of one of each from Canada, Belgium, Italy, and Spain, production Italian - U.S. joint.

The contract between the National Company for Radio and TV and the Moroccan government, signed on 8 February, 2006, provided the Company with a financial package totaling MD 1.76 billion over a period of three years.

On Social and Cultural Cohesion

To strengthen national unity and identity, Decision 1.01.2999 created the Royal Institute for Amazigh Culture was issued on 17 October, 2001 (official gazette, issue no. 4948, 1 Nov., 2002). The Institute's headquarters were inaugurated in Rabat in December 2006.

This institute is assigned to preserve and revive Amazigh culture, implement state policies to include Amazigh in the educational system and ensure that Amazigh culture is reflected in social, cultural and informational happenings.

This institute has agreements with many key players in arts and culture; most notably the MoC (since May 2004), UNESCO (since Dec. 2005) and the Anthropology Foundation in France (since Apr. 2004), in addition to various domestic and foreign universities.

7.3. Emerging Partnerships and Collaborations

The following are the types of key partnerships between the MoC and all parties involved in cultural development in the last decade:

Cultural partnership and cooperation agreements with local groups

International cultural cooperation agreements

Cultural partnership and cooperation agreements with the private sector

Cultural Partnership and Cooperation with Local Groups

Before addressing this issue, the following is the main culture-related legislation in Morocco:

Decision 1.02.297 (3 Oct. 2002) implemented Law 78.00 (passed in 2002). The law, which deals with the collective council, is considered the first to clearly define the role of local groups to ensure the economic, social and cultural development process.

Article 41 of this decision stipulates that the collective council shall:

Participate in implementing, maintaining and providing social, cultural and sporting equipment, particularly cultural vehicles, collective libraries, museums, theaters, art and music institutions and kindergartens.

With the assistance of all public bodies in charge of culture, youth, sport and social work, take all necessary measures to revive social, cultural and sporting activities.

Promote all social, cultural and sporting associations organizations.

Preserve and revive local cultural specificities.

Article 35 of this decision stipulates that the Council shall help preserve, rehabilitate and boost the value of natural sites, historical, cultural and artistic heritage. Accordingly, local councils are directly involved in reviving local cultural affairs. The MoC encourages local initiatives that seek to preserve the diverse sources of Moroccan culture. It encourages creativity in all forms of cultural and artistic innovation.

Local groups have become a key foundation upon which the MoC relies to achieve cultural decentralization. By involving them in planning, programming and implementing cultural projects it reduces the cultural disparity between areas, supporting regional specificities.

One of the priorities of the Cultural Development Plan (2000-2004) is cooperation and partnership between the MoC and all parties involved in cultural development—government sectors, elected councils and civil society institutions—to achieve an integrated national cultural revival, raise the level of cultural services, improve working conditions, consolidate a cultural policy primarily based on decentralization, encourage regional decision-making and give priority to rural and remote areas.

Cooperation between the MoC and local groups is conducted *via* partnership agreements stipulating the coordination between the two sides. These agreements concern organizing local cultural events, creating and managing local cultural institutions, implementing the laws in force pertaining to preserving cultural heritage and cooperating to restore and maintain historical sites.

The Public Reading Project (which created 11 médiathèques) launched in 2003 is one of the most important accomplishments achieved through partnership between the MoC and local groups.

International Cultural Cooperation Agreements

The MoC's work strategy is based on reinforcing cultural relations between Morocco and other countries and organizations to introduce Morocco's deeply rooted heritage and dynamic development to the world. To this end, Morocco has myriad cultural agreements with many Arab and foreign countries.

Thanks to its rich history and geographic location, Morocco was able to negotiate various EU-funded cultural and scientific programs since 2002.

The EU-Morocco Association has developed steadily since the first trade agreements were signed with the former European Market in 1969. These later developed into an association agreement signed in 1996 and implemented in 2000. This agreement stipulates:

Enhanced dialogue between cultures through boosting language-teaching and spreading Moroccan culture within the EU.

Support for the creation of Moroccan-EU cultural facilities.

Intensified Moroccan participation in Euro-Med cultural cooperation agreements related to cultural heritage and the A-V industry.

Increased exchange of expertise on cultural plurality and intercultural dialogue.

In the 4th meeting of the Mini Committee on Research and Invocation (a committee stipulated by the 1996 Association Agreement), held on 13 November, 2007, an evaluation report was presented by the Moroccan delegation on the participation of the MoC in EU programs. The main goals presented in the evaluation were to:

Create culture houses in all parts of Morocco according to the MEDA Program.

Complete DELTA and QANTRA projects for Moroccan cultural heritage programs to manage administrative structures.

Hold many events in both Europe and Morocco to increase cultural and artistic exchange

The largest future determinant of MoC strategy comes from EU neighborhood policy to:

Qualify the existing cultural institutions and create new ones.

Boost archeological research and create labs to restore cultural assets.

Create art education workshops and consolidate the role of culture.

The EU recently asked Morocco to ratify the UN Cultural Diversity Convention (this convention was certified in 2008). When drawing up the budget for 2012, the MoC set aside MD 7.7 million for cultural diplomacy, which highlights Moroccan identity and civilization and enriches Moroccan cultural production.

Cultural Partnership and Cooperation with the Private Sector

Several private institutions have been involved in the preservation and restoration of archeological sites during the past few years, most notably the Mezian Banjalon Foundation, Omar Banjalon Foundation, Kareem Al-Omrani Foundation, ONA Foundation and the Addoha Foundation.

The key accomplishments achieved by these foundations themselves or in cooperation with other institutions include:

Restoring the Bounaya School in Fes.

Restoring the Walili historical site in partnership with the MoC.

Restoring and rehabilitating the Tanmul Mosque in partnership with Afriquia and Somepi groups and the Archeological Institute in Madrid.

Restoring ancient houses and doors in Fes in partnership with the Local Groups Directorate affiliated to the Ministry of Interior, Handicrafts Department and the Twelve Centuries for Fes Foundation.

In addition to the 16 museums affiliated with the MoC and the five affiliated with other public or quasi-public bodies, private institutions have funded 11 museums of all types, including the:

Bois Museum in Fes

Villa des Arts, Arts Contemporains Museum in Casablanca

Ethnographique Museum in Casablanca

Ethno–Archéologique Museum in Basla

Majorelle Ethnographique Museum in Marrakech

Ethno-Archéologique et Arts Contemporains Museum in Marrakech

Ethnographique-Peinture Museum (American Commission) in Tangier

Forbs Museum (Miniatures de Guerriers) in Tangier

Laurain Museum (Traditions Judaïses) in Tangier

Peinture Museum in Tangier

Bert Flint Museum (Ethnographique) in Marrakech

Private museums are subject to Law 22.89 (amended by Law 19.05, official gazette, issue no. 5435, 15 July, 2006) pertaining to the preservation of historical buildings, vistas, inscriptions, art pieces and antiquities.

8. Support for Creativity and Participation

8.1 Direct and Indirect Support for Artists

8.1.1 Special Artists' Funds

The National Fund for Cultural Action, created in 1983 as a fund for private cultural initiatives, aims to audit the accounts of culture-related processes. The Fund evaluates the national heritage endemic to monuments and archaeology, as well as the development of artistic creativity and cultural revitalization. It encourages the circulation of books and allocates funds to support the production and promotion of theatrical works, as provided for in Article 4 of Decree No. 2.00.345.

The fund's revenues come primarily from ticket sales to MoC-operated museums, historical sites and monuments, registration fees in music institutes, as well as proceeds from MoC publications.

The Fund grew 29% annually from 2007 to 2009, when it posted an income of MD 256 million. The following details how the fund spent its revenues in those three years.

It focused on:

Completing works on 5.5 hectares of the National Library at a total cost of MC 270 million

Establishing the National Museum on an area of 10,000 m² at a total cost of MD 73 million

Building and preparing cultural and artistic institutions (culture houses, theatres, music and dancing institutes, and galleries)

Organizing several national and international festivals and exhibitions, specifically Rawafid, Walila Exhibitions and the International Book Fair

Participating in several international cultural exhibitions

Supporting archaeological digs that enabled the preparation of such archaeological sites as Penca in Sidi Qasim and Kota In Tangier

Reviving theatrical creativity as well as printing books

Supporting cultural associations

8.1.2 Grants, Awards and Scholarships

A. Supporting Theater Groups

The governmental authority in charge of culture allocates appropriations to Moroccan theatrical groups and institutions to support production and promotion.

The Conditions for Granting Support: Support is granted to each theatrical group or institution that possess elements of modernity and professional quality, assuming that;

Its administrative profile includes all the required documents authorizing it to work in theatrical production.

The person in charge of it has spent five years in theatrical work or business associated with it. Alternately s/he graduated from the Higher Institute of Dramatic Art and Cultural Revitalization or a similar foreign higher institute and has one year's experience in theater or business associated with it.

Either it or the person responsible for it is recognized for his/her production and creativity in the field of theater or related business.

Has carried out all of the obligations resultant from former support, where appropriate.

It commits to providing at least 10 shows in accordance with the detailed production and promotion schedule referred to in Article 5 below. During its tours, the institution or the group must commit to present its shows in at least three regions.

The text must be composed, translated or quoted in formal Arabic or a Moroccan dialect.

The project shall be subject to administrative and transparency rules, as well as literary and artistic guidelines that contribute to the development of Moroccan theatre.

The project will assign the tasks of writing and directing to experienced authors and directors who are recognized as such.

The distribution of tasks will not reduce job opportunities for Moroccan dramatists of various specializations.

Residences in the Paris City of Arts

Nominations are open for Moroccan artists to reside in the City of Arts in Paris. Since 1993, the MoC has provided four workshops under the Hassan II Foundation for Fine Arts. The City of Arts in Paris has since its initiation in 1965 received artists from various countries, providing them with space to settle, meet, work, and study.

Length of stay: The residency program—supervised by the MoC and the cultural attaché of the French Embassy in Rabat—targets the professional Moroccan artists, authors, and script-writers to benefit from a three- to nine-month residency. The selection committee withholds the right to determine length of stay, depending on the nature of the candidate's project.

Artistic specializations: Fine art (dyeing, sculpture, artistic carving), photography, video, design, cinema, music, dance, literature (fiction, poetry, scriptwriting).

Residency requirements:

Each artist accepted to the City of Arts benefits from a workshop and a grant provided by the French government.

The resident artist is to subject the City of Arts' domestic law.

The artist can submit a proposal for financial support from a cultural institution in greater Paris (i.e. creative space or a professional corporation related to the specialization of the creative artist) during residence.

Travel expenses: The MoC absorbs the costs of artists' travel to and from Paris.

To evaluate the outcome of residency: The outcome of the artist's residency will be evaluated by the MoC and the French Embassy's cultural attaché upon the residency's completion. The artist must submit a report to the MoC and the cultural attaché within a month of her return to Morocco. The selection committee will then review the outcome of the artist's residence.

Support Policy of the Ministry of Culture.

Supporting Reading and Publishing:

To alleviate some of the financial burden of placed on Moroccan publishing houses, in 2002 the MoC began covering 50% of printing costs and reducing selling prices by the same percentage.

This support, organized by Decree No. 2.00.354 (1 November, 2000), included granting theater and writing subsidies. Applied decision No. 1224-02 (31 July, 2002) determined the mechanism for granting subsidies to support book publication. Around 132 printings (110 books and 22 magazine of up to 56 issues) were approved by a specialized reading commission between 1999 and 2002. MoC financial support reached MD 2.9 million, which went to the publication programs of 31 enterprises and institutions.

The MoC also continues to purchase 100 copies of each Moroccan book to stock public libraries.

The Ministry makes every effort to support publication projects address the most prominent features of Moroccan society and inform readers and researchers interested in their own identity and history. MD 657,000 was given to support the release of six volumes (Volumes 11-16). These volumes included *The Landmarks of Morocco*, supervised by the Moroccan Association for Editing, Translation and Publishing. MD 350,000 was given to an eight-part book (both hardcover and paperback) entitled *An Investigation into the Far West* by Al-Nasseri.

According to statistics, the public reading network in Morocco consists of 375 collections distributed among different actors, with a capacity of about 12,500 seats and about 1,000,000 documents.

Moreover, reading convoys contribute to supporting youth interest in reading in remote villages and the countryside. The ministry has set aside 320,000 dirhams in the 2012 budget for updating the documentary inventory of these five convoys, while local groups are responsible for the cost of fuel and compensating these convoys in accordance with agreements.

As of 2013, a new perspective will be developed for cultural and technical support in a general, and for cultural and artistic events in particular, prepared by the Ministry of Culture which was approved by decree No. 2.12.513 passed in 13 of May 2013.

Authorized Ministry, in 2013, and through a mixed committee has been informed of 345 files submitted for sake of obtaining support to disseminate publications and leaflets. The Committee approved on 178 file with an amount estimated at 3.182.000 Durham, these projects focus on following domains:

Book publishing;

Publishing cultural magazines;

Launching and updating electronic cultural magazines;

Participating in national and international book fair;

Developing and modernization and activating sale libraries;

General reading and sensitization;

The authorized Ministry is ambitious, through 2014 budget, to extend general reading network through allocating funds rises to 18.5 million Durham, by developing public reservoirs, in the framework of partnership, including mediating reservoir in the city of Tangier in the framework of Large Tangier Project, beside rehabilitation and equipping 8 public reservoirs in Tamara,

Arford, Tangier, Shafshawn, and other 4 treasury in each of Saragneh castle, Shishawa, Benkrir and al-Sanawbara.

Book Awards:

Morocco organizes several prizes for books:

The Grand Award of Merit

Initiated by the Ministry of Cultural Affairs in 1986, it honors the people of Morocco for their cultural, scientific and creative productions, as well as their services to Moroccan culture.

Moroccan Book Prize

The Morocco Book Prize, initiated by decree no. 2.74.564 (4 September, 1974), includes the following categories:

The Morocco Prize for Literature and Arts

- Section One: literary creativity
- Section Two: literary and artistic studies

The Morocco Prize for Science

- Section One: The Morocco Award for Humanities and Social and Legal Sciences
- Section Two: The Morocco Award for Science and Technology

The Morocco Prize for Translation

The MoC selects the Morocco Book Prize committee every year, as well as members of specialized sub-committees for the different categories of the prize. The prize is considered the most prestigious in the field of Moroccan culture and literature.

Sub-committee members are selected on the basis of their scientific, literary and artistic qualifications, depending on the category over which they adjudicate.

Prizewinners receive:

a certificate

a souvenir

MD 70,000.

On 10 September, 2008, the Ministers of Culture and Finance signed a decree amending the prize's regulations. The award was raised MD 120,000, new awards were created for poetry and narrative, and special amendments were passed regarding jury composition.

The government council on November 8, 2012, approved a draft decree to further develop the Morocco Book Award. This draft intends to develop the award in a way that ensures that it achieves the success and promotion it deserves, as a significant cultural moment that constitutes a date on which cultural circles can celebrate. It is also an occasion to honor Moroccan writers and acknowledge their efforts and sacrifice.

The amendments also deal with proposed languages of classification, primarily the Arabic and Amazigh languages, along with the Hassaniyah dialect. It designates two prizes for both the humanities and the social sciences, as a result of the many fields covered by these sciences.

The draft also deals with storing the work of Moroccan writers published abroad into the Kingdom of Morocco's national library, and increases the number of committees for the Morocco Book Award from five to six, as well as providing for flexibility in the date the award is given.

Hassan II Prize for Manuscripts and Documents

This annual award:

- Searches for privately-owned manuscripts and documents

- Enriches the public treasury with microfilm copies of these manuscripts and documents

- Enriches the collection of historical sources on Moroccan life, Islamic traditions, and other branches of knowledge

The total prize value is estimated at MD 111,000.

Argana International Prize for Poetry

Granted by the House of Poetry, in partnership with the Moroccan Deposit and Management Fund. Previously, the prize has been won by foreign, Arab, and Moroccan poets, including Mahmoud Darwish, Saadi Youssef, and Tahar Ben Jelloun.

The Project to Support Moroccan Music

Beginning on 8 January, 2009, the Moroccan government moved to grant financial aid to Moroccan musicians. A committee was established to review support requests. Each year, about fifteen projects benefit from nearly MD 300,000 support. The committee is composed of poets, composers, singers, distributors, critics, and representatives of artist unions. In 2012, the committee used a MD 4.5 million budget to support 15 projects from 32 nominations received.

Except that decree for supporting song will be, in turn, subject to modification within a larger perspective for cultural and technical support in general, and for cultural and artistic events in particular, prepared by the Ministry of Culture and approved by draft Decree No. 2.12.513, passed in May 2013.

In 2013, the Ministry of Culture, received 135 files to support projects in the domain of music, Cori graphic performing arts, whereas 25 files been approved upon with an amount rising to 3.713.360 Durham, these projects are distributed according to the following fields:

- Music production;

- Promotion and distribution of musical products;

- Organize events and festivals on local, regional, and international levels;

- Participate in the local, regional, and international cultural events and festivals;

- Artist residencies;

- Cori graphic Performing Arts

It is worth noticing, that the Ministry in 2014, has launched a project for rehabilitation of Conservatoires through developing an agenda for distribution and arrangement of the those affiliated to the Ministry, so as to complete construction work of the National Higher Institute for Music and Cori graphic Arts in Rabat, beside to establishing Conservatoires on regional level as referential Institutes after all others are subject to comprehensive rehabilitation.

3. Support of Fine Arts

As for supporting cultural and technical projects for visual and fine arts sector in 2014, 94 files were reviewed of which 24 files have gained approval with an estimated amount of 2.362.000 Durham, these projects are concerned with:

Artistic creativity and artistic residencies;

Publishing Artists' monographs, fairs' catalogues, as well as catalogues of electronic magazines and websites specialized in visual and fine arts;

Organize fairs and saloons specialized in visual and fine arts;

Participate in fairs and saloons of contemporary art;

Visual creativity and particularly electronic activation and interactive art, drawn tapes, artistic photography and 3D visual installations.

It is worth mentioning that the Ministry of Culture, outside the field of project support, has allocated in 2013, around 2.000.000 Durham for organizing exhibitions of fine arts in various affiliating galleries and fairs.

Support Sector of Theatre:

Regarding technical and cultural projects' files specific of theatre sector, the specialized committee examined 65 files, in 2013, and approved on 31 projects with an estimated amount of 1.810.000 Durham. These projects are concerned with the following fields:

Theatre's tours;

Artistic residencies and locations of professional formation;

Organize and participate in festivals and theatrical events;

Street theatre;

8.1.3 Support to Professional Artists' Associations, Unions or Networks

The MoC allocates about two million Dirhams annually to benefit active nationalistic cultural and artistic societies.

Annually, the Ministry of Culture allocates around 2.000.000 Durham as an incentive support for the benefit of active artistic and cultural associations, who are nationally shining in both cultural and technical fields.

On annual basis, the Ministry of Culture financially support cultural and technical associations and vocational organizations, for projects annually carried out all over the Kingdom with a financial cover estimated during the last 3 years 2011, 2012, 2013 in 5.8 million Durham whereas 2.000.000

is allocated to support national collaborative of artists. The overall amount rising to 7.800.000 Durham.

In the year 2014, 40 million Durham has been allocated to support technical and cultural projects that are concerned with books, publishing, music, Cori graphic arts, visual and fine arts, theatre and street arts with an amount of 10 million Durham for each field through adopting a new approach for obtaining support by submitting requests for project proposals in a frame of joined decisions between Ministry of Culture, Ministry of Economy, and Ministry of Finance.

With regard to supporting partner cultural and technical organizations, a budget of 5 million dirhams was allocated, in addition to the annual support presented to the national collaborative of artists that mounts to 2 million Dirhams, more over another support specific to cultural and technical programs achieved by regional directorates and delegates was also presented, which falls under the framework of supporting the national program to activate cultural centers.

By large, cultural and technical associations take benefits of donation specified to support their annual programs according to enforced rules, in particular first Minister review N.7/2003 dated 26 Second Spring 1424, equivalent to 27 June 2003 in connection with the partnership between the State and the associations.

As for program concerning the support to technical and cultural association in 2012, the committee work, formed to decide upon projects proposal for support, has resulted in the selection of 176 cultural associations to take advantage of the Ministry's support, among of which 87 associations are first time beneficiaries. This operation sought to expand scope of benefit with focus on highlighting cultural, technical, linguistic, and geographical diversity along with the managerial side and good governance in accomplishment of projects.

Beneficiary associations are distributed as follows:

Regions of Beneficiaries	No of beneficent associations	No of project proposal files	No of beneficent proposal files
Greater Casablanca	15	50	12
Rabat-Salé-Zemmour-Zaer	39	97	26
Tangier-Tetouan	19	29	11
Marrakech Tensift El Haouz	13	30	09
East Side	11	22	02
Guelmim Smara	14	34	04
Fez Pullman	12	29	06

West Chrarda Buani Ahsan	05	16	01
Chaoui Ouardigha	06	25	02
Meknes Tafilalet	10	29	08
Taza-Al Hoceima Taounate	08	24	01
Souss Massa Draa	17	54	03
Doukkala Abda	02	18	00
Laayoune-Boujdour-Sakia El Hamra	02	03	01
Tadla Azilal	02	10	01
Valley Gold Lagouira	01	03	01
Total	176	473	88

As for amounts allocated to association benefited of more than 50.000 dirhams, it can be noticed that amounts decreased from 3.095.000 dirhams in 2011 to 2.030.000 dirhams in 2012 whereas beneficent associations with less than 50.000 dirhams increased from 2.505.000 dirhams in 2011 to become 3.770.000 dirhams in 2012.

As for supporting cultural associations in 2013, the committee distributed the support as follows:

First: association beneficent of more than or equal to 50.000 Dirhams:

Number	Total Amount of Support
27	2.295.000 Dirhams

Second: association beneficent of less than 50.000 Dirhams:

Number	Total Amount of Support
132	3.505.000 Dirhams

Third: distribution of associations and amounts allocated for support by regions:

Regions of beneficiaries	Requests of Support	No. of beneficiary associations	Amount allocated for support	%
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Rabat-Salé-Zemmour-Zaer	129	40	1605000	27,7%
Greater Casablanca	73	17	935000	161%
Marrakech Tensift El Haouz	42	13	655000	11,3%
Tangier-Tetouan	17	17	565000	9.7%
Souss Massa Draa	154	16	500000	8.6%
Fez Pullman	38	13	390000	6.7%
Meknes Tafilalet	88	11	275000	4.7%
East Side	38	9	225000	3.9%
Taza-Al Hoceima Taounate	36	5	150000	2.6%
Guelmim Smara	97	6	150000	2.6%
Laayoune-Boujdour Sakia	7	3	100000	1.7%
Chaoui Ouardigha	26	3	100000	1.7%
Doukkala Abda	28	2	50000	0.9%
West Chrarda Bani Ahsan	13	2	50000	0.9%
Valley Gold Lagouira	3	1	25000	0.4%
Tadla Azilal	8	1	25000	0.4%
Total		159	580000	

Accordingly, total number of beneficiary associations adds to 159 association in 2013, with an amount reaching to 5.800.000 Dirhams, knowing that minimum level of supporting amount has been raised this year to reach 25.000 Dirhams comparing to 15.000 Dirhams in 2012.

The results of support presented to cultural and technical projects in sectors: theatre, visual and fine arts, publishing and books, music and Cori graphic arts have disclosed of a new perspective

for the advancement of cultural and technical movements. This perspective is based on announcement of requests of open offers for cultural and technical actors to participate according to a clear and definite book terms announced by the Ministry of Culture, who constitute, for the same purpose, arbitration committee from experienced and competent figures to decide on these projects and consider their efficiencies.

The support of 2014, is of a special character, because, it falls under a new initiative announced by the Ministry of Culture aiming at renewing mechanism of cultural and technical funding, within an approach intending advancement in fields of theatre, visual and fine arts, music, singing, Cori graphic arts publishing and books, through allocating financial cover estimated at 40 million Dirhams.

8.2 Audiences and Participation

8.2.1 Trends and Figures

Morocco has seen an increase in arts festivals in the past decade. The cultural sector has experienced unprecedented financial and symbolic success, from festivals celebrating popular oral heritage to festivals celebrating horses, camels, and magic.

Morocco organizes many festivals that meet international standards for quality. These festivals boast a steadily growing international following. For example, forty countries participated in Rabat's Mawazeen Festival. The festival's director noted that the technical equipment used was "in conformity with international standards" and that the festival presented more than a hundred musical shows from five large stages. However, the festival was discontinued after 2009, when 11 people were killed and 40 wounded by a stampede during the singer Abdelaziz Stati's performance. More than 70,000 were in attendance. The Ganawa International Festival in Essouira also attracted international attention for having drawn a crowd of 400,000 in 2008, its eleventh year running. The festival is supervised by royal counsel Andre Azoulay, the son of Essouira.

The fifth annual Timitar Festival in Agadir was organized under the motto "world music". It attracted the attention of both the public and the media. The festival attracted more than fifty renowned musical artists from various regions of the world.

The MoC recently began delegating more organizational and programmatic responsibility to regional directorates. They also intend to begin turning budgets over to regional directorates in the near future.

Only the National Theater Festival in Meknas is still centrally organized, through the MoC directorate in Meknas Tafilalt.

The frequency of music festivals—particularly international festivals—has drastically increased in the past half-decade. In 2008, Morocco organized the:

International Film Festival on Cinema and Migration in Agadir

International Festival of Francophone Film Safi

Tétouan Festival for the Films of Mediterranean Countries

International Festival of Film Cinema of Casablanca
First National Festival of Youth Cinema
International Film Festival for Human Rights in Rabat
Muhammadiyah International Festival of Short Films
Mediterranean Short Film Festival in Tangier
International Cinema Festival in Aleyoun
Author's Film Festival in Rabat
Short and Documentary Film Festival of Morocco, Spain, and Latin America
African Film Festival in Khouribga
Marrakech International Cinema Festival
National Film Festival in Tangier

Some of the other cultural and artistic activities in the Moroccan scene include:

The 10th Mediterranean Short Film Festival in Tangiers, held on 1 October, 2012, with competition from 52 films from 21 Arab and Western countries chosen from 800 applications

The International Festival of Children's Theatre, held on 10-12 October, 2012. Organized by the MoC, the festival is an annual meeting for theatre professionals, directed at children and adolescents. It also includes different artistic forms: theater, miming, storytelling, and circus. The program for this year was recorded with the participation of several artistic groups from Iraq, Bulgaria, Palestine, Cote d'Ivoire, Lebanon, Indonesia, Tunisia, Saudi Arabia, Egypt, and Morocco. The event will also be attended by guests of honor who have made significant contributions to children's theatre in Morocco.

The International Group Theatre Festival in Tangier, from 15 to 20 October, 2012, held under the slogan: "Tangier, the capital of group theater"

The Sharjah Forum for Writers of Youth Theater in Marrakech, held on 19 and 20 October, 2012. The Forum was hosted by the Minister of Culture, under the supervision of Sheikh Sultan Bin Muhammad Al Qasimi, a member of the Supreme Ruling Council of Sharjah, in cooperation with the regional directorate of the MoC from Marrakech, Tansift Al Houz. The forum is organized annually by the Department of Culture and Media in Sharjah. It seeks to provide material and moral encouragement to young innovators. It is also a message of celebration from the Emirates to all young creative energies in the Arab world. The event is intended to enrich cultural relations between the Department of Culture and Media in the UAE and Moroccan cultural institutions, especially those interested in theater. During the festival, 10 young innovators (five writers and five critics) will read their texts in the lecture hall of the MoC's director, with the attendance of notable Moroccan creative artists.

8.2.2 Policies and Programmes

In recent years there has been powerful Islamic opposition to Moroccan festivals, claiming that festivals fostered an atmosphere of drug use, even those directly sponsored by the state. Festival oversight is indeed characterized by improvisation and naiveté. There is no mechanism in place

for monitoring allocated budgets. Tétouan was one of the most egregious examples of misspending.

NGOs and civil and political authorities have openly decried the waste of money and lack of financial transparency at festivals. The National Committee for the Protection of Public Funds has affirmed authorities' demands for more prudent festival spending.

Does this volume of film festivals nurture the national film industry? The committee is required to complete an objective assessment of funding geared to promote the national film industry, with the intention of preventing Moroccan artists from soaking up funding without producing quality work. This type of assessment is especially valuable for events like the Morocco International Film Festival, which draws tremendous crowds and costs an undisclosed amount each year.. The sheer frequency of festivals makes it seem likely that filmmakers are receiving more festival invitations than job offers.

Given the volume of festivals held by the Moroccan government, it is ironic that the country's last functioning cinema shut its doors in 2008 due to poor audience. With all the attention on filmmaking, it is surprising that the country has yet to establish an international caliber institute or school for training professionals in the cinema techniques Morocco's film industry currently lacks.

8.3 Arts and Culture Education

The teaching of the arts in higher education is sponsored by the MoC at the following institutions:

- The Higher Institute of Dramatic Art and Cultural Promotion

A national institute specializing in the formation, study, and research of all dramaturgical fields, the institution was established pursuant to Decree No. 283706 (18 January, 1985). It operates under the MoC. The Foundation provides its students with:

Basic configuration: representation in theater, television, and cinema

Subsidiary Configuration: stage direction – playwriting – theatrical management

Basic configuration: scenography, decor and stage techniques

Subsidiary Configuration: puppetry - clothing - lighting – audio

In 2012, about 83 students studied in this institute. The institute is staffed by 44 professors, 22 non-essentials and 11 employees. To rid itself of the pedagogical burden placed on its shoulders, the MoC has allocated MD 1.6 million for the institute in 2012.

The Ministry of Culture would seek, as of 2013, to achieve a pedagogic rearrangement through election of heads of sections and continue restructuring the council of Establishment as basic tools for the betterment of the Institute. The Ministry also, worked on presenting of a joint draft decision with the Ministry of Economy and the Ministry of Finance during May 2012 for rearrangement of establishment at rank "A" among Institutions of Higher Educations so that the Institute would become provided with administrative re-structuring like remaining similar institutions making room for assignment of administrators according to standards enforced and applied in these Institutions.

- The National Institute of Fine Arts in Tétouan (N.I.F.A)

The supreme institution for formation in fine and applied arts. It was founded in 1947 as the National School of Fine Arts and upgraded to a high institute in 1993. The institute consists of two departments—art and design.

The art department includes coloration, painting, sculpture and graphic arts. The design department includes Alicharri, interior and industrial design.

An independent division for animated or photographed tapes has been created as well.

In 2012 the MoC allocated MD 983,000 to the institute. **In allocated to draw up the budget for the year 2013, the value of : 1.177.955 dirhams**

- The National Institute for Archeological Sciences and Heritage

The National Institute for the Sciences of Archaeology and Heritage is an MoC-affiliated foundation established pursuant to ministerial decree no. 2.83.705 (January 31, 1985, official gazette issue no. 3776, March 31, 1985). According to article 2 of the decree, the institute advances archaeology and heritage through field research and publications.

In 2012, the MoC allocated MD 1.2 million to the National Institute for Archaeological Sciences and Heritage. **The year 2013 was allocated for him to draw the value of : 1.426.500 dirhams**

In addition to the MoC's post-secondary cultural institutes, there are private institutes catering to the elite that teach visual arts, design, and fine art. Among these are the Higher Institute of Visual Arts in Marrakech, the Higher Institute of Design and Visual Arts in Casablanca, the Artcom Foundation for art applied to IT, and institutes for decoration and interior design.

The Ministry of National Education oversees art instruction in schools. Beginning in 1999, primary and middle schools began teaching fine arts, focusing on coloring, Arabic calligraphy and spatial dimensions perception.

Music instruction began in middle school in 1995, but a curriculum change in 2009 adopted a new philosophy of involving students in the practice of singing and listening.

Secondary schools have also begun teaching artistic culture, a theoretical subject designed to give students information about the most important developments and terminology in music, composition, and theatre.

However, unfortunately, beginning of academic season 2014 / 2015, will provide the Ministry of National Education to cancel a culture of technical programs and curricula in secondary wire.

Some art education initiatives are undertaken by cultural associations and the Ministry of Youth and Sports, but they remain informal initiatives without a clear philosophy.

The High Institute for Audio-visual Professions and Cinema in Rabat has announced an initiative for students of film education, which began in October 2012. An updated decree was published for the institute in the official gazette on 15 March, 2012. The ministry has also announced, through the national paper and on its website, the organization of a competition to recruit eight assistant professors of higher education in some of the following specialties: sound, production, directing, photography, dramatic writing.

8.4 Socio-Cultural Interventions and Community Arts

8.4.1 Non-Professional Cultural Activities

Non-professional activities are valuable inasmuch as they give broad demographics of youth the opportunity to showcase their artistry and receive feedback. Some of the festivals organized by Moroccan associations intrigued with photographic culture have been organized despite extensive monetary difficulties. The National Festival of Settata for Amateur Film was one such festival. The festival garnered the verbal support of the Seventh Art Club in Settata and the Settata municipal council. Similarly, The 2nd Amateur Short Film Festival in Nador took place on 15 August, 2009. It was overseen by the Assembly of Action Cinema Association in Nador, managed by scene and short film writer Abid Saeed. The festival featured ten short films from Fés, Beni Mellal, Nador, Larache, Casablanca, and Essaouira.

8.4.2 Cultural Houses and Community Cultural Clubs

Cultural Houses are responsible for:

Providing cultural and artistic services, and creating spaces for creativity and communication

Remaining open to cultural and artistic developments around the world

Stimulating and encouraging artistic creativity and expression

To achieve these objectives the cultural house:

Organizes professional exhibitions and cultural events to stimulate artistic and cultural movement

Facilitates access to and use of modern communication techniques

Establishes specialized cultural clubs for the exchange of views and perspectives between artists and audiences

The size of cultural houses varies according to the number of people they serve and the variety of services they offer. They are classified as:

Cultural House class (A): 50 - 100 thousand inhabitants.

Cultural House class (B): 30 - 50 thousand inhabitants.

Cultural House class (C): 15 - 30 thousand inhabitants.

Cultural House class (D): 5 - 15 thousand inhabitants.

Although, these cultural houses still have certain characteristics, namely not all areas and regions in the kingdom take advantage of the services of these cultural institutions which is greatly vital in terms of mainstreaming cultural proximity. It is enough to denote, in that regard, that main cities of 24 regions have no cultural centers, where in rural areas the coverage does not exceed 50%, while the share of rural communities from reservoirs and reading centers does not exceed 10%. Thus, because of this, the Ministry was allocated with an amount rising above 185 million Dirhams in 2014 to fill the gap.

Number of existing cultural houses as of 31 December, 2013:

20 MOC-affiliated cultural houses

19 renovated cultural houses in partnership with local groups

Cultural houses under construction through cooperative financing with the European Union and stakeholders Qal'et M'gouna, Tiznit, Sidi Rahal, Azrou, Zmamra, Al Hoceima, Zagora, and Kasbah Tadla.

Cultural houses programmed on the medium to long term in Figuig, Oued Zem, Ait Ourir, Mishra Belkasiri, Zmoor, Al-Faqih Bnsaleh, Azilal, Ouarzazate, Taourirt, Sidi Kacem, Burkan, Beni Mellal, Kenitra, Martel, Sooq Al-Arbaa, Sefrou, Ben Ahmed, Bouarfa, Al-Hajeb, and Wazan.

These cultural houses are considered MoC priorities and will be established according to the funds available to the Ministry and the stakeholders.

In addition to cultural houses, a scattering of cultural spaces (such as literary receptions, cultural centers and clubs) are overseen by public figures. The efforts of these figures contribute to enriching the Moroccan cultural image by organizing cultural activities, intellectual, literary and artistic meetings as well as receptions, centers, clubs and publications. Some of these spaces that still regularly operate are the Al-Jirari Club in Rabat, supervised by Dr. Abbas Jirari, the Mohammed Aziz Hababi House in Rabat (known as Al Nadwa), supervised by Dr. Fatima Al-Jami'i Al-Hababi, the Tariq Bin Ziad Center in Rabat, supervised by researcher Hassan Orid, the Twenty Companions literary reception hall in Casablanca, supervised by the woman of letters Zahra Zirawi, and the literary reception hall in Rabat, supervised by the poet Fatima Al-Zahra Al-Idrissi.

Meetings, seminars, and activities are held in supervisors' personal homes, with the exception of the Tariq Bin Ziyad Center, which owns an independent space in the middle of Rabat. Each of these spaces has a unique cultural atmosphere, produces activities of varying quality, operates during different hours and releases different publications.

Facebook helped establish some reading clubs that held discussions either on the web or in public spaces. The most important of these groups is the Rabat Book Club, composed of nearly thirty readers who meet monthly to discuss global humanitarian literature. The club is now becoming a legal association that promotes knowledge construction among its members through reading.

Notes to Chapter 8

Discussions of direct and indirect support were omitted when information was not accessible.

Trends and Numbers: There is a governmental tendency to hide festivals' figures because of criticism over festivals' financial and moral ills.

Lack of clarity of the type of information required

8-3-1: Culture in education not mentioned

Vocational training for arts and culture: Accurate information about vocational practice for arts and culture is not available.

Conclusion

Methodology

Remarks from Sellama El Ghayam:

This survey has discussed cultural policy in Morocco mainly from an institutional perspective, both legislatively and materially. A socio-historic approach was used to observe the evolutionary process of those policies, and to present a clear and complete picture of how they affect Moroccan society. The influence of cultural policy manifests in each component of Moroccan society, from local communities to the private sector and NGOs.

Research Difficulties

General Issues:

The absence of a clear and precise goal presented a challenge when researching a topic as broad as culture

The subject's diversity made conducting a thorough investigation of a specific cultural policy impossible

Convergence between different branches of cultural policy made avoiding redundancy in the survey difficult

Researcher requirements to discuss concepts that did not fit the subject matter, and the format's extremely detailed subtitles and guidelines

Data Collection Issues:

Access to information was a big challenge for some parts of the research. Sometimes, archives were lost or randomly placed. MoC functionaries regularly provided contradictory information. Administrative bureaucracy also made it difficult to access key documents.

Coordination Issues:

Research was conducted by two researchers without a local coordinator, which created difficulties—

distributing research subjects

completing research in a times manner

Unifying the report's redaction

Linking, analyzing and utilizing information and data during research and editing

Remarks from Fatima Azzahrae Shaabani:

Each researcher was in charge of her own chapters, due to the extreme coordination difficulties

Suggestions

Remarks from Sellama El Ghayam:

Keeping in mind the previous problems, we suggest that the chapters be published under their authors' names.

Given that the survey was conducted by two researchers in the country, I believe it would have been better to structure the survey according to a clear and precise criterion, depending on the subject, such as:

Public cultural policies and different composing branches

Non-governmental cultural policies

This would have made much of the survey completion processes easier and led to clearer and more objective results.

Remarks from Fatima Azzahrae Shaabani:

Another suggestion is to develop a survey structure better adapted to Arabic countries' components of culture, one that focuses more on heritage and cultural particularities and concepts.

As researchers from the seven countries in the compendium have collected significant data on various issues of cultural policy, I suggest that Al Mawred takes advantage of this data beyond publishing the compendium. Here, I might suggest an information database about cultural policies of Arab countries on Al Mawred's website, to which researchers can contribute their findings.

9. Sources and Links

9.1 Key Documents on Cultural Policy

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Morocco Status 2008-2009, Viewpoint-Strategic Booklets 5, Rabat 2009.

9.2 Key Organisations and Portals

Moroccan Gazette: www.sgg.gov.ma

Ministry of Culture: www.minculture.gov.ma

Ministry of Communications: www.mincom.gov.ma

Cinema Center of Morocco: www.ccm.ma

UNESCO in Rabat: www.rabat.unesco.org