



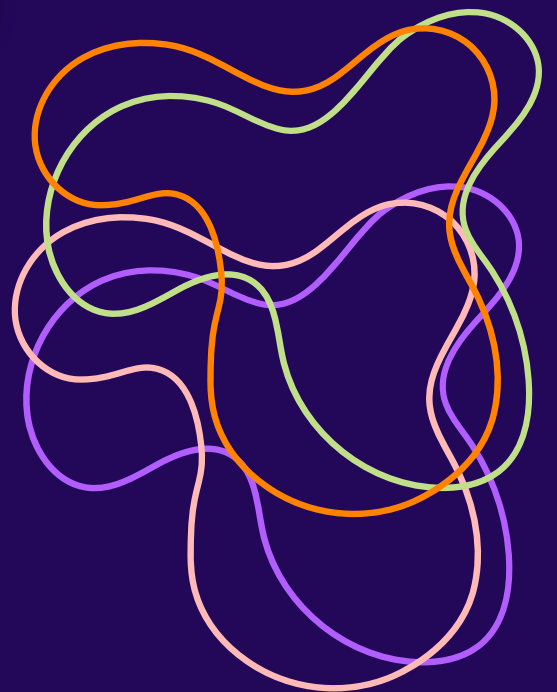
Mapping Morocco's Cultural Landscape: Insights for British Council Positioning

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BC Focus group in the Hip Hop Academy, Oujda

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Executive summary

This document is a **full report** that presents the results of a desk and literature review, interviews, and focus groups as well as the analysis of the findings that nurture the recommendations to help the British Council redefine its future strategic positioning in the art sector and identify possible partners for its intervention in Morocco.

The desk review focused on three of the six objectives initially determined in the methodology:

1. **Identify and document programmes** which have been supporting in the past three to five years arts and inclusive growth in Morocco, with a focus on the above listed art forms.
2. **Map the key stakeholders** in those programmes and art forms in the Moroccan cultural scene.
3. **Identify the activities, initiatives, and strategies** implemented by these organisations.

The desk and literature review lasted for seven weeks, from the beginning of November 2023 until the last week of December and was updated and reviewed following the discussions with the British Council team held at the end of January 2024.

The following tools were used to collect data about the key programs and stakeholders: Online databases and search engines, government and organisational websites and already existing mapping studies and online databases. Microsoft Excel was used to create a database. Spreadsheets and drives are used to store and manage this data.

The desk review includes **programmes and interventions** supported, conducted, or financed by international cultural institutions (bilateral, or multilateral), foundations (local and international) and the Moroccan government or public cultural institutions. It covers the past three to five years, with a focus on nine art forms or interventions: capacity building for artists, audience building & community outreach through the arts, creative hubs, design and architecture, digital arts, immersive reality, animation and video games, film, literature and publishing industry, music and visual arts.

In this desk review, **105 key cultural programmes** within Morocco's cultural landscape over the past three to five years were mapped.

60 programmes, representing the majority, are **multidisciplinary** indicating a holistic and inclusive approach to cultural development and span a wide array of cultural expressions, encompassing:

- grants,
- residency projects,
- mobility schemes
- and governmental programmes, such as cooperation agreements, public policies, territorial and development plans.

The categories that come after are music and performing arts followed by visual arts (second), representing 11% each and 10% for film (third).

Capacity building for artists & culture professionals is a dominant theme, with 60 programmes, across various disciplines.

Audience building & community outreach through the arts is the second most important intervention category with 22 programmes. It reflects a commitment to fostering cultural engagement and community involvement through diverse initiatives.

Creative hubs include 6 programmes, represented by six socio-cultural youth centres implemented mainly in remote or disadvantaged neighbourhoods across Morocco: L'Uzine and Boultek (Casablanca), L'Blend (Tiznit), Connect Institute Network in Agadir and other cities, Les Etoiles youth centres in Casablanca, Marrakech, Fes, Tangier and Agadir, and the Shemsi National Circus School in Sale.

In addition, we added a fourth one titled "Others" including interventions that do not fit in the above categories such as co-production, residencies, promotion, etc. This category includes 17 programmes, essentially represented by the aid programmes of the Ministry of Culture, artistic sectors and cultural associations and events.

According to their primary purpose:

- 45% of the programmes are directly implementing actions and activities and thus conduct their projects.
- 50% of programmes are donors financing actions that are carried out by third-party structures.
- Only few programmes – 5% – provide support exclusively through technical assistance.

The data from the documentary research made it possible to identify some preliminary trends, through the analysis of objectives, target groups, scale, and budgets.

More than 60% of the programmes are implemented by international foundations (26 %) followed by artistic and creative organisations (21%) and local foundations (15%).

Most programmes and interventions aim to **promote and support an artistic discipline** (31 programmes), capacity building, training, networking and structuring (25 programmes) and audience development (22 programmes).

Support for **cultural and creative industries (CCIs)**, art education, social and territorial development is also present in the objectives and expectations of many programmes (respectively 13, 9, 8 and 7).

The programmes are intended for individuals, artists and cultural professionals, and the majority are often open to both structures (institutional, private, or associative) and individuals (artists and cultural professionals).

These programmes are often directed at formally organised structures. Direct support to individuals, artists or cultural operators, as well as unregistered or unauthorised informal groups or collectives, is less frequent. The funds are allocated to and managed by local organisations or foundations which oversee implementing the projects and reaching the artists or other targets.

The support to young individuals or initiatives is encouraged but it does not necessarily mean that emerging or young artists are more supported.

Youth and children represent an important target group in many programmes, mainly for the purpose of capacity building or audience development.

There is an **obvious lack of women empowerment programmes** in the arts and creative sector. No incentive mechanism for women participation in the CCLs, especially in leading positions, is available.

Some artistic and cultural themes/communities are not clearly addressed such as **queer or migrant art**, or the support for actors who are struggling politically or administratively or otherwise.

The programmes are mainly small-scale (44%), due to their limited nature in time or territory. The major structuring and strategic programmes with substantial budgets stem from governments, the local authorities, or the cooperation of the latter with international cultural institutions. In addition, certain international foundations have regional programmes extended over large geographical territories (e.g. Arab countries) but intervene in Morocco in a limited way (with the aim to ensure a balance between countries).

The structuring programmes are carried out by the Ministry of Culture and Youth, but also international cooperation projects with international institutions, such as the EU, UNESCO, or the governments of other countries. International foundations play a crucial role, alongside increasingly professional and competent local actors. Some also stand out for their constant presence, leaving little room for smaller structures or those which are decentralised.

All budget levels are made available to stakeholders, ranging from a few thousand dirhams to several (tens of) millions per programme and/or per project. In most cases, the colossal budgets are intended for institutional actors, for strategic projects. In that case, this involves local public money or programmes financed by large international structures (EU for example). The most common budget envelopes range from 50,000 (3,900 GBP) to 1 million dirhams (77,500 GBP), within the framework of government programmes supporting artists (DAAM – for the Arabic word دعم, IRCAM) or economic inclusion (INDH) or grants from international foundations such as AFAC or Al Mawred Al Thaqafy or the French Development Agency. There are also numerous awards and mobility grant programmes for artists and cultural actors.

This desk review makes it possible to identify preliminary trends regarding the ways in which the main cultural actors are financed and supported in Morocco. The **CCLs seem to be gaining more and more importance**, with an important investment in capacity building and training for artists and cultural professionals, in a multidisciplinary cultural landscape. Paradoxically, in times of digitalisation and new technologies, music and performing arts, visual arts and film are still the most prominent disciplines. The main programmes continue to set objectives geared towards supporting punctual projects or promoting some artistic disciplines (film, music, visual arts), rather than supporting culture professionals to improve the structuring of organisations.

Growth opportunities can be found in certain areas, notably **digital arts and new technologies**, but also in terms of intervention (empowerment of women and girls in cultural professions, decentralisation, professionalisation).

The synthesis and analysis of the interviews enabled the identification of crucial points reported by the leaders interviewed.

The Moroccan cultural landscape over the last five years has been shaped by the **Covid-19** pandemic, leading to a rapid digital transformation and the emergence of new talents. Despite this,

there are challenges in democratising culture, with digital culture often being concentrated in specific communities. The pandemic has also spurred a new generation of culturally-oriented actors, fostering cross-border collaborations and social inclusion projects. However, the cultural landscape faces fragmentation, financial difficulties, and a lack of strategic direction. While certain cultural domains like **cinema, video games, and music** show promise, sustainability remains a concern due to reliance on international funding. Overall, Morocco's cultural evolution reflects a dynamic mix of challenges and positive developments, with the pandemic acting as a catalyst for change.

The analysis of the interviews underscores **two paradoxical aspects**: the diversity of actors within the Moroccan cultural sector alongside the dearth of financial resources. Additionally, it accentuates the lack of commitment from public institutions juxtaposed with the crucial role played by civil society and international donors.

The main idea that emerges from the interviews is the array of intricate challenges confronting the Moroccan cultural landscape: policy, finances, education, legislation, territorial balance, and technology. Interviewees emphasise **nine challenges**:

- Rethinking cultural policies,
- Supporting civil society cultural actors,
- Capacity building as a constant need,
- Addressing infrastructure gaps,
- Addressing the sustainability of projects and actions,
- Integration of culture into the educational system
- Improved mobility of artists and artworks,
- Ending territorial disparities,
- Promoting digitalisation and gaming.

The emergence of new dynamics, innovative trends, and growth opportunities is evident through the following six points:

- The change in cultural consumption habits post-pandemic,
- The importance of digital content and the emergence of AI,
- Rap and urban art scene: embracing global recognition,
- Growing interest in cinema,
- Increased demand for artistic residencies,
- Emergence of creative communities.

The programmes implemented by the organisations of the interviewees demonstrate a multifaceted approach, highlighting the diversity of initiatives undertaken. From supporting emerging artists to creating cultural infrastructures, promoting gender equality, and launching educational programmes, it is evident that what they consider as successful programmes are those that meet the needs of the sector and its stakeholders.

The British Council has limited visibility in Morocco's cultural sector. Cultural stakeholders perceive the British Council as not being actively engaged in the Moroccan cultural landscape, with their awareness limited primarily to its language courses aspect. They suggested **five collaboration areas**:

- Encouraging artistic mobility
- Organising residencies and artistic exchanges
- Supporting structuring projects through strategic partnerships

- Harnessing the potential of Gaming
- Strengthening action in educational and linguistic areas

Understanding the vision of the Ministry of Culture in Morocco holds strategic importance for a cultural actor operating in the country. This comprehension provides essential guidance to align goals and initiatives with national priorities, thereby enhancing the relevance and effectiveness of its actions. This strategy, already in the process of deployment, encompasses all artistic disciplines to promote culture at all levels, with a particular focus on engaging and empowering the youth.

The participants in the focus groups raised similar issues and presented an analysis close to that of the interviewees.

There is a necessity for financial support, in **a resilient yet fragile ecosystem**. Grants play a crucial role in the sustainability of cultural organisations, but persistent challenges such as lack of transparency or simplicity in funding procedures, the need to diversify income sources, and the preservation of artistic integrity require ongoing reflection to ensure long-term financial stability.

The Moroccan cultural landscape is vibrant and dynamic, yet it grapples with ongoing challenges. The participants in the focus groups represent exceptional cultural and artistic dynamics, including in the most remote (or complicated) areas, in all disciplines, carried by a variety of structures and adopting a multitude of approaches. However, each of them must overcome challenges in terms of support and financing for culture. The points they raised indicate that it is essential to adopt a long-term approach, to strengthen the capacities of cultural actors, to develop a global and cross-cutting cultural vision, to facilitate access to information, and to simplify administrative procedures.

There are **numerous common donors that are solicited**. Participants in the focus groups have all received funding or support for their projects at one time or another from various sources, reflecting the diverse nature of the cultural landscape with regional specificities.

The cultural actors face a variety of challenges due to the current economic models available :

- A lack of sustainable, sufficient, and structural support
- The complexity of administrative and financial procedures required

by most donors

- A weak institutional support especially from local governments and institutions
- The politicisation of the institutional support mainly in small communes or in rural areas
- The isolation of actors that are based in remote or marginalised regions, and the lack of capacity building and networking
- The paradox of the CCIs strategies, that encourage a profitable culture but exclude cultural enterprises for almost all of the existing mechanisms of support.
- The lack of venues or access to existing art and culture spaces
- A complicated relationship with some funders

Hence, **the ideal donor** for Moroccan cultural operators and practitioners would engage in equitable partnerships, characterised by **transparency, open communication, flexibility, understanding, active listening, and trust**. Such a donor would provide support and assistance, comprehend the ecosystem and its challenges, maintain political neutrality, respect the vision and autonomy of cultural actors, and offer opportunities to all types of actors, including beginners and

those with less experience.

The participants in the focus groups acknowledge the **constraints of current cultural support models**, particularly amidst increasing demand and stagnant development. Nevertheless, they see potential in **adopting innovative and tailored approaches** to foster cultural development across all regions.

Over the past five years, Morocco has witnessed a **positive evolution in its artistic and cultural audience**, marked by a notable rise in audience engagement at cultural gatherings. Families, including those with children, actively participate in various cultural events, ranging from outdoor activities to cinema screenings and visits to national libraries. However, the accessibility and nature of these cultural activities may vary depending on factors such as neighbourhoods (urban, suburban), cities (Rabat, Salé), or venues (private, public, or community-driven). **Rural audiences** in villages, douars, and mountains demand and attend cultural activities.

Audiences consume a variety of cultural activities, including forum theatre, outdoor festivals, recurring events, artistic residencies, local films, and immersive experiences in local culture (for tourists). Current trends include a growing preference for quality digital content on social networks,

Moroccan cultural production in Darija, gender diversity at traditionally male events, and youth engagement in participatory and entrepreneurial initiatives in the cultural field. However, certain forms of cultural consumption, such as Moroccan auteur cinema and visual arts exhibitions, and some art forms (contemporary arts and dance, heritage, theatre) face challenges in terms of visibility and attracting audiences. A cultural mediation strategy is needed as a final effort to reach more audiences. Communication language, access to information and promotion are challenges that exclude some target groups at times. Free culture still represents a problem for stakeholders who would like the emergence of a public willingness to pay affordable prices for artistic productions and cultural events.

Most of the participants in the focus groups had a variable knowledge of the British cultural and artistic scene, with a diversity of perceptions and experiences. There are few collaboration projects with British artists, but some programmes were mentioned (Connecting Dots, Amal project, Red Gold...).

The British Council is seen as an entity with somewhat ambiguous cultural objectives and scope (a language centre rather than a donor for arts and culture). However, the participants in the focus groups were open to collaboration, with the desire to develop enriching artistic exchanges between the UK and Morocco. Their proposals focused on the following disciplines and areas of intervention:

- Digital arts and gaming
- Circus and street arts
- Music
- Festivals
- Urban arts and hip-hop
- Literature
- Training and research
- Sector structuring

In a context where cultural and creative industries are facing numerous challenges, **recommendations** have been formulated after the analysis of the needs and constraints expressed by sector stakeholders. Their objective is to provide concrete and pragmatic guidance to drive the British Council's actions in its desire to contribute to strengthening the sector and (re)position itself alongside other operators in the field. These recommendations result from an understanding of the sector's realities and seek to offer avenues for reflection and tangible action for a positive and measurable impact.

These recommendations aim to steer the British Council toward initiatives tailored to the specific needs of cultural communities, while also drawing from the perspectives of funders and key players within the sector. They stem from thorough data analysis and attentive listening, serving as a guiding compass toward pathways for developing a strategy and action plan that align with the British Council's policy.

Policy, financial, educational, legislative, territorial, and technological challenges highlighted by field actors have led to the ten following categories of recommendations detailed in page X:

- 1. Engaging in cultural policy reform**
- 2. Enhancing financial support for non-governmental key players**
- 3. Contributing to the process of capacity building**
- 4. Enhancing the capacity of existing alternative spaces and facilitating the establishment of new ones**
- 5. Participating in the integration of culture into the education system**
- 6. Facilitating and encouraging the mobility of artists and artworks**
- 7. Participating in the development of the digital in art and culture**
- 8. Supporting initiatives in the field of video Games**
- 9. Investing in artistic events to culturally expose and enrich remote territories**
- 10. Staying connected to the ground and managing its image**

Introduction

It is hard to outline the cultural landscape in Morocco over the past five years without delving into the Covid pandemic (2020/2021) first. The health crisis really brought to light the economic vulnerability of cultural practitioners and artists. The sudden halt in activity left many jobless and, consequently, without any income. In response, the Ministry of Culture, under the leadership of Othman El Firdaous, initiated an exceptional aid programme for artists, associations, and businesses, based on project submissions. However, this package, worth 39 million dirhams (approx. 3 million GBP), left some of the most vulnerable individuals out in the cold. How many artists have switched professions? How many establishments have shut down? According to figures from la Fédération des Industries Culturelles et Créatives, around 100,000 jobs in Morocco have been directly impacted by the crisis, with almost 1,100 companies experiencing a staggering 70% drop in sales.

Nevertheless, a notable phenomenon emerged during the Covid era: digital cultural content flooded the web, shared by both amateurs, independent and institutional bodies. Conferences, debates, online concerts, films, and dance performances were widely disseminated, leading to what many perceived as excessive production that doesn't yield much, and a chaotic rush to fill the void. Nonetheless, it's undeniable that this surge in production provided a real boost to digital cultural consumption, establishing a trend that persisted post-recovery and after the end of the crisis. Amateur artistic activities intensified, giving rise to new talents in disciplines such as dance, video, and photography. Festivals like Visa for Music, the African edition of On Marche (contemporary dance), and Sbagha Bagha migrated to platforms like Facebook and Instagram, while digital contests helped maintain some semblance of activity until the crisis abated. For instance, in 2020, the production agency Jawjab launched

"Living in Times of Corona," inviting five Moroccan directors to document their daily lives during the lockdown, and Attijari Wafabank invited artists to depict their homes during lockdown. In 2021, the French Institute invited amateur photographers to participate in a contest named "Vivre malgré tout," focusing on life during lockdown. Activity resumed tentatively at first but gained momentum from early 2022, unveiling new creative and consumer habits.

It's crucial to do a flash-back to the past decade (2011-2021), during the tenure of the Justice and Development Party (PJD). Clearly, art and culture weren't priorities for the government at that time. Nonetheless, several significant events marked their time in office: the inaugural États Généraux de la Culture in 2014, organised by the now-dissolved Racines association with support from Minister Mohamed Amine Sbihi, the establishment of the

Fédération des Industries Culturelles et Créatives in 2017, and finally, the inaugural Assises de la Culture in October 2019, organised by the Fédération. These events introduced a fresh perspective, echoed in official speeches over the years: culture serves as a catalyst for development.

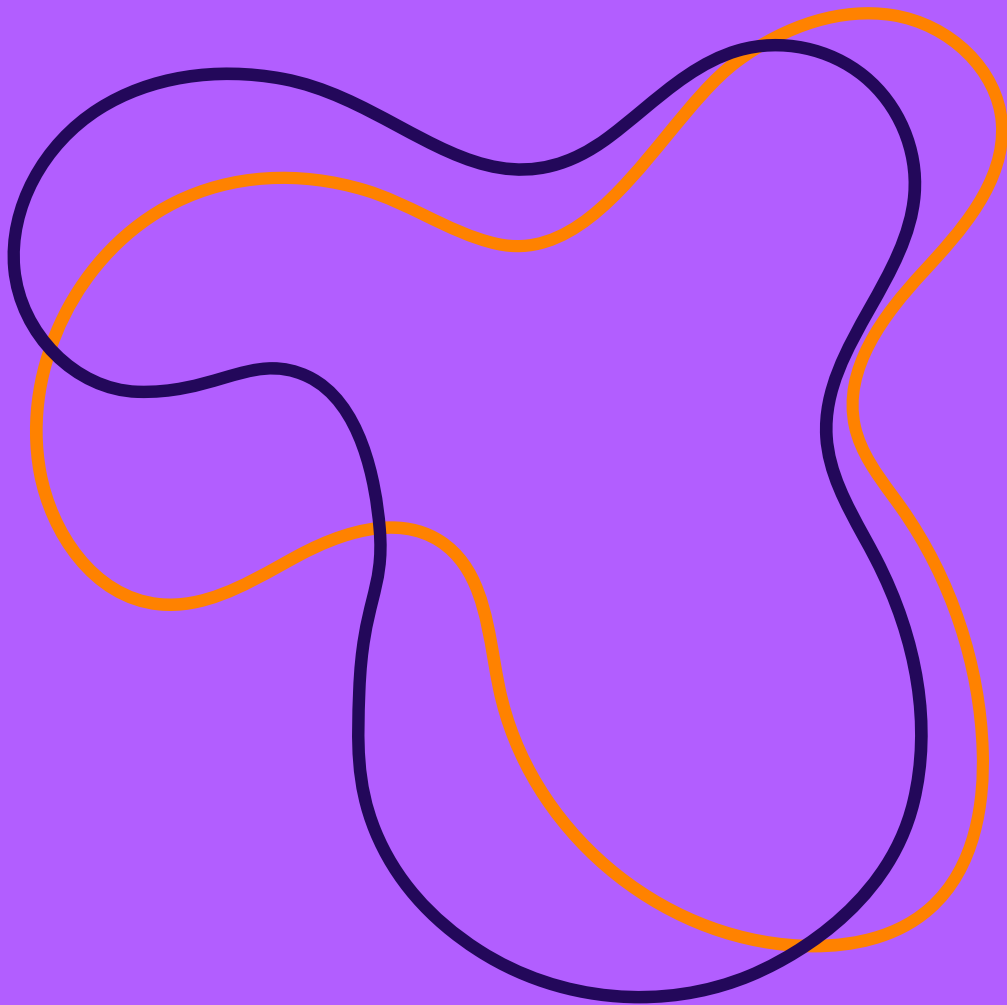
In October 2021, following the elections which placed a new party (Rassemblement National des Indépendants - RNI) at the head of the government, Mehdi Bensaid (affiliated with the PAM party, Parti Authenticité et Modernité) was appointed to the Ministry of Culture. His focus: cultural and creative industries. He is thus following a trend, undoubtedly influenced by international factors, with the bulk of funding for culture continuing to come from Europe (including the French Embassy, Wallonie-Bruxelles, European Union, etc.). Since his nomination, Minister Mehdi Bensaid has been actively engaging with the media to emphasise a

key point: culture must be an economic driver. Initiatives such as public-private partnerships, youth facility refurbishments, cultural centre equipment upgrades, support for events focused on CCIs, training programs, and heritage promotion have propelled the ministry into unprecedented activity. Its budget increased by 200 million dirhams (approx. 16M GDP) by 2024, reaching just over 4.06 MM dirhams (approx. 300M GBP).

While cultural policies have yet to establish a clear vision, on the ground, despite significant venues like huge theatres in Casablanca and Rabat remaining unopened, the artistic and cultural sector thrives. With the emergence of new associations dedicated to cultural enrichment as a means of social and human development, along with artistic training initiatives, the establishment of independent spaces for research and dissemination, and the rise of new structures such as cooperatives and small private cultural enterprises, the dynamic, particularly in major cities like Casablanca, Marrakech, Rabat, and Tangiers, appears resilient despite economic challenges. For instance, organisations like L'Blend association and space in Tiznit, Liquid Bridge cooperative focused on hip-hop dance, L'Fadae space in Casablanca, and K&Co enterprise specialising in cultural consulting serve as prime examples. Moreover, private backing is taking a new direction, prioritising training and capacity-building efforts (OCP, HEM Foundation, etc.).

Section 1:

The Mapping Study



THE MAPPING STUDY

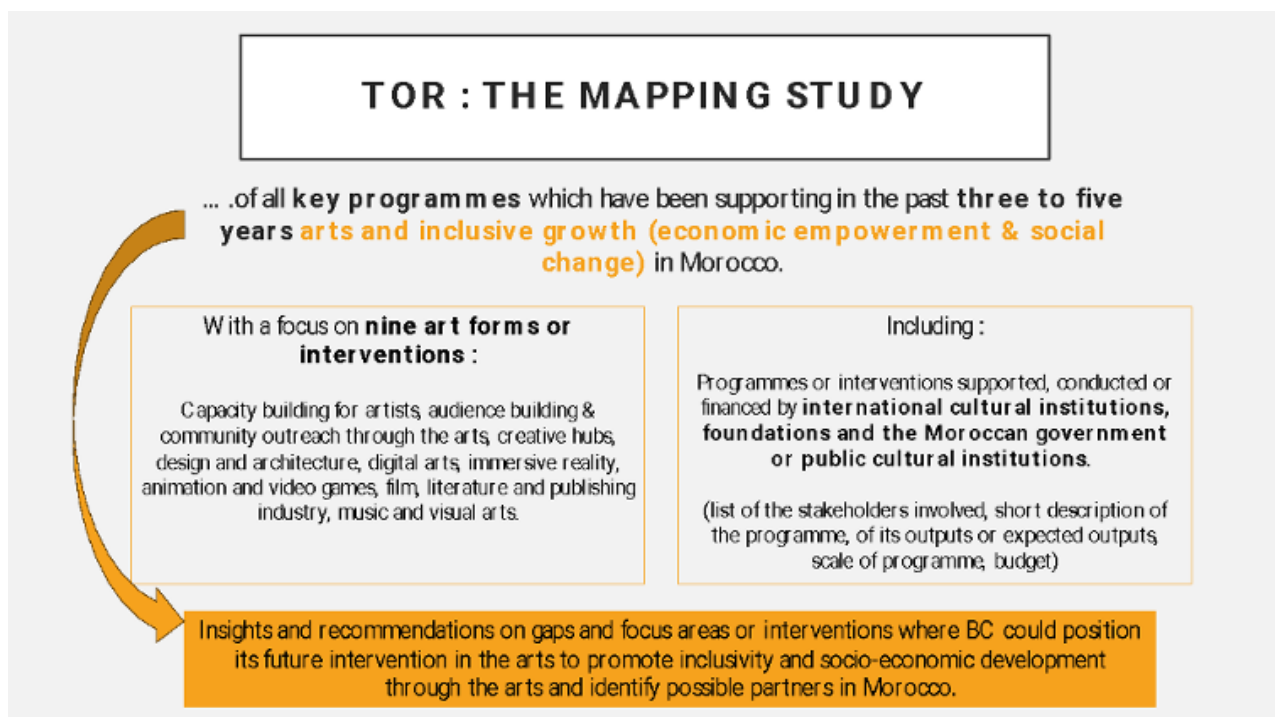
1. Consultants' mission

Based on the ToRs, the Consultants' mission is to provide a **mapping study** of the main key programmes and interventions supporting arts and inclusive growth in Morocco, including those supported, conducted or financed by international cultural institutions (bilateral, or multilateral, e.g. EU, UNESCO...), foundations (local and international) and the Moroccan government or public cultural institutions.

The study covers the **past three to five years**, with a focus on **nine art forms or interventions**: capacity building for artists & culture professionals, audience building & community outreach through the arts, creative hubs, design and architecture, digital arts, immersive reality, animation and video games, film, literature and publishing industry, music and visual arts.

The final report will provide for each programme and intervention, a list of the stakeholders involved, a short description of its outputs or expected outputs, scale (number of beneficiaries, impact...), budget.

The mapping study will generate **insights and recommendations** for the British Council's arts strategy in Morocco and will be presented and discussed in a workshop.



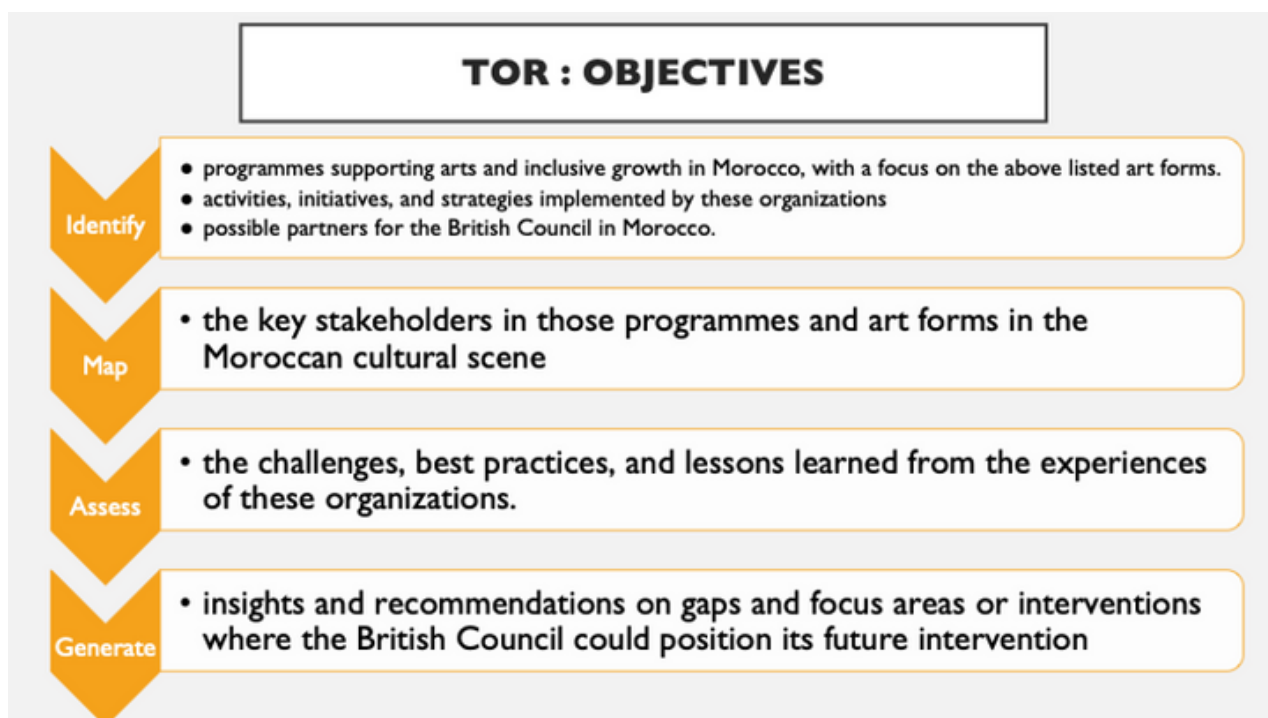
2. Objectives

The objectives of the mapping study are as follows:

- Identify and document programmes which have been supporting in the past three to five years arts and inclusive growth in Morocco, with a focus on the above listed art forms.
- Map the key stakeholders in those programmes and art forms in the Moroccan cultural scene.
- Identify the activities, initiatives, and strategies implemented by these organisations.
- Assess the challenges, best practices, and lessons learned from the experiences of these

organisations.

- Generate insights and recommendations on gaps and focus areas or interventions where the British Council could position its future intervention in the arts to promote inclusivity and socio-economic development through the arts.
- Identify possible partners for the British Council in Morocco.



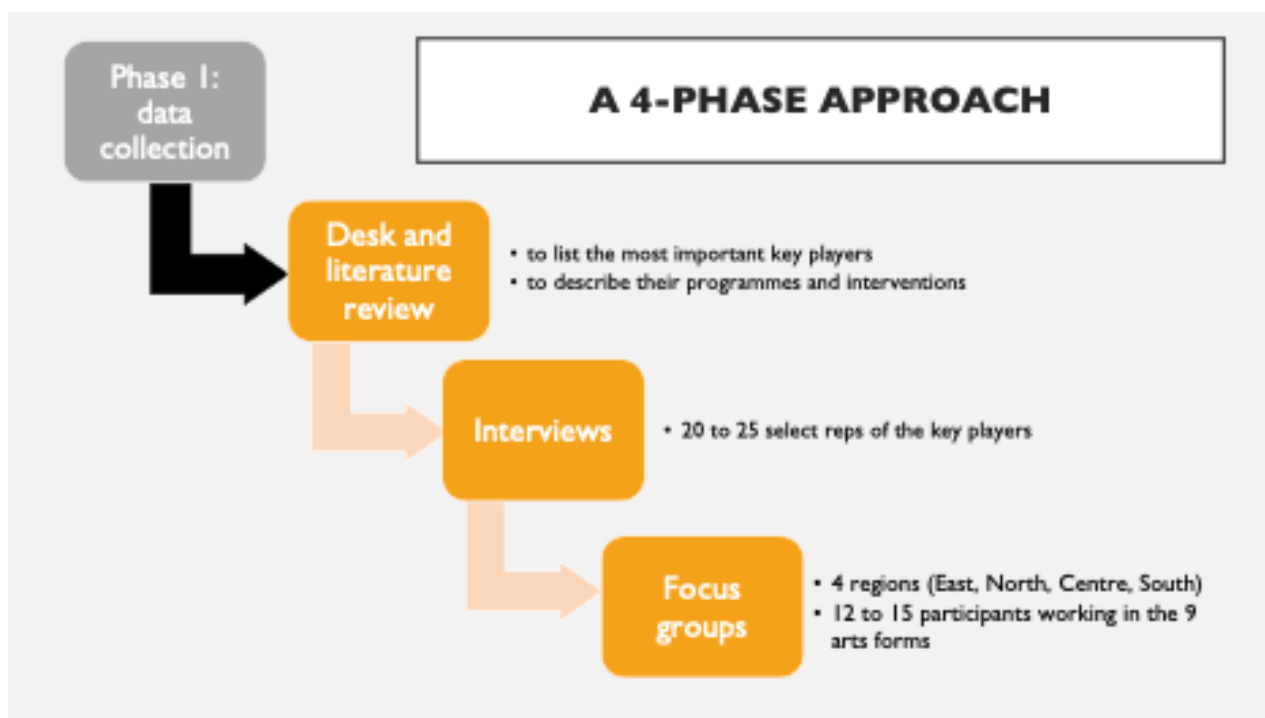
3. Methodology

A 3-phase approach was adopted, based on both **quantitative and qualitative methods**, to identify the dynamics and current practices as well as the expectations and the gaps, and to carry out an **in-depth analysis**, before proposing **recommendations** for the strategic positioning of the British Council and the identification of its potential partners in Morocco in the future.

he methodology aims as well to provide an updated snapshot of the sector and a better understanding of the way it is operating currently in terms of needs, challenges, partnership, etc.

The 3 phases are : **data collection, data analysis, recommendations.**

A. Data Collection



a- Conducting a literature and desk review

The first step in the research process involves conducting a thorough literature and desk review to identify and document programmes and interventions that have supported arts and inclusive growth in Morocco over the past three to five years.

This review focused on specific interventions, including capacity building for artists, audience building & community outreach through the arts, creative hubs, and art forms : design and architecture, digital arts, immersive reality, animation and video games, film, literature and publishing industry, music, and visual arts.

The main key tasks are :

- To identify and list the most important key players, including bilateral and multilateral international cultural institutions (e.g., EU, UNESCO), local and international foundations, the Moroccan government, and public cultural institutions.
- To describe the programs and interventions conducted by these key players. This description should include details such as stakeholders and target groups involved, program objectives, expected outputs, scale (number of beneficiaries), budget, and other relevant information.

Categorising stakeholders and programmes involved organising the gathered information systematically. Microsoft Excel was used to do so and to create a Database (see Annex 1).

b- Conducting semi-structured interviews

The semi-structured interviews aim to provide additional qualitative data about the mapped programmes and interventions above. The interviews were conducted with 20 to 25 representatives'

stakeholders of key players who manage or conceive or implement arts and culture / inclusive growth programmes and interventions on the nine art forms of focus (see annex 2).

- Government Institutions
- Public Cultural Institutions
- Intergovernmental funding Institutions
- International Cooperation and development agencies
- Local Foundations
- International Foundation
- Artistic and Creative Organizations
- Others: private sponsors

c- Organising focus groups discussions

The focus groups aim to bring together cultural actors (associations, cooperatives, cultural businesses, individuals) who are best suited to discuss and provide insights into the question of cultural support, including funding in Morocco. The primary goal is to deepen the understanding of the know-how of major funders, identify their areas of activity and shortcomings, and ultimately help formulate proposals for the British Council to act effectively. The focus groups gather recipients of financial support for the arts and culture (for sustainable development) as well as operators who have never received support, in order to create the necessary heterogeneity for a diversity of opinions. The selection of participants also aligns with the list of disciplines and areas of intervention defined by the British Council. The facilitation of the focus groups should aim to identify the expectations of the cultural and creative sector, its needs, and formulate a series of new intervention paths or strengthening of the existing funding framework for the British Council.

Four regions have been defined (North, South, East, and West) to ensure geographical diversity among the target participants and to attempt to cover a large part of the territory. The focus groups are held in the main cities representing these regions, where it is possible to recruit enough participants to obtain meaningful data. Furthermore, these cities are easily accessible to participants (public transportation options available, roads, etc.). The selection of these four cities

also considers the presence of cultural facilities, beneficiaries of support funds, and an active artistic and cultural scene. These cities reflect the diversity of the target community in terms of age, gender, artistic discipline, position, and areas of intervention (see Annex 3).

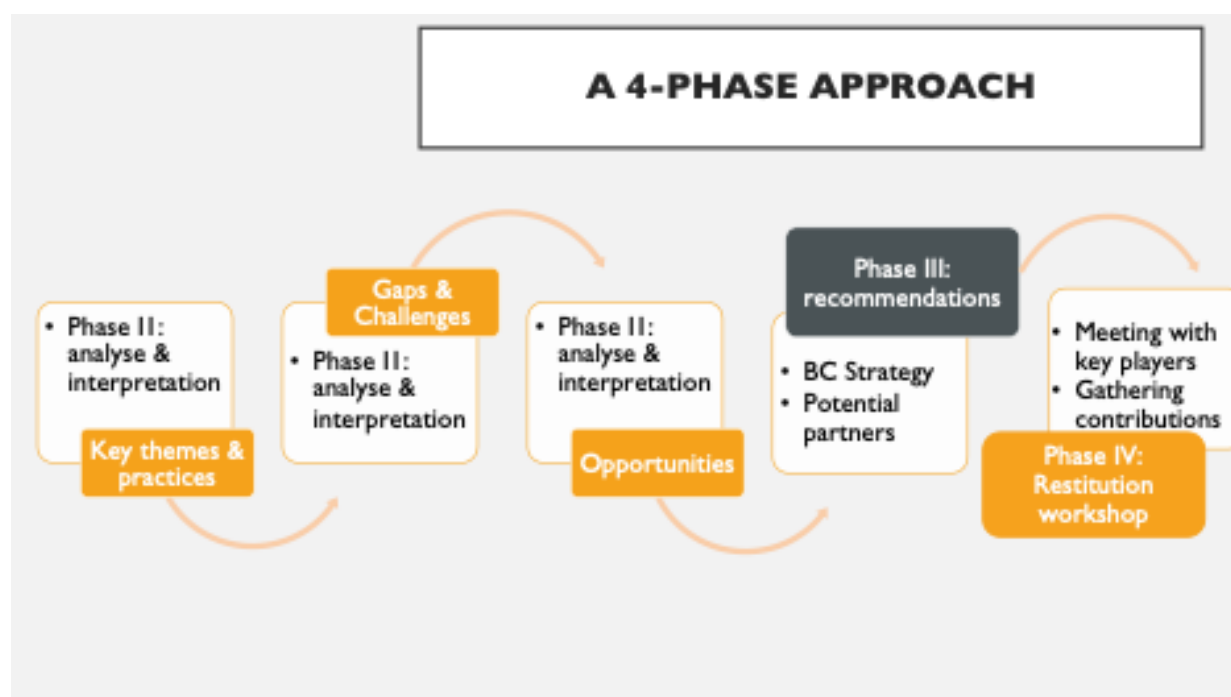
B. Data Analysis

The objective of the analysis is to identify the key themes and practices, gaps, challenges, and opportunities that will help provide insights and recommendations for the British Council's arts strategy in Morocco.

The data collection and analysis process are enhanced by the consultant team's knowledge of the cultural environment in Morocco and expertise in the CCIs. The proposed approach is that of an argumentation which starts from the evidence (data collected) to reach recommendations through the analysis and assessment of key programs and interventions and practices.

Different tools are used to achieve the data analysis:

- Quantitative data provided by the literature and desk review are integrated into an Excel database comprising all the programmes and the descriptions concerning them and in connection with their interventions. Visual representations are included to interpret the data, as well as Excel sheets.
- Qualitative analysis enables to reduce and make sense of a large number of qualitative information from transcriptions (group discussions, individual interviews, and observations). The methodology used is the coding which consists of the identification by highlighting in different colours, on a Word document, words or sentences which will be representative of the key themes, practices, challenges, gaps, and opportunities arising from the words of the people interviewed.



C. Recommendations

The recommendations were formulated by the team of consultants based on the results of the analysis of the data collected during the desk review, interviews, and focus groups. They also emanated from the consultants' deep knowledge of the environment of culture and art in Morocco, fuelled by their own practices and experience and existing sectoral and transversal studies.

This is mainly due to the lack of documentation made available: incomplete or absent activity reports and dysfunctional official websites.

4. Constraints & Challenges

The desk review encountered challenges primarily rooted in the incomplete data concerning some mapped programmes, especially regarding budget, scale and challenges/best practices. This is mainly due to the lack of documentation made available: incomplete or absent activity reports and dysfunctional official websites.

Another significant challenge is the lack of clarity regarding the roles of organisations participating in certain mapped programs. For example, in programmes like Momex, where a tripartite partnership agreement has been signed between MJCC, OCP, and Hiba Foundation, there is insufficient information available to understand the responsibilities of each stakeholder.

5. Additional guidelines

The following additional guidelines were adopted by mutual agreement to complement the above methodology:

The period covered by the report: from 2019 to 2023 with a special analysis of the programmes, initiatives and changes that occurred during the COVID-19 pandemic and how it impacted the sector afterwards.

Any noteworthy programmes that came to an end before 2019, and any programme that started before 2019 but ended during or lasted until the last 3 to 5 years can be included.

Arts and inclusive growth refer to artistic projects that explicitly seek a social impact, whether directly or indirectly, and tackle issues related to youth employment, gender equality, entrepreneurship, human rights, migration, CCI, empowerment, etc.

These projects can vary widely in their impact and success, ranging from highly impactful and successful initiatives to those that received significant investment but had little to no impact. Understanding the reasons behind the success or failure of each initiative is crucial for gaining valuable insights.

The interventions covered by the study are:

- Capacity building for artists: training programmes, master classes, workshops, incubation programmes
- Audience building & community outreach through the arts: “*médiation culturelle*”, raising awareness, education.
- Creative hubs: labs and similar, arts residencies, galleries and any artistic space that has a stated objective of acting like a hub for artists to gain exposure, network, and increasing capacity.

The **art forms** that the mapping study focused on are:

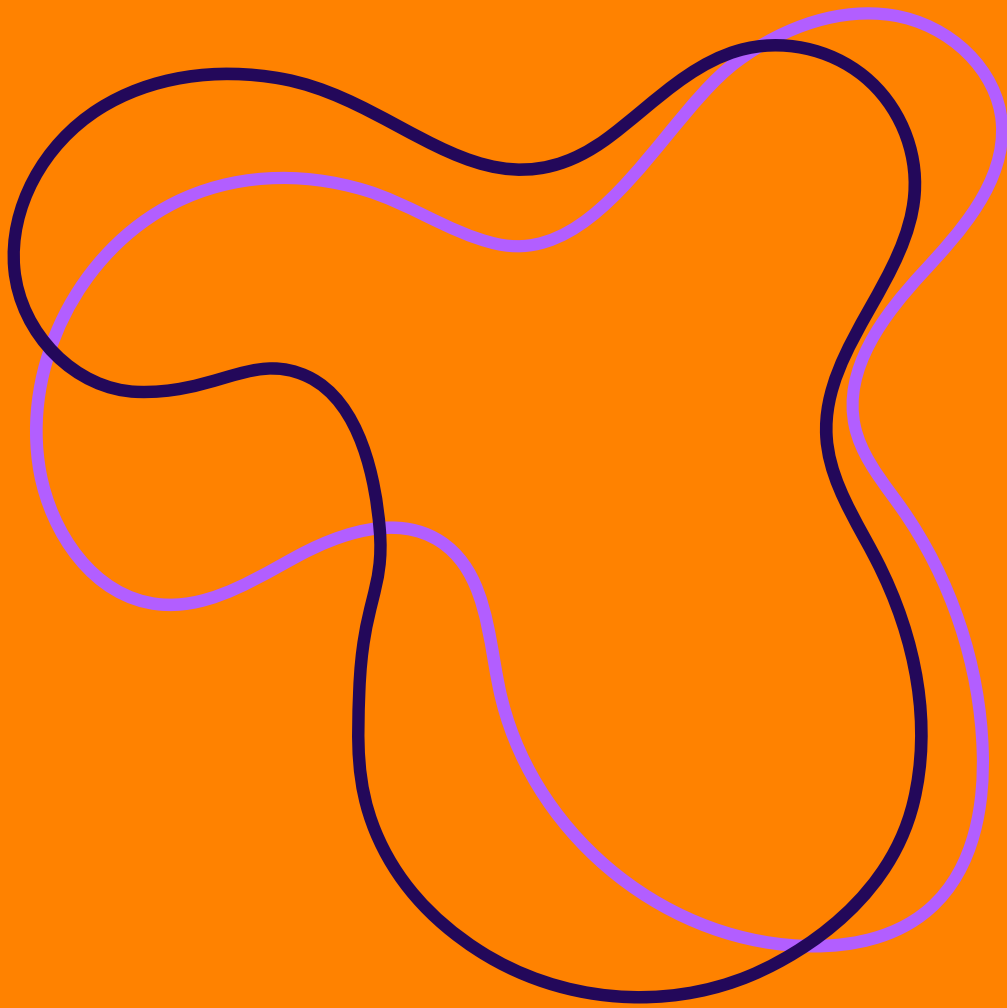
- Design and architecture (and heritage)
- Digital arts and immersive reality
- Animation and video games
- Film: all genres
- Literature and publishing industry
- Music and other performing arts (dance and theatre), and circus / parkour (if relevant)
- Visual arts such as painting, sculpting, photography, installations.

The mapping will encompass the key programs outlined in the TORs, as well as any other pertinent initiatives and stakeholders such as galleries, art residencies, art fairs, and incubators. These entities provide various forms of support, whether technical, logistical, or in-kind, and may also engage in direct implementation or provide financial assistance through grant.

¹ Other definitions are available such as this one : “Inclusive Growth (IG) emphasises both rapid and sustainable poverty reduction through economic growth that benefits all. It involves broad-based growth across sectors and inclusive employment opportunities. IG encompasses both extensive and intensive growth, linking macroeconomic and microeconomic dimensions. It prioritises equality of opportunity and productive employment over direct income redistribution. Moreover, IG focuses on absolute poverty reduction. It targets raising the pace of growth while ensuring inclusivity for all segments of society, not just the poor.” Elena Ianchovichina: Chapter 8. What Is Inclusive Growth? (2012)

Section 2:

Results of the data collection



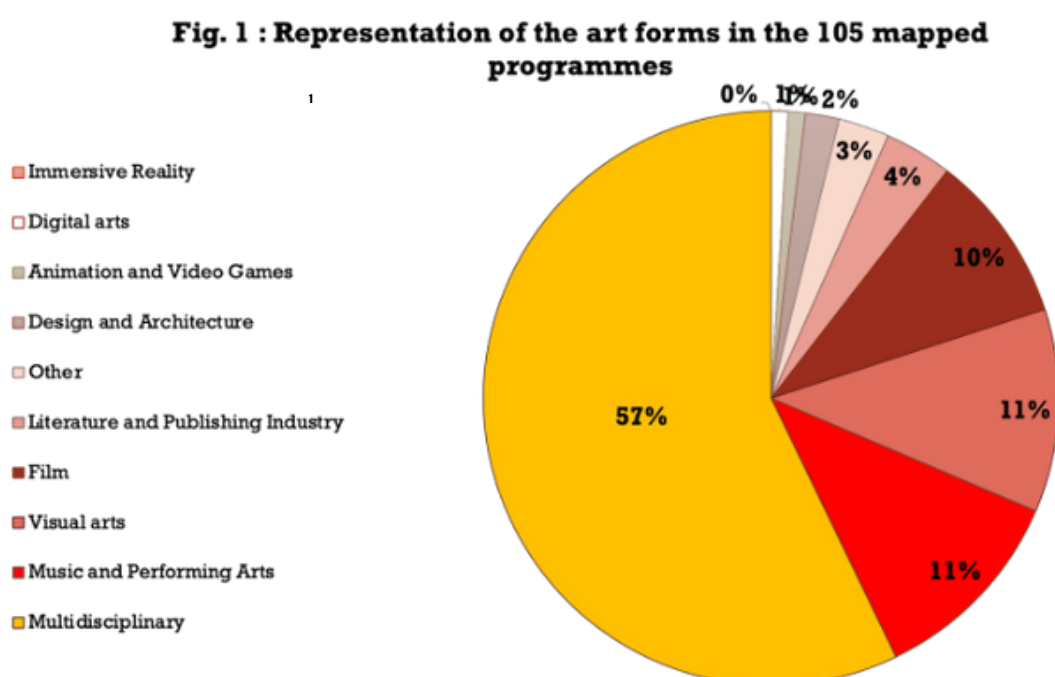
RESULTS OF THE DATA COLLECTION

1. Step 1: Desk and literature review

In this desk review, 105 key cultural programmes within Morocco's cultural landscape over the past three to five years were mapped. This comprehensive approach deployed diverse sources, including official websites, press articles, and activity reports. The multifaceted nature of this data collection process ensures a firm foundation for analysis.

A. Art Forms & Interventions

We focused on the following disciplines, identified in the terms of reference (Fig. 1):
For more details about each programme, please refer to the [database here](#).



1. **Design and Architecture:** 2 noteworthy programmes contributing to the preservation and celebration of architectural heritage.
2. **Visual Arts:** with 12 programmes including graffiti focused annual events: Jidar in Rabat and Sbagha Bagha in Casablanca; cycles like Dabaphoto and financial support schemes such as MJCC.
3. **Digital Arts:** A nascent field with only 1 identified programme, Lab Digital Maroc, indicating potential areas for growth and exploration in the digital area.
4. **Immersive Reality:** There are no recorded programmes in this category, suggesting an untapped avenue for future cultural initiatives. It is noteworthy that the Lab Digital Maroc indicated above (point 3) includes three other categories: animation, immersive reality, and video games.
5. **Animation and Video Games:** 1 programme, Lgaming Awards, underscore the emerging significance of interactive media in Morocco's cultural landscape.
6. **Film:** Boasting 10 diverse programmes, from documentary initiatives to film production support programmes.
7. **Literature and Publishing Industry:** 4 programmes including AFAC Creative and Critical

Writings for instance, highlighting a deliberate focus on fostering literary talent and critical discourse.

Music and Performing Arts: A substantial category with 12 programmes, ranging from music markets to educational initiatives, showcasing a rich performing arts landscape.

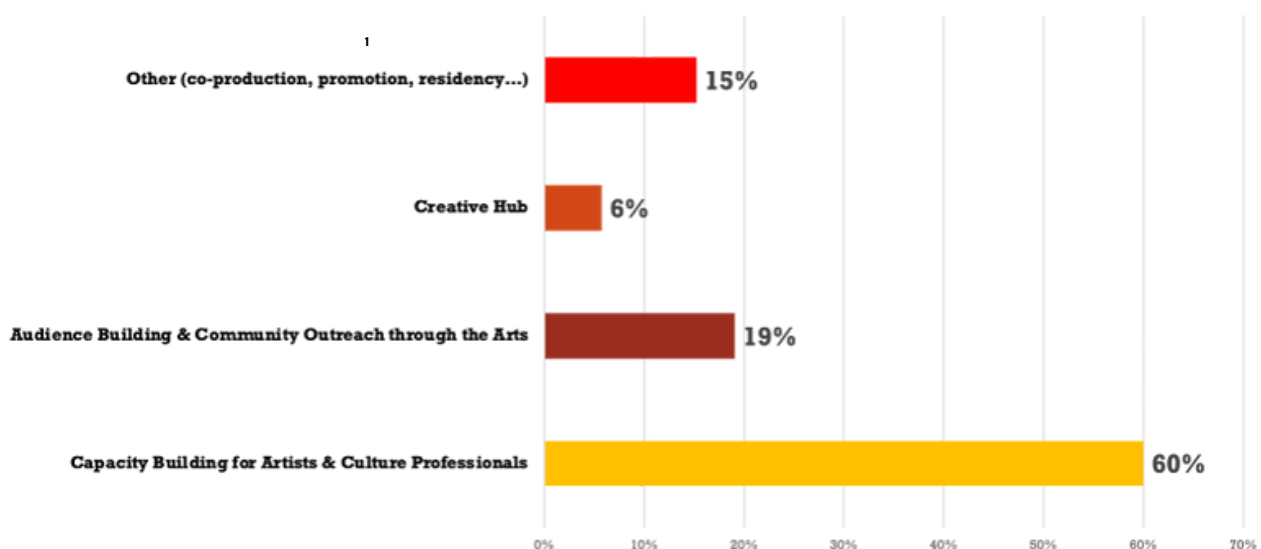
Multidisciplinary: The majority, 60 programmes, span a wide array of cultural expressions, and are supported by different interventions: grants, residency projects, mobility schemes, and governmental programmes, indicating a holistic and inclusive approach to cultural development

10. **Other:** 3 programmes that did not fit any other category namely artcrafts (Infatih), series and broadcasting (AFAC Writers' Room) and initiatives in favour of democracy (European endowment for democracy)

The areas of intervention that were highlighted in the desk review are as follows (Fig. 2):

For more details about each programme, please refer to the [database here](#).

Fig. 2 :Interventions of the 105 mapped programmes



1. **Capacity Building for Artists & Culture Professionals:** A dominant theme, with 60 programmes emphasising financial schemes, training initiatives, and initiatives enhancing the status of artists across various disciplines.
2. **Audience Building & Community Outreach through the Arts:** With 22 programmes, this intervention category reflects a commitment to fostering cultural engagement and community involvement through diverse initiatives, including governmental partnerships, cycles and financial support programmes (artistic workshops, training, movie screenings, festivals...)
3. **Creative Hubs:** Comprising 6 programmes, these hubs play a pivotal role, and are aimed at supporting emergent artists and/or youth in disadvantaged neighbourhoods across Morocco.
4. **Other (co-production, promotion, residency...):** 17 entries including Funds and residency programmes.

B. Key Programmes' Types

The key programmes were categorised according to their primary purpose (Fig. 3):

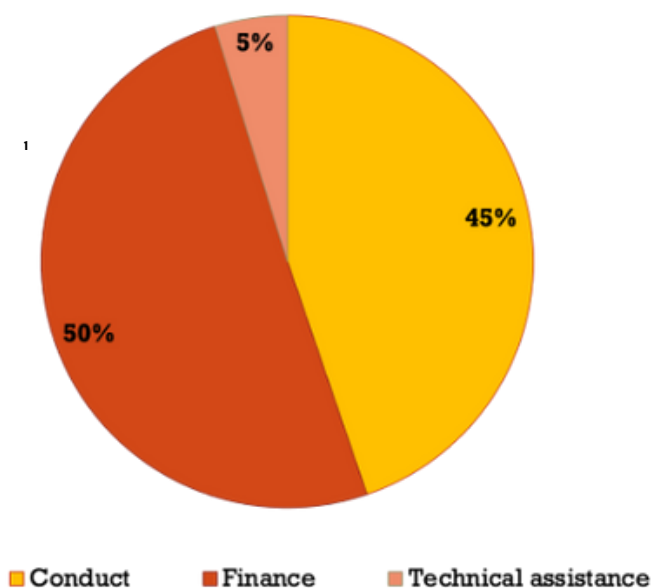
– Direct implementation of actions/activities ("conduct")

- Financing actions that are carried out by third-party structures ("finance")
- Support via technical assistance, providing space, equipment, training or otherwise ("technical")

The findings are as follows:

- **Conduct:** Encompassing 47 programmes, highlighting the diversity of cultural initiatives.
- **Financial:** With 53 programmes, the financial dimension is present, with support from cooperation agencies, Moroccan government bodies, and other entities indicating a significant investment in cultural development.
- **Technical:** A smaller category with 5 programmes, primarily comprising residency opportunities, underscoring the importance of technical assistance in cultural initiatives.

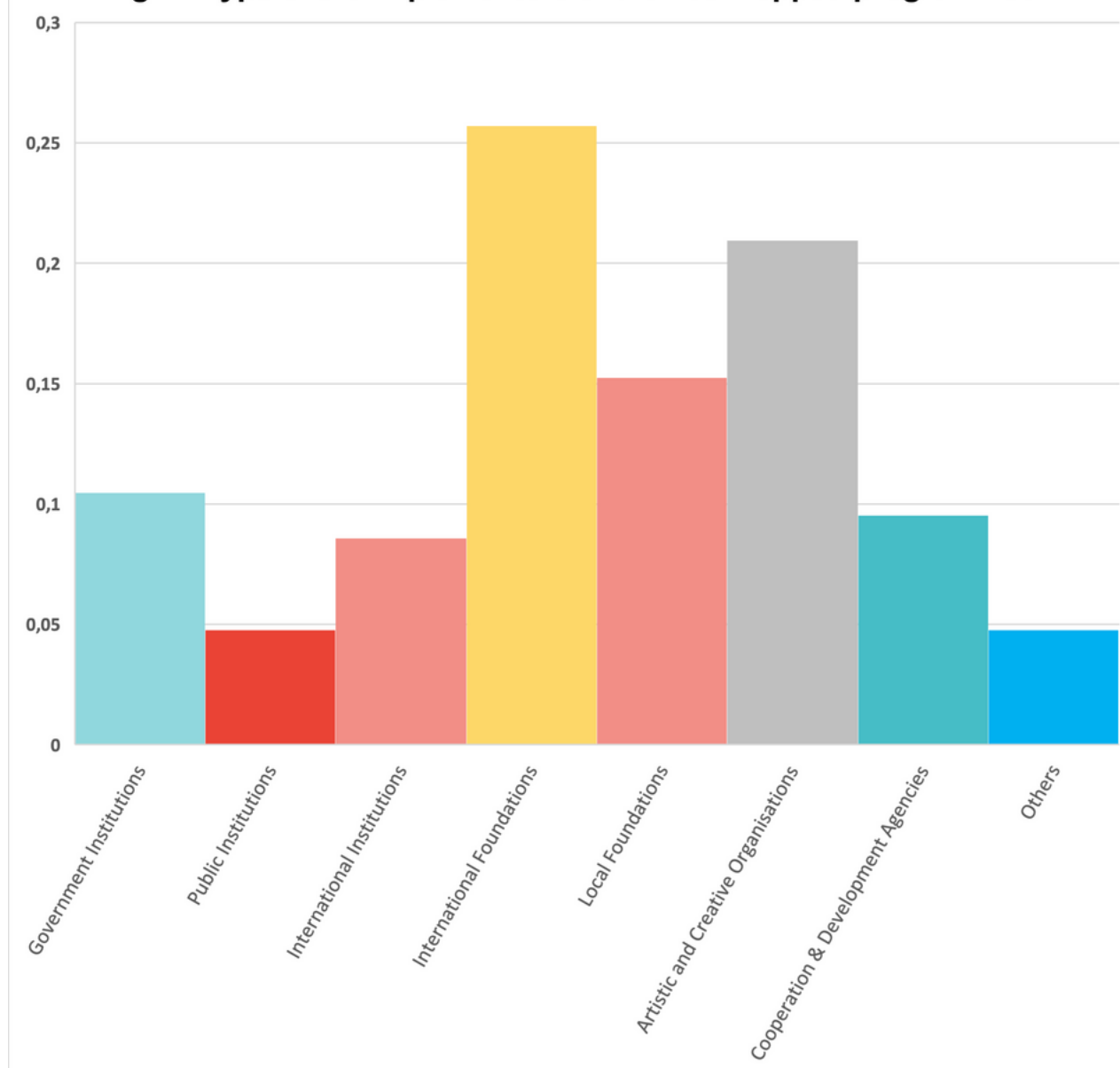
Fig. 3 :Type of the 105 mapped programmes



C. Key Stakeholders

The main stakeholders were categorised in a more detailed manner and were identified as follows (Fig. 4):

Fig. 4: Type of the implementers of the 105 mapped programmes



1. **Government Institutions:** Spearheading 11 programmes, particularly the Ministry of Youth, Culture, and Communication, play an important role in shaping Morocco's cultural landscape.
2. **Public Institutions:** With 5 programmes, unique models like the Cultural Development Support Program for the Souss Massa Region where an association is created by the regional council to distribute grants and monitor cultural project development in Souss Massa
3. **International Institutions:** 9 programmes mostly represented by the EU-funded ones.
4. **International Foundations:** The most prominent category with 27 programmes, conducted or financed by non-Moroccan foundations (Hiba, TAT).
5. **Local Foundations:** 16 local foundations were mapped, initiating a wide range of projects across various disciplines, emanating from the private sector (banking, construction, real estate, and other businesses).
6. **Artistic and Creative Organisations:** A vibrant category with 22 programmes, showcasing the diverse initiatives of the Moroccan organisations (EAC L'Boulevard, MACAAL, L'Blend, Le 18...).
7. **Cooperation & Development Agencies:** 10 programmes including five that are implemented by the French Institute.
8. **Others:** 5 programmes from the private sector sphere, including Incubators and cultural

enterprises, or the unclassified structure Migration et Développement (double-nationality: France & Morocco).

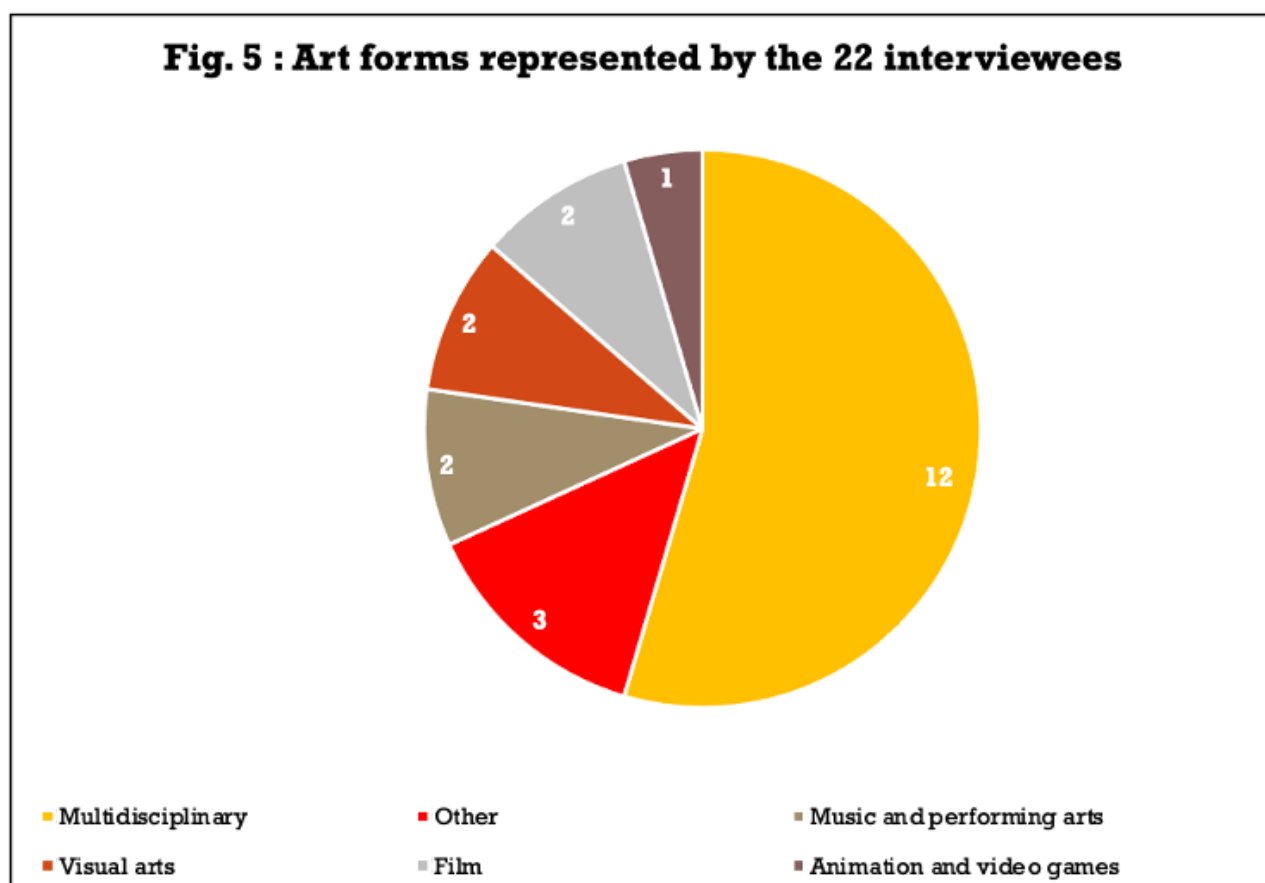
2. Step 2: Interviews

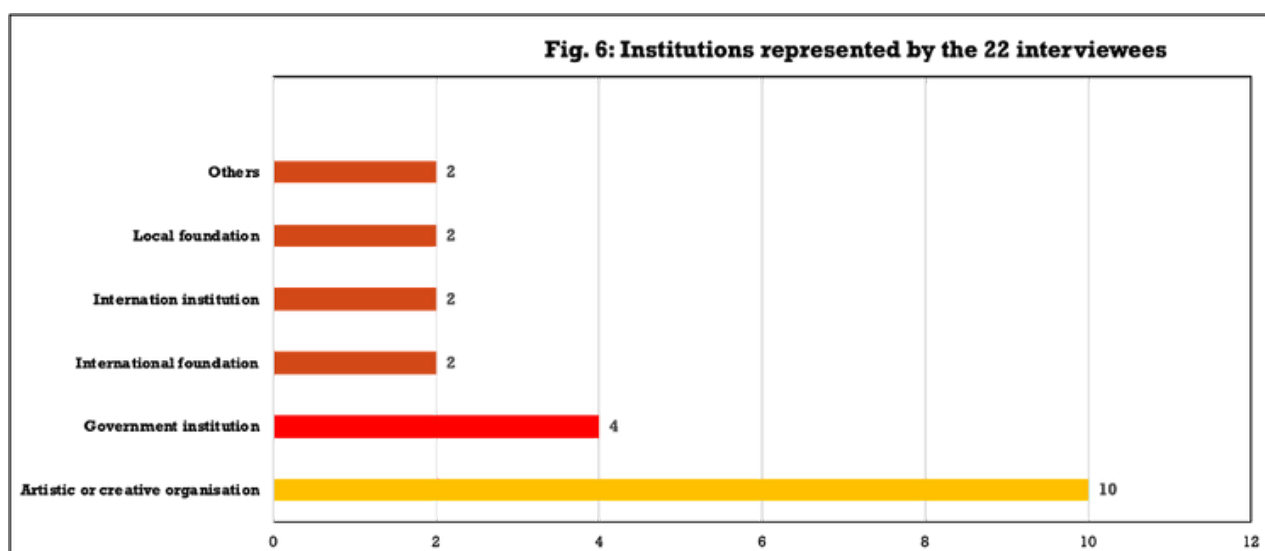
22 interviews were conducted and recorded with cultural actors, selected for their commitment to the field, the significance of the organisations they work for or lead, and known for the relevance of the actions they have undertaken.

The interviews were conducted with 13 men and 9 women, in French (19), Arabic (2) or English (1):

- 14 directors,
- 2 board members,
- 3 (public) executive managers,
- And 3 programme directors/managers.

The organisations they represented were mainly artistic and creative organisations, with a multidisciplinary purpose (see *fig. 5* and *6*):





The transcription process involved converting oral recordings into text using an application when possible (some interviews were transcribed manually due to the use of several languages rendering the automated transcription impossible).

The transcriptions were carefully read to identify recurring themes and main ideas, before translating them to English.

The following questions were addressed to the interviewees:

- What is the cultural context in Morocco over the past 3 to 5 years, and how do you assess its evolution?
- In your opinion, who are the key players in Moroccan culture?
- Have you noticed any trends in the past 5 years?
- Can you mention a programme that your organisation has undertaken and that you consider important? What has been its impact?
- Are you familiar with the British Council? What do you know about it?
- Have you ever collaborated with the British Council? If you were to collaborate with the British Council, in what form would it take?

One interview, that with Mr. Youssef Britel, advisor to the Minister of Youth, Culture, and Communication, was handled separately. We deemed that the perspective of the Ministry warranted a separate analysis, providing essential information for understanding its vision, actions taken, or promised. Treating the interview separately also allowed for a comprehensive insight into the cultural policy of the ministry.

From the analysis of the transcriptions, phrases capturing the essence of the responses were selected and grouped into thematic categories corresponding to the questions posed to the interviewees. Based on this grouping, keywords, trends, and connections between responses were extracted. To facilitate an efficient reading and align with the purpose of the report, "Mapping Morocco's Cultural Landscape: Insights for British Council Positioning," we opted for an analysis using concepts and keywords.

3. Step 3: Focus groups

Local partnerships and contacts were established in each city to facilitate participant identification, recruitment, and the organisation of focus groups. Partners provided information about local artists and cultural organisations, and relevant resources for the desk review. They supported finding meeting spaces for conducting focus groups. Forging regional partnerships also lead to a deeper understanding of the cultural context in each region.

7 focus groups were organised in 7 different cities: Marrakech, Casablanca, Rabat, Tangier, Tiznit, Fès and Oujda, with participants from 10 additional cities from the region: Benguerir, Mohammedia, Kenitra, Tetouan, Agadir, Taliouine, Taroudant, Sefrou, Meknes, and Berkane.

The focus groups gathered a total of 77 participants, 49 men, 28 women, amounting to more than 14 hours of exchange and discussions (see *Table 1*).

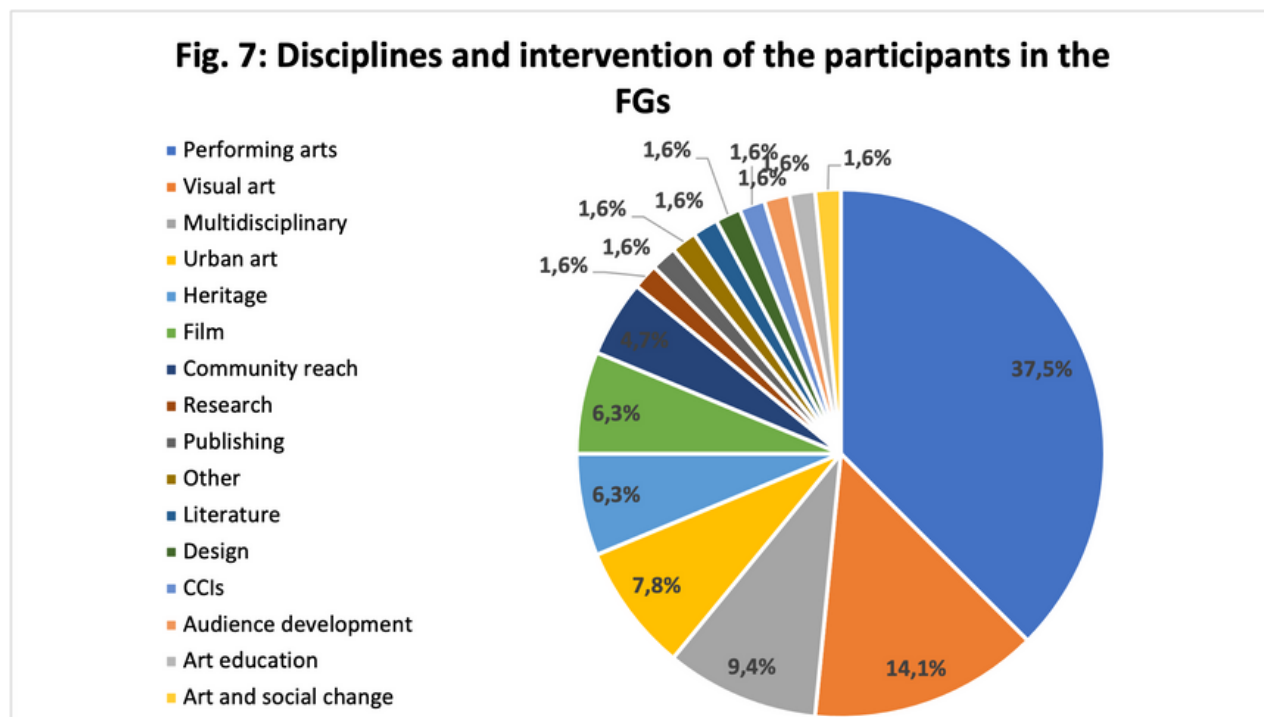
Individual questionnaires were distributed to the participants to collect demographic data and information on their experience pertaining to receiving funds (see questionnaire *Annex 3*).

Table 1

HOST VENUE	CITY	DATE	H	F	T	DURATION IN MIN.
Nbta House	Tanger	05/01/24	6	2	8	103
HEM	Marrakech	23/12/23	5	5	10	123
AMME	Casablanca	28/12/23	7	4	11	136
Atelier l'Ambigu	Rabat	29/12/23	7	7	14	112
L'Blend	Tiznit	09/01/24	10	2	12	155
Le Centre les Etoiles de la Médina	Fès	16/01/24	9	3	12	120
Hip hop Academy	Oujda	17/01/24	5	5	10	100
			49	28	77	849

We received 64 responses, accounting for 83% of the total participants. The respondents' ages ranged from 22 to 65, with an average age of 37. The gender distribution consisted of 39 men, 24 women, and 1 queer individual. The questionnaires were completed in French (56), English (7), and Arabic (1).

54 respondents were affiliated with a cultural organisation (84%), mostly associations, mostly working in the field of performing arts (37.5%) (see *fig.7*).



52 respondents (81%) already received a grant for a project (100%).

31 declared the amount received ranks between 2,000 MAD (160 GBP) and 5 million MAD (394,000 GBP).

Top 5 donors reported by the respondents are: MJCC (24), IF & SCAC (24), Drosos (8), AFAC (6) and the EU (5).

55 respondents declared that they would keep applying for grants.

The focus groups discussions were recorded, and notes were taken to capture the main relevant and noteworthy data to be used in the analysis and to formulate recommendations.

A method akin to that of the interviews was employed to encapsulate the essence of the responses, which were then categorised thematically corresponding to the questions posed to the participants. From this, keywords, trends, and correlations between responses were extracted and analysed.

A detailed list of participants in the interviews and the focus groups is provided in *Annex 2*.

4. Step 4: Feedback workshop

The feedback workshop is a meeting and a moment of exchange and feedback with sector leaders, including some of the interviewees and participants in the focus groups with relevant profiles.

This will enable the British Council to gather additional insights in order to refine its strategic positioning based on recommendations provided by the consultants.

The workshop took place in Rabat on Tuesday 16 April 2024, at Gallery Tatmin. It gathered 19 people including researchers and representatives of different organisations: the ministry of culture, the EU delegation, artistic venues, incubators, public television, Moroccan foundations, festivals / market, cultural enterprises and cultural associations, from Marrakech, Rabat, Casablanca and Tiznit.

The disciplines represented were music, visual arts, cinema, contemporary dance and gaming, besides multidisciplinary structures and those working in education and research, social development and entrepreneurship / incubation.

Section 3:

Data Analysis



DATA ANALYSIS

1. Quantitative data

To identify preliminary trends, while awaiting the results of the interviews and focus groups, we analysed the following aspects of the **105 programmes** that were mapped:

- Outputs and objectives
- Target groups
- Scale
- Budget

A cross-analysis of the above findings in relation to the artistic forms and the type of interventions will be carried out through the analysis.

More than 70% of the mapped programmes were established after 2010, which coincides with the Arab Spring uprising where there was a huge interest for supporting CSOs working at the intersection of art, culture and social transformation as well as other issues such as citizenship, democracy and human rights, and furthermore entrepreneurship and CCIIs.

A. Outputs and objectives

The **105 mapped programmes** operate to achieve different objectives, which we have divided into the following areas (fig. 8):

- **Promoting and supporting an artistic discipline (31):** programmes which display direct support for one or more artistic sectors identified in the guidelines, mainly with the aim of encouraging the creation / production of works and their dissemination, but also to develop skills artistic and creative activities of artists (financing, grants, prizes, residencies, etc.).
- **Capacity building, training, networking and structuring (25):** these are programmes whose aim is to support artists or cultural actors in the development of their professional skills, through training, masterclasses, workshops, meetings, exchanges and networking. Ultimately, it is a question of contributing to the structuring and professionalisation of the sector.
- **Audience development (22):** projects or programmes where the public(s) are at the heart of the reflection in order to develop cultural consumption and democratise access to art.
- **Creative and cultural industries (13):** any economic approach to cultural action, through the encouragement of entrepreneurial projects, economically viable, which create jobs, growth, wealth and/or which allow the development of a market of art (visual arts) or the growth of an industry (musical, cinematographic).
- **Art education (9):** programmes essentially intended for young audiences, whether educated or not, (or uninitiated adults) allowing them to discover and practise one or more artistic disciplines, essentially as amateurs, thus promoting artistic expression through art and cultural democracy.
- **Cultural diversity and heritage (6):** programmes which favour projects/actions with a heritage dimension (tangible or intangible) or those related to cultural, identity or linguistic specificities in

a territory or in a community.

- **Social development (8):** these are programmes aimed at one or more communities with the aim of promoting values (cohesion, living together, dialogue), raising awareness of issues and fighting against social phenomena (violence based on gender, discrimination, climate change), or for popular education for citizenship or political participation.
- **Territory development (7):** generally institutional programmes, supported by the State, elected territorial councils or public institutions aiming to deploy a global policy, generally integrated and with a strong human, social and/or economic impact.
- **Mobility (4):** in relation to support for travel and exchanges between artists and cultural actors in a given region.

Other objectives were identified but are always coupled with others: Cooperation and exchange, Cultural diplomacy, or Outreach and visibility. It is not common for a programme to have only one objective. They are generally intersecting with others, in a certain "dosage", depending on the strategic vision of the programme and its priorities.

Each programme was classified in a category based on its *primary or main purpose*. Many of these programmes' objectives are intersecting:

a. Promoting and supporting an artistic discipline: 31 programmes

This is the main objective of the programmes that were listed, notably in the **government programmes** of the Ministry of Culture or its institutions such as the Moroccan Cinematographic Centre (CCM.).

- The ministry has four main aid programmes for different artistic sectors: theatre, music and performing arts, visual arts, publishing and books, financed in 2022 to up to 40 million MAD/ 3.2 million GBP, 5.8 million/ 464K GBP, 11 million/ 880K GBP and 3.4 million/ 272K GBP respectively (total grants awarded).
- The CCM provides annual support to the cinema industry in Morocco of around 110 million dirhams (10 million USD). The Advance Revenue Fund disbursed MAD 73.5 million/ 6 million GBP in 2022 for various genres including 16 feature films.

International foundations are very present in achieving this objective, led by **AFAC** which almost covers the entire spectrum of art fields with its multiple programmes (cinema, performing arts, visual arts literature, music, etc.) providing the individual and collective recipients with different grant sizes (2,000 USD to 50,000 USD), and regional intermediary foundations such as **Al Mawred Al Thaqafy** with its Production Awards, and **Doha Film Institute** which supports post-production and development.

Moroccan foundations as well as **artistic organisations** also play a large role. Since 2020, TGCC Foundation has awarded the Mustaqbal Prize (10, 25 and 35,000 MAD/ 800, 2 and 2.8K GBP) in addition to technical support and covering the cost of residencies. The **Tamayouz** Foundation supports young women wishing to pursue a career in cinema by offering scholarships to join the ESAV - Ecole supérieure d'audiovisuel. **MACAAL** offers residencies and training (bootcamps) to

Moroccan and international visual and transdisciplinary artists relying on the support of the Alliances Foundation. In addition, the **Marrakech International Film Festival**, in partnership with Netflix, has recently established the Atlas Development Workshop (2020) and offers several prizes to Moroccan filmmakers (25 up to now) for development and post-production ranging from 5 to 30,000€ depending on the category.

As a result of various forms of support, other local actors / smaller organisations are developing programmes to promote and support all kinds of artistic disciplines: cinema, circus, photography, art in public spaces, contemporary arts, gaming, etc.

The 31 mapped programmes that promote and support an artistic discipline mainly focus on **visual arts, music** and **performing arts** and **film**, essentially in **capacity building for artists and professionals**. Other interventions such as residencies, co-production, or promotion are also common in these programmes (see Table 2).

Table 2

Art form	Nbr of programmes	Intervention	Nbr of programmes
Visual arts	8	Capacity building for artists & culture professionals	4
		Other (co-production, promotion, residency...)	3
		Audience building & community outreach through the arts	1
Film	7	Capacity building for artists & culture professionals	5
		Audience building & community outreach through the arts	1
		Other (co-production, promotion, residency...)	1
Music and Performing Arts	7	Capacity building for artists & culture professionals	3
		Other (co-production, promotion, residency...)	2
		Audience building & community outreach through the arts	1
		Creative hubs	1

Table 2

Art form	Nbr of programmes	Intervention	Nbr of programmes
Multidisciplinary	3	Other (co-production, promotion, residency...)	2
		Capacity building for artists & culture professionals	1
Literature and publishing industry	2	Capacity building for artists & culture professionals	1
		Other (co-production, promotion, residency...)	1
Other	2	Capacity building for artists & culture professionals	2
Animation & video games	1	Audience building & community outreach through the arts	1
Digital arts	1	Other (co-production, promotion, residency...)	1

b. Capacity building, training, networking and structuring: 25 programmes

Although half of the programmes (51) include capacity building, training, networking and structuring, **only 25** mapped ones focus on these aspects in a direct way. Most of them are **multidisciplinary** with no focus on a specific artistic form (see *Table 3*).

Table 3

Programme name	Art form	Donors(s)	Implementer(s)
SCAC – Support for cultural projects run by Moroccan associations	Multidisciplinary	SCAC	IFM
DAAM: Grants for associations and cultural institutions		Ministry of the Economy and Finance	MJCC
All-Around-Culture – Thoulathy : Cross-Border Collaboration Projects		EU	MitOst
All-Around-Culture: Cultural Alliances			Mawred – Culture Resource
All-Around Culture: Youth-led Cultural & Civic Initiatives			L'Art Rue
			MMAG Foundation
Med Culture (2014-2018)			Consortium led by HYDEA (Italy)
SouthMed CV(2017-2018)			Consortium led by Interarts
Racines Carrées Incubator		DROSOS	Senicar / Racines Association
Goethe-Résidences: Supporting Arts Residencies in Morocco		German Foreign Ministry	Goethe-Institut Marokko
North Africa Cultural Program (NACP) – National Cultural Opportunities Fund		Swiss Cooperation Office	AFAC
North Africa Cultural Program (NACP) – Regional Competitive Creativity Fund			
AFAC Training and Regional Events		AFAC	

Table 3

Programme name	Art form	Donors(s)	Implementer(s)
SCAC - Support for cultural projects run by Moroccan associations	Multidisciplinary	SCAC	IFM
DAAM: Grants for associations and cultural institutions		Ministry of the Economy and Finance	MJCC
All-Around-Culture - Thoulathy : Cross-Border Collaboration Projects		EU	MitOst
All-Around-Culture: Cultural Alliances			Mawred - Culture Resource
All-Around Culture: Youth-led Cultural & Civic Initiatives			L'Art Rue
Med Culture (2014-2018)			MMAG Foundation
SouthMed CV(2017-2018)			Consortium led by HYDEA (Italy)
Racines Carrées Incubator			Consortium led by Interarts
Racines Carrées Incubator		DROSOS	Senicar / Racines Association
Goethe-Résidences: Supporting Arts Residencies in Morocco		German Foreign Ministry	Goethe-Institut Marokko
North Africa Cultural Program (NACP) - National Cultural Opportunities Fund		Swiss Cooperation Office	AFAC
North Africa Cultural Program (NACP) - Regional Competitive Creativity Fund			
AFAC Training and Regional Events		AFAC	

Table 3

Programme name	Art form	Donors(s)	Implementer(s)
Abbara Programme	Multidisciplinary	Al Mawred – Culture Resource	Al Mawred – Culture Resource
Bayt El Fenn – cultural and artistic incubator		Friedrich Naumann Foundation	Friedrich Naumann Foundation
			Hiba Foundation
Académie Ali Zaoua des métiers de la culture		Drosos / INDH	Ali Zaoua Foundation
Taqafiat programme		AUF / IFM	HEM Foundation
JMed		Government of Monaco	Institut Européen de Coopération et de Développement (IECD)
		French Ministry of Europe and Foreign Affairs	
		Fondation de France	
Méditerranée, d’une rive à l’autre		Fondation de France	Migration et Développement
Moucharaka Mouwatina		EU	Bureau des Nations unies pour les services d'appui aux projets (UNOPS)
Artistic and cultural residencies programme	IFM	IFM	
Hiba_rec	Music and Performing Arts	N/A	Hiba Foundation
L'Boulevard / Le Tremplin		Multiple partners (mainly private sponsors, depending on the edition)	EAC-L'Boulevard
Dance Fusion Maroc		EUNIC Clusters fund	Goethe Institute Maroc

Table 3

Programme name	Art form	Donors(s)	Implementer(s)
FIDADOC- La Ruche Documentaire	Film	Accès Culture / IFM	Association de Culture et d'Éducation par l'Audiovisuel
European endowment for democracy	Other	EU	European endowment for democracy EED

All-Around Culture, co-funded by the EU, has been a very active programme in this area for the last four years, focusing on seven countries in the Arab region. It included three different strands, strengthening youth-led initiatives, national cultural alliances (12 alliances, up to 110,000€ each) and cross-borders collaborations (10 projects, 40,000€ each).

Similar EU funded programmes also played a big role a few years ago, with a focus on cultural actors and creative and social initiatives from Morocco, the Euro-Mediterranean and Arab region: **SouthMed CV** (2017-2018), **MedCulture** (2014-2018) and **Moucharaka Mouwatina** (2018-2020) providing grants, technical assistance and training, with total budget of 1, 17 and 15 million€ respectively.

AFAC also offers significant structural funding for organisations in the region, for national and regional programs (up to 150,000 USD for a 3-year support to organisations' programmes) and support to training and regional events for individuals/teams and institutions/collectives with grants ranging from 25,000 to 35,000 USD .

This, with the **Abbara (Al Mawred)** programme, is the support most sought after by independent actors in the region granting up to 22,000€ to support organisations operating costs.

Smaller and recent initiatives such as **Bayt El Fenn** are held by international foundations, funded by Friedrich Naumann Foundation providing technical support to young and emerging artists through residencies and support for productions and exhibitions.

The Fondation de France's programme "**Méditerranée d'une rive à l'autre**" was one of the most structuring programmes focusing on youth-led CSOs in the rural areas of the Souss Massa region providing grants from 130 to 320,000 MAD/ 10.4K to 25.6 GBP to 141 projects between 2007 and 2022.

The European endowment for Democracy has also emerged in the aftermath of the Arab Spring as an alternative that supports informal collectives and/or at-risk initiatives in the field of art, culture, development and media.

Institutional international cooperation also plays a crucial role in the implementation of structuring programmes in the cultural sector, in particular France - via the **SCAC** and the **IFM** - through a large number of support schemes for associations (1,000 to 15,000€), the provision of artistic residencies, a support programme for digital arts, gaming, virtual reality and animation, etc. The French Ministry of Foreign Affairs also joined forces with the Monaco Government in the **JMed** programme to foster

partnerships between Civil Society Organisations (CSOs) in the Mediterranean for the benefit of youth projects (providing grants up to 15,000€). Recently, the Goethe Institut set up a residency programme (music, performing arts, visual arts) and a project for contemporary dancers called Danse Fusion Maroc.

Artistic organisations and local foundations also initiate programmes with the support of different donors. In 2023, the **Taqafiat** cultural management training programme was initiated by the HEM Foundation on a national scale in 5 cities (Tangier, Casablanca, Rabat, Marrakech and Agadir) trained 120 cultural managers, with the main support of Agence Universitaire Française and the IFM. The **Ali Zaoua Foundation** launched the **Académie des Métiers de la culture**, targeting 480 direct beneficiaries and training them in cultural management over a period of 3 years (2023-2026), with the financial support of INDH and Drosos.

Le **Tremplin** is one of the oldest standing competitions (1999). It offers an opportunity to emerging musicians to perform on stage during the L'Boulevard festival and train the winners in different fields (communication, management, copyrights, technics...). **Hiba_rec** is Hiba Foundation's music studio programme with the main objective of the professionalisation of emerging musicians by offering a personalised accompaniment (recording, video clips).

Drosos was also the main donor of **Racines Carrées**, an incubator of cultural structures in Morocco, and which deployed a programme to support and strengthen the capacities of cultural project leaders. **FIDADOC** in Agadir is also a programme that provides a platform for capacity building and networking for documentary filmmakers.

Structuring is also at the heart of public policies, particularly through the ministry's **Daam** programme that supports artistic organisations and events with grants ranging from 50 to 250,000 MAD/ 4K to 20K GBP.

c. Audience development: 22 programmes

This is a transversal aspect of the programme, and it is very often coupled with one or more other objectives such as:

- art education (6),
- territory development (6),
- capacity building (5),
- social development (3),
- cultural diversity and heritage (1), promoting or supporting an artistic discipline (1) or cultural diplomacy (1).

Art education and community / social engagement are important components of the audience development programmes and primordial objectives for many events and structures such as socio-cultural and art centres (L'Uzine, L'Blend, Bouletek, Les Etoiles..), festivals (Sbagha Bagha, Jidar festivals), cultural projects (Qisas, Casablanca Heritage Days...) and structural programmes (Rabat City of Light, African Capital of Culture, or in regional development plans of other Moroccan territories).

Most programmes that include an "audience development" dimension intervene through **cultural**

mediation, outreach and work with defined audiences: young people, children, women or more broadly with "the general public"

6 of these programmes are also creative hubs:

- Shemsy National Circus School in Salé (circus),
- Les Etoiles youth centres, L'Uzine cultural centre in Casablanca, Connect Institute Network, and L'Blend in Tiznit (multidisciplinary),
- and Boultek in Casablanca (music).

6 other programmes are not necessarily creative hubs, but they are also implemented by socio-cultural centres that host, in addition to their main activities, audience development projects, occasionally or permanently:

- The **Media Library of Khouribga** established in the framework Act4Community programme by the OCP Group
- **Qisas**, an educational audio-visual project of la Cinémathèque de Tanger
- The **Academy of Arts** held by the Attijariwafa Bank Foundation working on visual arts with children from Casablanca schools.
- **Ch[a]rita**, a multidisciplinary programme focusing on a variety of artistic Interventions in Marrakech and implemented with a consortium of local associations.
- **Dar Bellarj Centre** in Marrakech which programmes aim at preserving and reviving the cultural heritage in the Medina and its community. In 1999, the Susanna Biederman Foundation established Dar Bellarj as a hub for social cohesion and community led activities. Since then, the centre develops programmes for adults, children and women to foster creativity, while promoting heritage and strengthening the community ties through arts.
- The **Youth development centre in Laayoune** that includes an arts and culture aspect in its permanent capacity building and training programmes.

12 audience development programmes associated with art education or other objectives are multidisciplinary. **The visual arts, film, music and performing arts** are the three main art forms that are covered (see Table 4).

Table 4

Programme name	Art form
Rabat City of Light, Moroccan Capital of Culture (2014-2018)	Multidisciplinary
Cultural revival Partnership for Casablanca-Settat (2022-2027)	
Youth Development Center in Laâyoune	
Rabat, African Capital of Culture	
Fonds National d'Action Culturelle	

Table 4

Programme name	Art form
Accès Culture Programme (2023-2026)	Multidisciplinary
Ch[a]rita - Programme of Artistic Interventions	
Les Etoiles youth centers	
Dar Bellarj Cultural Centre	
L'Uzine cultural center	
L'Blend	
Connect Institute Network	
Académie des Arts (Academy of Arts)	Visual arts
Jidar Rabat Street Art festival	
Sbagha Bagha festival	
Programme de médiation culturelle	
Qisas	Film
Semaines du film européen	
Shemsy National Circus School	Music and Performing Arts
Boultek	
Casablanca Heritage Days 2023	Design & architecture
Act4Community - Khouribga Media Library	Literature and publishing industry

d. Art education: **9 programmes**

In addition to the **5 programmes** already listed above (The Youth Development Centre in Laayoune, Qisas, the Academy of Arts, Les Etoiles Youth Centres, and L'Uzine), these socio-cultural centres

have spread across the country and have become crucial hubs that promote creativity, innovation, entrepreneurship and build audiences and communities.

4 others are noteworthy as far as art education is concerned:

- One multidisciplinary governmental national programme: **Morocco for young creators**, launched by the MJCC in 2019 and that aims to create a sustained dynamic in cultural centres and youth centres in various regions in order to develop the artistic aptitudes and skills of children and young people, reaching 100,000 children and young people in the first edition.
- **Drosos multidisciplinary promoting creative skills programme** that promotes both art education and social development and is funding associations in Morocco working on these two themes. One of the axis of intervention of the Drosos foundation is social development through creativity: 10 projects supported since 2019 in Morocco in the frame of promoting creative skills.
- **Mazaya** is a classical music programme established and implemented by Tenor Foundation, aiming at training young children from disadvantaged backgrounds or those who dropped out from the school curriculum. 70 kids are trained every year, some of them joined the Orchestre Philharmonique.
- The **Programme de médiation culturelle** funded by Fondation Majorelle and implemented by the cultural enterprise OptionArt aiming at improving access for Moroccan school students to cultural facilities (museums mainly).

e. CCLs: 13 programmes

These 13 programmes are mainly **multidisciplinary** (9) and clearly position the CCLs as the main, or even sole, objective through the support of projects that promote job creation, the creation of cultural businesses or the generation of economic income through culture.

Indirectly, other programmes finance advocacy or support actions for public policies and strategies in favour of the development of CCLs. This is the case of:

- the **EU first support programme for Morocco's cultural and creative industries** signed in 2023 (10 million €)
- the objectives of the **UNESCO's International Fund for Cultural Diversity** (up to 100,000 USD granted to the selected projects). Racines association was the only Moroccan organisation that benefited from this grant since it was created back in 2010 (and still ongoing, the last edition of the call was in 2023).
- the **Kawaliss** cultural incubator implemented by Hiba Foundation and co-funded by the EU.

Other private or civil society initiatives also promote CCLs, and are financed, at least partially, by subsidies from government or institutional programs, for the promotion or support of a given artistic discipline, such as:

- the music industry market **Visa for music** (implemented by the company Anya and the Atlas Azawan association),
- the film industry supported by the **CCM** which provides the greatest support to Moroccan cinematic productions each year through its various initiatives, notably that of advances on films' revenues.

Al Mawred Al Thaqafy launched the **Culture 3.0** pilot programme in 2022 to encourage artists to test new digital economic models, by awarding grants of up to €14,000 per project.

Other initiatives are noteworthy even if they are poorly documented. These are the FilmExport and MOMEX programmes, both led by the Hiba Foundation.

Finally, more and more projects focusing essentially on the promotion of **social entrepreneurship, through incubation, training and mentoring, include art and culture as promising sectors of social and solidarity entrepreneurship**: Act4Community OCP Group's multisite programme, Bidaya incubator, Creact4Med funding programme, Safir EU funded programme and Tamuri social project of MCISE social incubator... are the main impactful initiatives in this area.

f. Social development: 8 programmes

Some of these programmes were detailed above (Mazaya, Dar Bellarj and the Drosos promoting creative skills programme). Others are noteworthy:

- **Connect Institute** in Agadir developed a network of centres and programmes in different cities in Morocco, with the support of the OCP Group and INDH, federating 1,000 young people through a variety of artistic activities.
- The Agence Française de Développement - **Accès Culture** programme in 2023 had a focus on social cohesion and audience development. Two Moroccan associations received a grant during the last call (the amount is not specified): Think Tanger for the "Autoroute: Tanger-Marseille" project (architecture, landscape, town planning) and Association of culture and education through audiovisual (ACEA) for the La Ruche Documentaire programme.
- The **INDH** 3rd phase 2019-2023 also has its own **youth economic inclusion** programme. Its last cycle (2019-2021) supported up to 142 social projects and generated 1,242 jobs with a total investment of 21 million MAD/ 1.680 million GBP.
- Climate change and human rights are at the core of some key programmes working areas (2022 EU delegation programme and Heinrich Boell Foundation).

g. Territory development: 7 programmes

Development plans are drafted and implemented by regional councils and communes (by law) and most of them include a cultural dimension, structural objectives and mid- to long-term expected results. This mapping cannot list them all but we can name some of them:

- **Casablanca-Settat** development plan involves the Regional Council and the Ministry of Culture as the main stakeholders, to develop and diversify the cultural offering in the region, with a total allocated budget of 652 million MAD/ 52 million GBP.
- **Souss Massa** regional council established in 2014 the SMD Culture Centre as the body that oversees the cultural development of the region, conduct studies and research, support the cultural sectors and artists and implement the Council's cultural policy.
- The city of **Rabat** is implementing, since 2014, a 9-billion MAD/ 700 million GBP programme to develop its cultural infrastructures and programmes. This very ambitious project titled "Rabat City of Light" includes several big projects such as the Grand Théâtre, museums, urban development, cultural programming, etc.
- Rabat was also designated as the first African capital of culture by the United Cities and Local Governments of Africa's (UCLG Africa) African capitals of culture programme in 2022.
- The **Cultural Action National Fund** provides since 1983 financial support to the cultural development of the Southern provinces of Morocco through a programme granted with 340 million MAD/ 27 million GBP in 2021 (cultural events, support missions, museums, monuments,

historical sites, research centres, cultural and artistic establishments, literary and artistic production, the publishing sector, book fairs, and cultural support production).

In addition, Casablanca and Ouarzazate's applications were both accepted in 2023 and they joined the UNESCO Creative Cities Network, respectively in media arts and cinema. This label is meant to stimulate strong dynamics in those fields in the two cities and to have a significant impact on the cultural sector and CCLs.

Most of the big festivals and cultural events – mainly those supported by local authorities – can be included in the local development plans: Gnaoua, Timitar, Sacred Music, L'Boulevard, Sbagha Bagha, Jidar, Mawazine, etc.

h. Cultural diversity and heritage: 6 programmes

The **Royal Institute of Amazigh culture IRCAM** is the main public institution that aims to exclusively strengthen and promote Amazigh culture, language and identity. It has three different categories of support: grants for Amazigh associations, grants for the media and authors, and support for teaching Amazigh language and publishing, research and other services. IRCAM also awards annual prizes rewarding impactful Amazigh cultural initiatives.

At a territorial level, the **SMD Culture association**, as a branch of the Regional Council of Souss Massa supports the cultural organisations of the region, in order to protect and promote Amazigh culture and heritage, as it focuses exclusively on an Amazigh territory.

The **US Ambassadors Fund for Cultural Preservation (AFCP)** 2024 Grants programme supports Moroccan initiatives that preserve cultural heritage.

Casamemoire organised its 12th edition of the Heritage Days in Casablanca in 2023, an important event to promote architectural modern heritage in the economic capital city, and in Morocco. The event is attended every year by thousands of visitors and has important educational programmes with public and private schools.

There are various events which place cultural diversity and heritage at the heart of their action in Morocco, in particular festivals, of various sizes. However, they are not pertinent in this mapping (ex. Gnaoua Festival (Essaouira), Timitar (Agadir), Sacred Music (Fes), Raï (Oujda), Popular Music (Marrakech), etc.).

i. Mobility: 4 programmes

The mobility aspect can be included in many programmes that support arts and culture when travel costs are covered by the budget. A few funders dedicated money solely to mobility:

- The **Roberto Cimetta Fund** (funded by the French ministries of Culture and Foreign Aff.) offers grants up to 700€ with a focus on the euro-mediterranean region artists and cultural operators.
- Al Mawred's **Wijhat** provides grants up to 7,000€ covering travels, visas and accommodation to individuals and groups, with a focus on Arab countries,
- and **Africa Art Lines** that was active until very recently in encouraging travels on the African continent (from and to Morocco).

In 2023, **Asf'Art**, funded by the French Institute Morocco, was established by the Roberto Cimetta Fund and Hiba Foundation as a mobility fund for local travels. It covers accommodation, transportation, and meals during an event or mission period, and mainly targets art students and young artists and cultural managers.

j. Others

Several **awards and fellowship programmes** are available for artists, cultural operators and researchers to enable them to work and/or as reward for their career or impact:

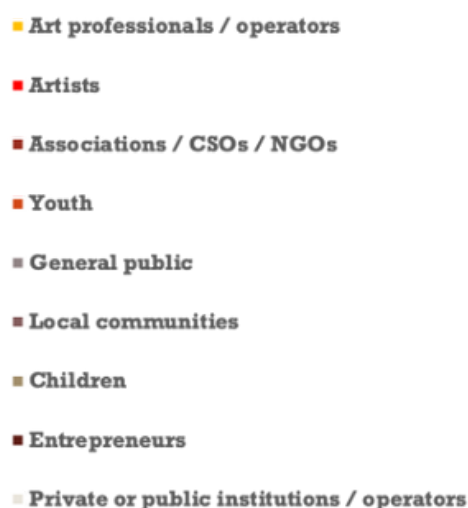
- **The Prince Claus Fund** grants three different grants of 5,000€, 10,000€ and 50,000€ for its seeds, mentorship and impact awards. Visual artist Hassan Darsi was one of the recipients of the latter in 2022, together with the female rap singer Khtek who received the seed award the same year.
- **Open Society Foundation** has an Art Fellowship programme that supports artists across the world with 100,000 USD with a period of 18 months. In 2023, Moroccan artists Omar Berrada and Yto Berrada were among the 23 artists selected for this programme.

B. Target groups

There is a wide range of target groups in the **105 mapped programmes** and interventions. We studied them according to the following criteria and grouped them into broad categories (*Fig. 9*):

- Type of the structure (public, private or non-profit)
- Quality of the individuals (artists, cultural operators or other professionals)
- Age (youth and children)
- Experience (emerging artists or not)
- Gender
- Status of the organisation
- Type of projects
- Type of communities
- Territory/geographical focus

Fig. 9: Categories of target groups



To emphasise, a programme might have several targets. The analysis focuses on the most important and the primary targets as announced in the programmes' guidelines.

a.Support to institutions or individual professionals

The mapped programmes are aimed at cultural and/or development actors.

Some are 100% dedicated to structures or institutions, public or civil society (**Associations, CSOs, NGOs – 19 programmes**) or to **Art professionals or operators (35 programmes)**.

The most famous funds are:

- **Governmental and public** programmes, such as the Daam ministerial programme to support cultural associations or arts sectors, the **IRCAM** funding, the **CCM** funding, or the support from the **Fonds national pour l'action culturelle (FNAC)** – Cultural Action National Fund
- **International institutions** led by the programmes that are directly or indirectly financed by the **EU** such All Around Culture.
- **International Foundations:** the Arab Fund for art and culture AFAC, through a variety of funding schemes to the arts and culture sectors in the Arab region, the production grants from **Al Mawred**, Wijhat mobility grants and its Culture 3.0 program, and funding from the Swiss Drosos Foundation.
- **Cooperation agencies:** the **Accès Culture** programme from the French Development Agency, the annual fund support for cultural associations of the **SCAC**, the **JMed** programme and the **Lab Digital Maroc** of the IFM.

It should be noted that the support provided by these programmes is most often directed to formally organised structures. Support for individuals, artists or cultural operators, as well as unregistered or unauthorised informal groups or collectives, is less frequent and provided by AFAC programmes, some the MJCC artist support programmes, or mobility grants (Wijhat, the Roberto Cimetta Fund) as well as prizes (Mustaqbal, Prince Claus or Soros). The funds are allocated to and managed by local organisations or foundations which are in charge of implementing the projects and reaching the artists or other targets.

21 programmes are tailored for artists.

- 6 are dedicated to young/emerging artists (*Table 5*).

Table 5

Name of the programme	Discipline	Implementer
Hiba_rec	Music	Hiba Foundation
Production Awards program	Multidisciplinary	Al Mawred
Bayt El Fenn – cultural and artistic incubator	Multidisciplinary	Friedrich Naumann Foundation
Prix Mustaqbal	Visual arts	TGCC Foundation
Boultek	Music	EAC L'Boulevard
L'Boulevard / Le Tremplin	Music (hip hop, rap, metal, fusion)	EAC L'Boulevard

- 15 are specifically dedicated artists not necessarily emerging or beginners: photographers, writers, film and documentary makers, craft artisans, visual artists, dancers, etc.

The mention of "art professionals or operators" is more commonly used in the 105 mapped programmes (35) and it covers a wide range of stakeholders that can benefit from support: artists, cultural actors, cultural practitioners, structures (public, private or associative), producers, unions, festivals, art venues, collectives, spaces, initiatives and projects, etc.

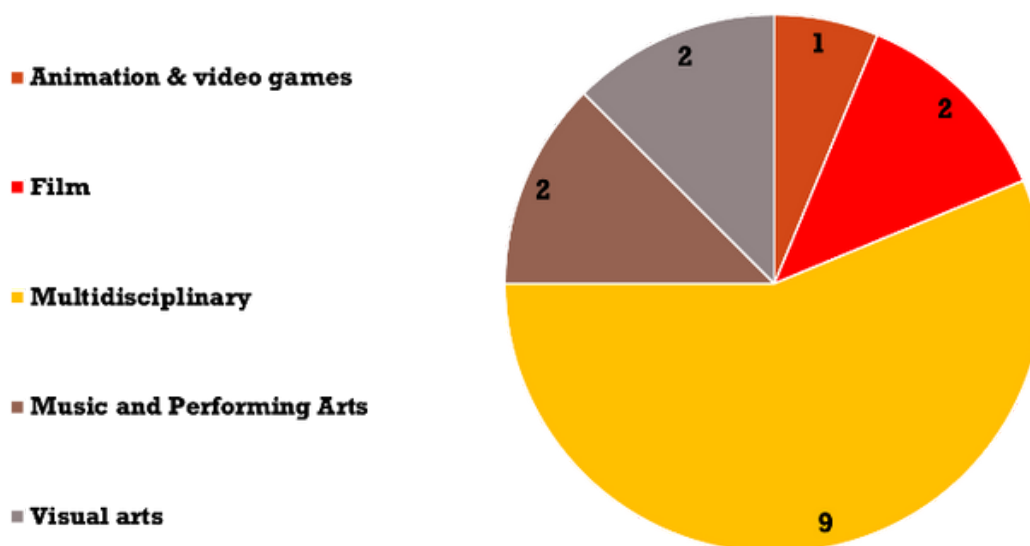
It is noteworthy that even if the support to young individuals or initiatives is encouraged, it does not necessarily mean that emerging or young artists are more supported.

b. Youth and children

15% of the identified programmes have a **direct focus** on youth, who are defined using different formulations: young, youth, young people, young populations, young individuals, young artists, young cultural practitioners, young professionals, young entrepreneurs, students, children, apprentices. This category is mentioned as a secondary target group in **19 programmes**.

These programmes focus on the artistic fields shown in Fig. 10 (Qisas, Shemsy circus school, Academy of Arts, Tamayouz, Mazaya). 9 of these programmes are multidisciplinary, and are mostly conducted in a transversal way, at the intersection of art, culture and development.

Fig. 10: Art forms vs youth and children programmes



Some of those programmes have additional criteria and a specific focus in working with children and/or young people:

- Fighting against social precariousness and school dropout (Mazaya).
- Encouraging young women and girls to pursue careers in the cultural industries (Tamayouz).
- Stimulate the entrepreneurial spirit (Safir, Kawaliss, Act4Community) and supporting emerging professionals (Académie Ali Zaoua).
- Fostering kids creativity (Dar Bellarj)
- Facilitating the access of students and kids to the arts and the art facilities (OptionArt programme of mediation Culturelle).
- Promoting and protecting human rights (the EU Delegation in Rabat programme).

Youth and children represent an important target group for many programmes, mainly for the purpose of capacity building or audience development.

c. Women, girls and gender equality

1 programme has a focus on or gives a particular attention to women in the arts: **Tamayouz** Foundation was born in 2018 at the initiative of five female Moroccan cinema professionals, with the aim to empower women and girls in the cinema industry. It has different programmes: raising awareness and educational projects, training and mentoring workshops, production grants and financial support to creative projects, and providing full scholarships to students to access prestigious schools, i.e ESAV "School of Visual Arts of Marrakech".

The other programmes that also focus on women and girls are broader and include other targets:

- The **Dar Bellarj** Foundation has a dedicated set of activities with women living in the Medina of Marrakech and their children through creative workshops that encourage transmission and dialogue between the arts and sciences, etc.
- The Initiative Nationale pour le Développement Humain **INDH** whose multidisciplinary and multi-targets economic inclusive programme that foster local economy growth and fight poverty (grants amount: up to 300,000 MAD/ 24K GBP per project besides technical assistance, certifications, and other support services)
- The **EU Delegation** Morocco programme "Promotion and Protection of Human Rights and Democracy and Strengthening of Civil Society Organisations in Morocco 2022" which mainly aim at the promotion and protection of human rights and fundamental freedoms (the overall indicative amount made available under this call for proposals was 5,630,000, min. Grant 100,000 €, max. Grant 750,000 € depending on the lot).

There is an obvious **lack of women empowerment** programmes in the arts and creative sector. As much as their participation is highly encouraged by public and governmental policies in many other domains such as politics, social economy or entrepreneurship, **there is no incentive mechanism for women participation in the CCIs especially in leading positions.**

d. Others

Other criteria may appear in the guidelines of certain donors concerning the type of projects or initiatives supported, the themes addressed, the communities concerned (tourists, locals, diaspora, etc.) or the geographical territory (focus on the scale: local – a district, regional – Souss Massa, Casablanca-Settat, or national for projects in Morocco or Arab countries, the Euro-Mediterranean region, Africa, etc.). Bi- or multilateral cooperation including Morocco and one or more countries may also condition certain programs (USA, France, Netherland).

Programmes such as **All Around Culture**, funded by the EU and implemented by Mitost, L'Art Rue and Culture Resource offered three different grants programmes in the Arab region.

The **Thoulathy Cross Border programme** was specifically targeting organisations working with youth, remote areas, and marginalised communities.

Some of AFAC and Al Mawred programmes are directed to independent artists and/or organisations. It is noteworthy that no clarification is provided about the meaning of "independent" in this context.

Although this is a non-exhaustive mapping, some artistic and cultural themes are not clearly addressed by the donors or not displayed by the programmes' implementers due to their sensibility in the Moroccan context. For instance, we did not come across any programme that supports **queer or migrant arts**. Apart from the EED support which does not cover many initiatives, there is not much support for actors who are struggling politically or administratively or otherwise.

C. Scale

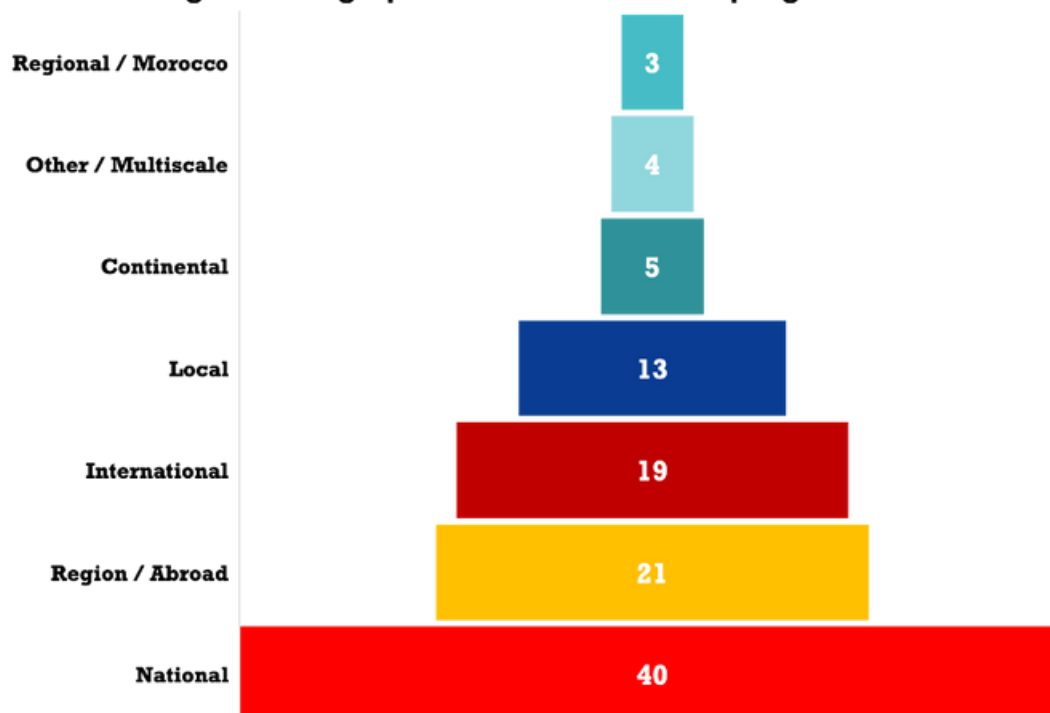
The criteria for measuring the scale of projects differ from one programme to another, between quantitative (number of participants, beneficiaries, grants, scholarships, shows, venues, etc.) and qualitative (development of CCI, professionalisation, reduction of this or that problem, improvement of capacities, social, individual or economic impact, etc.).

a. Geographical reach or territory: Fig. 8

The mapped programmes have four different scales:

- Local, implemented in a city (Casablanca, Tangier, Laayoune, Tiznit, Rabat, Marrakech; Khouribga, Safi, etc.) or a district
- Regional, targeting one or more administrative regions in Morocco
- National, at the country level
- Regional, covering a territory that includes Morocco (the Arab region, the Mediterranean region, North Africa)
- Continental, covering the African territory
- International, including the entire world

Fig. 11: Geographical scale of the 105 programmes



b. Implementation time: Table 5

The period of implementation was not always mentioned in the mapped programmes.

Only **35 programmes** clearly stated the duration of the project or of the support (see *Table 6*).

Table 6

Duration	Nbr of programmes
1 month and less	5
5 to 12 months	12
12 to 24 months	5
24 months	8
36 months	3
More than 36 months	2

Support is generally provided for short to mid-term projects, with only 5 programmes that accompany project implementers for 3 years or beyond: Med Culture (terminated in 2018), Accès Culture 2023-2026, North Africa Cultural Program (NACP) – National Cultural Opportunities Fund and Regional Competitive Creativity Fund (2nd edition 2024) and the Shemsy Circus curricula that can be extended from 3 to 4 years.

c. Beneficiaries

It is challenging to filter beneficiary data due to considerable heterogeneity in outcomes, stemming from the diversity of beneficiaries across various programs.

Here are some noteworthy figures regarding certain key programmes in different categories:

- Artistic and creative organisations:

- In 2022, 65 circus artists graduated from the Shemsy circus school
- Casablanca Heritage Days event gathered 20,000 visitors in its 2023 edition guided by more than 300 volunteers
- Les Ateliers de l'Atlas issued 25 development awards to young film professionals since 2020
- L'Blend in Tiznit had more than 4,200 users in 2022
- The Lgaming Awards gathered 400 participants across 6 categories in its 2022 edition
- Africa Art lines helped buy more than 400 flights tickets for African cultural operators and artists travelling within the continent
- The Connect Institut Network worked permanently with more than 1,000 youth in its different centres in Morocco

- Cooperation and development agencies:

- The JMed programme impacted more than 10,000 young people in 3 editions
- The Safir programme benefited to more than 1,000 young project leaders
- The IFM and SCAC support dozens of culture organisations and individuals annually through different programmes

- Government and public programmes:

- 159 projects were granted support of the MJCC Daam programme in 2023 and hundreds of others are funded via the aid programmes for artists and artistic projects

- The CCM brings its support annually to the production of different types of films (including 16 feature films in 2002).

- Local Foundations:

- The Taqafiat training programme trained 120 culture professionals in its pilot edition in 2023 in five different cities
- The Mazaya programme trains 70 kids with difficult background every year
- The Kawaliss programme incubated 24 projects during its implementation period.

Furthermore, in certain programmes, Moroccan actors are part of a larger target geographic territory (e.g. programmes supported by AFAC, Al Mawred, Drosos, Accès Culture Afrique, Prince Claus Awards, Soros Awards, Doha Film Institute, IFCD, or other EU and UNESCO funded programmes), which reduces access to broader support or funding for operators in Morocco, and thus reduces the impact on the final beneficiaries (at least on the quantitative level).

In addition, we could categorise the programmes as follows, based on their importance (Fig. 12):

- Large-scale programs (31)

These are often **structural programmes** such as: EU-Morocco agreement to support cultural and creative industries, Rabat City of Light & Moroccan Capital of Culture (2014-2018), the Ministry of Culture's aid programme, regional development plans and some public institutions programmes such as the INDH economic inclusion programme for the youth. The Cultural Action National Fund FNAC is also a key player, especially regarding its support The development of the Southern provinces and the Social Action for Moroccans Residing Abroad.

Other programmes of this type are essentially "large scale" because of their **important budgets or the large territories** that they cover or **the interest shown by cultural actors and artists for these funds**: this is the case of AFAC, Drosos, All-around culture or the now closed Med Culture and SouthMed CV programmes.

- Medium-scale programmes (24)

In this category, **CCM's** support programme for the Moroccan film industry was included, due to the fact that it is the only public actor of this kind.

Similarly, **IRCAM** is the only public institution that supports Amazigh culture and heritage via several programmes and financial schemes.

The EU delegation to Rabat programme for the promotion of human rights and the strengthening of Moroccan civil society launched in 2022. The latter has a substantial budget but due to its transversality, cultural or artistic projects represent a small percentage of beneficiaries.

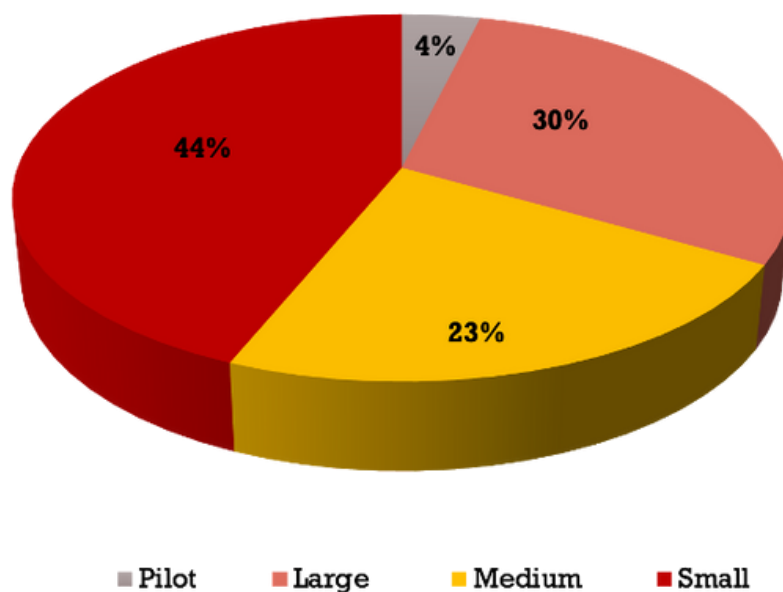
A substantial part of these programmes is made possible due to the intervention of international cooperation actors and international institutions who support the creation, production, structuring, capacity building, audience development and work with local communities (SCAC, Al Mawred, Accès Culture - Agence française de développement, Prince Claus, Soros, NGOs from France or Monaco). The scale of these projects is average due to the **limited number of Moroccan beneficiaries** (calls are open to hundreds of organisations in the region), or the **small amounts granted** (SCAC).

Other actors are essentially private or associative (OCP Foundation or other private sponsors) whose

actions are to be placed in this category due to:

- The **length of their intervention** in a given discipline and/or on a territory (Visa for music, L'Boulevard in Casablanca with a national scope, Shemsy Circus School).
- Their intervention on a **national scale but in limited territories** and/or with defined audiences (Les Etoiles Youth Centres or the Act4Community programme).

Fig. 12: Scale of the programmes (size)



- *Small-scale programmes (46)*

45% of the mapped programmes are small-scale, meaning they are limited:

- **in time**
- **in budget**
- **in impact**

Some of these projects were launched, but the results achieved or the activities that were carried out is not always available information.

More than half of these programmes are implemented by Moroccan artistic or creative organisations (15) ou local foundations (10): Hiba, TAT, Tenor, TGCC, Ali Zaoua, Tamayouz...with the support of different donors.

- *Pilot programmes (4)*

The five pilot programmes were considered as such because they were implemented for a first edition and never completed nor relaunched (yet) :

- Mobility: the national fund **Asf'Art** launched in the beginning of 2023.
- Training: Taqafiat and the Académie Ali Zaoua des métiers de la culture
- Residencies: Infitah residency programme for artisans and craft artists

Some of these programmes also include other professionals outside of the arts per se, such as journalists interested in documentary filmmaking or producers.

Priority topics are sometimes specified in some programmes guidelines such as “contributing to the richness of Arab cinema” (AFAC) or “young Moroccans navigating questions of identity and cultural influences” (Bayt el Fenn).

D. Budget

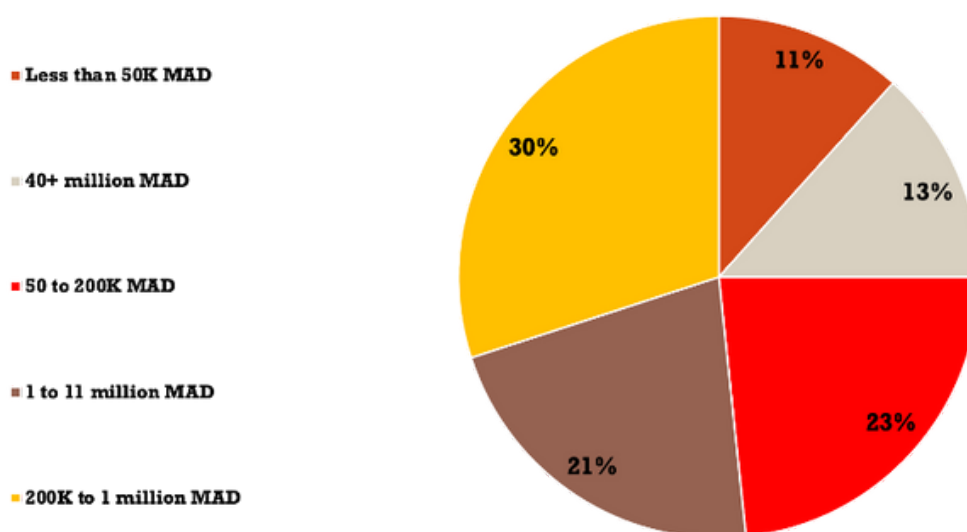
Regarding the budget aspects and the financial support provided by the mapped programmes, we only found precise information for **60 of the 105** mapped programmes (Fig. 13).

8 of these programmes have immense budgets, ranging from **more than 40 million MAD/ 3 million GBP to several billion MAD/ several tens of millions of GBP**. These are either:

- Structuring programmes of local authorities: Rabat Capital of Culture 2014-2018 (9 billion MAD/ 700 million GBP of which 1.35/ 150 million GBP was dedicated to the construction of the Grand Theatre of Rabat) or the Development Plan of the Casablanca-Settat Region 2022 -2027 (652 million MAD/ 52 million GBP with the MJCC contribution of two thirds).
- Special Funds:
 - Support for the film industry by the CCM reaching 73 million MAD/ 5.8 million GBP in 2022 or the ministry aid to the theatre sector which reached up to 40 million MAD/ 3.2 million GBP in 2022.
- The National Fund for Cultural Action (FNAC) with an annual budget of more than 800 million/ 64 million GBP MAD, which notably supports the development of the southern provinces and the social and cultural action of Moroccans living abroad.
- Cooperation programmes between Moroccan institutions (MJCC and FICC) and the EU for the development of CCI (110 million MAD/ 8.8 million GBP). The agreement having been signed recently, there are not yet public details on the implementation.

Moucharaka Mouwatina and Med Culture, now closed EU funded programmes, had a total budget of 165 and 187 million MAD/ 13 to 15 million GBP (during their implementation time).

Fig. 13: Category of the budget allocated to 60 of the 105 programmes



14 programmes provide a financial support **between 1 and 11 million MAD/ 78K to 880K GBP**, essentially governmental or public support in various schemes and to different projects (*table 7*):

Table 7

Name of the programme	Available budget MAD
MJCC- Support for cultural and artistic projects in Music and performing arts	5.800.000
MJCC- Support for publishing and books	10.928.000
MJCC- Support for cultural and artistic projects in visual arts	3.462.000
IRCAM - Prizes for Amazigh culture	1.000.000
IRCAM - Support for associations	10.000.000
Youth Development Center in Laâyoune (funded by the INDH and the AREF)	1.059.000

Name of the programme	Amount of the grants MAD
Promotion and Protection of Human Rights and Democracy and Strengthening of Civil Society Organisations in Morocco 2022 - total budget €5,630,000,00 divided in 3 lots.	1.100.000 to 8.250.000
UNESCO's International Fund for Cultural Diversity	1.100.000
Soros Arts Fellowship	1.100.000
North Africa Cultural Program (NACP) - National Cultural Opportunities Fund	600.000 to 1.200.000
All-Around-Culture: Cultural Alliances	1.210.000
North Africa Cultural Program (NACP) - Regional Competitive Creativity Fund	100.000 to 1.500.000
U.S. Ambassadors Fund for Cultural Preservation (AFCP) 2024 Grants Program	110.000 to 5.500.000

18 programmes: Between **200K and less than 1 million MAD/ 16K to 80K GBP**

Programmes that are open permanently and call for applications on a regular basis (Table 8):

Table 8

Name of the programme	Amount of the grants
DAAM: Grants for associations and cultural institutions	50,000 to 250,000
AFAC Visual Arts Grant	200.000 to 350.000
AFAC Creative and Critical Writings Grant	200.000 to 350.000
AFAC Music Grant	250.000 to 350.000
AFAC Training and Regional Events	250.000 to 350.000
AFAC Performing Arts Grant	250.000 to 350.000
AFAC Cinema Programme	100.000 to 500.000
AFAC Documentary Programme	100.000 to 500.000
Abbara Programme	242.000
INDH - Economic Inclusion Programme 3rd phase 2019-2023	300.000
Atlas Workshops: Industry and Talent-Development Programme (Les Ateliers de l'Atlas)	55.000 to 330.000
Méditerranée, d'une rive à l'autre	130.000 to 320.000
Prince Claus Impact Awards	550.000
Doha Film Institute Film Grants	500.000

Punctual or closed programmes (Table 9):

Table 9

Name of the programme	Amount of the grants
Dutch Moroccan Cultural Project (International Cultural Cooperation Call for Projects)	55.000 to 275.000
Safir - to be CLOSED in 2024	275.000
All-Around-Culture - Thoulathy : Cross-Border Collaboration Projects - CLOSED	440.000
Accès Culture Programme (2023-2026) - CLOSED	660.000 to 825.000

13 programmes: Between **50K and less than 200K MAD**/ 4K to 16K GBP (*Table 10*)

Table 10

Name of the programme	Amount of the grants
Lgaming Awards	100.000
Cultural cooperation - Morocco / Wallonia-Brussels (2023-2027)	100.000
Cultural Development Support Program for the Souss Massa Region (2019)	15.000 to 60.000
CREACT4MED (EU funded)	74.250
The Arab Documentary Photography Program by AFAC	77.000
Wijhat mobility Grant Programme - Al Mawred	77.000
Tamuri social entrepreneurship incubating programme (EU funded)	100.000
Prince Claus Seed Awards	55.000
Prince Claus Mentorship Awards	110.000
Production Awards program - Al Mawred	93.500 to 143.000
Culture 3.0 - Al Mawred	154.000
SCAC - Support for cultural projects run by Moroccan associations	11.000 to 165.000
JMed	165.000

The ministry of culture bilateral signed a cooperation agreement with a financial contribution with **Wallonie Bruxelles** International to support partnership between paired Moroccan and Belgian structures.

It was also a main contributor to the Lgaming Awards event organised by MapLab and the Royal Federation of Electronic Games providing a 100K MAD/ 8K GBP as prize pool.

- **Creect4Med** is a 4-year project funded by the EU through the EuropeAid Programme with a total budget of 2,2 million €. The latest open call is meant to support Business Support Organization, Foundation, Incubator, or NGO that aimed at facilitating regional cooperation in the cultural and creative industries in the Southern Mediterranean offered grants up to 74K MAD/ 6K GBP.
- Al Mawred has a production award programme for cinema and video (143K MAD/ 11.4K GBP) and literature, performing arts, visual arts, and music (93,5K MAD/ 7.5K GBP).

In 2022, it launched a pilot programme called Culture 3.0 with the support of Mozilla Foundation's Tech & Society Fellowship to support the music and literary and publishing sectors for fairer economic models on the internet (140K MAD/ 11.2K GBP with a time frame may be between 6 and 12 months.)

- The French Embassy annual programme of the SCAC releases calls every year for associative

projects and it provides grants between 11K MAD to 165K MAD/ 880 to 13.2K GBP to support artistic and cultural projects.

- As the coordination structure of the Regional Council of Souss Massa, SMD Culture provides support with 50K and 60K MAD/ 4K to 4.8 GBP to rural development and partnership projects (2019).
- In 2022, the Prince Claus Fund Seeds Award went to female Moroccan rapper Khtek and the Mentorship Award to artists and cultural activist Youssef Idriss (co-founder of Kounaktif collective).

7 programmes: small grants less than 50K MAD/ 4K GBP

These are grants for production, mobility, residency, stipends or subgrants in incubation programmes. Noteworthy are Infitah, the Roberto Cimetta Fund, AFAC writers Room, Lab Digital Maroc and Mustaqbal Prize for young visual artists.

Other players offer non-financial services and support artists.

- Goethe-Résidences: Supporting Arts Residencies in Morocco provides for travel, accommodation, and per diem.
- Bay el Fenn: Friedrich Naumann Foundation and Hiba Foundation with a budget allocation for artist stipends, accommodation, materials, exhibition logistics, and promotion.
- Jardin Rouge residencies is a programme funded by the Montresso Art Foundation that provides funding for the production of artistic projects approved by the selection committee. It also covers transportation, individual accommodation, meals, all the necessary equipment and the provision of an individual workshop on the residency site.
- IFM artistic and cultural residencies that hosts Moroccan and French artists for 3 weeks to 3 months. The IFM covers certain specific needs as well as transportation, daily expenses and accommodation for the entire duration of the residency. Production aid is also granted but the amount is not specified.
- Infitah programme provides a creative immersion in Paris (10 days), creative residency in Morocco (4 weeks) and creative support from Dar Islie. The IFM covers the following costs: plane tickets and accommodation, daily per diems and transportation costs, visa costs and a production grant of 200 euros.

Some other programmes are worth mentioning even though it was very difficult to find financial data about them:

- The work of certain festivals which served as a springboard for artists and contributed to promoting a musical genre and preserving heritage, strengthening the skills of artists and their professionalisation (workshops, master classes, residencies)
- Asf'Art, a national mobility programme intended for young artists, students and cultural actors at the start of their careers, launched at the beginning of 2023, financed by IFM and implemented by the Hiba Foundation in partnership with the Roberto Cimetta Fund.
- Structuring projects in certain cities such as Laayoune (youth centre) or Rabat (capital of culture or the Gaming City)
- The support provided by the National Museum foundation.
- Taqafiat, which is a paid programme of cultural management training (tuition fees are 12K MAD/ 900 GBP for the entire programme).
- All-Around-Culture Youth Led Initiatives (now closed)

- Jardin Rouge residency
- And the ongoing ministry's project for Artists' social protection foundation Artists' social protection foundation.

E. Cross-analysis

The *fig. 14* below shows the relation between art forms and the types of intervention. This confirms the fact that **capacity building is at the heart of cultural programmes, particularly in multidisciplinary projects, in music and performing arts, visual arts and films.**

In the same way, when we observe the investment and budgets, it is obvious that the **money is mainly placed on interventions aimed at strengthening the capacities** of artists and cultural professionals. There are **very few resources** for other support forms such as **residencies, co-production and the promotion of artworks**, and even **less for audiences and cultural outreach** (*Fig. 15*).

We were unable to find the budget allocated to the running costs and programming of the six creative hubs identified as such through the desk review.

Fig. 14: Art forms versus interventions

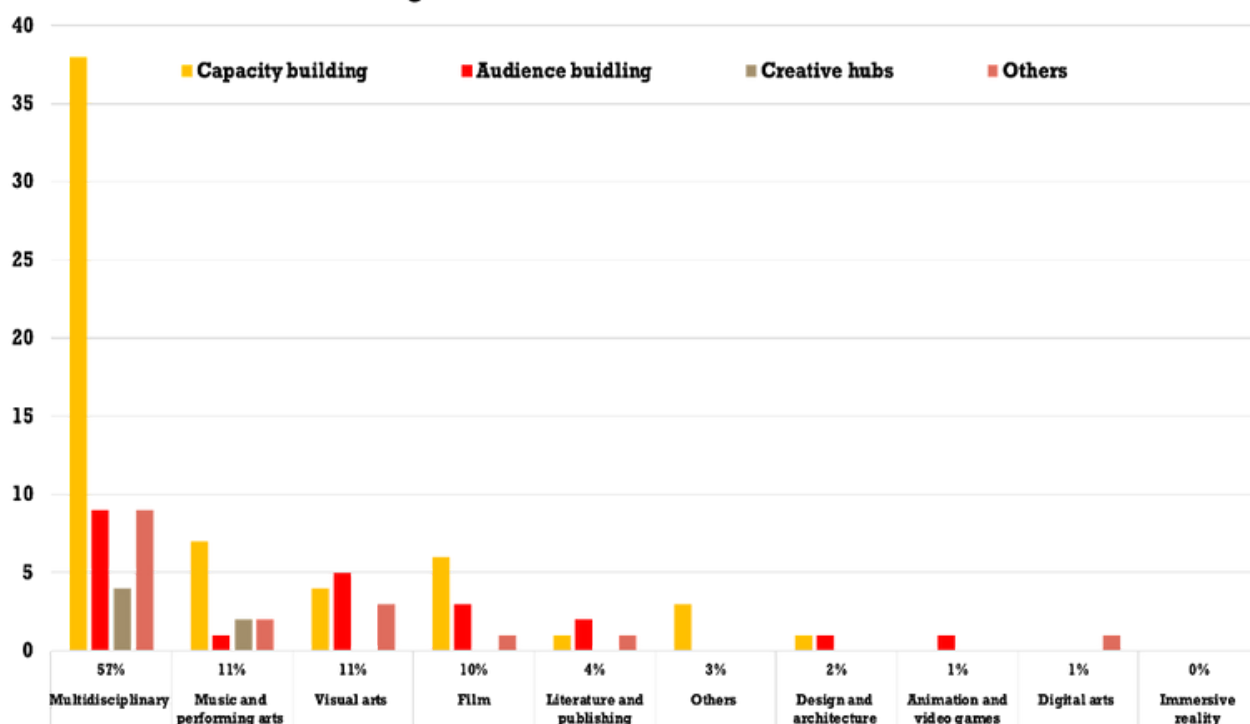
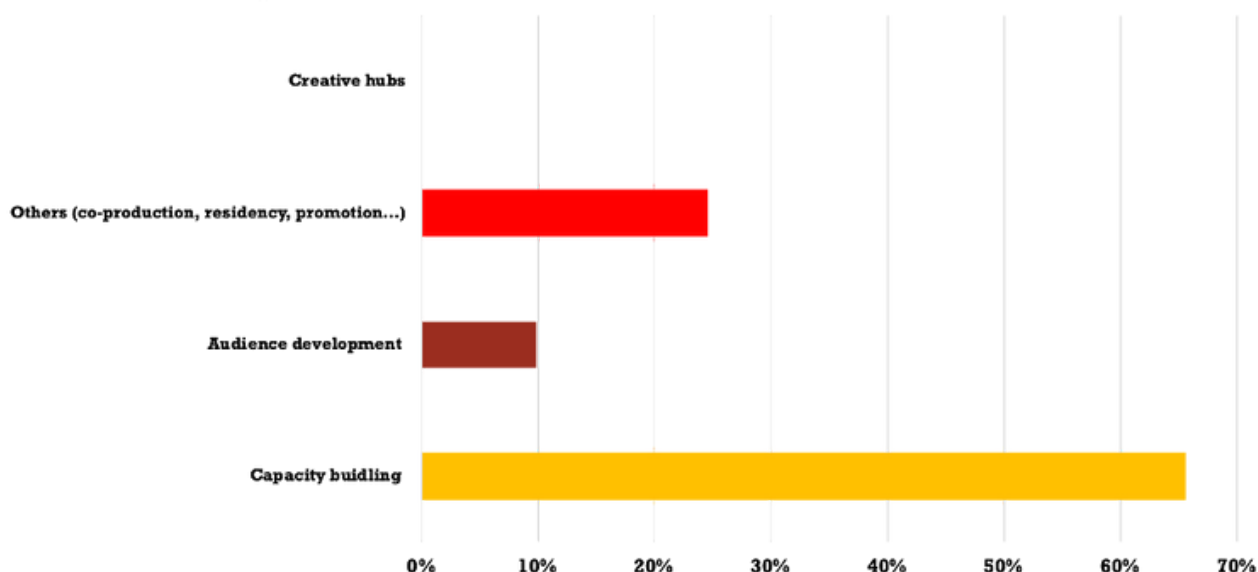
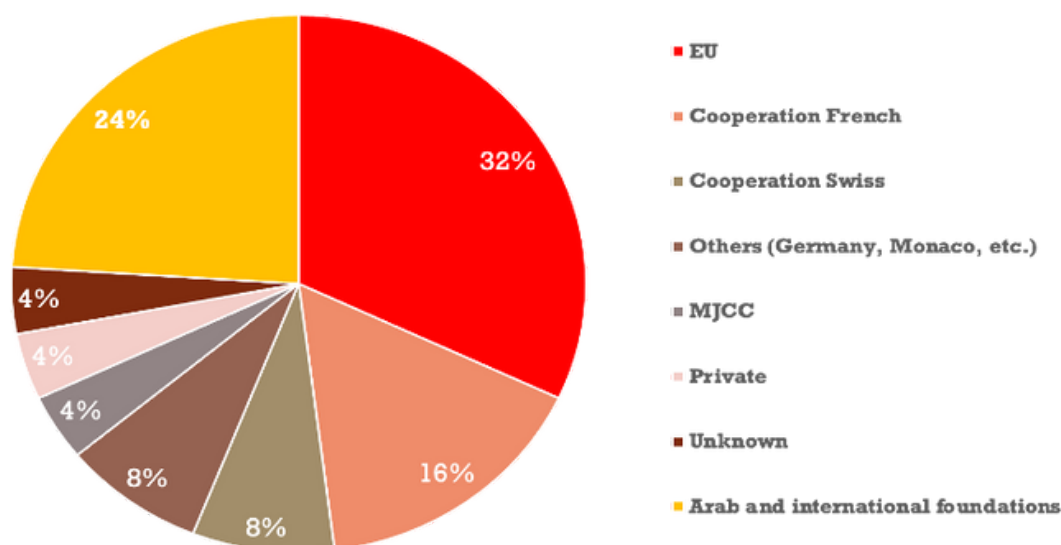


Fig. 15: Interventions where there is a financial investment



These programmes are funded essentially by the **EU**, the **international cooperation** (mainly French) and the **international** and **Arab foundations** such as AFAC. Only 1 programme is governmental (Fig. 16).

Fig. 16: The main donors for the capacity building



2. Interviews

Therefore, the analysis of 22 interviews has led to 7 main ideas that provide a relevant insight into the Moroccan cultural context and its key players:

A. Moroccan cultural context of the last 5 years marked by the health crisis

Over the past five years, Morocco's cultural landscape has experienced significant transformations, primarily driven by the impact of the Covid-19 pandemic. This period witnessed a notable acceleration in cultural digitalisation, giving rise to a burgeoning generation of young talents across diverse disciplines. However, despite this digital surge, there's a lingering challenge in achieving comprehensive democratisation, as digital culture tends to concentrate within specific communities.

The pandemic acted as a catalyst, ushering in a new generation of culturally-oriented actors who adeptly utilise digital tools, engaging in cross-border collaborations and virtual exchanges. Simultaneously, cultural projects addressing social inclusion and personal development among the youth have made significant impacts, providing platforms for marginalised groups and fostering a sense of cultural identity.

Although the cultural scene retains its vibrancy, it contends with fragmentation and financial challenges. Persistent gaps include a scarcity of skilled personnel and a dearth of strategic direction, resulting in a disconnect among cultural stakeholders, public authorities, and the youth. Nonetheless, encouraging progress is evident in certain cultural domains, such as cinema, video games, and music, although concerns persist regarding their sustainability due to reliance on international funding.

In summary, based on the interviews conducted, Morocco's cultural evolution over the past five years reflects a dynamic interplay of challenges and positive advancements. The rapid digitisation and emergence of new talents coexist with persistent gaps and dependencies. The pandemic not only stimulated a new generation of cultural actors but also highlighted the social and educational impact of cultural initiatives, indicating a multifaceted and evolving cultural narrative.

The shift of the Covid-19: The impact of the Covid-19 pandemic is evident in numerous accounts. Specifically, 10 participants discuss its effects on the cultural landscape. They emphasise significant aspects such as the hastening of cultural digitization, the financial struggles faced by artists, shifts in cultural practices, and the emergence of new trends and initiatives in response to the pandemic's challenges.

The digitalisation and emergence of new talents: The Covid-19 pandemic has profoundly reshaped the cultural landscape in Morocco, notably accelerating the digitisation of artistic content. Feedback underscores this shift, citing the health crisis as a catalyst for the move towards digital platforms. This transition has brought about significant changes, particularly in fields such as fashion, music, dance, and photography, facilitating the emergence of young talents. Social networks played a pivotal role in this evolution, providing an accessible space for participation and access to diverse cultural forms for young Moroccans, whether as artists, creators, or spectators. Consequently, culture is no longer confined to hierarchical structures but has become transversal and democratised through digital connectivity.

However, despite this rapid digitalisation, numerous accounts stress that the democratisation of culture remains incomplete, with digital culture still centred on specific communities defined by factors such as age, interests, social class, and geography. While noteworthy projects have emerged, they have yet to fundamentally transform the landscape. For instance, one interviewee noted that the accelerated digitalisation primarily highlighted existing expressions rather than giving rise to entirely new artistic forms. Thus, while digitalisation has created new opportunities for talent emergence, challenges persist in achieving genuine democratisation of culture and a substantial transformation of the creative landscape.

The fragmentation of the cultural scene: While most interviewees acknowledged the vibrancy of the cultural scene, they also described it as fragmented. Several testimonies converge on the observation of a lack of a cohesive ecosystem and gaps in information circulation. This

fragmentation is evident in how artists, cultural actors, and the public interact and evolve within specific, sometimes insular communities. This "community" approach can restrict the reach and impact of culture, limiting access to defined niches based on factors like age, interests, and social class. Therefore, despite the vibrancy of the cultural scene in Morocco, persistent fragmentation underscores the importance of strengthening the cultural ecosystem, enhancing access to information, and creating more sustainable economic opportunities for artists to foster a more inclusive and integrated culture.

Culture in education: The Ministry of National Education, as conveyed by one of its representatives in the survey, underscores its ongoing dedication to promoting culture within the educational realm. According to the provided information, the 2022/2026 roadmap stands as a significant initiative in this endeavour. This roadmap, structured around three strategic objectives to be accomplished by 2026, particularly underscores the heightened integration of cultural elements into school curricula. The first objective, centred on mastering fundamental learning, indicates a desire to closely connect educational achievements with the cultural diversity of the country. By prioritising access to extracurricular activities as the second objective, the ministry aims to cultivate an educational environment where culture extends beyond formal teachings to encompass extracurricular experiences. Lastly, the third objective, aimed at reducing school dropout rates, suggests a comprehensive approach where culture serves as a vital tool to sustain students' engagement and involve them more actively in their educational journey.

Through bolstering the cultural role of schools and fostering partnerships with cultural institutions like the Ministry of Culture, the ministry aims to foster synergy between formal education and the diverse Moroccan cultural heritage. Thus, the testimony underscores an institutional perspective on the pivotal role of culture in education, striving to synergistically integrate these two domains to enrich students' educational experiences and strengthen the connection between school and its cultural surroundings.

The development of new initiatives: According to the gathered accounts, the past five years have witnessed significant advancements in the cultural sector. Despite the challenges posed by the pandemic, numerous actors and projects have emerged, showcasing resilience and a commitment to revitalising the cultural landscape. These initiatives are viewed as encouraging signs of recovery following a challenging period. However, it is also noted that the lack of financial resources presents a major obstacle to the full realisation of sustainable creative endeavours. This observation underscores an economic reality that limits the reach and longevity of cultural projects. The financial strain induced by the pandemic, compounded by existing budget constraints, appears to create an environment where innovative ideas can surface but struggle to persist over time.

Another notable aspect highlighted in the interviews is the prominent role of the French Institute as the primary active financier in the cultural sphere. This observation draws attention to a concentration of resources and funding opportunities around a specific entity, potentially constraining the diversity of supported cultural initiatives. The underlying notion is that the proliferation of cultural projects could be further stimulated through the involvement of a more diverse array of funders.

In summary, the testimonials illustrate a dynamic wherein cultural actors persevere despite challenges, yet the pressing need for financial support underscores persistent hurdles in establishing and sustaining viable cultural initiatives.

The lack of strategic vision: The accounts gathered shed light on the structural challenges persisting in the Moroccan cultural sector. A recurring concern revolves around the shortage of skilled personnel to support infrastructure development (spaces, equipment and facilities). Some statements stress that this gap impedes the full realisation of the country's cultural potential. Additionally, the absence of a strategic vision and the disconnect between public authorities, youth, and cultural actors on the ground are highlighted by several participants. This lack of coordination and mutual understanding can impede the effective implementation of cultural policies and hinder the creation of a thriving cultural ecosystem.

Some cultural actors lament the absence of dialogue among various stakeholders, resulting in fragmented initiatives and limited outcomes. Addressing the structural challenge of the insufficient qualified workforce requires a long-term approach, necessitating investments in education and specialised training to bolster the growth of the cultural sector. Similarly, the issue of strategic vision and coordination among stakeholders calls for a more profound reflection on how cultural policies can be developed and executed in a more comprehensive and collaborative manner.

A positive evolution: In the examined recordings, 8 of them underscore a positive evolution in specific cultural sectors in Morocco. These accounts reveal notable advancements in critical areas such as cinema, video games, and music, indicating promising developments. Regarding cinema, several contributors highlight significant changes observed over the years. The proliferation of new cinemas, diversification of programming, and enhancement in the quality of cinematic activities, such as screening films in their original language, are aspects marking a positive transformation. The testimonials underscore cinemas broadening their offerings beyond commercial films to include a more diverse selection, reflecting a response to the increasing demand for varied content. Despite a noted concern raised by one interviewee, who mentioned that Morocco trails behind its Tunisian and Algerian counterparts in scriptwriting quality, the overall assessment regarding film production and cinema audience reception remains optimistic.

In the video game industry, the emergence of projects related to this sector is lauded as a positive development. The video game sector continues to expand, with a rise in the number of players, diversification of gaming venues like neighbourhood game rooms and online gaming spaces, and increased participation in regional and international competitions. Economic opportunities and job creation in this sector are also cited as positive aspects.

Regarding music, accounts highlight encouraging developments, particularly in electronic music. Local initiatives and cultural mediation projects (Visa for music, Hiba_Rec, WAR Label) have contributed to music promotion, offering opportunities to young talents and contributing to the diversification of the music scene in Morocco. The surge in cultural attendance, particularly at music events, is also emphasised as a positive indicator of the sector's progression. However, these positive aspects are juxtaposed with challenges such as a lack of resources and the necessity for a strategic vision to support the development of cultural infrastructure.

The importance of international cooperation: Among the 22 analysed testimonials, 11 address the issue of international cooperation and cultural financing in Morocco. They highlight a rapid evolution in this field, emphasising a growing awareness of the importance of culture as an economic vector. Consequently, more partnerships cover various cultural areas, such as artistic exchanges, international festivals, and projects promoting cultural diversity. Moroccan artists have thus gained increased visibility on a global scale, contributing to the mutual enrichment of cultural scenes.

The interviews also highlight the growing importance of funding from international organisations and foreign partners. However, 5 testimonials underscore that dependence on international funding can sometimes make cultural actors vulnerable to fluctuations in the policies and priorities of donors. Additionally, there's a growing recognition of culture as a significant economic sector. Cultural actors increasingly benefit from funding programmes aimed at fostering cultural and creative industries, leading to enhanced opportunities for artists and sector professionals, thereby supporting the dynamism of the cultural sphere. Despite these positive developments, the testimonials point out challenges related to the sustainability of initiatives funded by international partners. Some cultural actors express the necessity to cultivate more sustainable local funding sources to ensure the longevity of cultural projects, independent of potential fluctuations in foreign funding.

In summary, international cooperation and cultural financing in Morocco are flourishing, with positive impacts on the visibility of local artists and support for cultural initiatives. However, sustainability remains a challenge, necessitating consideration of diversifying funding sources and strengthening the capacities of the Moroccan cultural sector.

The emergence of a new generation of cultural actors: Among the 22 examined accounts, 6 spotlight the rise of a new wave of cultural figures in Morocco, spurred by the pandemic to embrace digital tools for promoting their works. Utilising online platforms, social media, and streaming technologies, they have expanded their reach to a wider audience. This emerging cohort exhibits a more global outlook, actively seeking avenues beyond national borders. Cross-border collaborations, participation in online international festivals, and virtual artistic exchanges have been highlighted. According to the respondents, the pandemic has also instilled a sense of optimism and resilience among these emerging cultural figures. Some accounts underscore a proactive approach, with artists exploring novel forms of expression and re-evaluating their career trajectories.

In conclusion, the past five years, marked by the pandemic, have witnessed a significant metamorphosis in the Moroccan cultural landscape, characterised by the rise of a new generation of culturally cosmopolitan figures leveraging digitalization's opportunities. Observers note a successful adaptation to an ever-evolving landscape.

The social and educational impact: Out of the 22 gathered testimonials, 10 specifically highlight the recent implementation of initiatives aimed at fostering social inclusion, personal development, and fulfilment, particularly among youth. These projects have had a considerable social and educational impact, going beyond mere economic profitability. One testimonial mentioned that cultural projects have served as a platform for social inclusion by providing equal opportunities for expression and participation. This has empowered marginalised groups to voice their perspectives and actively contribute to the cultural sphere.

Regarding personal development, several initiatives have focused on acquiring artistic skills, thereby strengthening creative capacities. As for fulfilment, testimonials emphasise that participation in

cultural projects has been instrumental in building self-confidence and developing a strong cultural identity. Young participants in the projects find inspiration and motivation to pursue their aspirations. These positive outcomes extend beyond simple economic metrics, highlighting the social and educational value of cultural initiatives. While the accounts provide qualitative insights, it's essential to acknowledge the absence of precise quantitative data regarding the extent of this impact.

B. The Stakeholders, the architects of the cultural landscape

The analysis underscores two paradoxical aspects: the diverse array of actors within the Moroccan cultural sector alongside the dearth of financial resources. Additionally, it accentuates the lack of commitment from public institutions juxtaposed with the crucial role played by civil society and international donors. Civil society emerges as a dynamic force, spearheading various initiatives yet grappling with limited government involvement. While the Ministry of Culture is recognised as a pivotal player, criticisms highlight its lack of vision and meagre budget. Education is deemed fundamental, but challenges persist, particularly regarding funding. Lastly, private engagement, while innovative, is deemed insufficient. The key players identified include:

A dynamic civil society. At least 6 testimonials converge on the idea that civil society is a central and dynamic actor in the cultural landscape. Described as committed, civil society carries a diversity of cultural initiatives across the country. These initiatives range from artistic projects to educational programs, showcasing civil society's ability to act as a catalyst for cultural and artistic diversity in Morocco. However, observations reveal a duality where civil society, despite being active and creative, faces significant limits due to the lack of substantial government support. Observers also highlight the fragility of cultural projects led by civil society and the importance of strengthened collaboration with public institutions to ensure the sustainability and long-term impact of its initiatives. In conclusion, testimonials call for a deeper reflection on the government's role in supporting cultural associative initiatives, starting by the recognition of the crucial role of civil society.

The weak involvement of the ministry of culture. Testimonials unanimously underscore the crucial role of the ministry but offer significant criticisms regarding its commitment and limited resources. Indeed, testimonials converge to identify public institutions, led by the Ministry of Culture, as indispensable stakeholders in the cultural sector. Nevertheless, significant gaps in their actions (slowness, lack of sector knowledge, lack of vision) hinder the full potential of the cultural scene. Intervenors' criticisms also focus on the deemed meagre budgets allocated to the sector. This financial reality significantly limits the capacity of cultural institutions to implement ambitious projects, support artists, and invigorate cultural diversity. Intervenors thus emphasise the urgent need for a substantial increase in funding to ensure the vitality and sustainability of the sector. The expressed criticisms include inconsistent cultural policies that hinder structuring and holistic development of the landscape. Interviewees call for enhanced involvement of public institutions and intelligent cultural policies supporting the actions of civil society and artists for sustainable social, economic, and cultural development. All in all, accounts regarding public institutions emphasise the need for a significant overhaul of the government's approach to the sector.

The influent role of international organisations and foundations. The interviews highlight the crucial role of international organisations and foundations in the Moroccan cultural landscape, with an emphasis on their influence and contribution. According to interviewees, these institutions bring a

significant dimension, enriching the cultural scene through cooperation, exchanges, and cross-border collaborations. The French Institute is mentioned as one of the most active players, suggesting its continued commitment to promoting culture in Morocco. The contribution of international institutions goes beyond mere financing, extending to the implementation of innovative projects, training programmes, and artistic events. This diversity of initiatives attests of their willingness to actively engage in creating a dynamic cultural environment. However, the need for a more balanced and ethical collaboration between these institutions and local actors is also raised. While they bring expertise, financial resources, and a global perspective, it is important to understand Morocco's specific needs and promote initiatives that respect and strengthen local identity. In this regard, a discerning perspective has surfaced: these institutions must acknowledge their influence and accountability. Representing an international donor, this interviewee cautions against a superficial stance towards the sector: simply addressing needs isn't sufficient; the pivotal question is "how" to address them. The emphasis on "how" resonates as a plea for a strategic approach, transcending mere reactions and pivoting towards a deliberate, collaborative, and non-imposing methodology. The interviewee advocates for regional and international cultural actors to adopt a constructive stance in shaping their programmes and appeals. In essence, the interviewee urges these institutions to approach their role circumspectly, tasked with the mission of fostering equitable and sustainable collaboration while upholding diversity of opinions and creation.

A timid private sector involvement. Several interviewees highlight the growing role of the private sector in the Moroccan cultural landscape (especially in the film industry). Private entities, more often sponsors than patrons or philanthropists, primarily focus on major cultural events such as festivals, large exhibitions, and big scale concerts. One cinema producer, initially focused on the film sector before expanding to encompass the broader cultural landscape, posits that the private sector addresses a void, notwithstanding the inherent risks, given that the cultural sector has yet to yield substantial profits for investors (e.g., multiplex companies establishing numerous cinema theatres without guaranteed investment returns). Other testimonials recall the private sector's engagement in the sector through associations and foundations, amplifying efforts: financing cultural venues, exhibitions, and concerts. Nonetheless, the level of engagement remains inadequate.

Education, a pivotal player. The analysis of interviews underscores the indispensable role of education as a key factor, emphasising the necessity for "considerable effort." This assertion highlights the school's fundamental position as a cornerstone, laying the groundwork for cultural comprehension and enhancing the population's intellectual capacity. The Ministry of Tourism representative highlights the profound influence education can wield on individual and collective creativity. By positioning education at the heart of the cultural discourse, he underscores its function as a catalyst for individuals to cultivate cultural and artistic sensitivity. The Ministry of Education representative expands upon this perspective, affirming that schools can contribute to creating a sustainable cultural ecosystem. By educating the new generations, they wield a pivotal role in the sector's sustainability and evolution. These testimonials underscore the need for focused attention and substantial investments in the educational sphere.

C. Major challenges and constraints in the sector

The main idea that emerges from the interviews is the array of intricate challenges confronting the Moroccan cultural landscape: policy, finances, education, legislation, territorial balance, and technology.

On the policy level, there is a significant emphasis on the need to improve existing cultural political frameworks (state control such as complicating access to the public space or not delivering permits and authorisations), highlighting the necessity for better collaboration between the Ministry of Culture and various stakeholders in the sector. Administrative and legal aspects are seen as significant obstacles, requiring a revision of rigid legal frameworks and procedures to foster creativity and artistic production (slowness of the processes, status of the artists, copyrights). Financial difficulties are a prominent concern, particularly the need to ensure sustainable resources for cultural organisations. The need to rethink economic models and support cultural entrepreneurship is highlighted. Cultural education presents another major challenge, with interviewees shedding light on disparities in access to culture and the need for long-term investments in developing inclusive programmes and constantly adapting educational methods.

On a territorial scale, disparities between regions are highlighted, with infrastructural gaps in certain areas (medium and small cities, rural areas). Testimonies point to the importance of heightened engagement with local communities, especially in less privileged regions. Testimonies underscore the importance of encouraging the development of the IT sector in art and culture while addressing constraints related to costs and accessibility of new technologies. Interviewees emphasise nine challenges:

Rethinking cultural policies. There is a shared observation among testimonials regarding the inherent challenges in the cultural policies of the Ministry of Culture. A major challenge lies in the need to rethink and readjust these policies (copyrights, selection committees, status of the artist, art education) to make them more responsive to the real needs of citizens and cultural actors on the ground. According to several participants, reforming cultural policies is crucial. They highlight the relevance of an inclusive approach, enabling increased participation of local experts and communities in the design and implementation of cultural policies. Another highlighted challenge is the flexibility of policies to adapt to rapid changes in the cultural landscape. Accounts stress the necessity for an adaptable approach capable of responding to evolving artistic expressions, technological advancements, and shifting community needs. This agility is perceived as essential for fostering creativity and cultural diversity.

The issue of funding remains a major challenge for the Ministry of Culture: testimonials underscore the need for sustainable, transparent, and fair financial support to ensure the viability of cultural projects and the stability of sector players. Such financial support is considered a key element for the effective implementation of cultural policies and the realisation of meaningful initiatives. Furthermore, the rigidity of current legal frameworks hinders artistic creation. It is seen as a barrier to innovation and diversity, limiting the creative freedom of artists. The interviewees call for reforms that take into account technological developments and new forms of artistic expression to foster dynamic cultural production adapted to modern-day realities.

Supporting civil society cultural actors. Testimonies particularly emphasise concerns on the crucial importance of actively supporting civil society organisations in the cultural sector. These organisations play an essential role in the cultural dynamics of Morocco, often acting as catalysts for innovative and inclusive projects. The need for financial support emerges as a major aspect. Cultural organisations, often at the forefront of promoting culture, face financial challenges that hinder their ability to operate optimally. Advocacy for financial support highlights the need for institutional recognition and sustainable investment in these entities. Additionally, there's a call for structural support through initiatives like cultural incubators, which can provide guidance and mentorship to

burgeoning cultural projects. Such structures are essential for sustaining cultural endeavours and fostering an environment conducive to artistic diversity and innovation. In essence, testimonies stress the need for active support –both financial and structural—for civil society organisations, cultural incubators, and project leaders, thereby contributing to the revitalization of cultural dynamics in a sustainable, inclusive, and opportunity-generating manner.

Capacity building as a constant need. Accounts converge on a consensus regarding the pressing need for capacity building among cultural actors. Participants emphasise the imperative to invest in training and skills development, creating a pool of diverse and competent local experts. This approach aims to stimulate creativity, promote the emergence of local talents, and adequately address the specific needs of each region. Testimonies stress the need for inclusive approaches that foster the participation of various cultural, artistic, and civil society actors. This not only involves providing training but also creating opportunities where local knowledge is valued and shared. The promotion of knowledge sharing is indeed highlighted as a key element. Testimonials emphasise the need to create collaborative platforms, workshops, and initiatives aimed at facilitating the exchange of experiences and expertise among different cultural actors. In conclusion, capacity building emerges as a priority to invigorate the Moroccan cultural landscape, ensuring its resilience in the face of contemporary challenges, and reflecting the diverse facets of Moroccan society.

Addressing infrastructure gaps. Testimonials unanimously highlight the pressing need for the development of cultural infrastructure in Morocco, crucial to supporting the vitality of the artistic scene. The lack of dedicated cultural spaces for artistic dissemination is emphasised, with these spaces playing a crucial role in showcasing local talents, providing a platform for artistic works, and fostering dialogue between artists and the public. The improvement of cultural infrastructure is not only a matter of quantity but also of quality and diversity. This includes the creation of modern performance venues, well-equipped art galleries, and dynamic cultural centres. These infrastructures must be designed inclusively, taking into account the needs of various artistic forms, different cultural communities, and promoting active public participation. Furthermore, the development of cultural infrastructure is not limited to physical spaces. It also encompasses the creation of digital platforms and the implementation of technological tools facilitating the dissemination and promotion of artistic works. This would allow artists to reach a broader audience, both nationally and internationally, while adapting to contemporary developments. According to testimonies, significant investment in the development of cultural infrastructure appears to be an essential step to promote artistic development in Morocco.

Addressing the sustainability of projects and actions. Interviewees underscore a dual challenge facing cultural actors: ensuring the financial sustainability of organisations while also conducting qualitative evaluations of their impact. They draw attention to the financial fragility of projects, prompting a call for diversifying funding sources. This diversification may involve increased government support, public-private partnerships, or the development of self-financing mechanisms within cultural structures. Tackling these financial challenges could secure the longevity of organisations, fostering stability and growth in the cultural sector.

Concurrently, several testimonies emphasise the necessity for a qualitative evaluation of cultural actions' impact. Three testimonials converge on the notion that measuring impact transcends financial metrics, necessitating a comprehensive assessment of social, educational, and economic benefits. Such an evaluation would underscore culture's pivotal role in social development and enhance the legitimacy of initiatives. To address these needs, stakeholders and funders should

establish rigorous evaluation mechanisms that integrate qualitative criteria to fully grasp the influence of cultural actions on Moroccan society.

In summary, financial sustainability and robust evaluation processes intersect to shape a more resilient and sustainable cultural landscape in Morocco.

Integration of culture into the educational system. Testimonies highlight substantial challenges surrounding the integration of culture into the Moroccan educational system, a concern particularly emphasised by the representative of the Ministry of Education. His observation and others point to the urgent need to address several shortcomings, including the glaring lack of financial resources allocated to this integration. Culture, as a fundamental component of the national heritage, needs to be meaningfully integrated into educational programmes. Another important aspect raised in the interviews involves pedagogical material, which is often insufficient or inadequate to effectively convey the richness and cultural diversity of Morocco. It becomes imperative to develop appropriate, engaging, and representative educational resources reflecting the country's cultural plurality. Additionally, challenges related to teacher training constitute a major aspect. The interviewees emphasise the urgent need for specific training programmes aimed at equipping teachers with the necessary skills to integrate culture into their courses in a relevant manner. Adequate training would contribute not only to enriching the educational experience of students but also to enhancing the understanding and appreciation of cultural diversity among the Moroccan youth. In summary, testimonies highlight a series of challenges to be addressed to ensure the successful integration of culture into education in Morocco, involving financial adjustments, the creation of appropriate educational resources, and substantial investment in teacher training.

Improved mobility of artists and artworks. The crucial issue of artists' mobility and the circulation of artworks emerges prominently through testimonies, highlighting a significant challenge. Artists, in particular, face obstacles to their mobility, hindering their ability to expand their reach and participate in international cultural exchanges. The inadequacy of dedicated support for artistic mobility and administrative barriers (visas) complicate the movement of artists, limiting opportunities for international collaborations and exhibitions. These obstacles directly impact the visibility of the Moroccan cultural scene on a global scale. Moreover, artworks encounter logistical and regulatory challenges when it comes to being exhibited or presented abroad. Constraints related to transportation, customs approvals, and specific regulations in host countries can impede the circulation of Moroccan artistic works. Thus, accounts converge on the need to address these obstacles to artistic mobility, advocating for the simplification of administrative procedures, the strengthening of infrastructure for the mobility of artists, and the establishment of international partnerships promoting cultural exchanges. Improving the mobility of artists and artworks appears as an essential step to establish cultural connections, strengthen the international presence of the Moroccan artistic scene, and promote mutual understanding through art.

Ending territorial disparities. At least three interviewees highlight a crucial reality in the Moroccan cultural landscape: territorial disparities leading to inequalities in access to culture between different regions of the country. According to them, and to address this situation, specific and inclusive cultural policies for marginalised regions could be developed. A proactive approach could involve implementing financial incentives to support local cultural development in these less endowed areas with cultural infrastructures. The implementation of artistic tours in underserved regions could also be a way to address these inequalities, allowing remote communities to benefit from quality cultural and artistic events. These tours could promote cultural and artistic diversity

while offering residents of less privileged regions direct access to artistic expressions. Furthermore, targeted educational programmes could be established to stimulate cultural participation in these regions. This could involve the creation of workshops, training, and educational resources aimed at developing local artistic skills, encouraging creativity, and strengthening the bond with the population. By tackling these territorial disparities head-on, Morocco would have the opportunity to build a more equitable and inclusive cultural landscape.

This approach would contribute not only to equitable access to culture but also to the appreciation and preservation of local cultural identities throughout the country.

Promoting digitalisation and gaming. At least two testimonials highlight two major dimensions of cultural challenges in Morocco: the digitalisation of the artistic sector and the promotion of gaming, emphasising the need to develop digital and information technologies in the artistic and cultural sphere. This could involve the creation of online platforms for the dissemination of artworks, the implementation of digital promotion tools, and the enhancement of digital skills within the artistic community. The successful integration of digital technology could not only expand the reach of Moroccan cultural productions but also promote greater accessibility to culture. Effective digital integration isn't solely about modernisation; it has the potential to greatly expand the range of Moroccan cultural offerings.

Regarding gaming, an expert highlighted the challenges, including the cost of equipment and the need for suitable infrastructure (including a quality internet network and servers). To overcome these obstacles, initiatives aimed at making equipment more affordable for game creators and players could be considered. Additionally, improving infrastructure dedicated to gaming, such as community spaces or training centres, could foster the development of this emerging industry in Morocco.

D. Trends and new practices

Examining statements offers an illuminating viewpoint on the evolution of the cultural sector over the last five years, especially in light of the health crisis. Through the following 6 points, the emergence of new dynamics, innovative trends, and growth opportunities is evident. These testimonies illustrate a landscape where digital technology, new forms of artistic expression, and collaborative initiatives redefine how culture is produced, consumed, and perceived.

Change in cultural consumption habits post-pandemic

According to the interviewees, the prolonged closure of cultural venues has prompted adaptations, with a recognition that consumption patterns have transitioned towards online offerings. As a result, there's a continual growth in online supply and demand, granting young creatives access to cultural products shared digitally. One interviewee, a gallery owner, even discusses the democratisation of culture facilitated by digital platforms.

The importance of digital content and the emergence of AI

Digital space has become essential for artistic creation in Morocco. It is no longer just a means of communication but a place where creative projects and artistic talents emerge and flourish. This trend reflects the increasing impact of technology on the Moroccan cultural scene. The particular interest in podcasts is highlighted by the creation of a new podcast festival, Amwaj, supported by the French Institute, testifying to this emerging dynamic. AI-generated exhibitions are emerging, indicating a shift towards innovative and technologically advanced artistic forms.

Rap and Urban Art Scene: Embracing Global Recognition

The rise of a Moroccan rap scene garnering international acclaim is highlighted, alongside the flourishing of urban art, exemplified by initiatives like Sbagha Bagha and Jidar, propelling Morocco onto the global stage of street art.

Growing interest in cinema

The growing interest in cinema, as emphasised by two contributors with an expertise in the sector, is a significant indicator. This trend suggests a renewed enthusiasm for the 7th art among the audience, which may reflect an evolution in cultural preferences within Moroccan society. The audience's growing interest in original version (OV) movies – as opposed to French-dubbed films – and auteur cinema is evident. Despite the challenges posed by the pandemic and shifts in consumption habits, the renewed enthusiasm for cinema presents promising opportunities for the local film industry. This is exemplified by the recent opening of Pathé cinemas in Casablanca, as mentioned by one of the interviewees.

Increased demand for artistic residencies

According to the director of one of Morocco's most significant foundations, there is a growing demand for artistic residencies. This is evident in the creation of spaces throughout the country that host artists for research and creation residencies. The demand clearly reflects a need for extended workspaces in various artistic expressions, particularly in visual arts and music.

Emergence of creative communities

Two interviewees note the emergence of united communities informally sharing practices, know-how and tools post pandemic. In order to face precarious conditions and bad working conditions, artists self-organise, embrace DIY approaches, and create their own projects even with limited resources.

E. Highlighting successful programmes

The interviewees were invited to choose a programme among those they oversee and wish to emphasise. The chosen programmes demonstrate a multifaceted approach, highlighting the diversity of initiatives undertaken. From supporting emerging artists to creating cultural infrastructures, promoting gender equality, and launching educational programmes, it is evident that what they consider as successful programmes are those that meet the needs of the sector and its stakeholders.

North Africa Cultural Program (NACP) – see database

Stakeholder: AFAC (Arab Fund for Art and Culture), international foundation

Description: Support for artistic and cultural institutions in Morocco, capacity building, and initial collaborations

Target: Moroccan artistic and cultural structures

The first call was launched in 2020. The second call was open from 8 January to 19 March 2024.

Dabaphoto – see database

Stakeholder: Le 18 (Moroccan association)

Description: Platform for the new photographic scene in Morocco, exploration of trends, highlighting representation

Target: Young photographers' community

Initiative de Lecture Publique

Stakeholder: SMD Culture (Moroccan association that implements the cultural policy of the Souss Massa regional council – see database)

Description: Promotion of reading, dynamic interaction with books, socio-cultural animation

Target: Young audiences and local communities

Budget: 500,000 MAD (39,400 GBP) per year during 3 years

Winart

Stakeholder: Jood Foundation (Moroccan foundation)

Description: Dedicated multidisciplinary spaces opened in 2019 (currently in Inezgane to be extended to the Souss Massa region) for performing arts and new media, support for emerging artists, awareness raising, and art appreciation

Target: Musicians, filmmakers, graphic designers, creators of cultural digital content

War Records

Stakeholder: Mafoder (private company)

Description: Rap Label to record and promote Moroccan Rappers

Target: Moroccan Rappers

Budget: approx. 1,000,000 MAD (78,800 GBP) per album

Je découvre mon patrimoine

Stakeholder: Ministry of Education

Description: Promotion of cultural heritage among students, interactive exploration and preservation of heritage

Target: Students, teachers

The pilot edition was organised in 2021-2022 in partnership with La Fondation pour la sauvegarde du patrimoine culturel de Rabat.

Partnership with Afrique Créative

Stakeholder: Bidaya Green Tech Incubator based in Casablanca since 2015 (established by SOS Group, a European leading associative group specialised in social entrepreneurship). Note: important incubator but not necessarily focused on culture

Description: Funding cultural and social projects, project incubation, promotion of art and cultural diversity

Target: Civil society operators, artists, social enterprises

Moustaqbal Prize- see database

Stakeholder: TGCC Foundation

Description: Support for young artistic creation, funding for individual exhibitions

Target: Emerging artists, multidisciplinary

Budget: 350,000 MAD (27,500 GBP) for each edition winner, including production, promotion, exhibition...

Four editions have been held so far since 2021.

Tamayouz Programme – see database

Stakeholder: Tamayouz Foundation (Moroccan foundation, established in 2018 and supported by private individuals and enterprises).

Description: Promotion of women in cinema, grants for film production, training
Target: Young women cinema directors

Arabyat

Stakeholder: Cinémathèque de Tanger (established and run by a Moroccan non profit association).
Description: Changing the image of women in Arab cinema
Target: Large audiences
Budget: 1,000,000 MAD (78,800 GBP) for 18 months (from September 2018 to February 2019) – EU funded

HIBA Rec – see database

Stakeholder: Hiba Foundation (Moroccan foundation)
Description: Free music recording programme for musicians for 4 musical genres (Rap/Hip Hop, Rock, World Music, Pop-Electro), including residence, catering, and CD compilation
Target: Young musicians, 12 artists per year
Budget: 60,000€ (51,300 GBP) per year since 2017.

Open Up

Stakeholder: Drosos Foundation (international foundation)
Description: Youth creative skills development, ecosystem structuring, professionalisation, creative projects
Target: CCI's operators

All-Around-Culture – see database

Stakeholder: European Union (intergovernmental institution)
Description: Cultural and creative entrepreneurship and collaborations in the Mediterranean region, implemented over a 4-year period (2020-2023).
Target: NGO, independent cultural operators, students

Lgaming.ma – see database

Stakeholder: MapLab (private company)
Description: Media and event to promote the gaming sector, skills improvement
Target: Gaming players, gaming sector operators
Third edition of the Lgaming Awards will be organised in 2024.

Visa for Music

Stakeholder: Anya, cultural agency (cultural enterprise)
Description: Music festival and market launched in 2014, artist promotion, music industry training
Target: Artists, music professionals
Budget: Approx. 4,000,000 MAD (315,000 GBP) per edition

Act4Community – see database

Stakeholder: OCP Group (private company)
Description: Corporate Social Responsibility programme for education, training in cultural professions, support for youth and women, launched in 2017.
Target: Youth, women, rural and urban areas

F. The British Council and its current position

The majority of testimonials indicate the British Council's limited visibility in Morocco's cultural sector. Roughly 80% of interviewees confirmed that they perceive the British Council as not being actively engaged in the Moroccan cultural landscape, with their awareness limited primarily to its language courses aspect. These observations are substantiated by the fact that the majority of respondents indicated a dearth of substantial collaborations with the British Council, with its presence in the Moroccan cultural scene perceived as limited. However, around 20% of the respondents mentioned past collaborations, often related to specific projects such as the "Qanat" project (le18), Slam Workshop (Khouribga Media Library), concerts (Visa for Music), and movie screenings (Hiba Foundation). These collaborations are generally mentioned positively, suggesting that although the British Council may not be consistently present, its contributions to specific initiatives have been appreciated.

Moreover, diverse opinions have emerged regarding the impact of Brexit on the visibility and activities of the British Council in Morocco. Some participants believe that the institution's visibility has decreased since Brexit, highlighting changes in the dynamics of cultural exchanges and collaborations. Some voices insist on the need to maintain strong cultural ties despite political changes, suggesting a willingness to find alternatives and continue collaborating despite the new challenges.

Here are the summarised action suggestions and collaboration areas in 5 points:

Encouraging artistic mobility

Several interviewees highlight the need for the British Council's commitment to artistic mobility, supporting financially or partnering with initiatives that promote international exchanges for Moroccan artists. This reflects a desire to strengthen connections between Moroccan and British artistic scenes through mobility, enriching creative experiences and fostering mutual understanding between cultures. Mobility of cultural actors and artists will enable them to play a role as cultural ambassadors in the UK and in strengthening cultural relations between Morocco and the United Kingdom.

Organising residencies and artistic exchanges

Interviewees actively encourage the initiation of creative residencies between Moroccan and British artists, be it in Morocco or the UK. Advocating for residencies, they emphasise the opportunity to create dedicated times for artistic collaboration and the establishment of lasting professional relationships. They emphasise that residencies offer artists the chance to work on common projects, explore new influences, and share experiences, creating a platform conducive to innovation and mutual enrichment of both countries' artistic scenes, and intercultural dialogue. Musical residencies are frequently highlighted, evoking the illustrious British tradition in this field. In terms of cinema, an expert proposes supporting Moroccan directors and producers in accessing the film market, going as far as suggesting the creation of a platform or market in Morocco where they can engage with their British counterparts.

Supporting structuring projects through strategic partnerships

Testimonials emphasise the importance of partnerships with local stakeholders to support structuring projects that require financial, logistical, and strategic support (core and institutional support), such as existing and active cultural spaces that enrich local cultural life and contribute to the international influence of the Moroccan artistic scene. In this perspective, the British Council, as a potential partner, could play a key role in supporting significant initiatives. Another emerging idea is to consider supporting artists and professionals in long-term projects to foster the development of creative cultural enterprises. These partnerships should not be restricted to one-off initiatives; they should be strategic in order to fortify the cultural landscape rather than merely punctuating it with isolated actions and events.

Harnessing the potential of Gaming

Some interviewees have proposed exploring collaboration opportunities in the gaming industry, suggesting educational or promotional projects. An expert in the field emphasises that the British Council, along with other cultural cooperation institutes, could leverage gaming for educational initiatives. This perspective acknowledges the growing significance of gaming in contemporary society, particularly as an effective educational tool. The expert highlights that since English is frequently used in games, this presents an opportunity for the British Council to promote English learning in a playful and immersive manner. Furthermore, utilising gaming for promotional purposes could create interactive and engaging experiences, enabling the British Council to reach a wider audience, particularly the younger generations who are avid gamers.

Strengthening action in educational and linguistic areas

Testimonials converge on the interest in collaborations in the educational field, particularly focusing on English language learning. Several interviewees emphasised that the British Council, as a cultural and linguistic institution, could play a key role in strengthening educational programmes related to the English language in Morocco. This need is perceived as crucial for the younger generations in Morocco due to their increasing preference for English as a language of expression and communication, both in writing and orally, while distancing themselves from French. Language learning has emerged as a sector where the British Council could broaden its impact by getting involved in initiatives such as creating English podcasts.

G. What about the Ministry of Culture?

Understanding the vision of the Ministry of Culture in Morocco holds strategic importance for a cultural actor operating in the country. This comprehension provides essential guidance to align goals and initiatives with national priorities, thereby enhancing the relevance and effectiveness of its actions. This is why an interview with a representative of the Ministry of Culture was deemed crucial in a document of recommendations to the British Council. By comprehending the ministerial vision, the British Council can identify collaboration opportunities, structure proposals to attract institutional support ranging from official recognition to close collaborations. This knowledge also helps in avoiding potential conflicts of interest.

Therefore, a different questionnaire was completed by the representative of the Ministry of Culture who outlined the new strategy implemented to accelerate cultural development in Morocco. According to him, this strategy, already in the process of deployment, encompasses all artistic disciplines. Minister Mehdi Bensaïd's clear vision is to promote culture at all levels, with a particular

focus on engaging and empowering the youth. Efforts are underway to refurbish youth centres and enhance their activities. A significant priority is the implementation of the "Youth Pass" (Pass Jeunes) programme, which, following six months of successful testing in the Rabat-Salé-Kénitra region, will be scaled nationwide. This pass, targeting youths aged 16 to 30, grants access to cultural events, national mobility, and health services.

Moreover, according to its representative, the Ministry of Culture is firmly committed to the development of the gaming industry, implementing a policy to stimulate creation and innovation in this sector. Currently, the construction of the Gaming City in Rabat is underway, representing a major milestone in realising this vision.

A flagship event of this policy is the creation of the International Gaming Salon, aimed at bringing together national and international stakeholders in the industry. This platform will serve as a catalyst for knowledge sharing, partnership creation, and the development of the gaming ecosystem in Morocco, positioning the country on the global gaming map.

A crucial initiative to train the next generation of gaming talents is the encouragement of young people to get involved in coding. In Lyoussoufia, a free 3-month training programme is offered, providing participants with the necessary skills to enter the workforce in the field of video game development.

The overall goal of this policy is to position Morocco as a creator of video games, simultaneously promoting investment, both domestic and foreign, in the gaming sector. The creation of a dynamic gaming ecosystem is at the heart of this communicated approach, aiming to support the industry at all levels.

Another significant initiative is the repurposing of cultural centres into 150 movie theatres equipped following international standards. This model, called س (the letter S in Arabic), aims to encourage national production by establishing direct contact with producers. These multidisciplinary halls will also host concerts and theatrical performances. The ministry's strategy includes the creation of a special fund for large national productions, thereby promoting the development of the local film industry.

The promotion of Moroccan cinema internationally is a key objective, with efforts underway to attract foreign investments. A fund is being considered to support historical films, and negotiations are ongoing with streaming platforms for the production of Moroccan content. The ministry also seeks to support commercial films, recognising their importance in the Moroccan film industry.

However, the ministry faces budgetary challenges despite annual increases. There's a reconsideration of the gratuity of cultural activities, with a desire to introduce symbolic charges for access to events, aiming to acknowledge the value of art and culture. The overarching vision is to transform culture into a genuine industry, with substantial investments and a heightened appreciation of cultural value.

Regarding the British Council, the Ministry's representative mentioned being acquainted with the Ambassador of the United Kingdom but did not cite any existing collaboration or partnership with the British Council. However, if such collaboration were to occur, it would likely take the form of partnerships similar to those established with other countries in the cultural domain.

3. Focus groups

The focus groups addressed **six main axes**:

A. Knowledge of the British Cultural sector & existing or potential areas of collaboration

A variable knowledge of the British cultural and artistic scene.

Responses to questions about knowledge of the British cultural and artistic scene underscore the diversity of perceptions and experiences. Participants exhibit varying levels of familiarity with British culture, ranging from limited awareness to a profound understanding of British cultural classics such as pop music, rock, literature, cinema, and theatre, as well as acclaimed artists like Ken Loach, Shakespeare, and Kubrick.

There are few cooperation projects with British artists, but some programmes were mentioned (Connecting Dots, Amal project, Red Gold...). The Shubbak Festival in London is considered an important event for presenting contemporary creations from the Arab region for the British public.

Participants have varied experiences depending on the artistic forms they practise, with few connections with British partners in most fields (dance, street arts and circus, theatre, film, etc.).

The support of the British Embassy to the Hikaya du Conte Festival in Marrakech was mentioned, contributing to strengthening the ties between British and Moroccan cultural actors in the city.

The British NGO Global Diversity Foundation works in Morocco with the Atlas population through a Moroccan conservationist association, with funds mainly from the UK Department of Environment.

It's observed that within UK artistic and cultural circles, there's limited recognition of figures from the Moroccan diaspora, with only a handful of notable names known, such as Touria Glaoui, Hassan Hajjaj, and Youness El Mouaffaq.

On a broader scale, British cultural policy is perceived as being oriented towards patronage and private sector involvement, with emphasis on paid events and substantial investment in cultural industries to promote British culture internationally.

The British Council is seen as an entity with somewhat ambiguous cultural objectives.

The British Council is perceived variably by participants, with limited knowledge of its activities in the cultural sector in Morocco. This suggests the need for the British Council to better communicate its cultural activities in Morocco and to strengthen its engagement in the cultural sector to improve its visibility and impact.

While many acknowledge the British Council as a hub for English language learning, there is limited awareness of its involvement in cultural initiatives in Morocco, especially since 2018-2019. Some participants remember the British Council's support for British artists invited to cultural events in Morocco, as well as for young associative actors for regional events on creativity. Its intervention is often associated with specific artistic disciplines (design, photography), small-scale projects, and support for contemporary art spaces. The British Council is perceived as less involved in the cultural scene in Morocco compared to its involvement in other countries like Nigeria or South Africa, perhaps due to the absence of a colonial relationship. The British Council's activities are associated with producing reports and studies, working on education, religious radicalism, and humanitarian issues, with a stronger presence in major cities like Casablanca and Rabat.

Some participants have directly participated in projects supported by the British Council, such as Young Mediterranean Voices, theatre workshops, and public speaking competitions in Tiznit, artistic

projects in Madrid and Bristol, and theatre workshops in London involving refugee children. Most participants have heard of projects supported by the British Council through friends or colleagues who are artists or cultural actors, including festivals (FIDADOC, SALADOC), artistic projects, and theatre workshops. The British Council supports project leaders in cooperation projects with a British dimension in Morocco but does not support artists and cultural actors invited to the UK in obtaining their visas. The presence of the British Council as either a language or cultural centre in cities is questioned, indicating a perceived lack of visibility regarding its local activities.

Moroccan actors open to collaboration.

During the discussions, proposals and suggestions were made highlighting the desire to develop enriching artistic collaborations between the UK and Morocco, while respecting the cultures and specificities of each country and promoting innovation, sustainability, and inclusion.

Visas are an obstacle for Moroccan artists wishing to travel to the UK for artistic collaborations. It is therefore necessary to find solutions to facilitate their travel.

Specific proposals were put forward by discipline:

- *Digital arts and gaming*: Encourage new trends and practices in digital arts, animation, gaming, and align with the MJCC's vision for these areas.
- *Circus and public space arts*: Facilitate Moroccan artists' discovery and collaboration with circus networks and specialised production companies.
- *Music*: Support musicians in the production of their albums.
- *Festivals*: Collaborate in the organisation of cultural festivals and provide support to enhance their impact and sustainability.
- *Urban arts and hip-hop*: Encourage and support initiatives led by committed actors, especially in cities such as Oujda or Meknes (Hip Hop Academy, Festival international des cultures urbaines de Meknès).
- *Literature*: Support literature and literary projects and support authors in publishing their works.
- *Training and research*: Collaborate with the OFPPT on its innovation programme and establish university partnerships in the field of CCLs.
- *Sector structuring*: Participate in the structuring of the Moroccan artistic sector by facilitating exchanges, financing cultural venues, covering experts and trainers' fees to create spaces for debates and exchanges, and promoting regular meetings between actors.

Other interesting avenues were discussed: more support for LGBTQI+ community projects, encouraging bold and sustainable projects, encouraging projects existing in a network of structures, allocating time and money for reflection, development, and evaluation, considering local support for the Moroccan cultural scene.

Regarding the collaboration approach, the suggestion was to choose dedicated and proficient Moroccan partners, fostering mutual respect and adopting a universal and humanistic approach devoid of censorship or racism. It was emphasised not to impose British culture at the expense of Moroccan culture and to strive to speak the local language to facilitate collaboration with all stakeholders.

B. Support received & the nature of the relationship with funders

A community of donors for growing dynamics and regional specificities

Participants in the focus groups have all received funding or support for their projects at one time or another, from various sources and of different nature according to their experiences and territories. However, there are funders who are present throughout the country and support a large number of Moroccan cultural operators. Others intervene more punctually or on specific aspects.

In **Tiznit** and the **Souss Massa region**, municipal councils offer modest financial support, usually between 3,000 (240 GBP) and 10,000 MAD (790 GBP), with strict conditions. Local funders such as regional or provincial councils generally provide logistical support (spaces, transport) and administrative support (obtaining permits). Amazigh associations and projects promoting this cultural identity are supported by IRCAM, with grants not exceeding 20,000 (1560 GBP), 30,000 (2360 GBP), 40,000 (3150 GBP), or even 50,000 MAD (3,940 GBP) (maximum). Support from the MJCC is accessible, although often with relatively low amounts, except in cases of specific theatre aid programmes, such as those for production, residencies, tours, or festivals (up to 200,000 MAD - 15,740 GBP). The region benefited from the European programme "Moucharaka Mouawatina" (closed in 2018), which allowed some associations to maintain their activities for 2 years. The Fondation de France finances the "Jeunes des deux rives" programme, which is highly valued by associations in the Sous Massa region. Structures like L'Blend have received support from AFAC as part of the first edition of its NACP programme, and another association in Agadir has received funding from the J-Med programme of the Monegasque Cooperation.

In **Marrakech**, in addition to institutional funders (MJCC and local authorities), cultural operators have mentioned other funders.

The SCAC, through its program of grants for cultural associations, provided support to Espace Mouthalat several times in 2021, 2022, and 2023. The grant amounts do not exceed 5,000€ (4,270 GBP). This support comes after a long period of operation relying on personal contributions, in-kind assistance, and support from friends, artists, and youth. The contemporary dance festival "On Marche," now in its 19th edition in 2024, receives support from international funders such as the Walloon-Brussels International Delegation and French institutions. Additionally, the festival is supported by the regional council and the municipality of Marrakech, which directly cover expenses such as printing, accommodation, and catering. Furthermore, the company Alsa provides transportation and advertising space in its network.

Three other specific experiences were mentioned:

- An entrepreneurial model based on a social enterprise operates independently of subsidies. It involves producing and selling artisanal objects to the hotel industry and tourists.
- The Dar Bellarj Foundation, which receives some of its funding from the Swiss Foundation Susanna Bidermann, named after its founder.
- The case of a young graduate of the ESAV who received her first development and scouting grant for her documentary film project from the IF.

Discussions with actors from **Rabat** have identified various other key players in the cultural scene. Among the most renowned and actively engaged international funders such as IFM or organisations with a regional mandate such as AFAC and Al Mawred Al Thaqafi, are particularly supporting artist

mobility. The African Fund for Culture was noted for its support to artists during the COVID-19 pandemic. Another notable model is that of the Colokolo company, which provides financial support for production and facilitates residencies (both in Morocco and abroad), purchases shows for festivals, and organises tours, primarily in Europe.

Additionally, the OCP Group was mentioned as a funder of socio-cultural projects on its territories, particularly in Khouribga, in partnership with its Skills Center in the city. An example cited was a project receiving 70,000 MAD (5,500 GBP) for murals as part of a community commitment. Furthermore, a cultural mediation project for schoolchildren from disadvantaged neighbourhoods was discussed, involving the training of twenty students in cultural mediation to accompany children on visits to exhibitions and museums. This project received funding from the AUF (8,000 € - 6,840 GBP), the IF, and the University Med V, with in-kind support from Alsa and university premises.

The French Embassy emerged as a significant funder for several participants through various programmes, such as PISCCA, which provides funding and support for project holders in administrative and financial aspects, and CCIs programmes, etc. Additionally, lesser-known programmes were mentioned, including funding from the British project MADAR Network Plus under GCRF and UKRI support.

Finally, some projects do not receive grants and are funded by contributions from organisers, benefiting from institutional and administrative support from authorities for necessary permits, such as the Street Art Performance in the Oudayas.

Participants in **Casablanca** mentioned various funding experiences and partners. KW from Berlin and IFA were key funders for the 'School of Casablanca' contemporary arts exhibition organised by ThinkArt in 2023, with funding totaling €150,000 - 128,000 GBP (initially estimated at €70,000 - 60,000 GBP). The collaboration with KW and IFA was described as excellent, with great flexibility and understanding involved. In contrast, the experience with the Sharjah Foundation, another partner in the same project, was described as more complex.

AFAC was praised as a high-quality partner, known for its flexibility, attentiveness, and close engagement with the field, characterised by a human approach. AFAC supported projects such as 'Aparté' and 'Gorara' with amounts ranging from \$70,000 USD (55,200 GBP) to \$100,000 USD (79,000 GBP) over three years. The foundation has adapted to the needs of beneficiaries and now funds various types of projects and structures, including collectives, entrepreneurs, and businesses. AFAC launched the Arts and Culture Entrepreneurship (A.C.E) programme to strengthen the capacities of actors and restructure organisations, offering financial support up to \$25,000 USD (19,700 GBP).

The partnership with the Drosos Foundation was also positively assessed, as the foundation maintains an office in Morocco with a team that is well-informed about local realities. This facilitates communication and mutual understanding of constraints. Drosos often provides significant budgets to structures, such as 1.2 million MAD (94,500 GBP) per year for three years for Gorara association for arts and cultures acting as a real catalyst for their development. Drosos assists actors in further structuring themselves, both in terms of teams and communication, fostering a relationship of support and constructive communication.

Casa Event, the local development company responsible for culture in the Casa-Settat region, was described as an administrative and bureaucratic structure that is unreliable and does not function

effectively as a partner. The Heinrich Böll Foundation also supports cultural actors involved in specific artistic forms such as forum theatre on themes related to democracy, the environment, and women's rights. The Kounaktif collective has benefited from its support on projects at the intersection of ecological and artistic issues. Gorara received funding of around 60,000 MAD (4,700 GBP) per year but felt somewhat constrained by assuming primarily a service provider role.

The EU, despite providing substantial funding (approximately 1 million MAD – 79,000 GBP over two years in some programmes), was described as the "worst" funder due to the complexity of administrative, financial, and communication procedures. There was also a lack of understanding of the constraints related to the COVID-19 lockdown and pressure on beneficiaries to complete projects, despite the obvious difficulties in carrying out activities.

The City Council finances and supports culturally anchored projects in the city, such as the L'Boulevard festival (600,000 MAD – 47,300 GBP per edition for services such as security and accommodation). The MJCC was also mentioned as a partner for a single event: Dérive Casablancaise in 2022.

Private sponsors support events like L'Boulevard, covering 80% of the budget, which amounts to 3 to 3.5 million MAD (approximately 236,000 to 276,000 GBP) per edition. This support enables resources to be allocated to organising events such as Sbagha Bagha, operating Boultek, and paying team salaries throughout the year. Jidar festival receives half of its budget from its sponsor Maroc Telecom, approximately 1 to 1.5 million MAD (78,700 to 118,000 GBP) per edition, as it is a "commission" from the City of Rabat.

Other occasional or more specific funders mentioned include:

- CFI, Open Chabab project, €80,000 (6,300 GBP) over two years
- Open Society Foundation for structural support to the En toutes lettres editions
- Embassy of the Netherlands €24,000 (20,500 GBP), Swedish Institute €10,000 (8,600 GBP), and Friedrich Naumann Foundation €40,000 (34,300 GBP) for support to Olive Writers activities and work with young artists
- The European Endowment for Democracy provides support to Kounaktif for more structural purposes, rather than for a specific project, compared to the association's overall activities.
- The Majorelle Foundation subsidised the last edition of the Heritage Days, along with institutional partners such as SMIT and CNDH.
- Artistic organisations such as MUCEM or CDM in France have supported artistic spaces like Darja (now closed).
- In the field of cinema, funding comes from producers through the CCM's aid funds/advance on receipts, SNRT tenders, prizes, etc.
- Mention was also made of programmes that have been completed, such as Mutual Heritage, as they facilitated the development and structuring of certain associations like Casamémoire.

Participants from **Tangier** mentioned several funders with some particularities:

- The Goethe Institute funded the Espace Mahal for contemporary art.
- Self-production and selling of shows by the Momkin street arts company (especially to private schools but also to the Ministry of the Interior for performances in public spaces).
- In-kind partnerships with city spaces like Darna and DabaTech (providing rehearsal and creation spaces).
- Organising artistic workshops with children and people with specific needs.
- Personal contributions from event organisers and sometimes founders of associations.

The Drosos Foundation has been a long-term partner for the Tamkeen Foundation (10 years) in a co-creation principle of projects and development with an innovative approach. The association Spectacle pour tous has also received significant funding from Drosos (ranging from 600,000 MAD to 1.5 million MAD – 47,000 to 118,000 GBP per year, including from the Swiss Cooperation).

In the **Oriental region**, institutional support in the cultural sector exists but is politicised, with opportunities for in-kind partnerships (accommodation and catering). The Karan Festival, which is currently on standby, was mentioned in this context.

In **Berkane**, an initiative of the National Initiative for Human Development (INDH) was noted: the investment in four socio-cultural centres managed by a local association, ApaLoisir, with an operating budget provided by the provincial council.

There is a strong tendency towards self-financing of events, and increasingly a reflection on alternative financing such as renting recording studios, "skills sponsorship" by providing expertise without financial compensation from young people in the city, and individuals investing in their own structures.

International cultural cooperation is present but rather punctual with very little support for structuring and long-term projects. Drosos is also a recent partner of the Hip Hop Academy in **Oujda**.

Other funders such as Expertise France or CEFA support projects for young migrants (through hip hop and entrepreneurship).

In **Fes**, very few actors in the region are aware of funders mentioned elsewhere such as AFAC and Al Mawred, and they have never approached them. When they do not finance projects from their own funds, they typically seek public funding, either from the ministry, local authorities, and/or INDH.

Despite the time it takes, sometimes up to twenty years, actors eventually succeed in obtaining support for structural projects in less supported artistic disciplines such as urban dance. After the creation of the urban dance festival in 2005, which was primarily funded from its own resources until 2012, Amine Wakrim received his first grant of 100,000 MAD (7,900 GBP) from the municipality of **Meknes** and private sponsors. He also received support from the US Embassy, and more recently from SCAC. Additionally, he benefited from INDH support for social and professional integration projects and succeeded in obtaining the construction of a choreographic centre in **Meknes** in partnership with the Wilaya.

A project in **Sefrou** also benefited from funding from USAID (30,000 USD – 23,700 GBP for 7 months) as part of a programme to enhance multiculturalism through the production of a mural. The association received assistance from the Haut Atlas Foundation for administrative and financial reporting aspects.

The Ali Zaoua Foundation also supports the production of shows, providing, for example, 25,000 MAD (approximately 1,970 GBP) for a residency and production of a theatre show. Additionally, since the opening of the Les Etoiles de la Medina centre, it has offered equipped space for rehearsals and performances.

The Mouhawalate collective, made up of graduates from the Tetouan INBA, received a production grant of 900€ (770 GBP) as part of the "self-organisations" programme to cover logistical and mobility costs.

MJCC finances important events rooted in the territory such as the International Festival of Arabic Calligraphy and a national plastic arts exhibition (100,000 MAD – 7,900 GBP per edition), theatre association tours, etc.

Support from local authorities is also important in these contexts as it facilitates access to spaces (especially public spaces), obtaining the necessary authorisations, and logistical or in-kind support (visual arts exhibitions, Firdaouss choir).

C. The challenges of current economic models

Focus group discussions summarise the challenges of existing funding models as follows:

a. Lack of sustainable, sufficient, and structural support:

The main challenge for associations is to ensure their sustainability. They need funders who invest in the long term and with larger amounts. Structural funding for overall action rather than for a specific project is precisely what is often lacking, as it covers fixed costs, salaries, etc. Therefore, it is often necessary to have multiple funders for a single project to cover these expenses.

In some remote regions like Oujda, international cooperation is often limited to one-off projects without long-term impact, with a lack of structural support.

b. Complexity of procedures:

International funders and public funds offer funding opportunities, but the procedures of some can be complex, and the amounts often do not cover all project costs. Typically, this involves responding to calls for projects, filling out forms, and compiling detailed files. While structures gradually acquire knowledge of the most important funders, there is often a lack of budget to finance all projects, reducing the chances of success. Opportunities are limited, and competition is increasing.

Obtaining funding often entails a significant administrative burden, which can impede project development and continuity. Not all cultural actors possess the same management skills, and some large funds involving substantial amounts of money are overly complex, with communication difficulties, lack of simplicity, and excessive requirements from funders. Moreover, they do not offer administrative or financial support.

c. Discouraging institutional support:

Public grants enable projects to be carried out, notably in many areas, but it is more challenging to secure sustainable financial support or to access workspaces for organising training or workshops for young people.

It is often challenging to secure institutional funds (from regions, municipalities) in the absence of clear specifications. Additionally, the expertise of the juries responsible for allocating subsidies is inadequate, particularly in terms of their understanding of the ecosystem or the disciplines relevant to the programme.

In-kind partnerships are interesting and beneficial, but they can create problems in project implementation (e.g., quality of prints, cancellation of transport buses, quality of provided accommodations, etc.).

Institutional partners are present (sometimes symbolically through their logos) but they are not always attentive or consistent in their support, which weakens cultural initiatives.

To obtain financial support, associations must show persistence and effort, especially with municipal councils. Despite partnerships and initial support, some funding has been reduced or withdrawn,

forcing associations to find other sources of funding.

Late payment of subsidies puts beneficiaries in significant financial difficulties, especially since associations have contractual obligations for completing certain project stages.

Bureaucracy can present obstacles, prompting some associations to negotiate administrative support and mediation with local authorities for logistical aspects during events.

d. Politicisation of institutional support:

In small or rural municipalities, support for cultural associations can become politicised by elected councils, occasionally utilising cultural activities for electoral purposes. Cultural events are at times organised by entities with specific political affiliations, rather than by other organisations with limited resources. Associations frequently face the dilemma of either becoming politicised to access the support of elected officials, with the risk of changes in subsequent elections, or remaining apolitical and forgoing funding.

Other public grants are less politicised, but the amounts provided often fall short of covering project costs as initially proposed, compelling associations to adjust their projects to match the received amounts.

e. Isolation of actors and lack of skill building:

In the most remote regions like Taroudant, there is little solidarity or exchange between cultural actors to identify gaps. Some forms of artistic expression, such as street art or theatre, are not represented due to the region's nature. Associations also grapple with internal structural gaps, including governance and project management issues. They are in urgent need of continuous training (in management, governance, marketing, etc.), networking, and engagement with other artists and stakeholders in their region and beyond. Additionally, exchanges with other cultures and meetings with funders are essential to bring them closer to field actors.

f. The paradox of CCLs:

Contradictions exist in the official policy of support for CCLs, with little support for for-profit cultural structures (companies) compared to non-profit associations. There's an emphasis on the importance of opting for a cultural enterprise to change the mindset of project leaders, with a social dimension that is more suitable for associations.

The status of a company makes it more challenging to access funders who primarily provide grants to associations. However, some funders are understanding and sympathetic to the situation, particularly when the work of cultural enterprises is appreciated. Furthermore, there is no mechanism in place to assist with the structural development of cultural enterprises, especially in the absence of sales.

g. An ambiguous relationship with some funders:

The lack of sustainability in support and the one-off funding of projects leave cultural actors feeling like "service providers" or "middlemen".

Some funders maintain uncompromising conditions for their project funding, such as categorical refusal to cover salaries, especially of teams and artists, or operating costs, direct payment of providers without the money passing through the association's account, and encouragement to use unpaid volunteers. These conditions demonstrate a lack of trust and a condescending attitude towards project leaders. Furthermore, they prevent structures from demonstrating their financial capacity to other funders who require a minimum turnover to qualify for support.

The issue of trust also arises concerning "small associations" whose credibility is judged solely based

on their financial capacity by certain companies or funders.

The issue of balance between the energy devoted to fundraising and that dedicated to the development of artistic projects is raised, especially by artistic actors. Some have encountered difficulties in remaining faithful to the artistic objectives of projects in the face of the demands of funders based in Geneva or Brussels. Artists sometimes feel they are becoming tools to achieve goals that do not always prioritise the artistic project in financing decisions, pushing them to accept certain compromises to maintain funding.

h. The issue of spaces:

Cultural actors and artists have a crucial need for spaces, whether existing or new, to serve as residences and hubs for artistic research, performance, or creation. This lack is felt in all territories, including large cities with significant cultural facilities and in the most remote areas. The proximity of spaces impacts the entire value chain from creation to dissemination.

The ideal funder

A positive evaluation has been made of some funders, and the image of the ideal funder that emerges from the discussions is as follows:

- An equal partnership relationship based on a humanistic and humane approach to the relationship between the funder and the grant recipient.
- An approach based on transparency, open communication, flexibility, understanding, listening, and trust.
- Support and assistance for grant recipients in understanding administrative and financial procedures, especially when they are complex.
- Funders, whether institutional or otherwise, must understand the ecosystem in which they operate: practices, needs, trends... but also local legal frameworks, constraints, and sometimes changing realities of the field, regional specificities...
- Funders must invest in project development time, implementation, and impact assessment.
- Funders must ensure politically neutral relationships to respect the independence of cultural actors.
- Funders should offer opportunities to all types of actors (associations, individuals, collectives, companies...) and support the most vulnerable groups (migrants, LGBTQI+ community).
- Funders should support their partners in situations of crisis (e.g., COVID) or in difficult economic times or other circumstances.

D. Necessary financial support, in a resilient but fragile ecosystem

Grants play a crucial role in the sustainability of cultural organisations, but persistent challenges such as lack of transparency or simplicity in funding procedures, the need to diversify income sources, and the preservation of artistic integrity require ongoing reflection to ensure long-term financial stability.

Financial stability is essential to guarantee the sustainability, creativity, and development of projects. In times of financial difficulty, survival becomes the priority, at the expense of development and creativity. Money brings stability, which in turn fosters creativity and confidence. People have more time to think, develop, and explore new perspectives.

The impact of the Covid-19 pandemic has been profound. Previously, it was feasible to execute projects with minimal budgets, often in collaboration with other actors such as artists, students, and associations, leveraging material or voluntary participation from audiences at times (as seen in the

Dar Bellarj experience), and exchanging resources like technical equipment and skills. However, post-pandemic, obtaining assistance has become more challenging, as everyone is affected by the economic crisis. Despite this, some actors and artists have managed to capitalise on the crisis, but they are no longer inclined to share their resources with others.

Some participants expressed that they are not always inclined to accept funding if the timing is not right or if they do not share a common vision with the financial partner. The imperative need for sustainability does not justify entering into a financial partnership if there is no alignment on the vision.

Fundraising can also be exhausting and demanding. Some members of the artistic community also feel financial pressure. Some have had to reduce their team in the absence of funding, while others are looking for partners who consider art as an end in itself, not simply as a 'financial report' or a mere fundraising object, and are seeking partners who recognise the intrinsic value of art. Despite these challenges, many projects persist in utilising art and culture as instruments for development and awareness. However, the absence of a robust market for artistic creations compromises their sustainability, such as the lack of an industry or funds generated by the sale of shows. This development underscores the necessity for a balance between funding imperatives and the preservation of artistic integrity. Many actors are adjusting to the requirements of funders, even if it does not always align with their artistic vision.

Funding procedures in Morocco, whether from public or private organisations, are often chaotic and lack transparency. Funding from local or regional authorities is uncertain from year to year, lacking clear cultural guidelines or policies and sometimes favouring clientelism. Selection criteria can be neglected at times, leading to a detriment in the quality and relevance of funded projects. State funding poses challenges due to the lack of expertise among those responsible for selecting projects, particularly in the field of visual arts, where artistic and curatorial criteria are sometimes overlooked. This situation contrasts with international funding, which generally provides a clearer framework, although it can be complex at times.

A vibrant cultural dynamic with perpetual challenges

The participants in the focus groups represent remarkable cultural and artistic dynamics, spanning even the most remote or challenging areas, across all disciplines, facilitated by a diverse array of organisations and adopting numerous approaches. From the avant-garde scenes of Casablanca and Rabat to the innovative efforts of actors in Souss Massa, and from the entrepreneurial perspectives of individuals in Oujda to the urban creativity of artists in Meknes, each group faces challenges in terms of support and financing for culture. The points they have raised underscore the importance of adopting a long-term approach, strengthening the capacities of cultural actors, developing a comprehensive and cross-cutting cultural vision, facilitating access to information, and simplifying administrative procedures.

a. Funding: The interviewed actors emphasise the need for funding that is:

- Sustainable: ensuring long-term financial support to guarantee the continuity of cultural projects.
- Accessible: simplifying administrative procedures and clarifying eligibility criteria to facilitate access to funding, especially for less experienced associations, to foster innovation and creativity.
- Diverse: encouraging the development of alternative financing mechanisms to reduce reliance on specific funders.

b. Governance and management: In addition to financial support, support for cultural actors should include:

- Capacity building: offering training in management and governance to improve resource management and transparency in the use of funds.
- Professionalisation of the sector: encouraging fair remuneration for artists and professionals to recognise their work and professionalise the sector.
- Collaboration and partnerships: promoting collaboration between cultural actors and funders to maximise the impact of projects and promote the exchange of good practices.

c. Sociocultural and economic impact: It is necessary to understand it differently in terms of:

- Measurement: developing realistic success indicators that take into account the time needed to observe significant changes in society.
- Involvement of local communities: encouraging the active participation of local communities in the design and implementation of cultural projects to strengthen their sociocultural impact.
- Valorisation of cultural heritage: promoting the preservation and promotion of Moroccan cultural heritage through innovative and inclusive projects.
- Retention of cultural revenues in the regions through public policies to support local development.

d. Training and education:

- Training of young talents: investing in the training of young artists and cultural professionals to strengthen the sector and encourage the emergence of new talents.
- Awareness and cultural education: promoting awareness of culture and encouraging public participation in cultural activities to enrich cultural life in Morocco.

d. Cultural infrastructure: a crucial element that hinders the development of cultural projects in Morocco, and which requires:

- Accessibility to existing infrastructure for artists and the public.
- The development of new performance venues and cultural spaces to support local artistic creation and offer opportunities for dissemination to Moroccan artists.

e. Access to information: It is crucial to facilitate access to information on funding, in an equitable and transparent manner, to give all cultural actors the opportunity to develop their projects.

E. Limited financing mechanisms necessitate openness to alternative models

The cultural actors invited to the focus groups acknowledge the constraints of existing models of support for culture, particularly amidst increasing demand and stagnant or limited development of offerings. The pathways to innovation highlighted underscore the diverse challenges confronting the cultural sector. Nonetheless, they present opportunities for embracing innovative and tailored approaches to bolster cultural development in all regions.

a. Funding or investment?

- Adapt financing approaches based on regional specificities and the capacities of the actors, such as the one-stop approach of the Moucharaka Mouwatina programme.
- Rethink the notion of subsidy to adopt an investment approach, making success indicators more tangible and measurable.
- Encourage funders to co-opt interesting projects facing difficulties accessing traditional funding.
- Experiment with regional financing approaches to better meet the specific needs of each region, such as the creation of regional funds for culture.

b. Management and structuring: support and outsourcing of expertise

- Support cultural structures to strengthen their autonomy and ability to work independently, including helping them develop effective management strategies.
- Encourage the creation of cultural production companies to produce shows and diversify sources of funding.
- Establish specialised firms in project development for cultural structures, offering specific expertise to help them design, implement, and manage their artistic and cultural projects effectively.

c. Sustainable partnerships and collaboration: beyond one-off and singular funding

- Ensure the sustainability of partnerships over the long term to enable organisations to develop and structure themselves by collaborating with programs and networks (structuring funding).
- Promote collaboration networks and transdisciplinarity to strengthen cooperation between cultural actors, encouraging interdisciplinary and intersectoral collaborations.

d. Empowerment, accessibility, and diversity: innovating in quality to meet audience expectations

- Diversify cultural activities and innovate in the action plan to reach new audiences and reduce dependence on subsidies, developing revenue-generating projects with audiences.
- Encourage audiences to support the sustainability of the cultural sector by promoting paid cultural consumption, offering engaging activities, and emphasising the artistic quality of projects.

e. Governance and Cultural Policies: improving the skills of leaders

- Train elected officials and civil servants responsible for public policies to facilitate their understanding of cultural issues, organising training and seminars on cultural governance.
- Involve cultural and artistic actors more in nation-building, particularly in less developed regions, by encouraging local cultural initiatives and supporting local artists.

f. Digital Innovation: leveraging the internet for cultural and artistic creation

- Use digital technologies to develop new economic and cultural diffusion models, including the creation of online platforms for the promotion and distribution of cultural works.
- Create a centralised platform to streamline access to funding and collaboration opportunities in the cultural sector, consolidating all information on available funding and potential partnerships.

F. Growing consumption and cultural practices

Over the past five years, Morocco has seen a positive evolution in its artistic and cultural audiences, with a significant increase in attendance at cultural events. Audiences consume a variety of cultural activities, including forum theatre, outdoor festivals, recurring events, artistic residencies, local films, and immersive experiences in local culture (for tourists). Current trends include a growing preference for quality digital content on social networks, Moroccan cultural production in Darija, gender diversity at traditionally male events, and youth engagement in participatory and entrepreneurial initiatives in the cultural field. However, certain forms of cultural consumption, such as Moroccan auteur cinema and visual arts exhibitions, face challenges in terms of visibility and attracting audiences.

This trend is manifested by a growing demand for cultural products in all regions of the country, including the most remote areas. Cultural activities in public spaces, such as circus, street arts, urban arts, and forum theatre, attract a diverse audience and interact directly with them. Some events, such as the Gharnati festival in Oujda, have succeeded in attracting a large audience due to their

heritage or historical dimension. Furthermore, the emergence of urban cultures, especially in the Oriental region, has helped attract a significant audience for activities such as those offered by the Hip Hop Academy.

There is also a growing interest from families in cultural activities, with an increase in the number of children enrolling in cultural and artistic centres. Moreover, the audience shows a particular loyalty to certain cultural organisations, closely following their activities and participating interactively.

The proliferation of cultural venues in certain cities, offering high-quality programming and comfortable facilities, also contributes to increased attendance at cultural events. Film festivals, in particular, enjoy significant success with the public. Despite these positive trends, theatre encounters challenges in mobilising the public, even when performances are offered free of charge, unlike cinema, for example.

Furthermore, the Covid-19 pandemic has temporarily affected attendance at cultural events, with a decrease in attendance in favour of digital platforms. Finally, the 2023 Al Haouz earthquake highlighted an increased need for art therapy and psychological support through art in the affected regions.

Audiences and Communities

Audiences for culture in Morocco are diverse and can be classified according to several criteria. Some regularly attend cultural spaces, such as daily users, who attend activities, meetings, or simply to enjoy the atmosphere. Others participate occasionally, such as the public for individual activities. Some primarily interact via digital platforms, like the digital audience, following events online, engaging on social media, and consuming digital content. Finally, there are project holders benefiting from organic incubation, supported to develop their artistic or cultural projects.

From a demographic perspective, there are diverse audiences. Young artists seeking innovative artistic training, early-career or in training, aim to develop their skills in innovative artistic fields. School children targeted by information sessions in schools are made aware of cultural and artistic activities through specific actions in educational institutions.

Some audiences are specialised, such as research or doctoral students, playwrights, and critics, who have a professional or academic interest in artistic and cultural fields. Similarly, students in fine arts, architecture, etc., enrolled in arts and culture-related fields, seek to enrich their education with complementary activities offered by cultural spaces.

Families with children participate in outdoor events, cinemas, national libraries, etc., seeking cultural activities suitable for all ages, although this depends on neighbourhoods (popular, residential, or centres), cities (Rabat or Salé), or places (private, public, or associative).

Rural audiences in villages, douars, and mountains express a demand for cultural activities and engage in specific initiatives within their environment, such as the "Project 99 Women," performances by the Momkin Company, film screenings, and more.

Communities are built around certain projects: young Casablanca dancers and the Danser Casa project, populations of the Atlas Mountains organised in a network of cooperatives and GDF,

residents of the Medina in Marrakech and Dar Bellarj.

Lastly, non-Moroccan audiences outside of Morocco demonstrate interest in Moroccan cultural and artistic productions, as seen in initiatives like Colokolo. Additionally, an increasingly younger and Arabic-speaking audience constitutes a growing segment of visitors to cultural and artistic spaces, indicating a significant evolution in audiences in Morocco.

Cultural mediation, a final effort to reach broader audiences

Contemporary dance primarily attracts audiences in large cities. To broaden its reach, the Anania company has implemented strategies such as engaging with communities in souks and popular neighbourhoods, visiting small towns and villages, organising events in public school playgrounds, hosting conferences with academics and their students, and conducting advertising campaigns on buses and in universities.

Some actors have chosen to engage the public in decision-making, reflection, and the evolution of cultural initiatives to foster retention. For example, Dar Bellarj conducts exhibitions for the general public on heritage and offers contemporary dance workshops and workshops for mothers and children. Additionally, traditional mobilisation methods such as public criers and 'inviteuse' 3erada are employed.

The introduction of Dar Bellarj membership cards, in collaboration with other stakeholders in the city of Marrakech, aims to provide access to paid or typically inaccessible events for the Medina public, including exhibitions, evenings, and shows. This initiative also seeks to promote social diversity within the community.

Activities like GDF's Harvest Festival celebrate the biocultural diversity of the Atlas Mountains and traditional cultural practices of conservation, bringing together rural and urban worlds, but face the challenge of mobilising non-English-speaking, non-Darija-speaking audiences (Moroccans and French-speaking foreigners).

In terms of communication and mediation, accessibility to information is not always accessible, as observed in Berkane, where the public may hesitate to attend all cultural events. Casamémoire faces challenges in mobilising a Moroccan audience during its Heritage Days, particularly around the theme of colonial architectural heritage, and in organising visits with public schools. In contrast, there is significant demand from non-Moroccan schools.

The necessity for extensive and meticulous mediation efforts is also evident in contemporary arts, where diversifying activities, adapting communication language, and leveraging institutional channels are essential to reach audiences beyond the presumed typical demographic.

Unlike cinema, theatre is experiencing a decline in audiences, with various reasons cited: compulsory free admission due to certain public subsidies, insufficient promotion and communication efforts, and a somewhat outdated image compared to the glamour associated with cinema and its stars. However, this trend is not observed in Tangier, where theatre enjoys a different situation characterised by high demand for activities and a strong presence of the public.

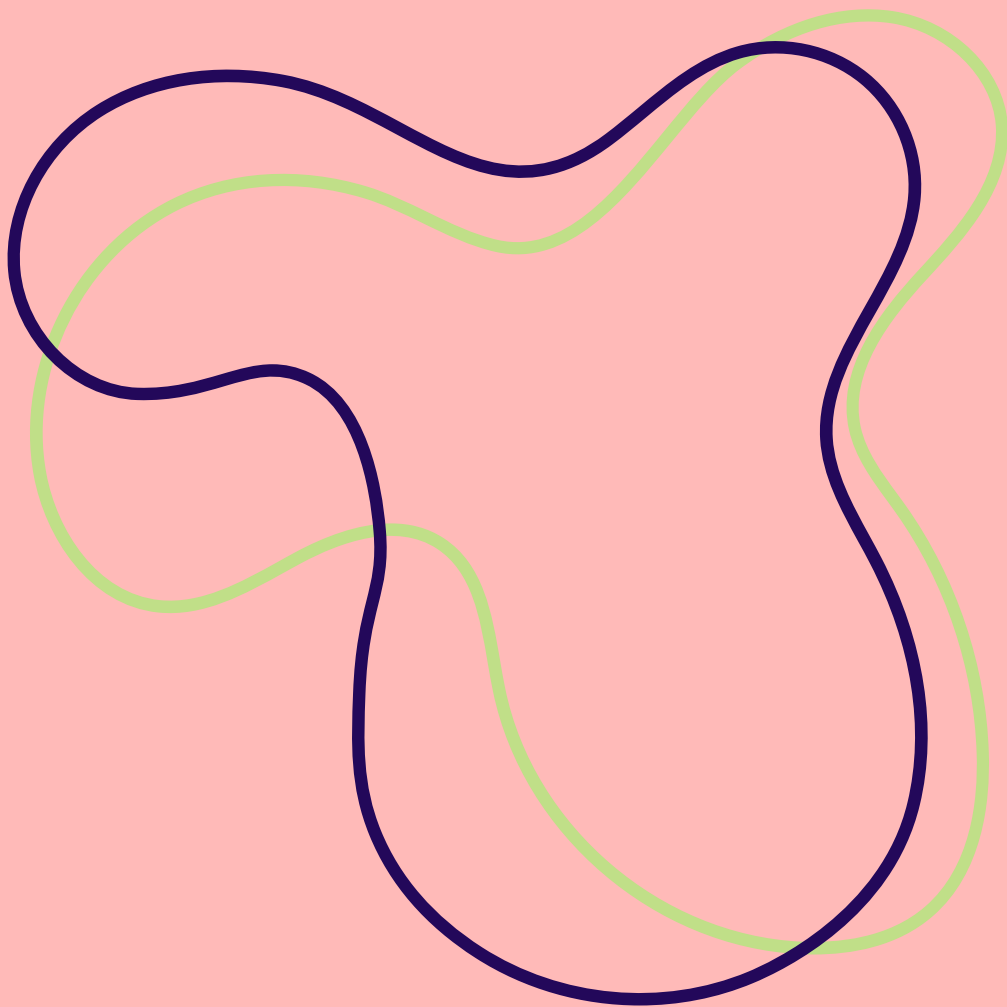
Organisations in villages such as Taliouine face challenges in securing funding, while their young

audience demands unconventional traditional cultural activities and innovative initiatives, such as the Modjo training program. There is also a call for cultural openness to other artistic forms, engagement with other territories through rural mobility initiatives, and expansion of networks within the region.

For cinema practitioners, expanding the reach of their films to a broader audience, particularly for certain genres like short films and documentaries, poses a significant challenge. To address this, they explore alternatives to traditional distribution channels. This includes offering free screenings at various cultural venues to counter the dominance of multiplexes and the French Institute (IF), aiming to engage diverse audiences across age groups, education levels, and social classes.

Section 4:

Recommendations



Recommendations

A compass for the British Council repositioning in the Moroccan cultural field

In a context where cultural and creative industries are facing numerous challenges, these recommendations have been formulated after the analysis of the needs and issues expressed by sector stakeholders. Their objective is to provide concrete and pragmatic guidance to drive the British Council's actions in its desire to contribute to strengthening the sector and (re)position itself alongside other operators in the field. These recommendations result from an understanding of the sector's realities and strive to present avenues for reflection and actionable steps for generating a positive and measurable influence. Drawing on invaluable insights gleaned from on-the-ground assessments and input collected from stakeholders during interviews and focus groups, the British Council is poised to make informed decisions and impactful contributions.

These recommendations aim to guide the British Council towards initiatives rooted in the specific needs of cultural communities while also aligning with the sector's vision as perceived by funders and key players. This document, resulting from data exploration and attentive listening, should be considered as a compass leading to paths that will allow the development of a strategy and an action plan aligned with the British Council's policy.

Policy, financial, educational, legislative, territorial, and technological challenges highlighted by field actors have led to the following ten recommendations:

1. Engaging in cultural policy reform

The British Council could assert its presence by accompanying cultural actors in their reflection on existing cultural policies (copyrights, selection committees, status of the artist, art education) that seem to hinder the expected cultural development. The British Council would aim not only to be an external observer but rather a collaborative actor. To materialise its commitment to cultural policy reform in Morocco, the British Council could undertake the following actions:

- Contribution to policy design: actively engage in the cultural policy design process by collaborating with the Ministry of Culture and other stakeholders through a bottom-up approach to provide concrete recommendations based on on-the-ground realities and aspirations of local communities, including policies that include audience engagement and community reach.
- Establishing partnerships: form strategic and participatory partnerships with local organisations, educational institutions, and other key players to strengthen the influence and scope of engagement in cultural policy reform.
- Publishing reports and recommendations: produce detailed reports of observations, recommendations, and best practices identified during discussions and collaborations, fostering academic research and partnership between Moroccan and UK research institutions. These documents could serve as resources to inform decision-makers and other stakeholders in the cultural sector.

2. Enhancing financial support for non-governmental key players

Emphasis would be placed on structural financial support for non-governmental organisations (associations, cultural enterprises, collectives, venues...) and individuals (artists and art professionals). This would involve creating transparent and equitable funding mechanisms to ensure the viability of cultural projects and financial stability of eligible cultural organisations. These structures would provide an environment conducive to innovation, offering resources, guidance, and a support network for emerging cultural initiatives. The British Council could promote sustainable structural financial support for associations and collectives working in various disciplines for social and cultural development.

What form could the British Council fund take?

- The fund could be made available through open calls for projects accessible to all non-governmental actors. It would address a significant gap by providing structural financial support covering operating expenses, such as human resources and rent, for a minimum of two years rather than solely focusing on one-off projects. This sustained funding would enable supported organisations to operate without the constant fear of financial instability, thereby strengthening the ecosystem and enhancing the sustainability of cultural initiatives.
- When establishing the guidelines for the calls, it's crucial to consider the regional specificities such as the capacity of the structures, diversity of art forms, language preferences, rural context, budget constraints, and other relevant factors.
- The distinctiveness of this fund could lie in its flexibility, encompassing adaptable procedures, reporting methods, and management practices. Moreover, its inclusivity could target beneficiaries with diverse capacities and experiences. Consequently, minimising administrative requirements would be highly desirable.
- Innovative evaluation of funding impact is also desirable. Beyond mere quantitative metrics, the British Council could introduce evaluation methods incorporating qualitative criteria tailored to the Moroccan cultural sector and the specificities of its actors. Collaborating with researchers and experts, it could develop pertinent mid- to long-term indicators for gauging the influence of cultural initiatives on society. This approach would not only showcase the social, educational, and economic significance of culture but also enhance the legitimacy of projects.

Furthermore, the British Council could play the role of **connecting cultural projects** with UK companies based in Morocco to encourage private sponsorship, as a mechanism of diversification of funding sources.

The British Council could also aid in **the establishment of self-sustaining mechanisms** within cultural organisations by facilitating specialised training and fostering connections between Moroccan operators and their British counterparts.

3. Capacity building: contributing to the process

Despite the current commitment of most key players to strengthen the capacities of sector actors, this need still appears to be acute. It is evident that the existing programmes remain concentrated on the Tangier-Marrakech axis. Capacity building thus emerges as an essential pillar to invigorate the scene, and the British Council, by **investing in training and skills development in other less privileged regions of the country**, would contribute to the creation of a pool of experts outside major

urban centres. This would entail not only providing training opportunities but also strengthening the existing skilled hubs and creating collaborative platforms dedicated to knowledge sharing.

- **Regional training programmes:** These initiatives would seek to cater to the distinct requirements of each community, acknowledging local cultural and artistic nuances. Training modules could encompass diverse areas including cultural management, artistic production, cultural promotion, strategic planning, fundraising, networking, and digital skills. Such an approach would furnish participants with pertinent knowledge and skills directly relevant to the specific realities of each region.
- **Collaborative artistic residencies:** These would represent an opportunity to facilitate exchanges between local and British artists. By organising or supporting these residencies, the British Council could encourage interdisciplinary collaborative projects, fostering creativity and artistic diversity. These initiatives would allow artists to share perspectives, collaborate on innovative projects, and contribute to the mutual enrichment of the artistic scenes of both countries.
- **Mentorship programmes:** these would aim to support young talents and emerging cultural operators by connecting them with more experienced actors. This initiative would promote the sharing of knowledge and experiences, creating an intergenerational link within the sector.
- **Artistic research scholarships:** These scholarships would constitute a significant incentive for exploring new creative avenues. They would offer financial and logistical support to artists, encouraging them to develop innovative artistic projects. This initiative would stimulate artistic research in Morocco, while promoting the emergence of original works and the constant progression of the cultural sector.
- **Online collaborative platforms:** the creation of online collaborative platforms would foster continuous knowledge sharing within the cultural sector. These platforms would serve as virtual hubs where actors could exchange resources, ideas, and best practices and facilitate virtual networking to encourage collaboration between different organisations at the national level.
- **"Mediation culturelle":** Organise or support training sessions for cultural workers and artists on strategies to cultivate audiences and engage communities, particularly in areas such as contemporary arts and dance, documentary or short films, and theatre. Encourage the exchange of expertise by facilitating collaboration with UK experts from audience development agencies.

4. Enhancing the capacity of existing alternative spaces and facilitating the establishment of new ones

It's clear that the shortage of spaces dedicated to cultural dissemination, as well as incubation hubs for debate, exchange, and skills transmission, significantly impacts cultural dynamics. This shortage is particularly acute in medium and small cities but is also notable in larger cities like Tangier or Marrakech. Although the Ministry of Culture asserts that its cultural and youth centres are accessible to all, limited budgets and insufficiently trained personnel hinder these facilities from operating effectively. To contribute to alleviating this issue :

-The British Council could partner with the Ministry of Culture to engage in a genuine reflection on cultural centres and youth houses, sharing the British expertise in this regard, or even sponsoring some as pilot projects.

- The British Council could participate in the funding of art venues:

- **existing alternative spaces** to strengthen their activities. Very few funders finance spaces and their functioning. A special fund dedicated to supporting cultural spaces would be more than beneficial to the landscape. It would be allocated based on a call for applications with specific criteria. The duration of the support could cover a period up to 5 years.

- **establishing a dedicated fund** specifically for the creation of new spaces dedicated to art and culture through a competitive call for proposals. Currently, no fund of this kind exists.

5. Participating in the integration of culture into the education system

Advocating for the integration of culture into the Moroccan education system is a significant lever for fostering cultural development. The British Council could collaborate with the Ministry of Education and provide the institution with expertise and best practices from successful programmes in the United Kingdom. This collaboration would involve the **development of cultural programmes, teacher training, and the creation of appropriate educational materials** in partnership with cultural experts, educators, and artists. The production of stimulating educational materials reflecting the traditional and contemporary cultural history of Morocco could be one of the actions to consider, such as textbooks, audiovisual materials, etc. Equipping teachers with the necessary skills to integrate culture effectively into their courses is a challenge in itself, and one that the British Council could undertake. This might include continuous training modules, interactive workshops, and the exchange of best practices among Moroccan educators and teachers, thus creating an educational community committed to promoting culture within schools.

6. Facilitating and encouraging the mobility of artists and artworks

Enriching the Moroccan cultural scene inevitably requires increased mobility of artists and their artworks, both internationally and nationally. The British Council could play a proactive role in advocating for significant changes in the management of artistic mobility. Here are some examples of concrete actions:

-**Mobility to the United Kingdom:**

- Organising roundtables and discussion forums involving representatives from the UK Embassy, artists, and sector experts to discuss administrative obstacles to artistic mobility.
- Creating a dedicated working group tasked with formulating specific recommendations on simplifying administrative procedures (visas), based on international best practices.
- Organising artistic residencies in the UK for Moroccan artists and/or collaborations between Moroccan and British artists.
- Financing and facilitating Moroccan presence at major events in the UK (festivals, forums, biennials, conferences, markets, etc.).

-**National mobility:** establishing or contributing to grant programmes to support artistic travels in less privileged areas, in collaboration with private sector sponsors and institutional partners.

7. Participating in the development of the digital in art and culture

After the Covid-19 pandemic, Morocco has witnessed a significant acceleration in the adoption of digital technology in the cultural sphere, as in many other domains. Here are some ways in which digital has developed in the Moroccan cultural field:

- Online broadcasting of cultural events
- Streaming platforms and cultural content
- Digitalization of museums and art galleries
- Development of online cultural content
- Online cultural education
- Online markets for crafts and cultural products

In this context where information technologies are redefining the Moroccan (and global) cultural landscape, the British Council could play a major role by placing digitalisation at the core of its actions. In this domain, the British Council could position itself as an innovative actor, particularly since funders are still tentative or lacking in this area. Several action points could be considered:

- **Establishment of a working group** bringing together technology experts, artists, and representatives from the cultural sector to formulate strategies for effectively integrating information technologies into artistic production.
- Support and encouragement of events dedicated to **raising awareness of digital opportunities** in the cultural sector, such as conferences and workshops.
- Creation of a fund dedicated to **the development of online platforms** for the dissemination of Moroccan artistic works to a national and international audience.
- **Collaboration with technology companies** to develop digital promotion tools, such as mobile applications dedicated to discovering and promoting local artists.
- **Investment in innovative projects** such as AI-generated exhibitions, collaborating with artists to explore new artistic forms.
- Providing financial support in the form of grants, scholarships, or commissions to encourage artists and creators to **invest in digitising** their work.
- **Promoting digital cultural content** such as virtual exhibitions, online concerts, podcasts, educational videos, etc.
- **Organising training and awareness sessions** for artists, artisans, and cultural professionals to familiarise them with digital tools and best practices in online content creation.

8. Supporting initiatives in the field of video Games

In this burgeoning sector in Morocco, supported by the Ministry of Culture, the British Council could play a role in catalysing its vibrancy, thereby fostering innovation and the emergence of talent in this rapidly growing industry. Faced with a growing demand and increasing interest in games, from establishing grant programmes for local developers to supporting events and competitions, the British Council could take an active role, addressing a real need where very few key players and funders are currently engaged. Here are some proposed actions:

- **Establishment of a grant programme** to support local game developers, with a focus on games reflecting Moroccan culture, both traditional and contemporary.
- **Partnerships with events and competitions** (Lgaming Awards) fostering the emergence of talent in the field.
- **Promoting the establishment of video game centres**, providing affordable access to quality equipment, and facilitating gatherings for video game enthusiasts.

9. Investing in artistic events to culturally expose and enrich remote territories

This initiative would contribute to ensuring equitable access to quality cultural experiences, especially in less culturally served areas. By collaborating closely with local partners, these events would promote active community engagement in planning and implementing the activities, reinforcing the connection between cultural initiatives and the specificities of each locality. Economically, these events would stimulate local activities by supporting artists from the region, creating temporary jobs related to events, and encouraging the development of economic activities around cultural events. The creation of such events aligns with an inclusive approach that the British Council could adopt. The distinctiveness of these tours could be:

- **Organised itineraries:** Tours could be structured along planned routes, covering various regions at strategic times. This approach would ensure broad accessibility and reach for diverse populations.
- **Collaboration with local associations:** The British Council could forge partnerships with local cultural associations to ensure the relevance, accessibility, and alignment with audience needs. Engaging in local collaborations would enhance the credibility of both the initiatives undertaken and the British Council itself.
- **Continuous evaluation:** Evaluation mechanisms would be implemented to assess the impact of the tours, considering social, cultural, and economic implications. This would enable adjustments to strategies based on the outcomes achieved.

10. Staying connected to the ground and managing its image

It's crucial for the British Council to establish credibility and earn the trust of artists and cultural stakeholders across civil society, the private sector, and institutions. This entails remaining closely connected to the field, understanding the work of those involved, engaging with them directly, and effectively managing its public image and communication. To be regarded as a key ally and fulfil its role effectively, the institution must maintain ongoing dialogue with stakeholders, stay informed about their activities, regularly meet with them, and carefully manage its image and communication. This approach could set the British Council apart, as few funders and cultural institutions prioritise such direct engagement and communication. Several actionable strategies can be considered:

- **Field visits** to engage directly with the most active associations and/or partners to exchange on their activities, achievements, and regional realities. This would demonstrate sincere dedication to supporting cultural initiatives and fostering the development of local communities.
- **Regular formal meetings** to update cultural actors and artists on ongoing actions, upcoming calls for applications, policy changes, personnel appointments, reports, and other relevant updates would be crucial for maintaining close ties with the community (i.e one or two gatherings per year following a British style featuring elements like tea, popular music, and beverages).
- The British Council's **social media presence** requires a strategic reassessment. It's imperative to delineate action areas clearly, focusing on language, culture, and institutional cooperation, and to enhance the visibility of its presence. Given the sector's inclination towards digital communication, leveraging platforms like Instagram, TikTok, Facebook, among others, would be advantageous for fostering transparent and relevant communication.
- **Enhancing the visibility** of the British Council in the media as a significant cultural contributor is imperative. Leveraging events, visits, and meetings to disseminate press releases to media outlets interested in cultural affairs would be beneficial.
- Maintaining an **updated mailing list** is crucial due to the frequent turnover in the sector.

Conclusion

Relying on the desk review, a non-exhaustive list of **105 important programmes** in the field of arts, culture and inclusive development was established.

While diverse, the cultural landscape leans towards multidisciplinary endeavours, revealing a broad approach to cultural development. The emphasis on **capacity building for artists and culture professionals** suggests a commitment to nurturing and developing artistic talent within Morocco.

In addition to one-off or small-scale projects (which are the most common), with limited budgets and time frames, research shows that there are **more and more structuring and/or strategic projects and programmes**, essentially supported by the public institution (the supervisory ministry in particular) but also by local authorities and their partners.

The increasing interest from both international and Moroccan donors in **the Cultural and Creative Industries (CCIs)** highlights their significance in supporting culture in Morocco.

The Ministry of Culture is one of the most important donors for the cultural sector, even more so now that the youth and communication sectors are also affiliated with it.

More than ever, the role of international cooperation via intergovernmental institutions (EU mainly) and the cultural services of many embassies is major. However, **international independent foundations**, through their regional programmes (Africa, the Arab World, the Mediterranean area, etc.) provide substantial support which also integrates additional advantages (networking, sharing of skills and knowledge, exchange, mobility, expanded dissemination, etc.).

Furthermore, many local actors, associations, foundations or cultural companies, demonstrate growing dynamism, increasing professionalism and an ability to mobilise funds, which allow them to carry out major projects. That being said, there are a limited number of structures, essentially urban (large cities) which have knowledge of the ecosystem and its workings, in Morocco and beyond.

Significant funding is invested in culture, development and CCIs. Large Infrastructures were erected like the Grand Theatres in Rabat and Casablanca. Major events are organised (Rabat, Capital of Culture) and labels were awarded (Creative Cities).

Identifying areas with fewer programmes, such as **immersive reality and digital arts**, suggests potential opportunities for growth and exploration within Morocco's cultural landscape.

Overall, Morocco's cultural evolution reflects a dynamic mix of challenges and positive developments, with the Covid-19 pandemic acting as a catalyst for change.

The cultural landscape faces fragmentation, financial difficulties, and a lack of strategic direction. While certain cultural domains like **cinema, video games, and music** show promise, sustainability remains a concern due to reliance on international funding, exacerbated by limited commitment from public institutions. Civil society and international donors play a pivotal role in addressing these issues.

It's clear that the Moroccan cultural landscape is experiencing the emergence of new dynamics, innovative trends, and growth opportunities. However, what stands out most prominently from discussions in the field are the myriad complex challenges facing this landscape: policy,

finances, education, legislation, territorial balance, and technology. The programmes implemented by the organisations of the interviewees demonstrate a multifaceted approach, highlighting the diversity of initiatives undertaken.

Financial support is essential for maintaining the sustainability of cultural organisations in Morocco's **fragile yet resilient ecosystem**, enabling them to continue their vibrant and dynamic actions. However, the current number of donors in the arts and culture sector is deemed insufficient. This inadequacy is particularly noticeable in a sector with an increasing number of actors, diverse needs and challenges, varying capacities, and regional specificities.

These challenges and the limitations inherent in existing economic models open up possibilities for adopting innovative and tailored approaches to support cultural development across all regions and for all stakeholders.

Over the past five years, Morocco has seen a **positive evolution in its artistic and cultural audience**, with a significant increase in attendance at cultural events, especially quality Moroccan productions, online, in the public space and in various cultural venues. This increase in engagement extends to families with children and audiences in rural areas. Certain forms of cultural consumption and some art forms still face challenges in terms of visibility and attracting audiences. A cultural mediation strategy is needed as a final effort to reach more audiences.

The British Council's presence in Morocco's cultural sector is perceived as limited, primarily associated with its language courses rather than active engagement in the broader cultural landscape.

However, Moroccan cultural operators express openness to collaborations with the British Council, aiming to develop mutually enriching artistic projects across various art disciplines and areas of interest.

Moroccan cultural operators and practitioners are eager to engage in **equal partnerships**, based on transparency, open communication, flexibility, understanding, listening, and trust.

By comprehending the specific needs outlined by Moroccan cultural communities and taking into account the perspectives of funders and key stakeholders, including those within the Ministry of Culture, the British Council can chart its course toward developing a strategy and action plan aligned with its policies. This alignment can be achieved through consideration of recommendations falling within one or more of the following ten categories:

1. **Engaging in cultural policy reform**
2. **Enhancing financial support for non-governmental key players**
3. **Contributing to the process of capacity building**
4. **Enhancing the capacity of existing alternative spaces and facilitating the establishment of new ones**
5. **Participating in the integration of culture into the education system**
6. **Facilitating and encouraging the mobility of artists and artworks**
7. **Participating in the development of the digital in art and culture**
8. **Supporting initiatives in the field of video Games**
9. **Investing in artistic events to culturally expose and enrich remote territories**
10. **Staying connected to the ground and managing its image**

Acronyms

AFAC	: Arab Fund for Art and Culture
AUF	: Agence Universitaire de la Francophonie (University agency of the Francophonie)
CCI	: Creative and Cultural Industries ²
CCM	: Moroccan Cinematographic Center
CEFA	: Comité Européen pour la Formation et l'Agriculture (European Committee for Training and Agriculture)
CNDH	: Conseil national des droits de l'Homme (The National Human Rights Council)
CSO	: Civil Society Organisation
EED	: European Endowment for Democracy
ESAV	: École supérieure des arts visuels de Marrakech (Higher School of Visual Arts of Marrakech)
EU	: European Union
FIDADOC	: International Documentary Festival in Agadir
FNAC	: Fonds national pour l'action culturelle (National Fund for Cultural Action)
GDF	: Global Diversity Foundation
IFA	: Institut für Auslandsbeziehungen
IFM	: French Institut of Morocco
INBA	: Institut National des Beaux Arts (the Institute of Fine Arts)
INDH	: National Initiative for Human Development
IRCAM	: Royal Institut Royal For Amazigh Culture
MACAAL	: Musée d'Art Contemporain Africain Al Maaden (Al Maaden Museum of Contemporary African Art)
KW	: Kunst-Werke Institut
MCISE	: Moroccan Center for Innovation and Social Entrepreneurship
MJCC	: Ministry of Youth, Culture and Communication
MOMEX	: Moroccan Office for Moroccan Music Export
SCAC	: Service de coopération et d'action culturelle (Cooperation and cultural action service)
SMD	: Souss Massa association for cultural Development
SMIT	: Société Marocaine d'Ingénierie Touristique (Moroccan Agency for Tourism Development)
SNRT	: Société nationale de radiodiffusion et de télévision (The National Company of Radio and Television)
TAT	: Touria & Abdelaziz Tazi Foundation
TGCC	: Travaux Généraux de Construction de Casablanca (General Construction Works in Casablanca)
UNESCO	: United Nations Educational, Scientific and Cultural Organization
OFPT	: Office de la formation professionnelle et de la promotion du travail (Office for Skills Training and the Promotion of Work)

² Refers to cultural entrepreneurship projects, or transversal programmes that support investment in culture.

ANNEXES

Annex 1: Desk review and research methodology

The key tasks for achieving this phase were:

- Identifying and listing the most important key players
- Describing the programmes and interventions conducted by these key players. This description includes – when possible – details such as stakeholders and target groups involved, programme objectives, expected outputs, scale (number of beneficiaries), budget, and other relevant information.
- Compiling the data collected and aggregating them through three entries: art forms, key programmes, key stakeholders.
- Analysing the data collected in terms of objectives and outputs of the programmes/interventions, the target groups, the scale and challenges and best practices.
- Identifying initial trends, gaps and insights that will be completed by the analysis of the data collected during the focus groups and interviews.
- Developing recommendations for the British Council intervention. This is the key objective of the entire exercise.

Tools for Desk Research:

The following tools were used to collect data about the key programmes and stakeholders:

- *Online Databases and Search Engines:* to map well-known and most common organisations based on our knowledge of the cultural landscape in Morocco, and by using specific key words to identify other stakeholders with a focus on the nine art forms and interventions (ex. arts and culture funders in Morocco, arts and culture sponsors, cultural institutions in Morocco, cultural programmes Morocco, music industry Morocco, etc.)
- *Government and Organisational Websites:* to explore the websites of relevant Moroccan government agencies, international cultural institutions, foundations, and public cultural institutions. These sites often provide information on their programmes and initiatives.
- *Already existing mapping studies and online databases:* to review previously conducted surveys, assessments, or research projects that focus on the arts and culture sector in Morocco.

Categorising Stakeholders and Programmes:

Categorising stakeholders and programmes involve organising the gathered information systematically. For that purpose, Microsoft Excel was used to create a Database to share with the British Council including:

Stakeholders: The added entries in the Excel table were labelled using one of the six following tags:

- **Government Institutions:** Moroccan government departments and agencies involved in cultural and arts-related programmes, including – when available – their roles, responsibilities, and budget allocation for each.
- **Public Cultural Institutions:** Cultural institutions that are publicly funded by the Moroccan government, including museums, galleries, and cultural centres.
- **International Cultural Institutions:** Bilateral and multilateral institutions, including their roles and budgets in supporting arts and culture in Morocco.
- **Foundations (Local and International):** Based on their origin (local or international), highlighting their areas of focus, funding mechanisms, and programmes.

- **Artistic and Creative Organisations:** Artistic and creative organisations by type (e.g., theatres, music associations, artist collectives), highlighting their programmes, objectives, and target groups.
- **Others:** Art residencies, art fairs and any other relevant key structure/programme that provides support, conducts, or finances cultural initiatives in Morocco.

Programmes and Interventions: The added entries in the Excel table were labelled using one of the seven following tags:

- **Programme Types:** based on their primary objectives, such as capacity building, audience engagement, creative hubs, etc.
- **Art Forms:** based on the specific art forms they support (e.g., music, visual arts, film, etc.).
- **Stakeholders Involved:** Cross-reference programmes with the stakeholders supporting or implementing them.
- **Outputs and Expected Outputs:** based on their intended outputs, such as exhibitions, workshops, performances, or skills development.
- **Scale:** by the number of beneficiaries or the geographical reach (local, regional, national).
- **Budget:** by their funding levels or budget ranges.
- **Challenges and Best Practices:** when possible, identifying challenges faced by programmes and the best practices they have adopted.

Spreadsheets and drives are used to store and manage this data.

Categorising stakeholders and programmes in a systematic manner helped us analyse and present the information effectively. This structured approach enabled us to draw meaningful insights and make informed recommendations. The quantitative and qualitative analysis ensures a better understanding of the programmes and interventions, their impact, and the various aspects related to arts and inclusive growth in Morocco. It also lays the ground for the following phases (interviews, focus groups).

Annex 2: Interviews guidelines and questionnaires

20 to 25 representatives' stakeholders of key players who manage or conceive or implement arts and culture / inclusive growth programmes and interventions on the nine art forms of focus.

A non-comprehensive list of key institutions representatives (directors or head of office, programme managers, country managers, art managers, partnership and grants managers, etc. or similar positions) to be interviewed (starting with the ones highlighted in green), was established, from:

- Government Institutions: ministry of culture and youth and other relevant ministries (employment, solidarity, women, education, tourism, foreign affairs, etc.), regional councils, communes, and city councils, INDH, regional development agencies (Nord, Oriental, Sud).
- Public Cultural Institutions
- Local Foundations
- Artistic and Creative Organizations
- Others: private sponsors
- International Cultural Institutions
- International Cooperation and development agencies
- International Foundations

Interview technical sheet:

- Duration: 40 to 60 min.
- Location: Online or in person when possible or necessary.
- All the interviews will be recorded after the consent of the interviewee. Note taking will be considered in case there is no consent.
- Interviews will be conducted in English, French or Arabic/Darija. They will be transcribed and translated from Arabic/darija into English.

QUESTIONNAIRE (English)

Date:

Interviewer's name:.....

Interviewee's name:

Institution's name:

Check list:

- Brief summary of the mapping study and its objectives
- Reminder of the time allotted for the interview (45 to 60 min)
- Confirm the consent to record the interview
- Send the consent form afterwards to be signed to the interviewee

Questions:

PART I:

Demographic data (to be kept confidential if requested): gender, age, position and role in the organisation, years of experience.

PART II:

-Q1: Context of arts and culture and inclusive growth in Morocco

- What is your assessment of the context over the past 3 to 5 years?
- How do you qualify the role of different stakeholders and key players in this sector?
- What are in your opinion the current challenges, needs and gaps of the cultural scene?
- What are the new trends and practices of interest?

-Q2: Can you tell us about the programme(s) your organisation is conducting in culture and inclusive growth? Scope, scale, area of intervention, implementation period, budget?

-Q3: How would you assess the success or not of this programme / intervention?

-Q4: Is there any success story or any significant change that illustrates the impact of the programme / intervention?

-Q5: As a stakeholder in the arts sector in Morocco, what is your perception of the BC and its intervention in the Moroccan cultural scene?

-Q6 (not to be asked to all): Have you ever engaged with the UK Arts sector? If yes, what were the opportunities/perceptions/challenges of this? If not, would you like to engage with it in the future?

PART III:

Would you like to add something that we have not tackled during the interview?

Annex 3: Focus groups guidelines and questionnaires

The Facilitation Guide

Step 1: Sampling

Participants are selected based on the study's objectives, which, in this case, involve outlining the landscape of funding and support for culture and sustainable human and social development. The diversity of the selection aims to reflect the realities on the ground and explore the broadest perspectives for more insights. The ideal number of participants is between 8 and 10 participants, with a diversity in terms of age, gender, position, and the predefined list of disciplines (see pre-list below).

The respondents are not the same as the individuals partaking in the interviews: key players versus practitioners in the region.

Step 2: The Qualitative Interview Guide

The interview guide was developed by the team and outlines the conduct of the focus groups. It is replicable, with specific questions for each city and region. It can be adapted within each interview and adjusted as the study progresses if necessary to align with the study's objectives. The guide consists of the following sections:

-An introduction that includes the presentation of the British Council, the study, the moderator, the observer, and the participants.

-The study's purpose and primary questions are clearly outlined. Open-ended questions are included to encourage participants to share their opinions and experiences:

- Have you ever received support for your cultural activity? If so, what type of support and for what activity (amounts?)? How would you describe this support? Who was the donor? What did and didn't go well? What would you do or wish your partner did differently?
- How do you perceive the impact of grants on the sustainability of your cultural organisation or project? Have funding levels increased or decreased in recent years, and what impact has this had on your activities?
- What are the main challenges in cultural support and financing? Can you identify specific barriers or unmet needs in terms of funding?
- Are there opportunities for innovation in cultural funding that should be explored?
- Closing questions are necessary: Do you have anything to add that hasn't been discussed during this session to contribute to the study? What did you think of this session?
- Please include a question relating specifically to opportunities/perceptions/challenges of engaging with the UK Arts sector.

Step 3: The Quantitative Questionnaire

The quantitative questionnaire is an anonymous form that collects participant characteristics. It is distributed at the end of the session and aims to gather quantitative data. Participants were briefed to provide concise answers.

- Demographic Data : Age, gender, hometown
- Are you affiliated with a cultural organisation? (association, cooperative, other?)
- What is your artistic discipline or area of expertise?
- What theme/cultural area do you work on?
- How do you finance your activities?
- Have you received funding in the last 5 years? If so, how much?
- For which project?

- Do you plan to continue applying for culture support funding?
- Who are the main cultural funders in Morocco?
- Which public or private organisation provides the most funding for culture in your region and in Morocco? What do they fund?

The quantitative questionnaire also informs participants that their responses will be used for a study commissioned by the British Council.

Step 4: Facilitation

Effective facilitation was crucial to maximise data collection. It was led by Maria Daïf, who has extensive experience as a cultural journalist and as a facilitator of roundtable discussions and conferences in the arts and culture sector. The discussion was conducted to ensure that everyone feels comfortable and confident, using three languages if needed: Darija, English, and French. The session lasted no more than 2 hours and 30 minutes. An audio recording device was placed at the centre of the table with the consent of all participants. The interview guide guided the conversation but can be repurposed: additional questions were added to foster a fluid discussion that will generate meaningful responses.

The observer, Dounia Benslimane, an expert in cultural management, was responsible for documenting the sessions and provided an external perspective through note taking. She monitored the allotted time and ensured that the facilitator stays within the scope of the discussion guide. The insights provided by the observer, as well as the debrief between the moderator and the observer, contributed to data analysis and understanding the results.

The audio recordings were transcribed to serve as a basis for the recommendations.

Recommendations

Recommendations were formulated to address the British Council's request, which is to develop a strategy and vision for integration into the landscape of cultural and arts funding and key programs in Morocco, with a focus on sustainable development. Several avenues were proposed in alignment with the values and commitments of the British Council regarding human rights, gender equality, environmental sustainability, and the professional integration of creative youth. The study resulted in a roadmap for at least the next 5 years, enabling the British Council to provide tangible support that could potentially make a difference.

The Quantitative Questionnaire

This questionnaire is an anonymous form that collects participant data. Please provide concise answers.

Age:.....Gender:.....Hometown:.....

Are you affiliated with a cultural organisation? (association, cooperative, other?)

☐ Yes. Please name it.....

☐ No

What is your artistic discipline or area of expertise?.....

.....

What theme/cultural area do you work on?.....

.....

How do you finance your activities?.....
.....

Have you received funding in the last 5 years?

☐ Yes

How much?

For which project?.....

☐ No

Do you plan to continue applying for culture support funding?

☐ Yes

☐ No

Who are the main cultural funders in Morocco?

.....

Which public or private organisation provides the most funding for culture in your region and in Morocco? What do they fund?

.....

.....

Annex 4: Bibliography & References

"Étude ICC : quelles transformations pour les industries culturelles et créatives au Maroc ?" (2022)

Field study, mainly qualitative, focusing on 4 sectors of the cultural and creative sector in Morocco: Publishing, Current music, Performing arts, Audiovisual. Sponsors of the study: Wallonie Bruxelles international, in partnership with the federation of creative and cultural industries (FICC). Authors: Mehdi Azdem, Sabrina Kamili, Driss Ksikes

Cultural Resource's "Foundation of cultural policies" A series of filmed interviews with several actors from the region on different aspects of cultural policies in Arab countries including Morocco.

"Les industries culturelles et créatives numériques au Maroc", Institut français du Maroc.

"3ème édition des Etats Généraux de la Culture au Maroc : Politiques culturelles en régions" (Racines, octobre 2018)

An overview of circus and street art in Morocco, Circostrada (2019). This publication draws up a non-exhaustive overview of circus and street arts in Morocco, highlighting the dynamics at play at local, regional, national level and presents the key players of the field through different focuses.

"Morocco country report", a research by Dounia Benslimane for the Technical assistance unit of the MedCulture programme (2014 & 2018 versions).

A survey on the cultural practices of Moroccans (Fr). Racines (2016). Field survey carried out among a sample of Moroccan women in order to identify their needs and expectations in terms of cultural practices and consumption.

"Morocco Compendium Profile on Cultural Policy", Culture Resource (Al-Mawred Al-Thaqafy, 2014) launched in 2009 a regional initiative that aims to identify the main features of cultural policy in Arab countries.

Visual Arts in the Kingdom of Morocco, Samir El Azhar (2016)

"Why culture is the solution. A diagnosis of the cultural sector in Algeria, Morocco, Tunisia and Egypt", Racines (2017).

Annex 5: Initial chronogram

Month	OCT.				NOV.				DEC.				JAN.				FEB.			
Weeks	W 1	W 2	W 3	W 4	W 1	W 2	W 3	W 4	W 1	W 2	W 3	W 4	W 1	W2	W 3	W 4	W 1	W 2	W 3	W4
Phase 1: Methodological framework and preparation of data collection tools																				
Initial meeting with the British Council team		X																		
Submission of a revised study methodology			X																	
Revision of the methodology after feedback from the BC				X																
Phase 2: Data collection (focus groups, individual interviews)																				
Desk and literature review.					X	X	X	X												
Submission of an inception report									X											
Revision of the report after feedback from the BC										X										
Delivery of an initial mapping report												X								
Conduct interviews									X	X	X	X	X	X	X					
Conduct focus groups											X	X	X	X	X					
Phase 3: Analysis of data collected in the field																				
Data analysis													X	X	X	X				
Submission of a draft report including recommendations																	X			
Discussion and review of the BC team																		X		
Workshop for key stakeholders to discuss initial findings																			X	
Phase 4: Writing and restitution of the evaluation																				
Submission of the finalized report after feedback from the BC team and the workshop.																				X
PowerPoint with the key findings and recommendations																				X
Provision of an archive containing the raw data																				X

Annex 6: Consent forms (model in Eng/Fr)

Participation in the interview is voluntary. The interview is being conducted as part of an in-depth study carried out by the British Council on the main cultural stakeholders in Morocco.

La participation à l'entretien est volontaire. L'entretien est mené dans le cadre d'une étude approfondie menée par le British Council sur les principales parties prenantes de la culture au Maroc.

If you wish, your name will not be mentioned in the final report and your contribution will be anonymized (if so, check the box at the end of the form).

Si vous le souhaitez, votre nom ne sera pas mentionné dans le rapport final et votre contribution sera anonymisée (si c'est le cas, veuillez cocher la case en fin de formulaire).

The interviewee is informed that the interview:

- is being recorded and notes will be taken during the interview.
- will be transcribed.
- will be used, entirely or partly, to conduct a deeper analysis of the art sector in Morocco.

La personne interrogée est informée que l'entretien :

- est enregistré et que des notes seront prises lors de l'entretien.
- sera retranscrit.
- servira, en tout ou partie, à mener une analyse plus approfondie du secteur culturel au Maroc.

If desired, the interview can be stopped at any point and specific parts of the interview can be deleted.

Si vous le souhaitez, l'entretien peut être interrompu à tout moment et des parties spécifiques de l'entretien peuvent être supprimées.

No details to identify the interviewee will be released at any point.

Aucun détail permettant d'identifier la personne interviewée ne sera divulgué à aucun moment.

The data processed is confidential and will only be used for the agreed purpose. After the end of the consultants' mission, they will be the property of the British Council.

Les données traitées sont confidentielles et seront utilisées uniquement aux fins convenues. Elles seront la propriété du British Council.

The interviewee may withdraw their consent at any time.

L'interlocuteur peut retirer son consentement à tout moment.

☐ I wish to remain anonymous.

☐ Je souhaite rester anonyme.

Lieu & Date / Place & Date

Name / Nom & Signature

Annex 7: List of participants and acknowledgement

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(*) *Consent form not returned*

(**) *Chose to stay anonymous*

