

ÉTATS GÉNÉRAUX DE LA CULTURE AU MAROC #2

الملتقى العام حول الثقافة بالمغرب #2

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F L B A T T O I R
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10^{ÈME} ANNIVERSAIRE DE
THÉÂTRE NOMADE
العيد ميلاد العاشر
للمسرح الرحال





**WORKSHOPS SUMMARY
EGC2#**



• **WORKSHOP 1 : États Généraux de la Culture - A pilot action for Africa and the Middle East**

- **Workshop coordination :** Dounia Benslimane / Adel Essaadani (*Racines*)

- **Participant countries :** Lebanon, Tunisia, France, Senegal, Mauritania, Mali, Burkina Faso, Rwanda, Palestine, Denmark, Egypt, Turkey, Gabon.

“Racines identified the similarity of contexts in terms of cultural policies in African countries since its creation and since it engaged in the process of Etats Generaux de la Culture.

Thus, this observation has been confirmed through exchanges with African, Arab and mediterranean cultural operators. We since wanted to share our experience with our partners from Mauritania, Tunisia, Senegal, Rwanda, Mali, Gabon, Burundi, Zimbabwe, Burkina Faso, Egypt, Lebanon, Palestine and Turkey, in order to advocate for cultural policies that are adapted to our contexts and carried out by civil society.”

The main goal of this workshop consists in sharing the methodology of Etats Généraux de la Culture with cultural operators and organizations of civil society mentioned above.

The main idea behind EGC is to produce tools allowing : advocacy for the implementation of cultural policies in the participant countries and their evaluation, in order to regularly suggest recommendations for their adjustment. The EGC Approach consists in various steps :

- Creating the online cartography www.artmap.ma : A database with 18 artistic disciplines in Morocco and across the diaspora, with several research criteria (type of structure, type of space, spaces of creation, diffusion or training, geographic location...), allowing the editing of cultural statistics. It is a tool that helps decision making regarding the territory's cultural development and the networking between professionals.
- Making several cross-sectional research projects on cultural governance, financing, cultural diversity, training and education, creative industries, the outreach and exportation of cultural products...
- Organizing meetings with professionals and operators from each discipline, and with the publics in order to diagnose those disciplines and evaluate the expectations and needs of the public.
- Conduct a national survey on Moroccans' cultural practices, particularly in terms of amateur activities, cultural consumption and

socialization.

Afterwards, the participants shared the contexts of their own countries, which are similar to the Moroccan context in terms of the failure of the cultural policy chain : lack of artistic and popular education, lack of infrastructures, lack of visibility, public financing and absence of upstream inventory.

The main recommendations from the workshop are :

- Exploring regional cooperation leads on the question of cultural policies, through the establishment of an effective network of shared experience and mutual assistance
- Develop mechanisms such as the UPR (Universal Periodic Report), on the evaluation of cultural policies and freedom of artistic expression, in order to take the governments to task about it, through encouraging them to establish concrete reforms regarding these two themes.

• **WORKSHOP 2 : The management of culture ...The skills challenge**

Workshop moderator : Manuèle Debrinay-Rizos : Practitioner and trainer at several institutes and universities.

- Speakers: Mohamed Boubbo / Ijjou Cheikh Moussa : Professors

“The cultural sector in Morocco is rich and abundant.

Private and public cultural spaces open and enable the production and diffusion of artistic creations.



Many festivals link across the country and bring together Moroccan and international artists.

Does the cultural sector foster this context? Are all the competencies united to manage and administrate culture in the private and public sector?

In order to fulfill its role, the cultural sector must create the conditions for its full recognition, through the professionalization of all actors involved in the creation, production and diffusion chain.

This workshop is addressed to artists, administrators, mediators, heads of institutions, organizations and training institutions...

Its main goal is to question the adequacy or inadequacy between training, professions and the needs of the field.”

The objective of this workshop is to discuss ways to develop skills specific to the Moroccan cultural sector, which will allow training institutions to train professionals able to create efficient cultural structures and to accompany the establishment of an accurate

cultural policy of development. This workshop is part of a program launched by MedCulture, and set up between Lebanon, Tunisia and Morocco. It consists in defining a toolkit of cultural management professions, while respecting the characteristics of the Moroccan context. Thus, it is necessary to initiate a dialogue between the operators in the field. It is only through a proper study of the existing situation and needs that relevant recommendations can emerge. The advantage of this approach is that it takes into account the characteristics of the Moroccan market rather than defining a fixed pre-established curriculum that can not meet the real needs.

Cultural management must become an integral part in our field training institutions, but this remains insufficient. An initiation to art and culture must be introduced from the first years of school.

• **WORKSHOP 3 : Freedom of expression and artistic creation - Developing an effective advocacy**

Workshop coordination : Dounia Benslimane (Racines)/ Magnus Ag (Freemuse)

“Racines and Freemuse submitted, on September 22nd, 2016, a report in the frame of the 3rd cycle of the Universal Periodic Review in Morocco, expected on May 2017, in Geneva. It is an official mechanism by the United Nations to review the situation of human rights in the member countries.”

Both of the organizations considered the accuracy of sharing their research, case collection, advocacy, and campaign with the participants of États Généraux de la Culture, in order to allow them to apprehend the situation of freedom of artistic creation in their regions, and acquire tools to elaborate an effective advocacy for the freedom of creation”.

This workshop aims to present :

- The diagnosis of freedom of artistic expression and the global statistics of different violations of this freedom.
- The research was conducted and administered by Freemuse. Freemuse’s different means of intervention regarding the advocacy for artistic freedoms and rights.
- The UPR (Universal Periodic Report) process, as an official mechanism of the United Nations, in order to examine the situation of human rights in the member countries.
- The different advocacy and campaign tools to defend artists’ rights and freedom of expression.



The participants to the workshop represented different countries (Burundi, Gabon, Tunisia, Mali, Senegal, Egypt, Turkey, Burkina Faso, Palestine and Rwanda). They shared the situation of censorship and the freedom of creation in their countries, recorded cases of censorship and violations of freedom of expression, as well as “official” or misdirected means used by the governments and institutions to hinder artistic creation.

The participants identified 3 levels of advocacy :

- In order to process urgent cases, where artists are threatened or/and in danger : The mobilization national and international artistic communities, legal psychological and financial accompaniment of the artist, extraction and sheltering (exile, safe heaven...)
- In order to insure the advocacy towards the governments, institutions, journalists, artists and cultural professionals : Information and awareness campaign, training of the concerned cultural operators,
- In order to insure the advocacy towards international bodies : Enhance the role of civil society through the UPR.

• WORKSHOP 4 : Incubator of cultural structures – Accompaniment and professionalization of cultural entrepreneurship

- Coordination : Mehdi Azdem (Racines – Racines Carrées)/ Ferdinand Richard (AMI - Dynamo)



“AMI (Association Aide aux Musiques Innovatrices-Marseille), SAMRO Foundation (Johannesburg), Shams association (Beirut) and Racines (Casablanca) are collaborating in the frame of INCUBINC network in order to develop in their countries an incubator to accompany cultural structures in their process of professionalization and maturation. Each country has its own characteristics, needs and ecosystem (market, governance, development, network...). However, the partners establish common actions allowing to exchange the expertise of their teams and immerse themselves in other professional realities.

During this workshop, they aim to exchange with moroccan cultural operators and identify, together, the potential, the challenges and opportunities in terms of economic viability of cultural professionals.”

This workshop is a continuation of the meetings held in 2015 and 2016 by the members of the INCUBINC network, which aims to become a network of

incubators between organizations from different countries : Morocco - Casablanca (Racines), France - Marseille (AMI - Aide aux Musiques Innovatrices), Lebanon - Beirut (Shams) South Africa (SAMRO Foundation)

This workshop aims to discuss the practices of incubators from the panel, with the presence of moroccan guests, to discuss the practices of different incubators, notably in the moroccan context and come up with recommendations.

One question seemed crucial for all the present incubators present: what criteria for the selection of the incubated structures?

Common diagnosis tools might be developed by the INCUBINC network in order to enable the success of all the structures.

The majority of participants highlighted the necessity of implementing a continuous research approach in order to improve the incubation model, through making connections with research institutes and through a synthesis of these works. For example, one of the interesting topics is that of creative added value. When looking for support to launch a project or simply to present it, there is often a lack of added value, and it would be worth studying it more closely, which could be useful when presenting a project or while seeking support and funding.





• **Meeting : “Fnanates F’lbattoir” - Jeunes Femmes pour la Démocratie (Young Women for Democracy)**

The meeting took place on Saturday at 11am, with 35 participants and the following speakers : Naima Zitane, Fatima Ifriqui, Hajar Elhamidi and Fatym Elayachi.

The debate was about the situation of women artists in Morocco, the challenges they’re facing, and their evolution in the field.

The speakers mentioned the challenges related to social pressure : stereotypes, prejudices and the daily struggle to prove that women have the right to chose what to do with their lives, which includes the choice of being an artist.

Thus, they discussed the role of art in the fight for gender equality and the importance of artistic and cultural tools in raising awareness and educating people regarding women’s rights and the respect of diversity.

Behance Portfolio Reviews 10#

Behance Morocco represents the biggest creative community in Morocco, it is one of the communities managed by the MadNess collective, which decided to organize this event during Etats Généraux de la Culture.

The Moroccan version of “portfolio reviews” is a bit different from the other countries’. Apart from reviewing portfolios, the community organizes talks and debates about design and creative industries in general.

This edition was a success, and according to the participants, it was the best edition with 50 participants. Social enterprises presented their pitches as well. Those enterprises were launched through a common project by MadNess, Hivos and Moroccan-Cise.

Briefly, the meeting allowed creative people to present their enterprise projects, or personal projects that enabled them to take bigger and more important decisions.



PARTICIPANTS FEED-BACK



Fatin Farhat

Founder and co-director of the Palestinian observatory of cultural policies / Palestine

"It was with pleasure that I participated in the Racines' second Etats Généraux de la Culture. I was very motivated by the thoroughness, patience and long term investment by Racines, which does not exist in Palestine till now though we have a very strong, active and independent civic society movement in the country.

The process of national cultural policy making in Palestine has been led by the government and not civic society and this is a major shortcoming. The reason for so is complex: first, our modern government is very new. The Ministry of Culture was established only in 1994 and UNESCO has been very active in giving technical capacity to this new structure on the level of capacity building and technical support. On the policy level, the State of Palestine has already produced three national cultural strategies since its modern institutional establishment. These strategies vary in content, methodology and impact. In 2004, the Supreme Council for Education and

Culture (PLO) developed the National Strategic Plan for Palestinian Culture in coordination with the Ministry of Culture. In 2010, the Ministry completed the strategic plan for the cultural sector 2013-2011.

It is extremely important the civic society launches a process through which all stakeholders so that national priorities in the cultural sector are reviewed and considered collectively.

I think that it is important for the Policy Task in Palestine to organize a joint workshop with Racines in Palestine on: data collection, public surveys and citizen participation. The workshop can be organized in partnership with the UNESCO office and Ministry of Culture with a selected group of participants working in cultural policy."

Idrissa Zorom

Ministry of Arts and Culture / Burkina Faso



We participated to the first workshop : "Etats Généraux de la Culture in Morocco - a pilot action for Africa and the Middle-east" and the one on "Freedom of creation and artistic expression". We also attended the meetings on : the

Fabrique Culturelle des Anciens Abattoirs de Casablanca and the evaluation of cultural policies in Morocco.

The conclusions issued from the first edition of Etats Généraux enables the organizers to engage in other actions, such as the survey on Moroccans' cultural practices, which is in my opinion very interesting, and the future status of the Fabrique culturelle des anciens abattoirs de Casablanca.

We were also fortunate to discover the cultural and artistic products of moroccan organizations who came from all over Morocco to participate to the second edition of Etats Généraux. It was also an opportunity for us to discover artists and bands, such as Theatre Nomade, who celebrated their 10th anniversary.

The main insights from EGC are on :

1. The real importance of national cultural policies : the debates and exchanges revealed that cultural policies are fundamental to departmental and sectoral policies. They don't have the "range" of national policies because transversality is not ensured, which leads to a very low appropriation of the challenges by the other ministerial departments and a lack of coordination in public interventions.

2. The construction of citizenship, artistic and cultural education and training are amongst the main goals of cultural policies.

3. The convergence of the artistic and cultural field in Morocco on the necessity of artistic and cultural development : Etats Généraux incorporated a democratic space that is open for the creators and the population. The minister of culture in Morocco attended to event to defend the statement of the ministry and exchange with cultural actors on structuration prospects.

4. Racines proved that cultural and artistic civil society can come up with answers regarding the development challenges. The initiatives of the association must be highly supported and shared across the African continent.

5. In Burkina Faso, we exchange with organizations that are highly involved in the cultural and artistic field, in order to consider using Racines' as an example. Culture and arts shouldn't be the concern of public institutions only, but a strong involvement of civil society would highly contribute to achieving shared cultural development goals.

Joshua Nyapimbi

Founder and executive director of Nhimbe Trust Culture Action Africa (CAA) / Zimbabwe



During his participation to the first workshop, Joshua shared with Racines two important documents :

- *Zimbabwe creative civil society's strategy in the formulation of plan of action for arts and culture : This document explains the context of the cultural sector in Zimbabwe. It presents the diagnosis of arts and culture in Zimbabwe and suggests an action plan, developed by civil society in the creative sector, in order to implement an efficient cultural policy.*
- *Culture Action Africa : It is a concept note for the creation of a Think Tank, and the establishment of a structure that operates in the african cultural sector through research, debates, studies and trainings.*



Mohamed Benslama

The Tunisian Cultural Observatory / Tunisia

"I participated to the second edition of "Etats Généraux de la Culture", organized in Morocco last November (10 to 2016/11/12). Civil society is highly capable to develop strategies and pilot models in terms of a participatory cultural policy based on an effective management of human resources : Racines' model can be replicated to the Tunisian context, through the online database and mapping of cultural operators and the survey on Moroccans' cultural practices. The second edition of "Etats Généraux de la Culture" took into consideration the importance of a global network (African and Middle-Eastern countries). It emphasized on the strong need for a regional and international network between different countries, having different contexts in terms of cultural policies, in order to promote the exchange of experiences between artists, governments and civil society. Regarding the conference's input, we are in the process of writing an article on the experience of civil society as a driven force for proposing cultural policies by focusing on Racines' experience in Morocco and "Etats Généraux de la Culture".

Regarding the conference's input, we are currently preparing an article on the experience of civil society as a driven force for proposing cultural policies, through focusing on Racines' experience in Morocco and "les Etats Généraux de la Culture".

The second edition of "Etats Généraux de la Culture" has led our organization (The Tunisian Cultural Observatory) to review our strategy of cultural policies' assessment. A survey on Tunisians' cultural practices is the first step for us, before launching a mapping of cultural operators and infrastructures in our countries.

Despite the difference of contexts, we believe that the process of change of the cultural sector in Morocco is similar to the Tunisian context. In addition to this aspiration to change culture through civil society and the structuring of the government sector, which is strongly marked by the French model. That is also a proof of the similarity that requires so much exchange in the future. The year 2017 will undoubtedly be decisive in terms of reflection on the participatory cultural policies driven by civil society as well as the governmental sector. The Cultural Observatory aims to create a practical and concrete proposal force through networking, surveys, mapping, identifying sectoral and regional recommendations, and advocacy through identified recommendations to share with the government."

