



# Documentary Record

## KAHWA Meeting#2

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## General Assembly for Culture in Morocco

Since 2014, Racines has been organising the “General Assembly for Culture in Morocco” every two years. The General Assembly for Culture in Morocco is a national event that brings together players from the cultural sector in Morocco and internationally to assess cultural policy achievements between editions. It is based on monitoring, diagnostic assessments, surveys, mapping, data collection, and meetings with stakeholders across the country.

The General Assembly of Culture in Morocco is also an opportunity for sharing expertise and practices, networking between artists, operators and government players, combined with an artistic and cultural programme open to the public.

This year’s theme, “Regional Cultural Policies”, will focus on assessing implementation of the new Moroccan regionalisation law and the role of local governments in implementing local cultural policies.

Each edition, recommendations are made for Moroccan cultural policy. The event also provides the opportunity to invite partners from African, Arab and European countries in order to facilitate dialogue and encourage the development of collaborative projects. This year, the General Assembly for Culture in Morocco will be held in Tiznit, in partnership with the Tiznit Association of Urban Culture, during its 8<sup>th</sup> Amur’Art Festival.

Tiznit and the Souss-Massa region will host around one hundred guests (artists, cultural players, experts, non-profit partners, etc.) from Morocco, Sub-Saharan Africa, (Uganda, Zimbabwe, Senegal, Rwanda, Kenya, Burkina Faso, Democratic Republic of the Congo), the Arab world (Jordan, Egypt, Lebanon, Tunisia) and Europe (France, Spain, Switzerland, Belgium, Germany, Bosnia and Herzegovina, Slovenia, Turkey).

## KAHWA Meeting#2 in the frame of the third edition of the General Assembly for Culture

### ***What landscape and project(s) are being drawn up for circus and street arts?***

In Morocco, cultural actors are currently deepening the relations between artistic creation and territories at a local, regional and international scale.

Since the first General Assembly for Culture in 2014, the landscape of circus and street arts has changed significantly and has seen new companies, new projects emerged, as well as the creation of a Moroccan street arts federation and the development of international cooperation projects. While the twelve Moroccan regions are elaborating their Regional Development Plans (RDP), how do artists and cultural operators take up the artistic issues related to territories and how do they contribute to their local development?

After Tunis in October 2017, Circostrada, in partnership with Racines – network member – are joining forces to organise and moderate a key moment of exchanges and discussion on issues linked to international cooperation and the development of circus and street arts in Morocco. This KAHWA meeting will take place on November 8<sup>th</sup> in Tiznit, within the framework of the third edition of the General Assembly for Culture and will be open to all circus artists and professionals working in the public space.

This second KAHWA meeting takes place in the context of a cycle of annual meetings initiated by Circostrada – European Network for Circus and Street Arts (coordinated by ARTCENA – French national centre for circus, street arts and theatre) with the aim of strengthening, nurturing and developing professional and artistic collaborations between Europe and the countries of the Southern Mediterranean Area.

## Review of circus and street arts in Morocco: a diagnostic assessment

In 2014, Racines carried out a sector-based diagnostic assessment of 18 artistic disciplines, including street art (urban dance, graffiti, parkour, skateboarding, etc.). Since then, these sectors have changed considerably, with the emergence of new organisations that support artistic creation and production, increased international exposure for some companies, and the development of collaborative projects. However, exposure and especially training, continue to be the weaknesses of these sectors.

The assessment can be summarised as follows<sup>1</sup>:

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> <li>* Dynamic environment, young artists and organisations</li> <li>* Attempts at organising the profession and creation of a National Centre for Street Arts (CNAR)</li> <li>* Recognition of the sector by the Moroccan Ministry of Culture as a performing arts discipline authorised to apply for more artistic funding</li> <li>* Possibility of income complementarity between stage and street arts</li> <li>* Use of new physical media (painting, design, graphic novels) and digital media (digital arts, graphic design, illustration, etc.)</li> </ul>	<ul style="list-style-type: none"> <li>* Limited number of artistic creation and production organisations</li> <li>* Few production venues (limited number of festivals and galleries for street art)</li> <li>* Lack of training opportunities (only one circus school)</li> <li>* Irregularity of educational actions (training, workshops)</li> <li>* Lack of equipment for existing organisations</li> <li>* Few rehearsal spaces</li> <li>* Little government funding and support</li> <li>* Lack of resources (human, financial, technical)</li> <li>* Few female artists (male predominance)</li> </ul>
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> <li>* Players motivated to organise the sector: creation of the Moroccan Federation for Street Arts, feasibility study for the creation of CNAR(s)</li> <li>* Presence and visibility of artists outside Morocco</li> <li>* Exposure via multidisciplinary festivals or festivals targeting other disciplines (e.g. music festivals)</li> <li>* Development of training workshops for amateurs</li> <li>* Some private sponsors are interested in funding productions</li> </ul>	<ul style="list-style-type: none"> <li>* Difficult to access public space (administrative authorisations)</li> <li>* Distorted perception of the artistic discipline</li> <li>* Fragmentation and lack of collaboration between professionals in the sector</li> </ul>

<sup>1</sup>This diagnostic assessment was carried out based on the SWOT analysis model.

## The Moroccan Federation for Street Arts

The first Moroccan Federation for Street Arts was established in 2018 out of the desire of a collective of artists to organise a booming professional sector and give Moroccan street arts professionals a voice.

The federation is made up of individuals and legal entities and aims to:

- Create a networking platform for players in the industry (artists, project leaders, researchers, etc.).
- Encourage the recognition of street arts in Morocco and promote it across Morocco.
- Support professional training for street arts.
- Bring meaning back to the idea of public space and support the drive for project development by new generations of artists.

Members of the board of directors:

- **Mohamed El Hassouni (President)** - Co-founder and Artistic Director of Théâtre Nomade
- **Tarik Ribh (Vice-President)** – Set Designer and Director of the Béni Melall Maison de la Culture
- **Mohammed Bassalah (Treasurer)** – Actor and Coordinator of Hawass Art
- **Mohamed El Kadjouny (Vice-Treasurer)** – Cultural Projects Coordinator
- **Hosni Almoukhlis (General Secretary)** – Founder of the Théâtre de l'Opprimé, Casablanca
- **Rabie Benjhaile (Vice-General Secretary)** – Artistic Director of the Terminus des Arts company
- **Younes Benkhdim (Assessor)** – Actor and poet

### Contact:

Mohamed El Hassouni

@ [administration@theatrenomade.com](mailto:administration@theatrenomade.com)

## Euro-Mediterranean collaborative projects

Prior to KAHWA#2, Circostrada and Racines launched a call for proposals within their respective networks in order to promote collaborative projects between members of the Circostrada network and professionals from southern Mediterranean countries, and Moroccan artists and cultural operators with international experience. Below is a small selection of projects involving players from both continents. A document will also be published in French and English following KAHWA to report on the networking event, provide a more detailed look at the circus and street arts sectors in Morocco and their local context, and shine the spotlight on key players.

### Collaborative projects in the Mediterranean with the Circostrada network

#### 1. FAI-AR, Higher education training programme for art in public space (Marseille, France)

**Type of project:** international educational engineering training and support module (MOOC)

**Players/countries involved:** Mahatat for Contemporary Art (Egypt), L'Art Rue (Tunisia)

**About the project:**

FAI-AR is developing an international educational engineering training and support module, which will combine its artistic network and expertise to meet the specific needs of pioneering institutions in art in public space in the Mediterranean (Mahatat in Egypt, L'Art Rue in Tunisia).

The aim is to raise the awareness of local public space artists and provide them with methodology, guidelines and practical training. The offer can be adapted to the partners' specific needs, resources and sociocultural and linguistic realities and combines theoretical approaches (overview of aesthetics and forms, audience rapport, urban staging, project implementation methods) and practical training (workshops for experimenting with different kinds of disciplines and approaches overseen by FAI-AR artist instructors and local instructors). In 2019, it will also include the digital resources of the MOOC<sup>2</sup> "Create in Public Space", currently under development, which is a free interactive digital course on art in public space.

In May 2018, a first training module was developed in partnership with [Mahatat for Contemporary Art](#) as part of the *Face to Face: Learning Labs* project, a 10-month multidisciplinary and decentralised educational programme for art in public space and community art.

An educational partnership is currently being studied for the second cycle of the Learning Labs, set to be launched in spring 2019. Other projects are also under development, particularly with [L'Art Rue](#) in Tunisia.

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<sup>2</sup> Massive Online Open Courses

**Contact:**

Camille Fourès, Project Manager / Jean-Sébastien Steil, Director

@ [infos@faiar.org](mailto:infos@faiar.org) <http://www.faiar.org>

<https://www.facebook.com/FAI-AR-Formation-supérieure-dart-en-espace-public-193822090766802/>

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## 2. La Cascade, National Center of Circus Arts (Bourg-Saint-Andéol, France)

**Type of project:** Study visit, francophone seminar, co-production, residency, training

**Players/countries involved:** Tunisia, Morocco (Shems'y circus school), Burkina Faso

### **About the projects:**

#### **Tunisia:**

Study visit organised under the European twinning project between the French and Tunisian Ministries. During the Alba Festival in July 2017, La Cascade hosted a delegation of seven regional cultural affairs managers and representatives from Tunisia for three days. The general goal of the study visit was to highlight different methods for organising and structuring festivals, such as programming, budget planning, and challenges associated with audience and communication development.

The visit was the opportunity for extensive dialogue and provided an overview of the practices of each country.

*\*Documentation available on request*

#### **Francophone seminar:**

Seminar organised by the French Ministry of Culture and Communication as part of its host programmes for foreign culture professionals. In November 2017, La Cascade hosted sixteen representatives from twelve different countries for a day, including five African countries: Benin, Burkina Faso, Ivory Coast, Senegal, and Tunisia.

Based on feedback, the team of La Cascade presented the implementation of a unique cultural project (house of clown and circus arts) in a rural area, focusing on the relationships between grass roots and local development, and showing how a circus centre can bring people together and put an area on the map.\*

*\*Documentation available on request*

#### **Morocco:**

La Compagnie du 13ème Quai, in the Auvergne-Rhône-Alpes region, and its Artistic Director, Guillaume Bertrand, worked with former students from Shems'y circus school in Salé through the show, **Tarkiz**. <http://www.compagnie13quai.com/tarkiz/>

La Cascade supported the show as co-producer and through a three-week residency. It premiered at the Alba Festival from 10 to 12 July 2018. The show was a huge hit and the audience loved it (2,300 were able to see it).

#### **Burkina Faso:**

From 30 May to 1 July 2017 and 25 June to 16 July 2018, La Cascade hosted Raymond Kientega, a Burkinabe circus artist (acrobat/dancer) from the Koombi-Solidarité Association, for an internship.

**Contact:**

Marie-Odile Roux, General Secretary

@ [m-o.roux@lacascade.org](mailto:m-o.roux@lacascade.org)

<http://lacascade.org/bienvenue/>

<https://www.facebook.com/LaCascade/>

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### 3. SPOFFIN Festival (Amersfoort, Netherlands)

**Type of project:** Programming, creation of a Moroccan focus group as part of a festival

**Players/countries involved:** Collectif Éclats de Lune (Morocco), Awaln'Art (Morocco), Cie Colokolo - Compagnie Cirque Urbain Marocain (Morocco)

**About the project:**

In the frame of the 2018 edition of Spoffin Festival, which took place last August (from 23 to 26 August 2018), the opening performance was given by a Moroccan company, *Azalai* from the Éclats de Lune Collective, based in Marrakesh. See:

[http://spoffin.eu/programme/2018/production.lasso?artist\\_id=NjEy](http://spoffin.eu/programme/2018/production.lasso?artist_id=NjEy)

The festival team plans to create a Moroccan-focused programme for 2020 or 2021. It is therefore in contact with the organisers of Awaln'Art, which manages a street art festival in several cities.

The director of the Spoffin Festival is also working with Karim Troussi, Director of the Salé circus school, and artists from the Coloko Collective (who met during a research trip to Addis Ababa, organised by Circostrada in 2018), Skizo Makhloufi and the collective Parkour Partage in Casablanca.

Spoffin also plans to work with Moroccan artist and dancer, Baaddi, for a new production (he performed at Spoffin in 2017, see

[http://spoffin.eu/programme/2018/production.lasso?artist\\_id=NTQw](http://spoffin.eu/programme/2018/production.lasso?artist_id=NTQw))

**Contact:**

Alfred Konijnenbelt, Artistic Director of the Spoffin Festival

@ [festival@spoffin.nl](mailto:festival@spoffin.nl) <http://spoffin.eu>

<https://www.facebook.com/festivalspoffin/>

## International collaborative projects with Moroccan artists

### 1- Théâtre Nomade (Casablanca, Morocco)

**La Fête Populaire (community celebration) – street arts providing hope for marginalised young people**

Dawar Mika slum – Salé (Morocco)

**Type of project:** Artistic residencies, community education workshops, professional training programmes

**Players involved:** FAI-AR (higher education training programme for art in public space), European Union, National Human Development Initiative (INDH), Goethe-Institut, Institut français

**About the project:**

The “La Fête Populaire” project, performed in the *Dawar Mika* slum in Salé in 2010 (one year after the ISADAC added street art into its curriculum), was a real opportunity to bring together residents and Moroccan local authorities, as well as Northern countries and Morocco, in a poverty-stricken environment.

The project was carried out through a partnership between the FAI-AR, European Union, INDH, Goethe-Institut and Institut français, involving 231 slum residents, who, for one year, got to experience the development of a show combining street arts, circus and theatre. Beyond the purely cultural aspects, the project offered free professional training, created social ties and shed light on and promoted the skills and history of the neighbourhood.

The involvement of foreign organisations was essential to the project’s success. It allowed the company to work in optimal conditions and receive the technical expertise of street arts specialists (including Michel Crespin and Dominique Trichet). The partnership with FAI-AR was extended after the project, with students from FAI-AR hosted for training at Théâtre Nomade.

**Contact:**

Mohamed El Hassouni, Artistic Director

@ [directeur@theatrenomade.com](mailto:directeur@theatrenomade.com)

Nicolas Gervot, Administrator

@ [administration@theatrenomade.com](mailto:administration@theatrenomade.com)

<https://www.facebook.com/TheatreNomade/>



## 2- Awaln'art Festival (Marrakesh, Morocco)

**Type of project:** Festival for art in public space / place of artistic creation and training

**Players involved:** Collectif Eclats de Lune (Morocco), Graines de Soleil association (France)

### **About the project:**

The [Awaln'art](#) project was created in 2006 by the Moroccan association [Collectif Eclats de Lune](#) and the French association Graines de Soleil. It combines a festival (*Les Rencontres artistiques internationales en places publiques*) and a space for artistic creation, training and production (*La Fabrique des arts en places publiques*). Awaln'art was designed as a laboratory and experimented each year with new forms of expression, new collaborative projects and new locations. After ten years, the team decided to stop the festival. Since 2017, Awaln'art has supported projects in public space. It is based in an industrial wasteland in Marrakesh, where it has been developing a venue project, La Conserverie, and gearing its laboratory towards urban development and the relationships between art, heritage and urban development.

When Awaln'art – *Rencontres artistiques internationales en places publiques* – was created in 2006, in Marrakesh and four rural communities in the province of Al Haouz, the goal was to bring artistic practices from cultural heritage back to life in order to cultivate contemporary African artistic creation and share a common imagination. Knowledge transfer has been key since the start of the project. It was considered and nurtured through encounters between artists and professionals from Morocco and abroad, promoting South-South partnerships and relationships with audiences. This comes in various forms and reflects the various ways or opportunities for bringing artists, professionals and audiences together: master classes, creative and production projects, workshops, writing residencies, incubators, in situ artistic creations, seminars, etc.

Through this, Awaln'art has invested itself locally while developing collaborative projects across Africa and with other countries that have had strong impacts in other communities. These cooperation agreements include:

**Amiens Métropole and the Regional Centre for circus and street arts:** Cooperation began in 2011, through:

- The movement of artists and performances between the two countries.
- Circus training. Instructors from the Jules Vernes Circus worked with young Moroccan acrobats several times between 2011 and 2013. This led to a the development of a production that was performed in Marrakesh and Amiens.
- Giant puppet creation and puppeteering workshops with social centres in Amiens and the creation of several giant birds for the Amiens *Parade des Oiseaux*.
- Programming of Awaln'art shows, including two performances of the extraordinary *Parade Azalaï*, put on in the outlying neighbourhoods of Amiens during the city's *Fête dans la Ville*.

**Dakar / Marseille:** from 2008, one of Awaln'art's goals was to create ties with Marrakesh City Hall, which was achieved with the help of Marseille City Hall, as part of the Marrakesh-Marseille Cooperation Agreement. In 2010, Awaln'art invited a delegation from Dakar City Hall. The meeting with teams from Marseille and Marrakesh initiated work on a tripartite cooperation agreement. Between 2010 and 2012, several artistic teams from Marseille and Marrakesh travelled between the cities as part of their collaboration, which came to fruition in 2013

during Marseille Provence 2013, European Capital of Culture. Marseille City Hall invited Awaln'art for three performances of *Le Griot de Marrakech*. In partnership with Karwan and with the support of the Provence-Alpes-Côte d'Azur Region (PACA), Awaln'art's *Parade Azalaï* has toured in six cities in the PACA region, including Marseille.

**Tiznit:** Khalid Tamer's first artistic residency in Tiznit took place in 2003 in Sidi Boufdaïl. It led to the creation of "*Les lettres d'amour*", which was performed in villages around Marrakesh, as part of a partnership with Institut français. Awaln'art returned to Tiznit several times as a result of encounters with audiences and local authorities. In 2008, the town hosted *La Caravane Awaln'art* with two performances from the second edition of *Rencontres Artistiques Internationales en Places Publiques*. In November 2012, Awaln'art returned as part of a collaborative project with Karwan, "*Azalaï, Caravane des arts en places publiques*". The town of Tiznit hosted the artists and met the projects technical needs. The 55m<sup>2</sup> "Le Porte Folie" exhibition truck was set up in the town's main public square for a week. Guides gave residents of Tiznit tours of the travelling museum dedicated to arts in public space on both sides of the Mediterranean. Two French shows and two Moroccan shows (Karakiz, Awaln'art's giant puppets and the Ismoune association's parade, featuring young artists from Tiznit, gave performances each day. Artistic workshops were created with associations within the newly renovated cultural space, Kasbah Aghenaj, designed by architect Salima Naji. La Caravane will continue on its way to Marrakesh, Rabat and Tangier.

Awaln'art explored the cultural heritage, its ties with contemporary artistic creation in various forms and their relationships with audiences. The laboratory involved local governments and public authorities, as well as associations and cultural and economic players. Awaln'art used each show and project to create a place for dialogue and understanding, giving people new perspective on public space, the city and community.

**Contact:**

Khalid Tamer, Artistic Director

@ [khalidtamer@hotmail.com](mailto:khalidtamer@hotmail.com)

Claire Le Goff, General Director

@ [claire.eclatsdelune@gmail.com](mailto:claire.eclatsdelune@gmail.com)

[www.awalnart.com](http://www.awalnart.com)

<https://www.facebook.com/awalnart/>

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### 3- Cie Colokolo – Cirque Urbain Marocain (Casablanca, Morocco)

**Type of project:** Moroccan contemporary circus company

**Players involved:** Le Plus Petit Cirque du Monde (Bagneux, France), Shems'y National Circus School (Salé, Morocco), la Fondation Touria et Abdelaziz Tazi (Casablanca, Morocco), Nil Obstrat – place for artistic and technical creation (Paris, France), Cultural Cooperation and Action Service (French Embassy in Rabat)

**About the project:**

*La Compagnie Colokolo Cirque Urbain Marocain* was founded in 2013, with eight circus performers and graduates of the Shems'y National Circus School. Their performances include the teeterboard, Chinese pole, juggling, acrobalance, object manipulation and music.

Colokolo works with the multidisciplinary talents of its artists to create new and unique ways of combining circus, dance and theatre to develop a Moroccan performing arts identity. Previously housed in the old abattoirs of Casablanca, Cie Colokolo opened LE LABO, its own working space for creation and dialogue, where it created its performances, hosted artists and project residencies, put on circus initiation workshops for children in the surrounding neighbourhoods and organised *Ftw'Art: Rencontres Cirque et Arts de la Rue* in Casablanca from 2013 until the city of Casablanca closed the old abattoirs in September 2016.

**Contact:**

Administrator: Yassine Elihtirassi

@ [ciecolokolo@gmail.com](mailto:ciecolokolo@gmail.com) <https://www.facebook.com/CieColokolo/>

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## Co-organisers of the KAHWA Meeting#2

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### **Circostrada – European Network for Circus and Street Arts**

Since 2003, Circostrada Network has been working to develop and structure the fields of circus and street arts in Europe and beyond. With more than 100 members from over 30 countries, it helps building a sustainable future for these sectors by empowering cultural players through activities in observation and research, professional exchanges, advocacy, capacity-building and information. Circostrada is coordinated by ARTCENA - French National Centre for Circus Arts, Street Arts and Theatre – and is based in Paris (France). Each year it implements a set of actions and events specifically designed to meet the needs of the circus and street arts fields and to empower professionals with valuable knowledge, tools and resources.

### **Racines**

Racines is a Moroccan non-profit organization advocating for the integration of culture into public human, social and economic policies. Racines is born from the desire of Moroccan cultural actors who are convinced that the issue of culture is common to African and Arab countries : weakness of cultural policies, lack of involvement of the states, non-recognition of culture as a human right, weak creative industries, lack of protecting artists' rights, lack of training in cultural jobs...Racines' projects are articulated around cultural policies (research, advocacy, mapping), arts and culture for social change, entrepreneurship, training and capacity building, freedom of artistic expression, artists' rights and status.

### **Transvercité**

Transvercité is an association gathering researchers, artists and stakeholders from different fields around the development of multidisciplinary projects in connection with research, action, creation, training and edition, dealing with the social, urban, cultural and heritage dimension. Transvercité provides support and advice to Circostrada in the implementation of the KAHWA activity, a series of Euro-Mediterranean meetings set up in the frame of its 4-year project 2017-2021.

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### **Contacts:**

#### **Circostrada**

Marion Marchand - International Coordination Officer: [marion.marchand@artcena.fr](mailto:marion.marchand@artcena.fr)

Website: [www.circostrada.org/en](http://www.circostrada.org/en)

#### **Racines**

Dounia Benslimane – Development & Partnerships Officer: [dounia@racines.ma](mailto:dounia@racines.ma)

Website: [www.racines.ma](http://www.racines.ma)

Artmap: <http://artmap.ma>