



# The Marrakech Biennale 6

## MB6: The plan

February 24 - May 8, 2016

2 0 1 6  
من 24 فبراير  
إلى 8 ماي

Audio & Visual Arts  
Art in Public Spaces  
Performing Arts / Literature

الفنون البصرية والسمعية  
فنون الفضاءات العمومية  
الفنون الحية / الأدب

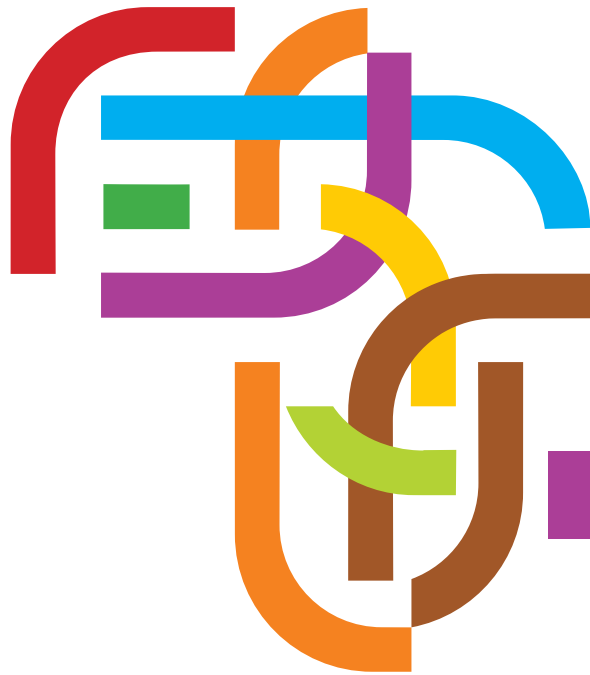
مراكش بينالي  
Marrakech Biennale

6





مراكش بينالي  
Marrakech Biennale 6





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# The Marrakech Biennale

# Opportunity



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## Investment Highlights

Founded in 2004, the Marrakech Biennale (MB) is a not-for-profit association whose mission is to position Marrakech as a platform for contemporary art in Africa, the Middle East and the Mediterranean region. By benefitting from Marrakech's ideal location as a geographic and cultural crossroads, the Biennale seeks to become a world-class event synonymous with artistic excellence and cultural diversity, and to promote dialogue through all forms of artistic expression, and contemporary art by encouraging contact between the artists and their audience.

This year's edition seeks to consolidate and strengthen the national and international support for the event which is already being considered as one of the most important biennials in the world. The leadership team is committed to the comprehensive engagement of all segments of the Moroccan economy: hospitality, transport, craftsmen and local industry, cultural organizations, businesses, and governmental agencies. A special emphasis is also placed on partnerships with educational institutions to continue the educational legacy that has been established as part of the exhibition's fabric. The event seeks to reinforce the participation of the city's creative industries as well as its residents.

By helping sponsor the 6th Edition (MB6), your organization will make an enormous impact, both socially and culturally by:

- Being part of the most important event for contemporary art in North Africa
- Promoting the young creative minds of Moroccan, Arab, African and Mediterranean artists
- Contributing to the international prestige and influence of Morocco and Marrakech and to the development of a strategic cultural vision for the region
- Supporting the overall idea of building bridges between cultures through art
- Positioning your company and brand as an engaged, sophisticated partner committed to cultural diversity and the promotion of local and regional emerging markets in the creative industries





- Introducing your products and services to an appealing audience of international art patrons, benefactors, thought leaders, investors and philanthropists
- Developing relationships that can lead to long-lasting collaboration well beyond the close of the event

The organizing committee is led by seasoned, experienced professionals who have extensive backgrounds in the arts, philanthropy, communication, finance and event management. Leading members include: André AZOULAY, who is senior adviser to King Mohammed VI of Morocco and who previously presided over the Anna Lindh Euro-Mediterranean Foundation for the Dialogue Between Cultures, based in Alexandria, Egypt; and Aziz MEKOUAR, former Moroccan ambassador to the United States of America, who is a special adviser to the Presidency at the Banque Marocaine du Commerce Extérieur (BMCE) and board member at the Bank of Africa.

The international leadership committee includes prominent members of business and patrons of art throughout the Arab world, the African continent, Europe and North America.

The organizing committee has developed partnerships with lead organizations worldwide and will continue to do so in the months to come. The Liverpool Biennale organization has committed to co-commission artwork with MB6 and The World Biennial Forum has been invited to host their leadership forum, a 5-day event, during the MB's exhibition period. The Biennale is also making notable use of technology. Its official website is continuously updated to reflect new events and developments. Further, a fully-functional user-friendly phone app has been created to help visitors navigate venues, artists' works

and find out information about their surroundings. The curator of the 6th edition, Reem FADDA, is currently in discussion with Google Art Project to feature the Biennale on its site. Anyone with an Internet connection will be able to virtually walk through the Palais Badi and all of the other venues to experience the artists' works, learn about them and the history of the city.

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### **The organizing committee has developed partnerships with lead organizations worldwide and will continue to do so in the months to come**

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MB6 has made comprehensive local, regional and international media coverage a top priority. In addition, sponsors will benefit from personalized visibility on the regular newsletters, on the public billboards and advertisements throughout the city and on all the communication elements of the Biennale.

The Marrakech Biennale is seeking a total investment of US D\$1 million to defray the operational costs of implementing this highly anticipated, large-scale event that will take place over an 11-week period (February 24-May 8, 2016). These funds will be largely invested to cover the costs associated with the production of art and to support the artists and the organizational overhead to produce the plethora of programs. The overall economic impact of the Biennale is estimated to be US \$34.7 million which includes direct visitor spend and other indirect factors such as the use of local suppliers in and around the exhibition, future visits to the city and region by those encouraged to visit Marrakech for the first time by

the Biennale, and the positive media coverage of the area that the event will generate.

Your generous support is the cornerstone of the Marrakech Biennale. In addition to leveraging the brand equity, high profile, and celebrated reputation of this renowned event, our sponsors receive the benefits conferred by our media partnerships and publicity, opportunities for cross-promotion, and a number of on-site incentives.

Sponsorship levels and benefits are detailed in the accompanying document "Become a Sponsor". Please note that benefits are flexible and we will work with you to customize your presence and ensure the most successful exposure.

Thank you for your consideration. We look forward to working with you and your colleagues to develop a partnership that meets your business objectives as well as the aims of the Biennale. Our sponsors enable us to continually grow our presence and programs that benefit all those involved.



Introduction to the  
**Marrakech**  
**Biennale**  
6<sup>th</sup> edition



Max Boufathal - Madonna 207 - Palais Badii - MarrakechBiennale 5

# Introduction to the Marrakech Biennale 6th edition

Amidst the rise of global tensions back in 2004, noted philanthropist Vanessa BRANSON envisioned a cultural festival that would address social issues through the arts, using them as a vehicle for debate and discussion, and to build bridges between diverse ideologies. The Marrakech Biennale has become a celebration of creativity in a city that has for centuries been the focus of artistic exploration, but has had only limited emphasis on contemporary art. Beginning in 2005 as a gathering of arts enthusiasts who organized literary events and exhibitions, the Biennale has grown to become a thriving, internationally recognized event.

The Marrakech Biennale (MB) is a not-for-profit association whose








mission is to position Marrakech as a platform for contemporary art in Africa, the Middle East and the Mediterranean region. By benefitting from Marrakech's ideal location as a geographic and cultural crossroads, the Biennale seeks to become a world-class event synonymous with artistic excellence and cultural diversity, and to promote dialogue through all forms of artistic expression, and contemporary art by encouraging contact between the artists and their audience.

The 5th Edition (MB5) took place from February 26th to March 30th, 2014 under the High Patronage of His Majesty King Mohammed VI. It was welcomed by the City of Marrakech, national agencies such as the Ministry of Culture, local businesses, collectives, galleries, and foundations. Over 30,000 visitors enjoyed the works of 90 artists from 20 countries who used the mythic sites of the Red City to exhibit their talents and to remind the public of the beauty of its cultural heritage. The Biennale enjoyed widespread coverage by the national and international press and was ranked among the top 20 biennales in the world<sup>1</sup>.

**The Marrakech Biennale has become an indelible part of Morocco's vibrant cultural legacy. Its programming connects local and international audiences to new ideas and artistic visions from Morocco and abroad. The plans for the upcoming 6th edition speak aptly to Morocco's current dynamism and to the promise of its future.** - André AZOULAY, Honorary President of the Marrakech Biennale and Senior Advisor to King Mohammed VI

The 6<sup>th</sup> Edition of the Biennale, (MB6) will take place from February 24 - May 8, 2016. These 11 weeks will energize the city and export the artists' talents to a continuous stream of visitors from different countries as well as regions of Morocco, all of whom will patronize local businesses and stimulate the local economy. **The 2016 edition will provide free admission to its visitors** for the first time in order to promote the idea of art as part of the public domain, to reach out to a wider audience, and to be accessible to everyone.

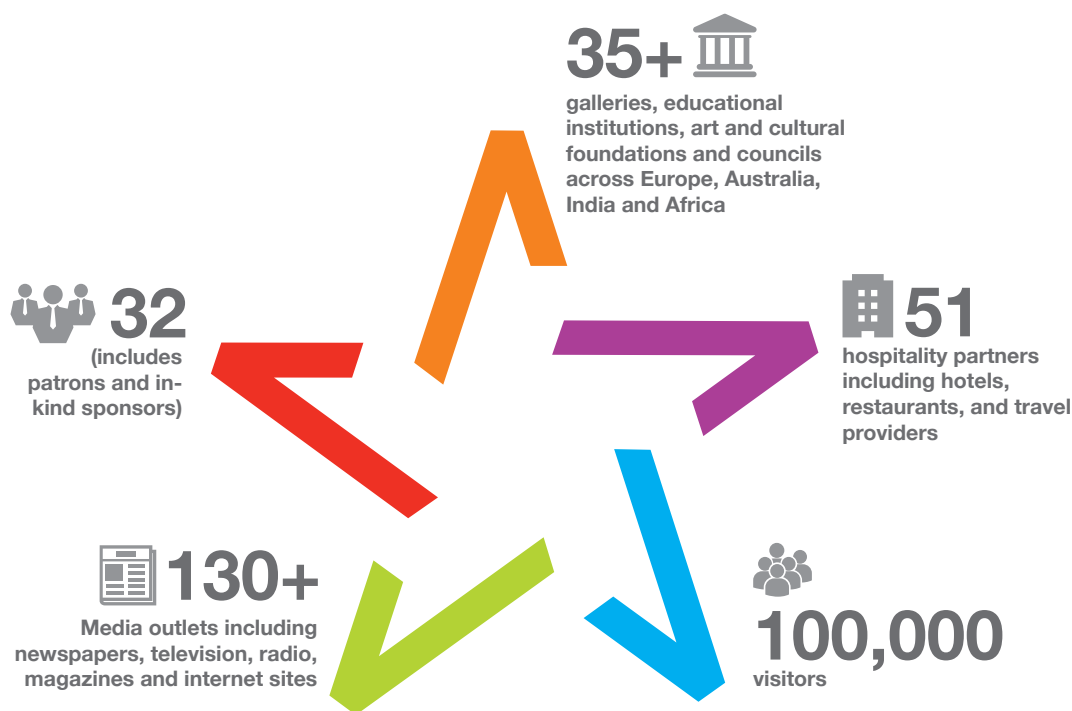
## Key facts

	 days	 artists	 countries	 venues	 visitors	 partners/ sponsors	 media value <sup>2</sup> (in \$000's)
MB5	33	90	20	3 primary heritage sites 50+ venues	30,000	90	US \$650
MB6	74	100	30	3 primary heritage sites 50+ venues	100,000	100+	US \$3,500

<sup>1</sup> <http://news.artnet.com/art-world/worlds-top-20-biennals>

<sup>2</sup> Médias : télévision locale, nationale et mondiale, radio, presse imprimée et en ligne

## Supporters and Partners of the 6th Edition



The sponsors and partners of the 5<sup>th</sup> edition represented a cross-section of culturally progressive foundations, businesses, educational institutions, government agencies and countries. MB6 is expected to have 2 different primary patrons and an equally broad level of partners and sponsors with special emphasis on comprehensive local, regional and international media coverage. The Biennale is proud to engage diverse segments of the Moroccan culture and economy.

For its master programming, MB6 has chosen as curator the dynamic Reem FADDA, currently Associate Curator of Middle Eastern Art for the Guggenheim Abu Dhabi Project. The programming will take a multidisciplinary approach to unite and introduce artists and works primarily from the Arab World, the Mediterranean region and Sub-Saharan Africa.

## MB6 Curatorial Concept

The curatorial concept of this year's biennial starts the premise of the designated title for the Biennale: Not New Now. It aims to provide for an intellectual framework that unites multiple arenas of art and cultures by looking at it from the particular location and history of the city of Marrakech. It builds on a long-standing history of Pan Afro-Arab unity, through critically investigating socio-political projects, cultural partnerships, and art movements that have led to many shared artistic tendencies. The heritage sites of Marrakech will invoke these moments of intersection, through a plethora of site-specific commissions and installations, by a group of international artists especially from Africa, the Arab world and its diasporas. Performances, displays

of archives, film programs, seminars, lectures and even conferences will provide for a dynamic structure that looks at and cements these cultural commonalities and relationships. This is in line with the aspirations of the foundations of the Biennale, as was expressed by its President, Amine KABBAJ: "The key to the Biennale's future success lies partly in the city's location. We lie on a crossroads between the Western world, the Islamic world and the African world. We are a modern society that values its traditional culture, but we are also evolving rapidly."

Since one of the primary objectives of the Biennale is to further the dialogue beyond art and culture into a wider set of implications, several programs run parallel to the exhibition. These include literary roundtables and lectures, screening of films and video and performances all that will be visible in a multidisciplinary approach.

## MB6 Parallel Projects

MB6 has created an open call to engage a wider community of artists and cultural practitioners in what will be known as the Parallel Projects of the Biennale. A selection committee of esteemed art practitioners has been formulated to oversee the process of selecting the projects that will partake alongside the main exhibition of the Biennale. The selection of a number of projects will be based on the merit of the artistic product and its general abiding to the theme set for the Biennale. The purpose of the Parallel Projects is to open the opportunity to a wider spectrum of artists and organizations locally to take a leading role in the upcoming MB6. The Biennale will provide a level of international visibility to the local scene. And the inclusion of a rich array locally will guarantee the diversification of audiences as well. The curator of the Biennale, who will also be part of the selecting committee, will help assign various spaces for the Parallel Projects to ensure visibility and coherence in ideas and presentation.

## MB6 Partner Projects

The Partner Projects differ from the Parallel Projects because the curator selects them according to how well they correspond to the curatorial concept and mission of the Biennale. They are also open to both a local and international arena of participants and organizations. They also include a host of local organizations, which the Biennale has long been partnered with such

as Awaln'art festival, AL MAQAM, ESAV, IF, Jardin Rouge Montresso, MMP+, British Council, Cadi Ayyad University, Institut Cervantes, CMOOA, Le Grand Café de la Poste and others. Current examples of possible Partner Projects include: a Curatorial Intensive Seminar organized by the Independent Curators International, a conference on the Afro-Arab History of Solidarity to be organized in collaboration with the Institute of Comparative Modernities at Cornell University, and hosting the biannual conference of The World Biennial Forum, organized by the Biennial Foundation in Marrakech. Other discussions are currently conducted with institutions such as Iniva (Institute of International Visual Arts) and the Liverpool Biennial to host their artistic productions in Marrakech. These various art events and projects will be hosted with our partner organizations.

## Google Art Project

The Biennale is making notable use of technology. Its official website is continuously updated to reflect new events and developments. Further, a fully-functional user-friendly phone app has been created to help visitors navigate venues, artists' works and find out information about their surroundings.

The curator of the 6<sup>th</sup> edition, Reem FADDA, is currently in discussion with Google Art Project to feature the Biennale on its site. Anyone with an internet connection will be able to virtually walk through the Palais Badii and all of the other venues to

experience the artists' works, learn about them and the history of the city.

The Art Project is a collaboration between Google and some of the most highly acclaimed art partners from across the globe. It is an online platform through which the public can access high-resolution images of artworks housed in the initiative's partner museums, including the Tate Gallery in London, the Metropolitan Museum of Art in New York, the Uffizi in Florence, the Hermitage in Russia, the White House in Washington and the Musée du Louvre in Paris.

The Art Project showcases incredible artwork from collections around the world, including paintings, drawings, sculptures, historic and religious artifacts, photographs and important manuscripts. Expertly-narrated videos, audio guides, viewing notes, detailed information, maps and more tell the stories surrounding the works that are included in the Project.

The Biennale is projected to spread Marrakech's cultural legacy throughout the world and improve its economic and cultural prospects. By dedicating public spaces and heritage sites for such an event and committing to their maintenance, Marrakech has enhanced its standing on the global art stage. The Biennale Foundation is committed to ensuring continuity for subsequent editions of the festival, and reshaping it as a new destination in the MENA region and one of the most awaited events on the international art circuit.



## The intersecting four disciplines of the Marrakech Biennale



### AUDIO AND VISUAL ARTS

Paintings, sculptures, drawings, prints, photographs, digital works of art, installations, architecture, video installations, design and artistic expressions.



### ART IN PUBLIC SPACE

Art in any media that has been planned and executed with the intention of being staged in the physical domain.



### LITERATURE

Exploring contemporary literature through a series of conferences, roundtables as well as performative lectures, connecting performing art and literature.



### PERFORMING ARTS

All artistic performances that creates a direct dialogue between the artist and the audience.



BIENVENUE A W





# MARRAKECH

*Richard Benaboud*

MARRAKECH

BIENNALE 5

مواظبات بينالي 5

Peasle Boudi

فيسر البودي

Dar Si Said

دار سي سعيد

Jamou El Fira

جامع الفيرا

Dar Charifa

دار شريف

L'Elm

العلم

Cherine Collado

شيرين كولاو

Theatre Royal

المسرح الملكي

Bank

Al Maghrib

بنك

المغرب

MUSEUM &  
RENOUVEAUX





The contribution of art to society and  
**the multi-faceted  
impact of the  
Marrakech  
Biennale**

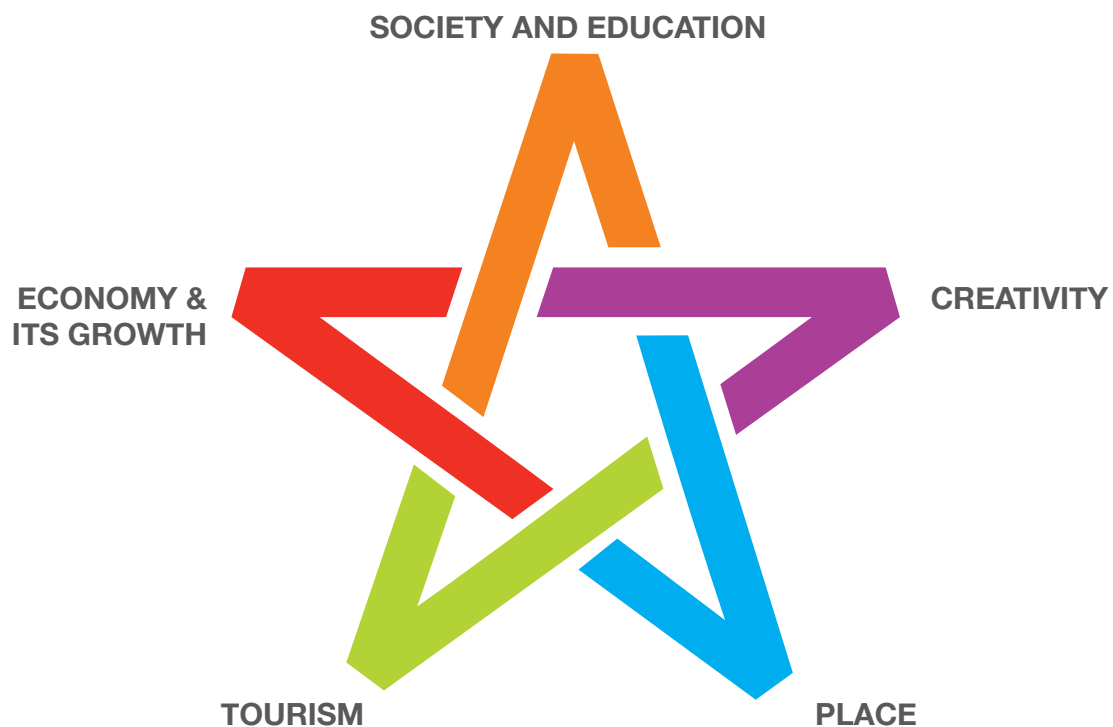


Eric Van Hove - V12 Laraki - Bank Al Maghreb - Marrakech Biennale 5

## Understanding the contribution of Art to the Individual and the Community

“All good art is an exploration of people and being human. Most people make art all their lives. I don’t think there’s anyone who doesn’t lead a creative life. Creativity is not a product you make. It’s a process<sup>3</sup>.” We create or encounter art every day by choosing which clothes to wear, music to listen to, books to read, instruments to play or museums to visit. The arts have a profound effect on how we experience our lives and our society, and they in turn get influenced by these elements.

The impact of the arts and culture on an individual and on the community can be classified into five categories:



<sup>3</sup> Chris Abani, écrivain d'origine nigériane sur son TED talk sur la créativité, Governor's Lecture in the Humanities, EN Thompson Forum on World Issues, Sept. 13, 2014 Lincoln, NE



## SOCIETY AND EDUCATION

The arts can significantly affect the material, cognitive and interpersonal development of an individual, whether it is through direct involvement or through participation as an audience member. The arts support the overall well-being through several mechanisms: increasing the sense of efficacy and self-esteem, increasing opportunities for self-expression and enjoyment, promoting volunteerism, improving the sense of belonging to a community, enhancing the ability to work with others and communicate ideas, building individual social networks and opening minds to others' ideas and perspectives. Significant cultural events and institutions throughout the world provide platforms for education, dialogue and community involvement.

## CREATIVITY

Art and creativity are increasingly viewed as not only an inspiration to, but a critical component of the development of other fields. The growing power of ideas is essential to the development of advancing economies, and creativity — the generation of something new or original — is the ultimate competitive advantage. As author Shira White notes, "Creativity and innovation have always been important, but because of technological advances, speed of communications, growth of information, and the rapid changes of the last decades, the need for creativity has never been greater."<sup>4</sup> Today, creativity is fundamental to devising new products, services, technologies, business models, and ways of earning a living.

Arts education and participation develop the very skills and qualities that will be required of the twenty-first century workforce as a whole — analysis, synthesis, imagination, teamwork, and appreciation for diversity.

## PLACE

A commitment to the development of a city's arts and culture helps initiate infrastructure projects which enhance its position as a cultural center. It can encourage the renovation and maintenance of heritage sites, as well as the development of new museums, galleries and avenues of artistic and cultural expression. Events like the Marrakech Biennale enhance the reputation of a city and a region, which in turn attracts visitors and investors alike. The key is to treat the arts as an essential part of the city's identity. Successful efforts build the economy at the local level, enhance surrounding non-arts businesses and provide job opportunities and ways for individuals to participate in activities associated with the arts and cultural events. The results bring people together, build community pride and create a more vibrant "place."

## TOURISM

The audiences drawn to arts venues and cultural events also bring economic benefits for other businesses. A thriving cultural scene helps attract visitors who not only spend their money on the events themselves, but also contribute to the local economy by dining in restaurants, lodging in hotels, and purchasing gifts and services in the community. Important art exhibitions, especially those that showcase the cultural heritage of an area or a region, are particularly effective in drawing visitors who wish to experience the places and activities that authentically represent the stories and people of the past and present. Cultural tourism is a key component of economic growth, offering local communities a diversified and sustainable means for creating jobs and attracting revenue.<sup>5</sup>

## ECONOMY & ITS GROWTH

The economic impacts of the arts fall within three broad concepts:

The arts attract visitors: Tourists visit a community in order to attend an arts event. They will spend directly on the arts event and may also shop, eat at a local restaurant and/or stay at a hotel in the community. To the extent that these tourist dollars are spent then — on local goods and services, will have indirect multiplier effects on the local economy. A successful recurring event such as a biennial can also become a destination in itself, and generate repeat visitors to the area.

The arts attract residents and businesses: The prevalence of arts events may play a role in attracting residents and businesses to (re)locate to a community by improving its image, and making it more appealing. High concentrations of artists and/or high-skilled workers may produce agglomeration effects, where businesses are drawn to an area because of availability there, and vice versa.<sup>6</sup>

The arts attract investments: By improving a community's image, people may feel more confident about investing in that community. So for example, people might be more likely to buy property in an area that they feel is "up-and-coming" because of the presence of the arts. Or, banks may be more likely to lend to businesses in areas perceived as more secure and stable.

4 New Ideas about New Ideas, Shira P. White, 2002, Perseus Publishing, Cambridge, MA

5 "Getting Started: How to Succeed in Cultural Heritage Tourism," <http://www.culturalheritagetourism.org>

6 "The role of the arts in urban economic development." Cwi, David. 1980a. Washington, D.C.: Economic research Division, Economic Development Administration



## The impact of the Marrakech Biennale

In a nod to the importance that His Majesty King Mohammed VI places on the importance of the arts and MB's role in their promotion, Vanessa BRANSON (Founding President) and Amine KABBAJ (Executive President) were awarded in October 2014 the Royal distinction of Officer of the Order of Ouissam Alaouite at the opening of King Mohammed VI Museum for Contemporary Art (MMVI) in Rabat. The Marrakech Biennale has made significant contributions to the five factors that benefit from investments in art and culture.

### SOCIETY AND EDUCATION

#### Volunteering:

In order to encourage the public's participation and enthusiasm for the event, fifty volunteers and 15 interns were offered opportunities to help with the various aspects of the Biennale. It was a mutually beneficial relationship, as the volunteers had the opportunity to interact with artists, visitors and patrons, and many individuals engaged in the creative industries. The involvement of the local population created a spirit of pride and cooperation within the community and partnership with the event, as all participants strived to make the Biennale a success.

#### Education:

The Marrakech Biennale has always sought to be a part of the very fabric of the city and to foster an understanding of the contemporary arts among the city's inhabitants. The education program is a way for the Marrakech Biennale to actively give back, providing its students with the chance to gain real-life experience in the art world. It also seeks to promote intercultural, interdisciplinary and intergenerational exchange between

Morocco's student population and the artists, staff and international visitors of the Biennale.

The 5th edition saw the consolidation of the relationships with Cadi Ayyad, ESAV (Ecole Supérieure des Arts Visuels) and the British Council with whom last year's education program was created. Twelve interns from Cadi Ayyad were chosen - six from the department of tourism and six from the linguistics department - and three came from ESAV. Students were paired with a specific member of the Biennale team according to their particular skill sets and what they hoped to gain from working with the event. In the period leading to and during the MB6 exhibition, ESAV will customize its educational program and curriculum to fit the curatorial concept of the Biennale. The curator will work directly with the school to invite educators to participate in the exhibition, as well as to encourage artists and art professionals to give lectures to students. This outreach to younger audiences will promote the exchange of ideas, and give greater exposure to the Biennale. It is also a dedicated investment in the youth of the city, which is an important sector of the society and its future.

MB6 will continue the educational legacy that has been established as part of the exhibition's fabric. Throughout the duration of the Biennale, interns will attend workshops which will explore both the operational and intellectual dimensions of the art world and the wide range of professional opportunities that it offers. Each week, these workshops will be led by a different artist or member of the team. These will also constitute a forum in which interns can discuss what they have learned over the week and voice any possible concerns. In the aim of expanding the spheres of interaction established by the education program, student groups from around the country will

be invited to attend weekend tours of the Biennale, which will be led by the interns themselves, guided by the assistant curator and/or the curator.

Upon completion of the internship, each supervisor will conduct a final assessment of their intern, which we aim to use in making recommendations for future employment. They will also receive an official certificate signed by the President of the Biennale as well as the Deans of Cadi Ayyad and ESAV, and a representative of the British Council, at a formal ceremony to which they can invite family and friends.

In 2014, eleven of the forty-two students were employed on the basis of their work for the Biennale, two by the Biennale itself. In 2016, it is anticipated that a much higher percentage of our interns will be hired once the festival has ended. Consequently, the program will be rounded off with a professional development weekend organised by the MB6 Team and the British Council where interns will learn interviewing techniques and will receive assistance with composing bilingual CVs.

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**As an art student, I came to Marrakech to be overwhelmed by the intensity of a new environment. The process of being uncomfortable and also liberated in a foreign country became completely part of my Biennale experience. The work of Younes Rahmoun reduced me to tears, which is a first for me. I have never felt so humbled and in awe by a work of art. It has been the most exciting, honest art I have seen so far, and I can't wait for the next Biennale."** –

Chica SEAL, University of Brighton, Painting BA

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**The experience of working for the Biennale was transformative for me. To learn from experience what art is really about is amazing. I love the effect of the Biennale on the city, my city – Marrakech, where I grew up! I would love to make a career of working in the arts and I thank the Biennale that has extended this opportunity to me.** – Zineb BOUARISS, Cadi Ayyad, English BA

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## TOURISM:

The tourism Ministry has undergone a major shift in recent years in large measure due to the implementation of the Ministry of Tourism Vision 2020 program, which seeks by 2020 to attract 20 million tourists and boost annual revenues to US \$15.5 bn, increase the country's hotel bed capacity to 375,000 and create 9,500 new jobs in the industry.

The Moroccan government has put tourism at the forefront of its economic growth. In 2012, the travel and tourism contribution to GDP was 18.7%, and this figure is forecast to rise by 5.5% per annum to reach 20.9% of GDP by 2024<sup>7</sup>. The Ministry of Tourism has delineated eight regions according to their tourism specialty and geography within the kingdom. It has established clearly defined goals to build new tourism facilities, attractions and infrastructure to reach its targets for the sector. To ensure that Vision 2020 is efficiently executed, the state is in the process of giving more authority to the 16 regional-level governments. The goal is to expand and strengthen local offerings, and to ensure that they reflect positively on their respective regions.

The Marrakech Biennale is a facilitator for tourism. Marrakech already leads Morocco in terms of hotel occupancy (52%) and capacity (adding 22% in 2013), and the city sustains growth of around 10% thanks to its strong leisure orientation.<sup>8</sup> In addition to raising the hotel occupancy rates and the demand for restaurants and local transport, the three-month long MB6 event is slated to benefit the entire country of Morocco; multiple areas of the country will reap the benefits including the major cities of Fez, Casablanca, Rabat and Tangiers, which will be sites of interest to MB's multiple visitors. The exhibition itself can serve as a destination event to visitors from Europe as well as those that the Moroccan government is seeking to attract (Eastern European namely Polish, Russian, as well as Gulf residents). By extending the exhibition period to three months compared with the one-month duration of MB5, the same fixed costs will yield greater benefits as the event becomes more visible and more global.

**In spring 2015 Marrakech was voted the “#1 Travelers’ Choice Destination in the world” by Trip Advisor.**

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**“Marrakech is already attracting a quarter of all to Morocco’s visitors, and that number is rising. We expect well over three million visitors to Marrakech this year. The city has enormous potential to develop yet further. Its popularity will be underpinned by further cultural offerings.” ONMT**

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<sup>8</sup> “Rising expectations: Plans to further sector development are moving forward,” The Report, Morocco 2014, Oxford Business Group.

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**“The city has an abundance of activities and riches to capitalize on. Alongside an international art event like the Marrakech Biennale, it can grow exponentially and provide the right industry to support the city, all while maintaining its creative charm.” ONMT**

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During a ceremony hosted at the Arabian Travel Market, the kingdom signed a three-year agreement to host the World Travel Awards (WTA) Grand Finale starting in 2014 in Marrakech. Established in 1993, the WTA aims at showcasing the best-performing tourism markets. This event will help publicize Morocco's rising popularity as a tourist destination. Despite the turbulence witnessed across the Middle East and North African region since the start of the Arab Spring in 2011, investors continue to remain confident about the prospects for the Moroccan market as is evident from the funding from Gulf countries as well as the local expansion plans of renowned hotel chains such as the Four Seasons, the Ritz-Carlton, Mövenpick and Marriott International.

## CREATIVITY:

Many of the works showcased in the Biennale are created on-site, and participating artists are invited to spend time in the city and work in collaboration with local craftsmen and materials. One of the goals of the event is to give local artisans the opportunity to use their expertise and creativity in areas outside their traditional activities.

The “African Fabbers” project, which ran parallel to the main exhibition during MB5 offers a workshop for such exploration. This laboratory presents an approach based on self-production and open source

<sup>7</sup> “Travel & Tourism,” Economic Impact 2014, Morocco, World Travel and Tourism Council



hardware, with the goal of using innovative technology in a creative and sustainable way. It is designed to be an open atelier where artists, “makers,” students and designers can explore digital fabrication technology in combination with traditional artisanal techniques. The specific work during MB5, headquartered at L'Blassa, focused on how to use clay for 3D printing, and how to make low-cost 3D printers using available locally available natural materials.

One of the star exhibits at MB5 was a work by Belgian artist Eric VAN HOVE in which a car engine, based on the Mercedes-Benz V12, was constructed using precious materials by 40 Moroccan craftsmen. The point of the work was to highlight the potential of the 3 million or so craftsmen said to be working in the country, highlighting their abilities to shift from pure technical crafts to more creative processes. Their exchanges with the artists are designed to encourage their self-expression as well as improve their productivity in a process of “contagious creativity” that would seep into the fabric of the city.

Marrakech has increasingly been attracting creative industries; fashion companies such as YSL and Bulgari have moved their production to Marrakech in the past. Solid core galleries such as the Italian Voice Gallery opened its doors in 2013 and art residencies such as Le Jardin Rouge offer cross-networking platforms for Africa, Middle East and Europe in Marrakech. Many riads and houses are being transformed into boutique hotels and residences that offer more than just a pleasant stay, but also contribute to the cultural fabric of the city, encouraging craftsmen and the development of its style. Moroccan craftsmanship and artifacts are popular with tourists and locals alike. The city of Marrakech is also one of the few well-maintained old walled cities comparable to

Jerusalem and Damascus, with multiple heritage sites such as Palais Badi, Dar El Bacha and Koutoubia Mosque and countless other sites. All these beautiful riads and heritage sites are the actual venues that will commission and host the arts for the Biennale. This is all an advantageous capital for a city that despite the fact that it cannot expand vertically, is creatively and exponentially developing beyond its walls.

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**The Biennale is an important cultural highlight for the city of Marrakech. It provides a unique opportunity for students, craftsmen, future filmmakers and graphic designers, to discover a wealth of art and to interact with the international artistic scene.”** – Vincent MILILLI, Director of ESAV

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## PLACE:

### Art Infrastructure:

During the 10 years of the Marrakech Biennale, this chic North African metropolis has seen the opening of a film school, a large museum of photography and visual arts and numerous galleries. Within a matter of years the art infrastructure of the medium-sized city is likely to challenge some of the continent's largest. Simon NJAMI, a leading African contemporary art curator, feels the Biennale will be the catalyst for this change. “This is a big step forward. The start of something different.”

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**“The Marrakech Biennale offers itself to an expanded turbulent region that is in need of a stable host like Marrakech to lead the charge in the arts. Africa, the Arab world and the Mediterranean are connected to**

**Marrakech by geography, history and cultural commonalities. Marrakech as a city is also magical and challenging; it naturally inspires the arts to push its limits and frontiers. MB6 is fully set to be a major contender in the art world, as it should be.”**

– Reem FADDA, Curator

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The renewed interest in showcasing Morocco as a cultural hub is reflected in His Majesty King Mohammed VI's commitment to invest in the arts as the engine for human, social and economic development. His vision was brought to fruition with the opening of Morocco's first museum devoted to contemporary art on October 7, 2014. It is the first major museum built since the country gained independence from France in 1956. The museum's inauguration coincided with the beginning of construction of the new Grand Theater nearby, which has been designed by Zaha HADID. These new large-scale projects are reflective of Mohammed VI's wish to make of the country a real cultural crossroads.

His Majesty was on hand to open the new institution, which bears his name and has been under construction in central Rabat for a decade. In keeping with the King's resolve to equip the country with high-level cultural facilities that encourage creativity and promote the principles of cultural democratization, its US \$21.5 million cost was subsidized by two entities: the Ministry of Culture, contracting authority of the project, contributed US \$6 million whereas the rest was secured by the Fonds Hassan II for Economic and Social Development. The inaugural exhibition at MMVI, “1914–2014: 100 Years of Creation,” brings together some 400 artworks by 150 Moroccan artists, and represents the strong tendencies toward both abstract and figurative art in the country's recent output. The Museum was designed to raise



Khalid Sabsabi - L'Bassa - Marrakech Biennale 5

awareness and initiate the public to contemporary artistic creation, and promote participation in the country's cultural life as well as openness on international creation. The Museum's goals are a natural extension of the Biennale's guiding principles and visitors particularly interested in the museum would naturally attend the Biennale during its run.

**"My father is from Marrakech and art is part of life here. It is the right place for these developments. When all the infrastructure is in place, this city will be even more amazing."**

– Touria EL GHAOUI, founder of London's 1:54 Contemporary African Art Fair.

## ECONOMIC GROWTH:

**"I want to stress how the arts send a really positive message to the rest of the world and are an economic driver – innovation creates great business,"** –

Vanessa BRANSON in an interview with the Financial Times, February 25, 2014

The overall economic impact of the Biennale is estimated to be US \$34.7 million which includes direct visitor spend and other indirect factors such as the use of local suppliers in and around the exhibition, future visits to the city and region by those encouraged to visit Marrakech for the first time by the Biennale, and the

positive media coverage of the area that the event will generate (Appendix A of the accompanying document "Become a Sponsor"). The Marrakech Biennale is comparable in scope to the Biennales held in Kochi, Liverpool and Venice. The following chart illustrates key data from the events.

The Biennale should also be seen as a catalyst to develop cultural tourism, similarly to the "Bilbao effect" in terms of the impact of cultural tourism on a region or a country.<sup>9</sup> Not only do Biennales bring with them a diversification of how art is defined and culture disseminated, but the financial incentives from cultural tourism (i.e., increased hotel, restaurant, retail, and transportation revenue) and the suggestion of societal maturity have a visceral effect on the local economy and culture. Increasingly, up-market developments on the outskirts of Marrakech have added to its affluent population, a transient, well-heeled crowd who take galleries and museums as a given. Looking at and investing in art is part of their cultural experience. Until now the African art market has focused on Nigeria and South Africa, with their large number

<sup>9</sup> The Bilbao effect refers to Frank Gehry's design for the new Guggenheim museum in Bilbao Spain that transformed the city from industrial port to thriving tourist destination. The phrase is commonly used to describe the effect of cultural tourism on the successful and economic revival of a city

	Edition	Population (in 000's)	Exhibition Period (days)	Artists	Visitors	Media Value (in 000's)	Investment Size (in \$000's)	Economic Impact (in \$000's)
Kochi 2012	1 <sup>st</sup>	2,300	96	80	383,000	14,300	4,570	**
Liverpool 2014	8 <sup>th</sup>	470	113	25	877,000	10,985	2,000	35,000
Venice	55 <sup>th</sup>	277	177	153	472,000	26,000	2,900	78,000

All monetary figures are in US Dollars

\*Estimated revenue based on # of visitors and average prices for hotels, restaurants, transportation, set up and space rental and patronage of other local businesses.

\*\*Total figure not provided, but key sectors saw significant increases: tourism rose by 52%, local transport income by 10%, real estate prices around the venues by 13%

of artists, investors, curators and philanthropists. Although Marrakech has a far smaller scene, this former hippy city is now enjoying significant investment by the private sector.<sup>10</sup>

The 2016 edition will provide free admission to its visitors for the first time in order to promote the idea of art as part of the public domain and reach out to a wider audience.

For many visitors, the savings on the ticket prices to the exhibition will translate into additional spending elsewhere, stimulating the local food and beverage establishments, shops and other businesses. The additional visitors generated as a result of this initiative will create more exposure for the event thanks to word of mouth, discussions and dialogues, comments, photos and blogs on social media.

#### **Foreign investment:**

MB6 will have an expanded audience of visitors from the Gulf due to a renewed economic alliance between Morocco and various Gulf countries. On November 28-29, 2014, the fourth annual Gulf-Moroccan investment forum took place in Casablanca. It highlighted Morocco's work in increasing foreign investment and its reputation as one of the most stable countries in the region. According to Morocco's premier economic publication, *L'Economiste*, the GCC has promised the country a US \$120 billion investment package through 2024 in various sectors such as agriculture, construction, real estate, energy production, and tourism. This financial support represents a 600% increase from its previous investment of \$ 5 billion over the last ten years.

The global press coverage of the Marrakech Biennale will open a window to the attractive investment climate in Morocco. In March 2013, Marrakech hosted 350 participants

from 19 different countries to the World Investment Conference (WIC) to discuss the opportunities and potential offered to foreign investors by North African economies. Abdelkader AMARA, Morocco's Minister of Trade, Industry, and New Technologies stressed the importance of "putting North African countries on the map" for international investors, and mentioned the significant investments made in Morocco by leading companies such as Renault, Safran, and Bombardier.

Morocco enjoys free trade agreements (FTA) with both the United States and the European Union. Off-shoring continues to be a very attractive option for foreign businesses, as companies continually look to Morocco as a gateway to the high-growth central African markets. North Africa is an investment haven with diverse production capacities and a massive shared growth potential. For many companies at the WIC, prospects are very promising. Alain VIRY, chairman and CEO of CFAO (formerly Pinault Printemps Redoute SA) stated that "in Africa, especially in the North, we have seen a growth last year of 20 percent. Many companies in Europe would love to be close to this dynamism."<sup>11</sup>

#### **Real Estate:**

The attractiveness of Marrakech as a location for foreign real estate investment is partly due to its growing position as a cultural hub. The presence of the arts improves Morocco's image and status on the world stage, especially when it comes to the real estate sector. Morocco became a trendy destination for artists and businesspeople as early as 1960. Marrakech was home for Yves SAINT LAURENT, proud

owner of the Villa Majorelle, John PAUL and Talitha GETTY, and interior designer Bill WILLIS among others. But starting from the 1990s, a mass interest was triggered when many European, American, and Australian investors saw the opportunity of owning and/or investing in properties in Morocco's Medinas. The riads, which are houses with an interior courtyard found in the Medinas, were crumbling under decades of neglect and over-exploitation, and represented excellent renovation projects.

This tendency only escalated in the 2000s, as a prosperous European middle class foresaw potential business opportunities within the tourism sector. Investing important amounts of money, time and interest, the new Medina's residents turned their properties into guest houses, restaurants, galleries, cafes or boutiques, and made the Medina their home with Marrakech quickly becoming the preferred destination. The attraction of Marrakech as a cultural and artistic hub will only grow stronger, fueled in large part by significant events such as the Biennale. In turn, one of the goals of MB6 is to renovate and maintain the heritage sites of the city such as Palais Badii, L'Blassa, Théâtre Royal, Jamaa El Fna, Dar Cherifa, Dar El Bacha, Dar Bellarj, and Riad Denise Masson. Supporters such as Thyssen-Bornemisza Art Contemporary have restored sites for MB in the past and will continue to do so in the future.

<sup>10</sup> "Historic Marrakech bids to become an artistic hotspot," Sylvia Smith, BBC News, March 30, 2014

<sup>11</sup> Morocco: First North African Edition of World Investment Conference) African markets.com, March 30, 2013



# Organization And Leadership Team







## Organization and leadership team

Founded in 2004, the Marrakech Biennale is a young, dynamic not-for-profit organization, with a lean core Management Team that works closely with the International Leadership Committee and the Artistic Steering Committee. With each Biennale, the team has grown in size with a dedicated team of freelance professionals and volunteers. It is a job-creating foundation for many talented youth of the city, offering professionals in a growing industry of the arts.

### PRESIDENT TEAM:

President Founder:	Vanessa BRANSON
Honorary President:	André AZOULAY
Honorary President:	Mehdi QOTBI

### EXECUTIVE PRESIDENCE

Executive President:	Mohamed Amine KABBAJ
Vice-President:	Khalid TAMER

### FUNDING COMMITTEE:

President:	Aziz MEKOUAR
International Sponsors:	Nayla HADCHITI
National Sponsors:	Saloua MEDARHRI

### MANAGING TEAM:

Team Directory:	Claire LE GOFF, Maria SEBNAT-MARTIN, Philippine AUBERT
Working Team:	Abdelhamid BOUSAADI, Nabil HAMDAOUI
Curator:	Reem FADDA
National Press Relations:	Pascale HERVY
International Press Relations:	BRUNSWICK ARTS
Technical Support:	Mehdi BELKHAÏAT
Communication & visuals:	CONSENSUS

### PRELIMINARY INTERNATIONAL LEADERSHIP COMMITTEE:

Ramzi DALLOUL, Taymour GRAHNE, Sara TAYYEB KHALIFA, Carole MARSHI, Zahi KHOURI, Marjam EISLER, Karen RUMI, Sheikh Sultan AL QASSIMI, Yelda GARTON, Abdellatif JAMIL, Arabelle REILLE, Dr. Lamis HAMDAN, Jimmy TRABOULSI, Mazen ZOUHEIRI, Mohamed HAFEZ, Fatine MALAKI, Tarek EL JAIDEH, Rana SADEK, Caline CHAGOURY.

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 Touria EL GLAOUI  
 Vincent MELLILI (ESAV)  
 Xavier GUERAND HERMES

### PREVIOUS EDITIONS

1. Prue Oday / Vanessa Branson / Mohamed Melihi: 2004
2. Ross Douglas: 2006
3. Abdellah Karoum: 2008
4. Carson Chan / Nadim Samman: 2012
5. Alya Sebti / Hicham Khalidi / Khalid Tamer / Driss Ksikes / Jamal Abdennasser: 2014



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