



## **International Conference Morocco in Motion: Global Reach of Moroccan Cinema**

### **DATES AND VENUES:**

- Friday 26 October: Seminar Room 4, Chrystal MacMillan Building, 15 George Square, University of Edinburgh
- Saturday 27 and Sunday 28 October: Project Room, 50 George Square, University of Edinburgh

### **PARTNER ORGANISATIONS:**

- University of Exeter & Arts and Humanities Research Council
- Africa in Motion Film Festival
- Islamic and Middle Eastern Studies, University of Edinburgh
- Film Studies, University of Edinburgh

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### **WELCOME!**

It is with great pleasure that the TMC team welcome you all to Edinburgh to participate in both the Morocco in Motion Conference and the Africa in Motion film festival. The conference provides a forum at the end of this three year research project, for us to develop some of the themes, issues and debates that featured in our first conference in Marrakech in 2016. The papers, panels, screenings, workshops and Q&As that make up this festival and conference will allow us to explore the transnational connections that inform the current state and future direction of a multifaceted 'Moroccan' cinema. The conference will offer opportunities for new encounters and directions for researchers, filmmakers and practitioners with an interest in Moroccan cinema and the transnational.

We are delighted that so many eminent Moroccan filmmakers have accepted our invitation to participate in this conference by screening their films, speaking and contributing to panels and Q&As. The TMC research project has always been guided by the desire to foster meaningful encounters and exchanges between filmmakers and academics. The conference programme and the activities at the festival are, we hope, evidence of these connections. It is fitting that this conference takes place in association with AiM, one of our project partners. This is the third year we have been working together to give a greater visibility to Moroccan cinema in the UK. We are equally delighted that the London Film School, another key partner, is represented at the conference. The LFS have engaged enthusiastically with the TMC research project, by hosting two Moroccan filmmakers in the Spring of 2017, and through their recent participation in FIDEC, the Tétouan International Film School Film Festival. We hope that such transnational connections and collaborations that have emerged from the project will continue in the future, strengthening the cultural and intellectual ties between Morocco and the UK.

## THE 2018 TRANSNATIONAL MOROCCAN CINEMA CONFERENCE: THE ORGANISING TEAM

**Professor William Higbee, [w.e.higbee@exeter.ac.uk](mailto:w.e.higbee@exeter.ac.uk)**

Will Higbee is Professor of Film Studies and French at the University of Exeter. His research interests focus on contemporary French and Francophone cinema, with a particular interest in immigrant, transnational and diasporic cinemas. He is the author of *Mathieu Kassovitz* (2007) and *Post-beur cinema: Maghrebi-French and North African émigré filmmaking in France since 2000* (2013) and the co-editor of *Studies in French Cinema: UK Perspectives 1985-2010* (2010) and *De-Westernizing Film Studies* (2012). He has published numerous articles on contemporary French and Francophone cinema (with a particular emphasis on filmmakers of Maghrebi origin) and has participated in and been invited to speak at conferences and festivals worldwide. He is on the advisory board for *Studies in French Cinema*, having served as an editor for the journal from 2005-2015 and is the co-director of the MA in International Film Business, an innovative collaborative masters programme taught between the University of Exeter and the London Film School.

**Professor Florence Martin, [fmartin@goucher.edu](mailto:fmartin@goucher.edu)**

Florence Martin is a Professor of French and Francophone Cinema and Literature at Goucher College, Baltimore, Maryland, USA and serves on the editorial board of *Studies in French Cinema* (UK). Her articles and chapters on the cinematic productions of the Maghreb have been published internationally. Recent publications include *Screens and Veils: Maghrebi Women's Cinema* (2011) and two co-edited volumes: *Les Cinémas du Maghreb et leurs publics* (2012); and *French and Francophone Cinema and Contestation* (2013). She is preparing a special issue of *Studies in French Cinema* titled *Transnational Crossings: Terrorism and Migration on Maghrebi Screens*. Being the international co-investigator on the AHRC Moroccan cinema project allows her to focus on Moroccan cinema and issues of gender.

**Dr Jamal Bahmad, [jamalbahmad@gmail.com](mailto:jamalbahmad@gmail.com)**

Jamal Bahmad's doctoral dissertation examined the politics of neoliberalism, everyday life and postcolonial subjectivity in Moroccan urban cinema since the 1990s. After his PhD he took up a postdoctoral Research Fellow position at Phillips University of Marburg (Germany), joining the Centre for Near and Middle Eastern Studies as part of the research network: "Re-Configurations: History, Remembrance and Transformation Processes in the Middle East and North Africa." He is now a British Academy Postdoctoral Fellow based at the School of Languages, Cultures and Societies at the University of Leeds. His research interests centre principally on North African, Amazigh (Berber) and Francophone culture, cinema, cities, literature, migration and minorities. He has published widely in North African cultural studies with a focus on cinema, literature, cities, cultural memory and youth subcultures.

**Dr Stefanie Van de Peer, [S.E.Van-De-Peer@exeter.ac.uk](mailto:S.E.Van-De-Peer@exeter.ac.uk)**

UK MOBILE: +44-7709175984

Stefanie Van de Peer specializes in Arab and African cinema by women, both behind and in front of the camera, and has a particular interest in transnational feminist solidarity, film festivals and spectatorship. She has directed and curated specialised programmes for film festivals worldwide. She has published articles internationally, e.g. in *Film-Philosophy*, the *Journal of African Cinemas*, *Middle East Journal of Culture and Communication* and *Journal for Cultural Research*. She has co-edited *Art and Trauma in Africa* (2012) and *Film Festivals and the Middle East* (2013). A book on *Animation in the Middle East* (2017) won the BAFTSS award and her first monograph *The Pioneering Women of Arab Documentary* came out in 2017. She is currently finalising the manuscript of a new co-authored monograph: *Women in African Cinema*, for publication with Routledge in 2020.

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## GUEST LIST

A considerable number of filmmakers and professionals will be present at the conference and at the film festival. Please make the most of their presence and feel free to engage with them. They have all agreed to be here so that they can go into dialogue with you about Moroccan cinema.

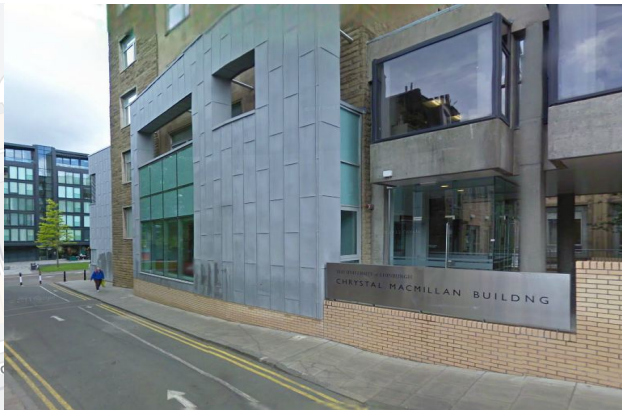
Lamyaa Achary  
Hamid Aidouni  
Hakim Belabbes  
Farida Benlyazid  
Touda Bouanani  
Nadir Bouhmouch

Lamia Chraibi  
Sofia El Khyari  
Ali Essafi  
Meriem Jabi  
Chaimaa Lehnech  
Noureddine Lakhmari

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## Venues and Rooms

- Friday 26 October: Seminar Room 4, Chrystal MacMillan Building, 15 George Square, University of Edinburgh



- Saturday 27 and Sunday 28 October: Project Room, 50 George Square, University of Edinburgh



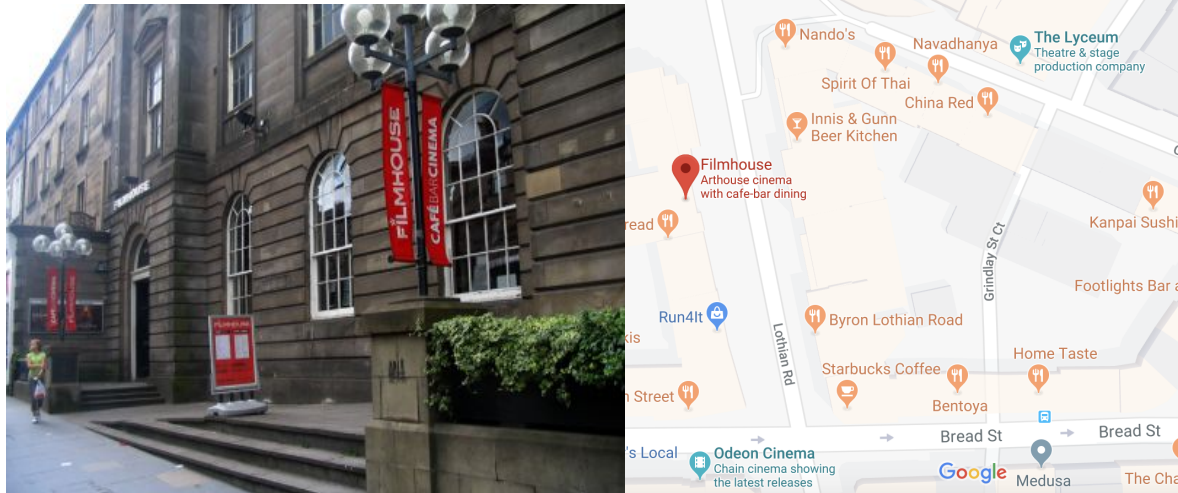
- Africa in Motion Film Festival takes place across the cities of Edinburgh and Glasgow

In Edinburgh, most Moroccan films screen at Filmhouse cinema, 88 Lothian Rd, Edinburgh EH3 9BZ

Filmhouse: <https://www.filmhousecinema.com>

Telephone bookings: 0131 228 2688

Lothian Buses: 1, 2, 10, 11, 15, 16, 22, 24, 30, 34, 35




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### Information for Panel Chairs

Due to the number of presenters who all need time to present their work, please keep presentations at a maximum of 15 minutes. Chairs should give their panellists signals for 2 minutes left, and “please wrap up” at 15 minutes.

For time efficiency, we recommend saving questions for the end of the session. Audience members’ contributions to the discussion are invaluable for all panellists.

Do stick to time to ensure there is ample opportunity for questions afterwards.

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### Keynote Sessions

#### Ali Essafi

North-African Postcolonial Filmmakers Searching New Narrative Forms. Three Case Studies on Telling Colonial History

#### Farida Benlyazid

*Nomad Wedding* screening + discussions

## **FULL PROGRAMME**

### **DAY 1: FRIDAY 26 OCTOBER 2018**

**1:00 PM - 6:00 PM**

**Seminar Room 4, Chrystal MacMillan Building, 15 George Square**

**1:00 PM: Lunch**

2:00 PM: Keynote 1, chaired by Will Higbee

Ali Essafi: North-African Postcolonial Filmmakers Searching New Narrative Forms. Three Case Studies on Telling Colonial History

3:00 PM: Panel 1: Legacies in Moroccan Filmmaking, chaired by Jamal Bahmad

Rachid Aït Abdelmouman - Modern Temporalities of the Everyday between the National and the Postnational: Ahmed Bouanani and Hakim Belabbes

Peter Limbrick - Ahmed Bouanani: Politics of Authorship and Transnational Circulation

Walid El Khachab - Modern Manufacturing of Myth: Moroccan Film Directors and "Feminist" Folk Tales

**4:00 PM: Tea & Coffee**

4:30 PM: Roundtable 1: Documentary in Morocco, chaired by Florence Martin

With: Hamid Aidouni, Touda Bouanani and Ali Essafi

### **DAY 2: SATURDAY 27 OCTOBER 2018**

**9:00 AM - 6:00 PM**

**Project Room, 50 George Square**

**9:00 AM: Tea & Coffee**

9:30 AM: Panel 2: Migration and Diaspora, chaired by Lynn Houndi

Arne Saeys - Moroccan Movies in the Netherlands. Embedding the diaspora in a small nation

Lidia Peralta - Post-colonial evolution and characteristics of migration-themed films in Morocco

Joshua A Sabih - Moroccan Jewish diaspora in Israel and filmmaking: Documentary film between imaged memories and State's Archive

10:30 AM: Roundtable 2: Art, Politics and Policy - the global and the local in Moroccan cinema, chaired by Will Higbee

With: Nour-Eddine Lakhmari, Lamia Chraïbi and Hakim Belabbes

**12:30 PM: Lunch**

2:00 PM: Panel 3: Critical and Political Identities, chaired by Arne Saeys

Rachid Naim - La critique cinématographique au Maroc, radioscopie et perspectives

Jamal Bahmad - Morocco Re-Orientalised? The Postcolonial Exotic and the Politics of Identity in Transnational Moroccan Cinema

Caitlin Scholl - Allegories of the Defeated: Marxist Memory and the Aesthetics of Post-Years of Lead Moroccan Cinema

3:00 PM: Panel 4: A Cinema of 'Becoming', chaired by Kaya Davies Hayon

Jean-Pierre Boulé - Nostalgia in Taia's *L'Armée du Salut*

Marie Pierre-Bouthier with Léa Morin - Studying abroad to become a Moroccan filmmaker: a (trans)national imaginary cinema? Mustapha Derkaoui and Abdelkader Lagtaâ in Łódź

Maria Flood - 'No One is Born a Martyr': Radicalization and Youth in *Les Chevaux de Dieu* (2012)

**4:00 PM: Tea & Coffee**

4:30 PM: Roundtable 3: Moroccan Cinema in the Age of Neoliberalism, chaired by & with Nadir Bouhmouch

With: Lamyâa Achary, Chaimaa Lehnech and Meriem Jabi

### **DAY 3: SUNDAY 28 OCTOBER 2018**

**10:00 AM - 8:00 PM**

**Project Room, 50 George Square**

**10:00 AM: Tea & Coffee**

10:30 AM: Panel 5: Marketing Morocco: Films and Festivals, chaired by Peter Limbrick

Stefanie Van de Peer - A Nation of Films on the Circuit of Festivals: the Trans/National Exhibition of Moroccan Films

Mary Anne Lewis Cusato - Marketing Moroccan Cinema: Paratextual Case Studies of Marock (2005), Horses of God (2012) and Much Loved (2015) (PRE-RECORDED)

Habiba Boumlik & Lucy McNair (SKYPE) - Amazigh Cultural Preservation through a Film Festival: Creating Momentum and Empowering Voices

11:30 AM: Roundtable 4: Women in Moroccan Cinema, chaired by Florence Martin

With: Farida Benlyazid, Lamia Chraïbi and Sofia El Khyari

**1:00 PM: Lunch**

2:00 PM: Panel 6: Nabil Ayouch: Scandal and Empowerment, chaired by Rachid Naim

Kaya Davies Hayon - Exoticism or Empowerment? The Representation of Women and Prostitution in *Much Loved* (2015)

Lowry Martin - The (Un)censored Polyphony of Queer Voices in Ayouch's *Much Loved* and the Politics of Protest

Mériam Cheikh - Le cinéma marocain à l'épreuve du sexe. Scandale, nationalisme et transnationalisme sexuel

3:00 PM: Roundtable 5: Report on the Transnational Moroccan Cinema Project

With: Will Higbee, Florence Martin, Jamal Bahmad and Stefanie Van de Peer

**4:00 PM: Tea & Coffee**

4:30 PM: Keynote 2: Screening *Nomad Wedding* + Talk with Farida Benlyazid, chaired by Florence Martin

6:00 PM: Film Screening: *House in the Fields*, Tala Hadid

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#### Africa in Motion Film Festival: recommended screenings and events

Saturday 27 October			
8:00 PM	Screening	Apatride (Narjiss Nejjar) PLUS short: Al Hadaf (Munir Abbar)	Edinburgh, Filmhouse
7:30:00 PM	Screening	Burnout (Nour-Eddine Lakhmari)	Glasgow, Citizen M Screening Room
Sunday 28 October			
4:30 PM	Screening	Nomad Wedding (Farida Benlyazid)	Edinburgh, conference, 50 George Square
6:00 PM	Screening	House in the Fields (Tala Hadid)	Edinburgh, conference, 50 George Square
Monday 29 October			
4:30 PM	Workshop	Ali Essafi and Touda Bouanani	Edinburgh, ECA, Cinema Space
7:00 PM	Screening	Crossing the Seventh Gate (Ali Essafi) PLUS short: Fragments de Memoire (Touda Bouanani)	Edinburgh, ECA, Cinema Space
Tuesday 30 October			
8:15 PM	Screening	Volubilis (Faouzi Bensaidi) PLUS short: Ayam (Sofia El Khyari)	Edinburgh, Filmhouse

WEBSITE:

[www.africa-in-motion.org.uk](http://www.africa-in-motion.org.uk)

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## **PRESENTERS AND ABSTRACTS: ALPHABETICAL LISTING**

**Rachid Aït Abdelmouman, Mohammed V University, Rabat**

### **Modern Temporalities of the Everyday in Moroccan Cinema between the National and the Postnational: Ahmed Bouanani and Hakim Belabbes**

The aim of this paper is to pull the concept of the everyday more explicitly and firmly into the circle of concerns addressed by Moroccan cinema, especially in the cinematographic experience of the distinguished Moroccan documentary and fiction filmmakers Ahmed Bouanani and Hakim Belabbes. In Bouanani and Belabbes, the collective life of the people is embodied in the urban economic forms of life, in the time of the industrial city, in the fragmentariness of Moroccan everyday life and in its margins of presence. It is this intersection of temporalities that I would like to spell out in two times, the national time and the postnational time, first, by looking at a 1968 short Film by Ahmed Bouanani *6/12* and his film *Mirage* (1979) which suggest a quite different understanding of the temporality of Moroccan modern nation after independence in comparison with other Moroccan national films which preceded it and, second, by looking at Hakim Belabbes's diasporic and transnational cinema, epitomized in films such as *Threads* (2003) *Why O'Sea?* (2006), *Fragments* (2009), *These Hands* (2008), *Boiling Dreams* (2011) and *Sweat Rain* (2017), which problematizes the paradoxical tendency of homogenizing national time and which, like Bouanani's cinema, aspires to go beyond national allegory and attend to the effects of dyadic/binary positions and liminal spaces on identity politics. Bouanani's and Belabbes's cinematographic experiences of the everyday attend to heterogeneous temporalities and delegitimize or challenge the national time as a homogenous and dominant discourse. The conceptual rock on which this postnational cinema is grounded is the everyday or the common experiences of the people. The thwarted time of the modern nation is the time where all routine activities of everyday life and its temporalities penetrate each other to form a variegated tapestry, and the task of the cineaste is to draw a thread that gives all these temporalities its time through montage.

**Jamal Bahmad, Mohammed V University, Rabat**

### **Morocco Re-Orientalised? The Postcolonial Exotic and the Politics of Identity in Transnational Moroccan Cinema**

Ever since its inception in the 1990s, Transnational Moroccan Cinema (TMC) has attracted significant attention both in Morocco and internationally. Often co-produced by the Moroccan Cinema Centre and international producers, TMC films have been regularly selected and promoted by premier European film festivals and distributors. The international film festival circuit has brought to fame a select group of Moroccan filmmakers such as Nabil Ayouch, Faouzi Bensaïdi, Laïla Marrakchi, and Hicham Lasri. In Morocco, however, their films have increasingly attracted the ire of large constituencies of film critics and the general public alike. The much-feted films at the global level have been accused locally of trading in clichéd and neocolonial representations of Morocco. This paper will put this controversial reception of TMC in Morocco through the lens of Neo-Orientalism and the postcolonial exotic. I will argue that by partaking of the commodified aesthetics of 'world cinema', TMC reflects the uneven power relations between the Global North and South whereby the latter provides exotic entertainment. In so doing, these films are restricted in how much they can challenge the conformity of the visual political economy of neocolonial globalisation. A close analysis of key scenes in a selection of popular films by Ayouch and Marrakchi will provide evidence of the problematic construction of Morocco in TMC and the latter's consequently controversial reception in the country and among Moroccan communities abroad.

**Jean-Pierre Boulé, Nottingham Trent University**

### **Nostalgia in Abdellah Taïa's *L'Armée du salut* (2014)**

The film is based on the eponymous autobiographical novel published in 2006. Taïa's film is set in three locations: Casablanca (Rabat in the novel), El-Jadida (Tangier in the novel) followed by Azemmour and, ten years later, Geneva, offering a transnational perspective. The film tells the story of a gay Moroccan main character named Abdellah. The first part of the paper will analyse the representation of Morocco in the film, away from the usual tourist clichés, unravelling the sexual politics of the country (notably the place of men and women) and denouncing sexual violence, claiming the film as political. The second part of the paper will study El-Jadida as a



place in between Morocco and Western Europe where permissibility starts to be discernible. The third part of the paper will concentrate on the third part of the film set in Geneva where the dream of Western Europe starts to shatter and where a nostalgia for a version of Morocco starts to creep into the main character's mind. As well as the perception of Morocco in the film and the narrator's experience of the three cities, the paper will also pay attention to the perception by the Westerner (the character 'Jean') of the Moroccan young man. Finally, the paper will chart the making of the film, its filming in Morocco and its reception in Morocco when it was shown in Tangier for a festival.

**Habiba Boumlik (with Lucy McNair), LaGuardia Community College / CUNY**

### **Imagined or Real?: Networking Community in The New York Forum of Amazigh Film**

Tess Van Hamert has asserted that "the programming agenda and themes of [a film] festival determine the type of imagined community and experience in which the filmmakers and audiences engage." Dina Iordanova counters that the community created by festivals is real: "In the 'live' space of the festival, organizers and audiences form a community, an actual one, that congregates face to face for the purpose of fostering an 'imagined community' that comes alive in the act of watching a film and imagining distant human beings becoming part of one's own experiences" (2010, 13). Whether imagined or real, festivals have always been seen as "a specialized center of expertise" (De Valck 2007) where organizers serve as "cultural gatekeepers" (Ruoff 2012, 3). Over the past four years, The New York Forum of Amazigh Film has exemplified these theoretical tensions and ambitions by bringing together amateurs and professionals, students and scholars, and filmmakers and audience members in a cinematic *asagraw* or forum in order to learn about, learn from, and support contemporary Amazigh cinematic expression. Occurring in New York City, in the heart of the extremely diverse community of Queens, NYFAF has invited writers, filmmakers, actors, scholars, musicians, and diasporic Amazigh individuals to join local audiences in exploring what it means to negotiate a contemporary Amazigh identity, both in local or national contexts and diasporically or transnationally across multiple borders. Our presentation will present a brief overview and analysis of our themes to date as attempts to create a "specialized center of expertise" and an "imagined community" of Amazigh expression. We will then focus on the selection process of the last edition which centered on the theme of women's expression. We will show two films excerpt: "Tawnza" by Malika El Manoug and the documentary "House in the Fields" by Tala Hadid. Both films are "Moroccan" in the sense of representing Moroccan Amazigh memory or contemporary life and exemplify our focus on Amazigh narrative characteristics. Locally specific stories, they transcend national borders and are strongly linked to questions of identity, cultural transmission, and the contemporary experience of displacement. Through this overview and film-specific analysis, we argue that transnational film festivals like NYFAF should embrace the tension between imaginary and real communal networks, allowing multiple actors to engage in integrating diverse viewpoints, expertise, and ambitions.

**Marie Pierre-Bouthier, l'Université Paris I**

### **Studying abroad to become a Moroccan filmmaker: a (trans)national imaginary cinema? The cases of Mustapha Derkaoui and Abdelkader Lagtaâ in Lodz (Poland, early 1970s) [Project conducted with Léa Morin]**

In this presentation, we introduce the years spent abroad by Moroccan pioneer-filmmakers during their studies, in the early 1960s and 70s in France, Eastern Europe and in the United States. What national cinema did they imagine there for their newly de-colonized country? What conceptions, teams and projects emerge from their transnational experience abroad, before they were confronted with the politically-controlled cinema system of their home-country? What specificities did their cinematic gaze gain from studying in the East or in the US which influenced the films they directed or conceived after they came back? To answer these questions, we look at student films, but also schools' archives, to know more about their teachers and classmates, the films they studied, the dissertations they wrote, the exercises and projects they undertook, etc. We provide the example of two Moroccan pioneer filmmakers who studied in the film school of Lodz, in communist Poland. Abdelkader Lagtaâ (b. 1948) lived in Poland from 1966 to 1975. Parallel to his cinema studies, he collaborated with the conceptual artist Ewa Partum and her husband, the poet Andrej Partum. Mostafa Derkaoui (b.1944) studied in Lodz with his brother, the director of photography Abdelkrim Derkaoui, from 1965 to 1972. Committed to a radical cinema, in 1968 he would attend and film the *Etats Généraux du Cinéma* in Paris. His graduation films foreshadow his coming cinematic project, and in particular his first film, *De quelques événements sans significations* [*On Several Meaningless Events*] (1974). Through testimonies and excerpts from films, we will

examine the two men's aspirations for cinema in a newly-independent Morocco, and their artistic, political, and geographic paths that led them to Poland, where, in an agitated global political context, they rubbed shoulders with Polish artists and filmmakers, as well as other young aspiring filmmakers from Algeria, Tunisia, Uganda, Brazil, Argentina, Mexico, Denmark and The Gambia, before returning to Morocco with a(n) (imaginary) project designed for their national cinema.

**Mériam Cheikh, University of Edinburgh**

#### **Le cinéma marocain à l'épreuve du sexe. Scandale, nationalisme et transnationalisme sexuel.**

Ne pas dire le sexe, la non-volonté de savoir tels seraient les mots que nous pourrions employer pour évoquer le scandale qui a frappé le Maroc durant le printemps 2015 au moment de la présentation de *Much Loved*, l'avant-dernier film de Nabil Ayouch qui relate les trajectoires de quatre femmes qui se prostituent dans la ville de Marrakech. Que nous dit le désormais célèbre scandale autour de trois extraits du film qui ont enflammés d'abord les réseaux sociaux puis la scène politique marocaine avant de devenir le sujet de l'été de part et d'autre de la Méditerranée? Dans une perspective comparatiste et en s'inspirant des débats ayant eu lieu ailleurs sur la monstration des actes sexuels, nous souhaitons aborder *Much Loved* comme un laboratoire d'analyse sur le cinéma marocain et le rapport de celui-ci à la représentation du sexe et de la sexualité. Le film n'est en effet pas le premier à susciter des débats passionnés à l'échelle nationale. Nabil Ayouch est d'ailleurs tristement coutumier du fait (cf. la réception de son premier film *Mektoub*). D'autres lui emboîteront malheureusement le pas durant la décennie 2000 (Leila Marrakchi, Narjis Nejjar, Aziz Salmi). Au-delà d'une approche considérant le film comme un miroir fidèle des transformations sociales, nous souhaitons à travers une analyse des discours produit sur le scandale au Maroc mais aussi au sein de la diaspora, comprendre les enjeux identitaires et nationaux qui se sont noués durant plusieurs mois et dénouer la portée de leur mise en lien à la question de la sexualité et du genre (féminin et masculin). Il s'agit de considérer le pouvoir des images et l'injonction à l'« irréprésentabilité » comme des forces de production d'un trans/nationalisme sexuel.

**Kaya Davies Hayon, University of Nottingham**

#### **Exoticism or Empowerment? The Representation of Women and Prostitution in Nabil Ayouch's *Much Loved* (2015)**

In recent years, a number of Moroccan filmmakers have gained international acclaim. Their films have often garnered success on the festival circuit and abroad, but have been condemned at home for perpetuating westernised clichés of Moroccan society. This pattern is apparent in the work of Nabil Ayouch, whose latest co-production, *Much Loved* (France, Morocco), focuses on a group of Moroccan prostitutes living in the sordid underbelly of urban Marrakech. The film premiered at Cannes and was praised by the French and Anglophone press for making a brave intervention into debates over the image and status of Moroccan women. However, it sparked controversy in Morocco where it was banned by the *Centre Cinématographique Marocain* because of its controversial content. Following the release of leaked scenes on YouTube, Ayouch was charged with creating pornographic content and his lead actor, Loubna Abidar, was physically attacked on the street. Meanwhile, the film itself was heavily criticised by the press, Muslim clerics and members of the Moroccan government for its "defamatory" representation of Moroccan women. This paper examines *Much Loved* against the backdrop of these debates and the changing attitudes to women and their bodies in Morocco. Drawing upon feminist film theory and the work of feminist scholars from the Maghreb, this paper considers the extent to which Ayouch can be accused of exoticizing his protagonists' bodies and playing up to the expectations of Western viewers. It argues that the film subverts stereotypes and resists attempts at objectification, but questions the extent to which Ayouch's vision of female empowerment is couched in Western feminist notions of romance and emancipated female sexuality.

**Walid El Khachab, York University in Toronto**

#### **Modern Manufacturing of Myth: Moroccan Film Directors and "Feminist" Folk Tales**

When producing the Middle Ages - particularly the legendary times of folk tales - cinema operates in a trans-historic way, revisiting a foundational past to provide a particular take on modern issues and debates. Moroccan

cinema and telefilms' retelling of Arab folk tales is no different in that regard than, for instance, Pasolini's *The Canterbury Tales* (1972) or *Arabian Nights* (1974). However, the Moroccan films are strikingly specific in nature. Their transnational characteristics in terms of aesthetics, narrative devices and production & distribution on the global market are only one aspect of that specificity. Another major characteristic of these films is the striking number of women filmmakers who direct them. This paper analyses one film and two telefilms from different decades: Farida Benlyazid's *Keid Ensa (Women's Wiles)* (1999), Fatima Ali Bobakdi's *Souk N'ssa (Women's Market)* (2005), and Sanaa Akroud's *Le Scarabee des Cendres* (2015). I argue that Moroccan women directors rhetorically appropriated the cinematic folk tale genre to safely address certain gender and national identity concerns. The quest for modernity is negotiated by these filmmakers through an imaginary medieval setting that avoids discussions of historical injustices within the Moroccan polity. Thus, one of the most modern medias - film- manufactures a "new" past that is glorious, untainted by the colonial humiliation, as well as fairer to women, rather than accurate historical depictions. The Moroccan women filmmakers choose a folk type of medieval basis for their identity: authentic but also orientalist enough to please transnational funders and audiences. The very nature of the feminism produced in these films attests to this compromise. It is one that proposes a subversive view of traditional gender roles (the woman outwits the man), yet a rather conservative one in its definition of "happiness": the latter is only achieved through marriage.

**Maria Flood, Keele University**

### **'No One is Born a Martyr': Radicalization and Youth in Nabil Ayouch's *Les Chevaux de Dieu* (2012)**

Recent cinema from the Maghreb, a region where over half the population are under thirty, points towards the connections between radicalization and the disenfranchisement of young people under global capitalism (Bahmad 2013). This paper proposes an examination of the links between terrorism and childhood/youth in neo-liberal Moroccan society, focusing on the figure of the male protagonist drawn into fundamentalist violence in Nabil Ayouch's *Les Chevaux de Dieu*. Euro-American depictions of the terrorist have tended to present a univocal image of a malignant and external force, a fully formed and utterly unscrupulous agent of violence. However, *Les Chevaux de Dieu* invites the spectator to follow the trajectories of two vulnerable children from the Sidi Moumen slum of Casablanca as they reach adolescence and become radicalized. If, as Lebeau argues, 'the child in film has been used to embody the anxieties of modern life' (2008), the children in *Les Chevaux de Dieu* are the casualties of national and transnational forces: inequality, globalization, and jihadi terrorism. Yet alongside the political impetus of the film, we are also drawn into the young men's emotional worlds, and their radicalization is presented as a response to a series of negative affective experiences: sexuality, sexual violence and shame, economic and social humiliation, and intergenerational disaffection. Ultimately, Ayouch's decision to begin the narrative in childhood prohibits spectator disengagement from the protagonists: even as the young men of the final scene explode their bodies in a busy restaurant, we still retain the image of the fragile, innocent children they once were.

**Mary Anne Lewis Cusato, Ohio Wesleyan University**

### **Marketing Moroccan Cinema: Paratextual Case Studies of Laïla Marrakchi's *Marock* (2005) and Nabil Ayouch's *Horses of God* (2012) and *Much Loved* (2015)**

This paper analyzes the ways in which three of Moroccan cinema's most well known films from the 21<sup>st</sup> century, namely Laïla Marrakchi's *Marock* (2005) and Nabil Ayouch's *Horses of God* (2012) and *Much Loved* (2015), were marketed in Morocco as well as transnationally to both English- and French-speaking spectators. These films were chosen for this study because of their popularity, which has generated a wealth of paratext rife for analysis, as well as their thematic content, which has elicited diverse and strong reactions from a variety of national publics. Through a comparative study of such paratextual elements as film jacket art, critics' reviews, reviews on such popular sites as allociné and Amazon, newspaper reviews, posters advertising the film, to name but a few avenues for paratextual research, this paper reads these three films alongside the ways they have been framed in order to determine what, if any, common marketing strategies are used to sell Moroccan films to audiences locally as well as in the French and English-speaking world (with an emphasis on spectators in France and the United States) and whether such strategies change significantly when the targeted national audience changes. This study also seeks to determine how these marketing practices influence interpretation and reception of the works in question, and it asks what other conclusions we might draw by analyzing both marketing practices and paratextual elements in this context.

**Peter Limbrick, University of California Santa Cruz**

### **Ahmed Bouanani: Politics of Authorship and Transnational Circulation**

This paper traces the career of Moroccan writer, artist, and filmmaker Ahmed Bouanani (1938-2011) and the posthumous, transnational circulation of his work. One of the second generation of Moroccan filmmakers to train at IDHEC in Paris, Bouanani returned to Morocco in 1964 and found work at the CCM (Centre Cinématographique Marocain) as a director and editor. After 1967, however, Bouanani was effectively prevented from directing and many of the *courts-métrages* in which he had a formative role as director or co-director (such as *6 et 12/6 and 12* (1968), bear his name only as editor. Thus with just one feature film, *Assarab/Mirage* (1979), to his name, he was for many years little known as a filmmaker and, as a writer and artist, he published little during his lifetime: a novella *L'hôpital* (1990), books of poems *The Persians/Les persiennes* (1980) and *Photogrammes* (1989), and various essays and drawings for Moroccan periodicals. Since his death in 2011, however, Bouanani's oeuvre has been reconstituted, in large part due to the efforts of his daughter, Touda, and some his writing has reappeared in print: *L'hôpital* was republished by Verdier, in France, and DK Editions, in Morocco (both 2012) and will appear in an English translation in 2018. His unpublished history of Moroccan cinema is forthcoming, and his films have recently been screened at the Berlinale, at Jeu de Paume (Paris), in Morocco, and in the US. A documentary based on his has also screened at the Berlinale (*Crossing the Seventh Gate*, dir. Ali Essafi, 2018) and in Morocco. What does the long invisibility of Bouanani's work tell us about the politics of postcolonial Morocco and its histories of cinema and culture? And what does the renewed appearance of his films and writing reveal about the transnational and transmedial networks that Moroccan cinema currently inhabits? This paper will address these questions by drawing on primary research in Morocco as well as theories of authorship and transnationality.

**Lowry Martin, University of Texas - El Paso**

### **The (Un)censored Polyphony of Queer Voices in Ayouch's *Much Loved* and the Politics of Protest"**

Engaging with both the idea of representation as a politics of protest and diasporic filmmaking, this presentation will explore Nabil Ayouch's 2015 film, *Much Loved*, which premiered at the Cannes Film Festival. Within days of the film's premiere video clips from the movie had received over two million views on youtube from around the world—testifying to its global interest—yet, the Moroccan government banned his film for immorality. This paper examines how Ayouch's film is just one of the latest in a cinematic evolution in Morocco that has become increasingly subversive since the late 1990s in its portrayals of non-normative sexualities as well other culturally taboo subjects such as drugs, police brutality, and corruption. *Much Loved* along with earlier films such as Abdellah Taïa's *Salvation Army* are an important part of a growing body of Moroccan queer films that contribute to the wider emerging Queer Arab and Queer World cinema. While these filmmakers are part of a transnational Moroccan cinematic community, their filmic diegesis and creative inspirations remain firmly planted in Morocco. Depicting the underbelly of society and its outcasts, *Much Loved* shows prostitutes partying in Marrakech, speaking raunchy Arabic, servicing wealthy Saudi clients as well as gay transvestite prostitutes, drug use, lesbian sex, sexual tourism, and police corruption. Like Taïa, Nabil Ayouch sees the cinema as a social mirror able to reflect social truths and where no subject is taboo, and despite Morocco's censored society, he gives a voice to those prohibited stories—particularly those deemed most queer.

**Rachid Naim, Université Cadi Ayyad**

### **La critique cinématographique au Maroc, radioscopie et perspectives**

Quand on évoque le cinéma marocain, on pense souvent à la, relative, bonne santé de la production puisque le Maroc arrive, bon an mal an, à produire plus d'une vingtaine de films par an. Cependant, un autre pan de la cinématographie nationale semble être ignoré des études académiques. Il s'agit de la critique cinématographique marocaine. Cette dernière est dynamique et se porte bien. Que ce soit en termes de publications (revues, livres, articles...) ou activités (colloques, assises, rencontres...), la critique marocaine semble accompagner l'élan de la production cinématographique marocaine. Sous le nom unitaire de « critique » se cache en vérité une multitude de courants, de styles et d'influences. D'une part, une critique professionnelle écrit dans des quotidiens ou hebdomadaires, d'autre part, une critique universitaire publiée fréquemment dans des revues spécialisées. D'autres critiques marocains publient même dans des revues arabes du Moyen-Orient.

Indépendants ou groupés sous formes d'associations, les critiques marocains exercent également dans plusieurs registres linguistiques (l'arabe, le français et, rarement, l'anglais). L'organisation phare de la critique marocaine, l'Association Marocaine des Critiques de Cinéma (AMCC), regroupe plusieurs critiques sous son égide. Elle assure une publication régulière, « La Revue marocaine des recherches cinématographiques », et publie des livres autour de thématiques filmiques diverses ou autour de l'œuvre de certains réalisateurs marocains. Depuis 2010, des événements réguliers sont même organisés par l'AMCC comme « Cinéastes et critiques » ou « les Assises de la critique de cinéma au Maroc ». Ce travail visera essentiellement à faire un état des lieux de la critique cinématographique au Maroc. Il en analysera les aspects qualitatifs et quantitatifs et essaiera d'expliquer le dynamisme de cette critique aperçu ces dernières années.

**Lidia Peralta García, University of Castille - La Mancha**

### **Post-colonial evolution and characteristics of migration-themed films in Morocco**

Morocco is a country with one of the highest migration rates in the world. With 29% of Moroccan films dealing with migration issues, either in a direct or in a more transversal way, the objectives of this presentation are to establish the most recurrent migration thematic lines and to determine how migration topics have evolved from 1958 - the year in which the first postcolonial film was produced- to 2015. A sample of 89 migration films included in the Moroccan Cinematographic Center's catalogue has been explored by way of narrative and contextual content analysis. As a study case, in order to illustrate some characteristics on Moroccan cinema in comparison to other Western proposals, we will focus on the specific case of films dealing with risky and unauthorized migrations. The methodology has been complemented with in-depth interviews with fifteen Moroccan directors. Our findings allow us to confirm that there is a close relationship between the production of migration films in Morocco and the socio-political evolution of the phenomenon. The most active production period occurred from 2008 to 2011. Furthermore, Moroccan cinema has covered all the different phases of migration in a very balanced way, showing coherent cinematographic reaction mechanisms towards social reality. Migratory reasons go beyond the subsistence economy, thus contributing to deconstruct Western cinematographic perspectives. Context plays an important role in Moroccan films, as storylines are given the space to illustrate the protagonist's personal circumstances. The patera drama is not realistically depicted. The use of metaphors and allusions is preferred. Skepticism, rather than victimization, and hope, rather than despair, are main themes.

**Joshua A. Sabih, University of Copenhagen**

### **Moroccan Jewish diaspora in Israel: Documentary film between imagined memories and State's Archive**

The notion of "Cultural Moroccans" is a political category, claims the Israeli-Moroccan writer Albert Swissa. Applied to the Jewish Moroccan diaspora in Israel it becomes a sign of assimilation into to the Zionist narrative of Israelness, and into Zionism's foundational myths: "negation of Exile", "return to history", and "redemption"! In this context, Moroccan Judaism had to undergo a re-figuration in order to purge it from all traces of Arabness: "primitive Moroccan-ness". In the dominant political discourse, "Cultural Moroccans" stands for Israeli Moroccans whereas its antithesis "primitive Moroccans" stands for Morocco's Moroccans: badly civilised Arabs. In this paper I shall deal with the notion of Moroccan-ess (heb. *marocai'ot*) and its taxonomy in Jewish Moroccan cinema and TV series, how Moroccan-ness has been construed and constructed as a critical category synonymous with diaspora-ness, and why one should consider it as a counter narrative against the hegemonic narrative about Israelness: double diaspora. This paper shall, in particular, focus on David Deri's latest documentary film: *Salah! Here, it is the land of Israel*, which has caused an unprecedented debate not only in the Israeli public and parliament, but also among the Jewish Moroccan community in Israel and among Moroccan Jewish Diaspora in the World. There is even a call for an investigation into the "crimes" of the Zionist left in the power between 1948 and 1977. David Deri' documentary film: *Salah! Here, it is the land of Israel* narrates the story of Moroccan Jews' migration to and "forced" settlement in the development townships. The core story is Deri's parents, who are natives of Marrakech and Taroudant (Morocco, their arrival and settlement in yet-to-be-built Yeruham – a development town in the desert of Negev. Settlement that fits the colonising ideal of the European socialist Zionism and its Orientalist identity politics toward the Oriental Jews, i.e., Jews from the Arab-Islamic World. The documentary film is based on personal testimonies of the first generation of Moroccan immigrants, interviews with immigration authorities, state's archive, and scholars, some of whom are of Moroccan descent. The film consists of four parts! While the first three deal with the departure from the

home country, Morocco, arrival to Haifa Port (Israel), and forced dispersion of the Moroccan population between the newly established towns that consisted of tents and barracks, the four-part deals with the failure of the state's education and employment policy towards the second generation of immigrant Jews. A policy that maintained them as it did with their parents as a "human material"; new "made in Israel" categories were manufactured by the state's machinery of identity politics: "Cultural Moroccans" vs "primitive Moroccan"! Surprisingly, Deri's documentary includes a filmed screening session for the inhabitant of Yeruham and the heated debate among the people in the audience, the stories of some of whom were told in the film. The film itself is a turning point in the history of the Moroccan diaspora in Israel. The use of documents from the state's archives that have been sealed from more than 50 years by the second-generation filmmakers, scholars and activists is a valuable source for the historiography of the subaltern.

**Arne Saeys, University of Antwerp**

### **Mocro Movies in the Netherlands. Embedding the diaspora in a small nation**

In this paper, I argue that 'diasporic' and 'transnational' films need to be understood in the institutional context of the national film industry of the 'host country' that shapes both the production and content of such films. Taking the cinema of a small nation like the Netherlands as an example, I use the term 'ethnic minorities' as this relational term underlines the power relations and boundary-making between minority groups and the majority population within a specific national context (Cottle, 2000; Staiger, 2005; Wimmer, 2013). This approach makes it possible to highlight the processes by which minority films in a small nation become part of (trans)national cinemas. As case-studies, I will discuss two Dutch films dealing with Moroccans in the Netherlands. The film *Shouf Shouf Habibi* (2004) was a turning point in Dutch cinema and proved that films with an ethnic minority cast could become mainstream in the Netherlands. *Shouf Shouf Habibi* managed to challenge ethnic boundaries between Moroccans and Dutch through comedy. A second important film is *Rabat* (2011), a road movie that follows three Dutch-Moroccan men from the Netherlands to Morocco. Arriving in Morocco, they realise that their own future lies not in the country of origin of their parents but elsewhere. I argue that both films show how migrants, in particular those generations that have grown up in the host country, are not living in a diasporic or transnational nowhere in between countries but have become part and parcel of Dutch cinema.

**Caitlin Scholl, University of California, Berkeley**

### **Allegories of the Defeated: Marxist Memory and the Aesthetics of Post-Years of Lead Moroccan Cinema**

Since the turn of the millennium—when the death of King Hassan II and the formation of the region's first truth commission marked the official end of the four-decade period referred to as the black years or years of lead—the figure of the former leftist political prisoner has come to occupy a large place in Moroccan audio-visual production, becoming in many ways the representative victim of state oppression. Marxist-Leninist political prisoners are at the center of nearly all of the films exploring this period, even (or, perhaps, especially) when they have disavowed the movement (*La chambre noire / Derb Moulay Cherif*) or are more or less aphasic (*C'est eux les chiens / Homa al-kelab*). In fact, the figure of the leftist political prisoner has become a kind of shorthand; through a brief appearance or reference, he or she can stand in for the entire period of postcolonial state violence almost without exposition (*Insoumise/ al-Muttamarida, Les griffes du passé/ Gharam wa intiqam*). In other words, the student organizers who once worked toward a communist international have become the narrative scaffolding both for working through national trauma and for signalling to national audiences (through television broadcasts) and international audiences (through film festival entries) Morocco's new openness, particularly its openness to what we might call the capitalist international. This paper tracks the evolution of the figure of the Marxist in Moroccan cinema since 2000 as a means toward understanding how filmmakers are aesthetically theorizing Morocco's place in the global order.

**Stefanie Van de Peer, University of Exeter**

### **A Nation of Films on the Circuit of Festivals: the Trans/National Exhibition of Moroccan Film**

While the production of Moroccan films has in the past two decades seen a spectacular rise, international distribution and exhibition of Moroccan films has remained more problematic. And as Mbye Cham has said: "Without distribution, the industry is a monster with a head but without a body." Even though some of the A-

list festivals in the world clearly have their Moroccan darlings (see e.g. Hicham Lasri's relationship with Berlin and Faouzi Bensaidi's presence at the Venice festival), Moroccan cinema does not in fact travel that well. In this context, this presentation looks in detail at a section of the various distribution avenues for Moroccan cinema: I focus my analysis on the transnational vectors in the exhibition of Moroccan films at Moroccan and at international film festivals.

Morocco can be identified as a 'festival nation', and not just for film. At least 50 film festivals take place in this relatively small country, each dedicated to various genres, forms and themes of filmmaking. 18 of these are, in some respect, endorsed or sponsored by the CCM, the national body of cinema development. I compare this internal exhibition to the international exhibition at global festivals. With 3 case studies, informed by interviews with directors and programmers at a number of festivals, and looking in detail at programming strategies and the laureates of competitive strands, I will paint a picture of the diversity of Moroccan cinema on the festival circuit, both within and outside of the country. I'll look in detail at FICAM and FIDADOC within Morocco and at FESPACO, the Pan-African film festival in Ouagadougou in Burkina Faso.

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## FILM SCREENINGS AT THE CONFERENCE

**SUNDAY 28 oct 2018**

**4:30 PM**

**Project Room, 50 George Square**



The lives of Nomads and their migration are dictated by the seasons. Between sand and stone,

### **NOMAD WEDDING IN MERZOUGA**

**Farida Benlyazid, 2018, Amazigh with English subtitles, 26m**

carrying just their bare necessities, only a great degree of solidarity allows them to face the harsh living conditions, taking breaks only for ceremonies. In the Merzouga region, the Amazigh Ait Bouni tribe prepares to celebrate a wedding according to ancient rites, testifying to these symbolic moments of another time destined to disappear with settlement.

Director Farida Benlyazid will be in attendance after the screening for a Q&A

**SUNDAY 28 oct 2018**

**6:00 PM**

**Screening Room G.04, 50 George Square**



### **HOUSE IN THE FIELDS**

**Tala Hadid, 2017, Amazigh with English subtitles, 1h26m**

This award-winning documentary by acclaimed director Tala Hadid, offers an intimate and understated portrayal of life in an Amazigh village high in the Moroccan Atlas Mountains, focusing on the family of 16-year old Khadija. The film is structured by the passing of seasons and the geographic boundaries of the remote mountain village, observing daily routines and rituals that in some respects have remained virtually unchanged for centuries. Hadid's sympathetic observation of this small community in the Atlas Mountains, also poses the question of whether traditional life in the village is compatible with the progressive transformation of Moroccan society and Khadija's ambitions for her future.

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## Catering & Conference Meals

We will start the conference on Friday 26 October with a lunch at 1pm. The first keynote will start at 2pm. Every day, lunch will be provided as well as coffee & tea in the morning and afternoon. There will be a mix of vegetarian and meat dishes. Please if you are not vegetarian, make sure to leave the veggie food for those who have requested it.

These meals are all organised by Edinburgh First, the catering company of the University of Edinburgh.

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## Internet

Eduroam: ensure you log on to eduroam at your home institution, and then you will be able to join eduroam everywhere.

## Twitter and Facebook

Share your impressions and photos of Edinburgh, the festival and the conference

- On our Facebook page: <https://www.facebook.com/TransnationalMoroccanCinema>
- And on our Twitter page: @MoroccanCinema

Use the hashtag: #TMC18

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## Things to See and Do in Edinburgh

### Whisky Experience

The Scotch Whisky Experience, at the top of Edinburgh's Royal Mile, have been inspiring visitors to Edinburgh about the joys of Scotch whisky for over 30 years.

It is located in the Old Town of Edinburgh, next to Edinburgh Castle

Scotch Whisky Experience

354 Castlehill

The Royal Mile

Edinburgh, EH1 2NE

Tour experiences:

THE SILVER TOUR	THE GOLD TOUR	THE PLATINUM TOUR
THE PERFECT INTRODUCTION TO THE WORLD OF WHISKY. AVAILABLE ALL DAY, EVERY DAY. TICKETS ALWAYS AVAILABLE ON THE DAY AT OUR BOX OFFICE	UPGRADE TO OUR MEMBERS CLUB, AND GET FOUR ADDITIONAL WHISKIES - AVAILABLE ALL DAY, EVERY DAY.	A TASTE OF LUXURY WITH OUR IN-DEPTH EVENING TOUR (AVAILABLE IN ENGLISH ONLY)
Become a 'one-hour-whisky-expert' as our guides impart their expertise, culminating in a tasting in our stunning whisky collection.	After enjoying a full silver tour, you'll compare and contrast four regional single malts whilst relaxing in our beautiful McIntyre Gallery.	Booking is recommended for our luxurious evening tour, which includes a comparative whisky tasting, and an extended collection viewing.
Duration: 50 MINUTES Standard price: £15.50	Duration: 70 - 90 MINUTES Standard price: £27.00	Duration: 90 MINUTES Standard price: £38.00

<https://www.scotchwhiskyexperience.co.uk/tour-experiences>

Opening Times: 10:00 am - 5:00 pm

Telephone: +44 (0)131 220 0441

### **The Royal Mile: from Edinburgh Castle to Parliament and Holyrood Castle**



From the Castle to the Palace gates, The Royal Mile is exactly a mile long and runs downhill between two significant locations in the royal history of Scotland, Edinburgh Castle and Holyrood Palace, hence its name. The streets which make up the Royal Mile are (west to east) Castlehill, Lawnmarket, High Street, Canongate and Abbey Strand.

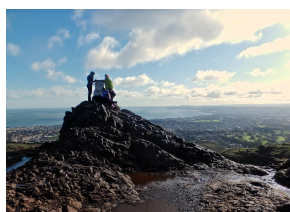
The Palace of Holyroodhouse, commonly referred to as Holyrood Palace, is the official residence of the Queen in Scotland. Opening times Edinburgh Castle & Holyrood Castle: 9:30am - 5:00pm

The Scottish Parliament welcomes visitors 6 days a week, Monday to Saturday.

All visits are free of charge. No booking is required to visit the public areas of the building. Advance booking is advised for guided tours and to attend debates and committee meetings.

Opening Times: Monday to Saturday, 10.00 am - 5.00 pm

### **Holyrood Park and Arthurs Seat**



For those who love nature and a nice walk, Holyrood Park is a short walk from Edinburgh's Royal Mile in the heart of the city. It is a 640-acre Royal Park adjacent to Holyrood Palace. The park's highest point is Arthurs Seat, an ancient volcano, and sits 251 m above sea level giving excellent view of the city; it is also the site of a large and well-preserved fort. With its diverse range of flora and geology it is also site of Special Scientific Interest. Within the park you can also visit St Anthony's Chapel - a 15th century medieval chapel, Salisbury Crags – a series of

150-foot cliff faces dominating Edinburgh's skyline as well as Duddingston Loch – a freshwater loch rich in birdlife.

### **Edinburgh Royal Botanic Gardens**



Royal Botanic Garden Edinburgh is one of the world's leading botanic gardens, home to a spectacular and diverse Living Collection of plants.

<https://www.rbge.org.uk>

Opening times: 10:00 am - 5:00 pm

### **National Museum of Scotland**

This museum is very close to the conference venue. It showcases the story of Scotland from prehistory to the present day in our Scottish galleries. It has a spectacular array of over 800 objects in the Window on the World exhibition, and displays on the Scots whose ideas, innovations and leadership took them across the world in our Discoveries gallery.

Chambers Street,  
Edinburgh,  
EH1 1JF  
Tel: 0300 123 6789

<https://www.nms.ac.uk/national-museum-of-scotland/>

Opening times: 10:00 am - 5:00 pm

## TRANSPORT INFORMATION

### Airport

Edinburgh Airport is not too far from the city centre: from the terminal building you can take the 100 bus which goes straight to Waverley Bridge, the city centre. It will take around 40-45 mins to get there, or you could take a taxi to take you straight to your hotel.

### Trams and Buses

There is a tram service from the airport to Leith. It stops in the city centre. It is more or less the same price as the bus 100 from the airport into the city. Although its route is longer than that of the bus, it is sometimes faster, as the bus is more dependent on traffic.

Buses from the conference venue at the University of Edinburgh to Filmhouse on Lothian Road:

Walk from George Square to Bristo Place, take bus 47 - this bus stops right in front of the Filmhouse Cinema.

BUS SERVICES: <https://www.lothianbuses.com>

### Taxis

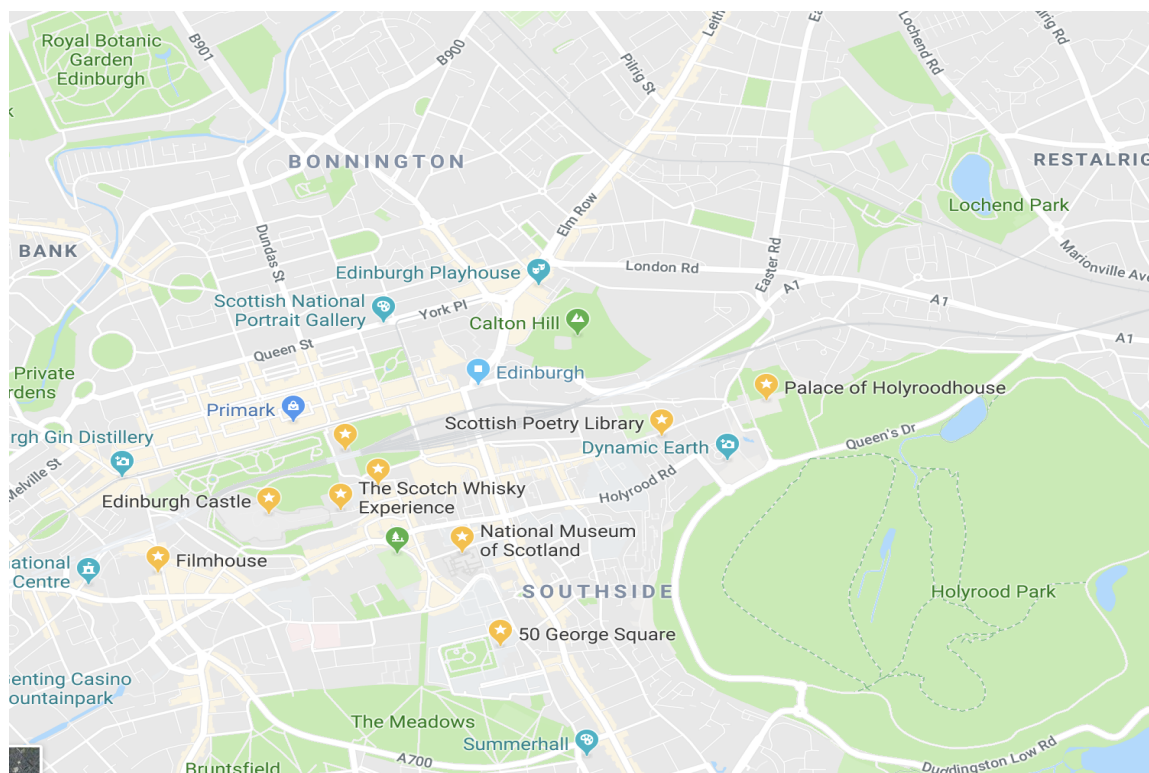
Two reliable taxi services in Edinburgh:

<https://www.citycabs.co.uk> 0131 228 1211

<https://www.taxis-edinburgh.co.uk> 0131 229 2468

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### Map of central Edinburgh and some of the main venues and attractions:



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