

# UNIVERSAL PERIODIC REVIEW MOROCCO 2016

## Joint stakeholder submission

**Freemuse** is an independent international membership organization advocating and defending the right to artistic freedom worldwide. Freemuse has held Special Consultative Status with the United Nations Economic and Social Council (ECOSOC) since 2012.

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Freemuse and Racines welcome the opportunity to contribute to the third cycle of the Universal Periodic Review (UPR) process of Morocco. Our organisations' focus is on Morocco's compliance to its commitments under international human rights instruments relating to **cultural rights, freedom of expression, creativity and the arts**, as well as guarantees under its own constitution, and to recommendations accepted by Morocco during the second cycle of the UPR in 2012.

This submission is based on interviews with local artists and a legal analysis facilitated by Racines and qualified through a workshop held in Casablanca in January 2016 with local artists, journalists and human rights advocates.

## SUMMARY

1. Morocco often hosts musical festivals and other cultural events attracting international artists and praise from the international community. But there is a flip side to Morocco's support of cultural life. Artists that overstep the vaguely defined "red lines" of harming the monarchy, Islam, sex and sexuality, or "territorial integrity" (Morocco's claim of sovereignty over Western Sahara), face persecution, prosecution and sometimes imprisonment. A 17-year-old rapper rapping about a rough life in Casablanca, including drug use and police corruption, was jailed and sentenced under Morocco's Penal Code, narcotics law and Press Code; all in clear violation of Morocco's constitution and international commitments to protect and promote cultural diversity and artistic freedom.

## THE UNIVERSAL RIGHT TO ARTISTIC FREEDOM

2. The freedom to create art is increasingly recognized as an important human right under international law. In a 2013 report, "The Right to Artistic Freedom and Creativity", the UN Special Rapporteur in the field of cultural rights, Ms Farida Shaheed, observed that the "vitality of artistic creativity is necessary for the development of vibrant cultures and the functioning of democratic societies. Artistic expressions and creations are an integral part of cultural life, which entails contesting meanings and revisiting culturally inherited ideas and concepts."<sup>1</sup>
3. The right to artistic freedom and creativity is explicitly guaranteed by international instruments: most importantly, Article 15(3) of the International Covenant on Economic, Social, and Cultural Rights (ICESCR), under which state parties to the treaty "undertake to respect the freedom indispensable for . . . creative activity" and in International Covenant on Civil and Political Rights (ICCPR) Article 19(2), which provides that the right to freedom of expression includes the freedom to seek, receive and impart information and ideas of all kinds "in the form of art".
4. Under UNESCO's 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, States shall endeavor to create "an environment which encourages individuals and social groups to create, produce, disseminate, distribute and have access to their own cultural expressions, paying due attention to the special circumstances and needs of women as well as various social groups, including persons belonging to minorities and indigenous peoples".
5. According to UNESCO's 1980 Recommendation concerning the Status of the Artist, "freedom of expression . . . is the essential prerequisite for all artistic activities, Member States should see that artists are unequivocally accorded the protection provided for in this respect by international and national legislation concerning human rights".
6. Furthermore, artistic freedom is protected by other fundamental rights: chiefly, liberty and security of persons; freedom of association, assembly, and movement; freedom of thought, conscience, and religion; and equal protection of the law. The exercise of artistic freedom supports these fundamental rights and freedoms by witnessing their violation and by engendering cultures that affirm the inherent and equal dignity of the person.

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<sup>1</sup> Farida Shaheed, UN Special Rapporteur in the field of cultural rights, "The Right to Artistic Freedom and Creativity," <http://artsfreedom.org/?p=5311>

7. At the Human Rights Council's 30<sup>th</sup> session an oral statement joined by 57 states reaffirmed the right to freedom of expression including creative artistic expressions.<sup>2</sup> Morocco did not support the statement.

## NATIONAL AND INTERNATIONAL LEGAL FRAMEWORK

8. The traditional image of Moroccan culture persists. In comparison with North Africa and the Arab World, artists in Morocco enjoy a relative freedom of creation; film is abundant; music is diverse; writers are multilingual. In addition, cultural projects have been accomplished or are in progress. When revolutions shook the region, from Libya to Egypt via Tunisia in 2011, a peaceful Moroccan protest movement, instigated by youth on social media, emerged on February 20, 2011. Thousands of young and old alike took to the streets to demand, not the fall of the regime, but rather dignity, freedom and social justice. These popular demonstrations across the entire country ignited a glimmer of hope in all Moroccans thirsting for freedom, democracy and justice.
9. In contrast to other countries in the region, whose rulers refused to listen to their peoples for months before being overthrown, the Moroccan regime was quick to respond. On 9 March 2011, King Mohammed VI delivered a historic speech, well-received in Morocco and praised internationally, that signalled the start of a process leading to a new Moroccan Constitution being approved on 1 July 2011. The 2011 Constitution reinforces the Prime Minister's and Parliament's powers, whilst preserving the political and religious supremacy of the King. Article 25 of the Constitution guarantees:

*The freedom of thought, opinion, and expression in all its forms. The freedom of creation, publication, and display in literature, art, and scientific and technological research are guaranteed.*

10. In its preamble, the Constitution also guarantees that Morocco “bestows upon duly ratified international conventions, within the limits of the provisions of the Constitution and the laws of the Kingdom”. Culture occupies a prominent place in this text, appearing numerous times. Encouragement of creation and access to culture are clearly indicated, particularly concerning youth (Article 33; Article 170). Freedom of creation is present alongside freedom of expression as a guaranteed right.
11. However, limitations and concepts, such as “immutable national identity” and “indivisible identity” of Moroccans, emerge throughout the Constitutional text. In addition, five years after the adoption of a Constitution described as historic, with largely avant-garde contents, the establishment of the various constitutional councils, notably the council dedicated to languages and Moroccan culture, has yet to occur.
12. The main international covenants that relate to freedom of expression, including artistic freedom, which Morocco is a party to, are the Universal Declaration of Human Rights (UDHR), the International Covenant on Economic Social and Cultural Rights (ICESCR), the International Covenant on Civil and Political Rights (ICCPR), the Convention on the Elimination of All Forms of Discrimination against Women (CEDAW), the Convention on the Rights of the Child (CRC) and the

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<sup>2</sup> <https://geneva.usmission.gov/2015/09/18/hrc-statement-reaffirms-right-to-freedom-of-expression-including-creative-and-artistic-expression/>

Convention on the Rights of Persons with Disabilities (ICRPD). In 2013, Morocco also ratified the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Morocco is not a party to the African Charter on Human and Peoples' Rights (ACHPR).

## PREVIOUS UPR RECOMMENDATIONS

13. During Morocco's second cycle Universal Periodic Review (UPR) that took place on 31 May 2012, no recommendations were focused specifically on artistic freedom. However, multiple states made recommendations within the broader realm of freedom of expression and cultural diversity, including Sweden's recommendation 129.80 to "take immediate steps to implement the new Constitution's provision that international human rights are to be fully respected, including press freedom, freedom of expression, assembly and association"<sup>3</sup> and Canada's recommendation 129.44 to "put in place the necessary arrangements to implement the new Constitution's guarantees of equality between men and women..."<sup>4</sup> Morocco supported both recommendations, along with other recommendations to secure and support freedom of expression in the country. Additional recommendations are included when relevant below.

## THE PENAL CODE

### *General statement*

14. The Penal Code applied today dates from 1962 and includes vaguely formulated provisions that have been used to imprison artists. The code makes it a criminal offence, punishable with prison and fines, to attack or undermine "public order", "order of families" or "public morality", making an "offence against morality" or 'justifying terrorism". "Insulting the Islamic religion or the monarchic regime or inciting against the territorial integrity of the country" is punishable with up five years in prison and a fine.
15. In April 2016, the government published a draft bill to amend the Penal Code, part of a set of broader plans to reform the justice system. Imprisonment remains available for use against artists for their artistic expressions in the draft penal code, which was sent to the Council of Government to Parliament in June, where it was still awaiting final approval at the time of this writing. Several human rights groups, including Amnesty International and the Committee to Protect Journalists, said the draft failed to rectify existing deficiencies in the code.
16. The new draft makes prison a mandatory punishment for "justifying terrorist crimes", attempting to influence the rulings of the judiciary and undermining the authority of the judiciary. Legislators have given no indication they will significantly revise the draft penal code before passing it into law.
17. During the second cycle UPR review in 2012, Morocco supported recommendation 129.23 by Norway to "revise the Penal Code ... to ensure that they are in compliance with international standards".<sup>5</sup>

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<sup>3</sup> Source of position: A/HRC/21/3 - Para. 129

<sup>4</sup> Source of position: A/HRC/21/3 - Para. 129

<sup>5</sup> Source of position: A/HRC/21/3 - Para. 129

### *Supportive examples*

18. Only 17 years old at the time, the rapper Othman Atiq known as Mr. Crazy was arrested on 8 August 2014 in Casablanca on various charges, including the weakly defined offences of “offending a state institution”, “harming public morality”, “incitement to consume drugs” and the production of content “harmful to public morality”.
19. As part of the new wave of young Moroccan rappers utilising their music as a medium to criticise the shortcomings of their country, Mr. Crazy and his provocative lyrics and music videos had drawn the ire of authorities. Three of his latest songs contained lyrics critical of corrupt local police and contained simulated scenes of drug consumption and violence – a glimpse of the struggles faced in disfavoured Casablanca neighbourhoods. One video had been viewed over 1.3 million times on social media.
20. After spending two months in a juvenile detention facility in Casablanca, Mr. Crazy was convicted by a Casablanca court on 17 October 2014 on charges of “insulting a state institution” under the Penal Code, “incitement to consume drugs” under the narcotics law of 15 November 1958 and producing and displaying content that is “harmful to public morality” under the Press Code.
21. The young rapper was released on 12 November 2014, having served his three-month sentence.
22. Rapper Al Muntaqim (Yassine Fallate) released the song ‘*Korsika*’, and its accompanying video, that contains scathing criticism of the police and Moroccan security officials on Youtube on 4 July 2015.
23. Just over a month later, on 16 August 2015 the rapper was arrested following the instructions of the Khenifra Public Prosecutor. The rapper’s song was alleged to incite hate and violence, as well as threatening public order.
24. Al Muntaqim appeared before the court on 2 September 2015 and once again on 14 October 2015, before the judge opted to postpone his ruling as requested by the rapper’s lawyer. On 9 December 2015, the rapper was acquitted of all charges.

### TRUMPED UP CHARGES AND HARASSMENT

#### *General statement*

25. Artists expressing criticism of authorities, especially of the police, face the risk of harassment and even imprisonment on trumped up charges. Despite Morocco’s Criminal Procedure Code that is supposed to guarantee the right to a fair trial, a number of cases show a pattern where artists, often rappers, after the release of music videos calling out police corruption or violence, are harassed, arrested and charged with offences not linked to their artistic expressions; often drug-related charges. Human rights organisations and other observers have criticised the lack of due process and argued the charges are retaliation for the artist’s work.
26. During the second cycle UPR, Morocco supported recommendation 129.93 by Greece to “continue programs of human rights training for law enforcement officials, in the field of torture and ill

treatment, in line with the already established practice”.<sup>6</sup> The supportive examples below show police conduct, including ill treatment, that violates the right to artistic freedom. The examples also underscore the need to reiterate the United States’ recommendation 129.48 to “investigate all allegations of police brutality and torture, and prosecute all security force officials accused of harsh treatment”.<sup>7</sup>

### *Supportive examples*

27. The rapper Lhaqed, (Mouad Belghouat) has been the target of censorship and arrest on numerous occasions dating back to September 2011. As a result he has been forced to leave Morocco and is currently living in exile. Lhaqed has written songs about corruption and social injustice and has been involved in the pro-democracy 20 February Movement.
28. While still in Morocco, at the entrance of a Casablanca stadium where he intended to attend a football match, Lhaqed was arrested on 18 May 2014. He was accused of public drunkenness, selling tickets on the black market and assaulting a police officer on duty.
29. The arrest occurred just a few months after the release of his new album ‘*Walou*’. The album had gained the attention of authorities who blocked a promotional press conference for the album.
30. In an earlier anti-corruption song, ‘*Dogs of the State*’, Lhaqed equated Moroccan police to dogs and depicted a police officer with a donkey’s head. The song led to his conviction in 2012 for insulting the regime and appears to have had lingering consequences for the much-maligned artist.
31. In the 2014 case, Lhaqed served a four-month prison sentence after a trial, deemed unfair by many observers and human rights activists, in which the judge refused to summon any defence witnesses or purported victims. Furthermore, the rapper was ordered to pay 15,000 Dirhams (approximately 1,400 Euros) in damages to the police officers he allegedly assaulted.
32. On 19 June 19, Lhaqed was scheduled to play a concert at a private cultural space called l’Uzine in Casablanca. Police swarmed the concert venue and surrounding streets, blocked spectators from accessing the building and cut the electricity. Even though the law does not require private foundations to obtain authorisation when hosting events within their walls, police forces interrogated the organisers as to why they had no such authorisation, compelling them to cancel the concert.
33. In March 2013, rapper Abdul Mou’men Al Shuaibi released a song entitled ‘*Zanka Lkahla*’ denouncing the excessive violence practiced by local police and the rampant corruption and absence of transparency within the force. ‘*Zanka Lkahla*’ gained increasing attention in 2014 through local organisations dedicated to human rights.
34. Al Shuaibi was violently arrested at his parents’ residence in October 2014. Police then proceeded to search the house without a warrant after allegedly receiving a tip that Al Shuaibi had supplied another individual with drugs. No drugs were found during the illegal search. The local police chief refuted claims that Al Shuaibi’s arrest was related to the 2013 song.

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<sup>6</sup> Source of position: A/HRC/21/3 - Para. 129

<sup>7</sup> Source of position: A/HRC/21/3 - Para. 129 should th

35. Despite the lack of concrete evidence presented at his trial, the El Araich court sentenced the rapper to eight months in prison for drug dealing on 17 November 2014 and ignored the fact that police neglected to follow proper search and arrest procedures. Al Shuaibi's lawyer attempted to appeal the judgement, but was unsuccessful as the hearing was repeatedly postponed. According to the rapper, in prison he was asked several times by police officers and soldiers if he would now "make another song about jail to insult us [the police]?" The rapper ultimately spent four months in prison before being released on 27 February 2015.

## FILM CENSORSHIP

### *General statement*

36. The film industry is regulated by Dahir (King's decree) n°1-01-36 of 15 February 2001 promulgating law n°20-99 related to the organisation of the film industry, as it had been modified by law n°39-01. The law subjects any and all film-making activity to the authorization of the Director of the Centre Cinématographique Marocain (CCM) and the Film Screening Commission chaired by the CCM Director, including permissions to establish production companies, shoot, distribute and import films.
37. The Film Screening Commission criteria to deny permits or ban movies are ambiguous and vague, and include terms, such as "indecent" and "harmful to youth", that leave the Commission with large discretionary powers resulting in arbitrary and non-transparent decisions.
38. The Commission can issue so-called "cultural permits" for non-profit activities, typically given to festivals, associations, embassies and cultural institutes, as well as "exploitation permits" allowing for the commercial use and distribution of a movie. The Commission's decision to deny such permits are not subject to appeal.
39. Article 31 provides for a six-month to three-year prison sentence and a fine between 5,000 Dirhams (approximately 460 Euros) and 50,000 Dirhams (approximately 4,600 Euros) for anyone screening a film that has been modified after being granted a projection permit or cultural permit.

### *Supportive examples*

40. '*Much Loved*', the 2015 film from director Nabil Ayouch, is a fictional depiction of the struggles faced by prostitutes in Morocco. Following the film's screening at the Cannes Film Festival, and after trailers for the movie had become available online, the Ministry of Communication pre-emptively banned the film, prior to any application for a permit, to screen the film in Moroccan theatres.
41. The Minister of Communication, Mustapha El Khalfi, issued a statement asserting that "the film undermines the moral values and dignity of Moroccan women as well as the image of Morocco". The minister did not define what these values were. The few excerpts available online sparked outrage amongst many Moroccans upset with the image of their country being projected abroad.
42. On 15 July 2015, Nabil Ayouch and the film's lead actress, Loubna Abidar, who plays a prostitute in the movie, faced a trial in a Marrakech court for "pornography, indecent assault and inciting minors

to debauchery”. They were sued by the Association of Defence of Citizens. On 10 February 2016, the court ruled the complaint “inadmissible” for “formal defect”. The Association of Defence of Citizens appealed the decision. The appeal had not been decided at the time of this writing.

43. In November 2015, Loubna Abidar was violently attacked in Casablanca. Abidar and the film’s other actors had reportedly received death threats related to the film ahead of the attack. After the attack she explained how no police station or hospital would take her in: “I went to Casablanca’s main police station in the middle of the night and was received with laughter. The police officer said: ‘Finally Abidar, you got beaten!’”,’ according to Abidar, who, as a consequence of the assault, has fled to France to seek asylum.
44. The film remains banned in Morocco, despite international petitions and support from various associations inside and outside Morocco.
45. Despite initially receiving the requisite screening permits for ‘*Exodus: Gods and Kings*’, by English director and producer Ridley Scott, from the CCM, the film was censored by authorities on the day of its scheduled release on 24 December 2014, when CCM delegations were dispatched to theatres across the country, verbally informing them to cancel all screenings.
46. The film contained a scene in which Moses is visited by a small child, interpreted by many as a personification of God, though this is not made explicit in the film. Some Sunni scholars have interpreted the Quran such that visual interpretations of God or the prophet Muhammad are forbidden.
47. The Minister of Communication, Mustapha El Khalfi, issued a series of tweets celebrating the decision to ban the film’s theatrical release in the country, insisting that the CCM acted independently. The Director of the CCM, Sarim Fassi-Fihri, declined to comment, stating that the decision was reached by the “commission de contrôle”. Following negotiations with Ridley Scott and the film’s production company, the scene in question was removed from a version of the film intended for Moroccan audiences, and on 6 January 2015, the movie re-obtained the necessary permits and was ultimately screened in theatres across Morocco.

## THE LAW ON THE STATUS OF THE ARTIST

### *General statement*

48. A new law concerning the Status of the Artist was approved in July 2016: Dahir n°113.03.1 of 25 July 2016 promulgating law n°99.71. The main objective of the law is to help artists financially and secure access to social benefits and social security, while improving the working conditions of the various categories of professions related to art. The preamble to the law guarantees freedom of creation in all its forms in order to ensure the independence of artists.
49. At the time of this writing it was not possible to assess if the inclusion of artistic freedom in the new law will lead to improvements in practise.
50. The Ministry of Culture is responsible for issuing the so-called artists cards, and thus needs to take measures to secure that no discrimination takes place in the decision on what individual artists and art forms qualify for the artist card and subsequent support.



## THE PRESS AND PUBLISHING CODE

### *General statement*

51. A new Press Code was adopted by parliament in June 2016. The Press and Publishing Code (law n°13.88 of 10 August 2016 – Official Bulletin n°6491 of 15 August 2016, p. 5966 Arabic version) recognises the freedom of publication of newspapers, literary works and the freedom to sell such works in accordance with the right to information.
52. It also adopts the principle of declaration for the publication of any newspaper or periodical, making it mandatory to inform the authorities 30 days before the date of its publication; this includes online publications (Article 21).
53. Compared with the old Press and Publishing Code from 2002, the new code is an improvement. Both codes prohibit any publication containing an offense to the King, the royal family, Islam, territorial integrity, incitement to hatred and discrimination among people (Article 71). According to the new code, courts can withdraw and seize publications, as well as suspend the activities of news organizations as punishment for the above offences (Articles 104 and 106) where the same offences were punishable with prison under the old law.
54. The new law also provides for fines as punishment for incitement to violence and malicious publication of false news offenses which were previously punishable by imprisonment.
55. At the time of this writing it was not possible to assess how improvements in the law would affect publishers of literary works and other artistic expressions in practice.

### *Supportive example*

56. The trial court in the central Moroccan province of Ouarzazate sentenced writer Aziz Benhadouch on 2 August 2016 to a two-month suspended prison sentence, levied a 1,000 Dirhams (approximately 90 Euros) fine and ordered he pay 20,000 Dirhams (approximately 1,800 Euros) in compensation to plaintiffs over his 2014 novel *'The Island of Males'*.
57. Benhadouch's novel, which addresses controversial issues of religious and sex education, also tackles the contentious issue of "ghost children", a phenomenon where Moroccan migrants in the 1950s who moved to France were able to obtain birth certificates that never existed.
58. Two plaintiffs filed a defamation complaint under the Press and Publishing Code against the writer in March 2015 over this practice as they claimed characters in the novel were identifiable in the real world.

## RED LINES

### *General statement*

59. Several laws and police practices mentioned above contribute to a climate of fear and self-censorship in the artistic community. "Nowadays, freedom of expression is limited in Morocco, which is mainly

due to self-censorship of authors, creators, and artists. Self-censorship is the result of many aspects of the authority's control, e.g. prosecution, defamation by nearby organs of the regime, threats against careers of critics, promoting laudatory authors, boycotting the official media for creators. A climate of fear results in these practices of power," said University professor and President of the organisation Freedom Now, Maâti Monjib.

60. The limitations imposed on artists, either directly from the threat of legal action or indirectly out of fear, are often referred to as "red lines". In general, "harming" the monarchy, Islam, or "territorial integrity" of Morocco are seen as the central red lines that cannot be crossed.
61. "Censorship can take many shapes; there is indirect censorship, which means that "technical issues" may occur during your concert, or you might never be invited by private nor public mass media," said the artist, rapper, composer and manager of an artistic production company, Mobydick (Younes Taleb).
62. "[The] red lines are often unclear and flexible depending on the context. As a result, ambient conservatism and the repressive nature of the regime remains a significant obstacle to freedom of creation," said University professor and President of the organisation Freedom Now, Maâti Monjib.
63. According UN Special Rapporteur Ms Farida Shaheed's 2013 report on artistic freedom, "restrictions on artistic freedom are often implemented through unclear regulations or directives without legal basis. In too many cases, regulations are implemented without consistency by non-transparent mechanisms with no possibility of appeal."
64. The Special Rapporteur recalls that "laws imposing restrictions must be formulated with sufficient precision to enable an individual to regulate his/her conduct accordingly and it must be made accessible to the public".<sup>8</sup>

## WESTERN SAHARA

### *General statement*

65. In part as a consequence of the "red line" surrounding the issue, it is difficult to assess the full extent of violations of artistic expression, as well as other human rights violations, in Western Sahara. Since 2015, Morocco has not allowed Human Rights Watch and Amnesty International to conduct research on the ground. It has, since 2014, also denied entry to, or expelled from, Western Sahara, scores of Europeans who came as individuals, or in pro-Sahrawi solidarity delegations, wishing to observe and report on human rights conditions.

## DIGITAL COMMUNICATIONS

### *General statement*

66. Artists like other citizens rely on the Internet as a way to express, communicate and coordinate artistic work.

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<sup>8</sup> Farida Shaheed, UN Special Rapporteur in the field of cultural rights, "The Right to Artistic Freedom and Creativity," <http://artsfreedom.org/?p=5311>

### *Supportive example*

67. In January 2016, Morocco's three telecommunications companies shut off access to Voice over Internet Protocol (VoIP) on mobile networks like WhatsApp, Viber and Skype. The companies – Maroc Telecom, Meditel and Inwi – justified blocking these VoIP services by claiming that the services violate Moroccan regulations and that using VoIP has a negative financial impact on these telecom companies.
68. This restriction has a negative impact on freedom of expression and it is impacting business and exchanges, including artistic ones, between Moroccans and their partners abroad.

### RECOMMENDATIONS

69. In accordance with international covenants and the 2011 Constitution guaranteeing the right to artistic freedom, Morocco should amend legal provisions restricting fundamental freedoms and all vague and ambiguous phrasing prone to enabling the arbitrary, abusive and disproportionate interpretation and application of the law.
70. Replace unclear and vague provisions in the current (and draft) Penal Code used arbitrarily and disproportionately to imprison artists.
71. Take measures, including human rights training for police and other law enforcement officials, to ensure the Penal Code, the Criminal Procedure Code and other regulations and arbitrary practices are not used by the police to quell artistic expressions critical of the police and other aspects of society.
72. Abolish any formal or arbitrary prior-censorship mechanisms where they exist and use subsequent imposition of restrictions only when permitted under article 19 (3) and 20 of ICCPR. Such restrictions should be imposed exclusively by a court of law.
73. Amend any vague and ambiguous criteria in the Film Law to secure the Film Screening Board and the Centre Cinématographique Marocain's regulation of artistic expression is in accordance with the law, transparent and limited to issuing age recommendations to protect children.
74. Decriminalize the so-called "red line" offenses of harming "territorial integrity", "Islamic religion" and "the monarchy", so that artists and others would be free to express themselves artistically and peacefully about different ideas for society, including secularism, political and economic issues, and solutions to the Sahara conflict.
75. Take concrete measures, including school and cultural policies emphasising the right to artistic freedom, to secure that artists, including women artists, and audiences in Morocco are free to express themselves and participate in cultural events without fear of reprisal, even when they cross so-called "red lines".