

A quick pagination note first: the **printed Arabic-numbered main text begins at book p. 1 on PDF page 14**. So, for the main text, **PDF page = printed page + 13**. Example: **book p. 43 = PDF p. 56**. The front matter uses Roman numerals. The **Contents** are on **pp. v-ix**, and **Acknowledgments** on **pp. xi-xii**.

Also important for your referencing: **I did not find any numbered figures or tables in the body chapters or appendix**. The book is essentially **text-driven**. The only embedded images appear to be front/back matter visuals, notably on **PDF pp. 1, 4, and 394**, not analytical chapter figures. So for your thesis, you should cite **chapter pages**, not figure numbers.

1. Introduction (pp. 1-42)

Opening problem: “What Moroccan cinema?” (pp. 1-4)

Carter opens with the question she repeatedly heard in Morocco: “**What Moroccan cinema?**” She turns this into the book’s central argument. The phrase does not simply mean that people had not seen Moroccan films; it signals a deeper uncertainty about whether a coherent Moroccan cinema exists at all, what role it should play, what kind of films should be made, who they are for, and why so few Moroccan films reached Moroccan audiences. She frames Moroccan cinema as a field of conflict over **identity, purpose, circulation, legitimacy, and national representation** rather than as a settled canon of films (pp. 1-4).

She also states very early that Moroccan cinema is shaped by **multiple agents**: filmmakers, state institutions, the economy, colonial legacies, international film flows, and the social organization of Moroccan society. Her aim is therefore not only to summarize films, but to produce a **historical and critical account of the whole cinematic field** from independence to 2006 (pp. 1-2).

The rest of the introduction also previews the logic of the book: Chapter 1 will examine state-led foundations, Chapter 2 the struggle to define a Moroccan aesthetic, Chapter 3 new audiences and new filmmakers, and Chapter 4 thematic syntheses and future directions (pp. 2-4).

Methodology (pp. 4-12)

This section is extremely important because it tells you how to read the whole book. Carter works from a **cultural studies** perspective, insisting that media must be studied at several levels at once: the **ideological**, the **economic**, and the **artistic** (pp. 4-5). She is not doing formal film analysis alone; she is linking form, industry, policy, audience, and national identity.

She argues that because Morocco is a developing country, one must consider the relationship between **globalization, international audiovisual trade, and local identity formation**. This means Moroccan cinema cannot be understood in isolation from imported films, television, colonial history, Europe, or world cinema (pp. 5-6).

Another major methodological point is that she treats cinema as part of **nation formation**. Films matter because they participate in how the nation imagines itself and is imagined by others. She is interested in whether Moroccan films “speak of the nation,” who is included or excluded in those

representations, and how film culture connects to class, region, language, and social hierarchy (pp. 5-6).

She also explicitly uses **hegemony** and **power analysis**, drawing on a Gramscian cultural studies framework. That is why she pays so much attention to institutions like the CCM, censorship, and distribution. For Carter, cinema is never neutral; it is a terrain where power operates through support, restriction, selection, circulation, and interpretation (pp. 7-8).

She further explains that she combines **historical sources** and **autobiographical/oral memory**: official archives, newspapers, screenings, interviews, conversations, and participation in events. That mixed method allows her to reconstruct not just the formal history of Moroccan cinema, but also the lived perceptions surrounding it (pp. 7-8).

Finally, she says she looks for **dominant themes** across the filmography, especially women, modernity versus tradition, migration, alienation, power, and social conflict. She includes synopses and short textual analyses because films are not just examples; they are cultural vehicles through which society represents itself or projects alternatives to itself (pp. 8-12).

Moroccan History and Culture Related to Film (pp. 13-17)

This subsection places cinema inside the problem of **Moroccan national identity**. Carter argues that Morocco is shaped by the intersection of **Africa, the Arab world, Europe, Islam, monarchy, colonialism, and internal regional diversity**, and that national identity in Morocco is historically unstable rather than self-evident (pp. 13-14).

She emphasizes that the Protectorate had already used cinema and other media for propaganda, and that the post-independence state continued using media for nation-building. Cinema therefore becomes part of the effort to create one national identity out of regional and social differences (pp. 14-15).

She also reviews key historical moments: the French Protectorate, the nationalist movement, the return of Mohammed V, the reign of Hassan II, and the “Years of Lead.” This matters because later Moroccan films repeatedly revisit repression, hierarchy, central power, and the unfulfilled promises of independence (pp. 15-17).

Another important argument here is the tension between **core and periphery**, or **urban modernized elites** and more traditional or marginalized populations. Carter suggests that cinema, being largely an elite and urban cultural industry, tends to reflect core concerns even when it claims to speak for the whole nation (pp. 10-12, 16-17).

Berberity (pp. 18-21)

This section is central if you work on representation, language, or marginality. Carter argues that modern Moroccan national culture often privileged an **Arab-Islamic identity**, while Berber populations and Berber language were marginalized or rendered invisible in national media and film (pp. 18-20).

She explains that Berber identity is tied strongly to language, and that the state's language policies neglected Berber even as they promoted Arabic and French. As a result, national cinema did not adequately represent Berber life, language, or culture for decades (pp. 19-20).

She notes that although the state gradually made some concessions in the 2000s, Berber groups were pushed toward alternative media production before they were fully admitted into national audiovisual representation (pp. 20-21).

Berber video production as counter-public media (pp. 21-22)

Carter's key insight here is that Berber groups responded not simply to neglect but to **repression and exclusion** by producing their own videos in Berber languages, with Berber actors, locations, and narratives. These videos functioned both as entertainment and as political-cultural assertion (pp. 21-22).

She contrasts these makers with mainstream Moroccan filmmakers: Berber video producers were often less concerned with "high art" legitimacy and more concerned with **reaching their own communities**, circulating copies, and making cultural identity visible in practice (pp. 22-23).

Ancillary Media Related to Film (pp. 22-24)

Here Carter broadens the field beyond cinema theaters. She argues that film in Morocco cannot be separated from **television, video/DVD, and other delivery systems**, especially because theatrical access is limited and literacy rates make audiovisual media especially important (pp. 22-24).

She notes that film can reach illiterate audiences and represent place, music, trends, and stories in a unified way, but Morocco's exhibition infrastructure remains weak. Therefore, other media both compete with cinema and partially replace it (pp. 23-24).

She also underlines the gendered and classed character of spectatorship: cinema attendance and access are uneven, and Moroccan films often do not reach the audiences they supposedly represent (pp. 24-25).

Radio Television Marocaine (RTM) (pp. 25-28)

RTM is presented as a key state institution whose relationship with cinema is ambivalent. On the one hand, television can help publicize Moroccan cinema and bring films into homes; on the other hand, television can drain money and energy away from cinema production (pp. 25-26).

Carter explains debates over whether Moroccan films should actually be shown on television or merely promoted there. One camp feared television would kill theatrical life; another argued TV was the only way to reach a mass public (pp. 27-28).

She shows that by the 1980s and 1990s, television was increasingly asked to support cinema financially, technically, and promotionally, especially as theaters declined (pp. 27-28).

Cable Channel 2M (pp. 29-30)

2M initially appears as a more modern and better-funded audiovisual actor. Carter notes that it was more willing than RTM to invest in Moroccan films and that it offered them greater visibility, including beyond Morocco through satellite (pp. 29-30).

At the same time, television broadcast also encouraged home recording and piracy, which complicated filmmakers' ability to earn money from later circulation (pp. 30-31).

Newspapers (pp. 31-42)

This section explains how newspapers became a major site of **film criticism, advertising, and public discourse**. Carter notes that most major newspapers devoted space to cinema and television, which helped ideas from professional or club circles circulate more widely (pp. 31-32).

But she is critical of the press as well. She argues that criticism was often **harsh, negative, and sometimes second-hand**, shaped by hearsay rather than viewing. This contributed to a climate in which Moroccan cinema was repeatedly judged as inadequate, mediocre, or disappointing, even when actual audience experience was more complex (pp. 31-32, and the end of the introduction up to p. 42).

2. Chapter 1: *Laying the Industry Foundations, 1956-1970* (pp. 43-78)

Core argument of the chapter

This chapter explains that Moroccan cinema begins not as a free artistic field, but as a **state-shaped and postcolonial institutional field**. Its dominant concerns are nation-building, public instruction, and infrastructural inheritance from the French Protectorate (pp. 43-44, 78-79).

The Context and the Institutions (pp. 44-53)

Carter shows that independent Morocco inherited a cinematic structure already formed under colonial rule. The French had treated cinema as a propaganda and regulatory tool, placing it under structures linked to state control, and Morocco preserved much of that logic after 1956 (pp. 44-46).

She argues that after independence the state continued to see cinema as an instrument for **education, development, and national unification**, especially in a country needing to define itself politically and symbolically (pp. 43-45, 50-53).

Preindependence: Formation and Initial Roles (p. 45)

This subsection explains the French colonial background: laws, decrees, control mechanisms, screening regulations, and the use of film for political management were established before independence. The Moroccan state thus inherited not an empty field, but a controlled apparatus (p. 45).

The Centre Cinématographique Marocain (pp. 46-49)

Carter explains the early structure and regulatory role of the CCM. It was not just a support institution; it was a mechanism of governance over production, exhibition, and professional activity (pp. 46-49).

Postindependence CCM (pp. 50-53)

After independence, the CCM remained central. Carter shows that the state wanted cinema to produce Moroccan identity, national pedagogy, and modernization discourse. However, this made filmmakers dependent on the state rather than on audiences or markets (pp. 50-53).

Exhibition and Distribution (pp. 54-56)

A major structural weakness appears very early: Morocco may produce films, but it lacks a strong national system to circulate them widely. Carter shows that exhibition and distribution were not organized in a way that prioritized Moroccan films, which meant production did not translate into national visibility (pp. 54-56).

Pivotal Institutions (pp. 57-63)

This section identifies the main supporting and controlling mechanisms around cinema.

Censorship (pp. 57-59): Carter shows that censorship already shaped what could be said about Islam, the monarchy, and the state. Cinema entered national life within clear limits (pp. 57-59).

Cinema clubs (pp. 60-61): Imported from French cultural practice, clubs became important spaces of discussion and education around cinema, later turning into major sites of film culture formation (pp. 60-61).

Cinema caravans (pp. 62-63): These were crucial for rural audiences. They reveal that cinema in Morocco was also conceived as mobile state pedagogy, a means of reaching populations without theaters and informing them about the nation and development (pp. 62-63).

Films and Filmmakers (pp. 64-77)

Carter then moves from institutions to output.

Main Players and Short Films (pp. 65-70)

The short film/documentary sector dominates this early era. Carter discusses figures such as **Mohamed Osfour, Larbi Benchekroun, Larbi Bennani, Mohamed Tazi B.A., Latif Lahlou, and Ahmed Mesnaoui** (pp. 65-70).

The larger point is that early filmmaking often served **developmental, educational, heritage, or informational goals**, not auteurist personal expression. These films instructed on agriculture, schooling, heritage, or modernization and often reflected what the state thought the public needed to learn (pp. 65-70).

Feature Films: 1956-1970 (pp. 71-77)

Carter treats three films as especially important because they prefigure later debates about Moroccan cinema.

Vaincre pour vivre / Life Is a Struggle (pp. 72-73): Carter reads this as an early effort at a more popular, melodramatic, audience-oriented cinema. It is important because it made money and demonstrated that Moroccan audiences could respond to films close to melodrama and entertainment (pp. 72-73).

Soleil de printemps / Spring Sun (pp. 74-75): This film becomes a vehicle for the classic Moroccan theme of **modernity versus tradition**. The protagonist cannot belong either to city modernity or rural tradition, ending in a liminal state. Carter treats it as a socially serious film about failure to integrate into a changing Morocco (pp. 74-75).

Wechma / Traces / Tattoo (pp. 76-77): This is the chapter's landmark. Carter presents it as the most discussed early Moroccan feature, formally difficult, symbolically rich, pessimistic, and oriented toward alienation, patriarchy, and failed social integration. It also emerged partly through **Sigma 3**, a collaborative production initiative seeking autonomy from the CCM (pp. 75-77).

Conclusion of Chapter 1 (pp. 78-79)

Carter concludes that the first era produced **conflict rather than consensus**. It left unresolved questions about what Moroccan cinema should be: state pedagogy, popular entertainment, symbolic art, or international festival cinema. She also stresses that the sector was hampered by dependence on the state, weak circulation, and the absence of a shared vision of audience (pp. 78-79).

3. Chapter 2: *Looking to Define a Moroccan Aesthetic, 1971-1985* (pp. 89-165)

Core argument of the chapter

This chapter is about the struggle to define what a specifically Moroccan cinema should look like. Carter shows that this was not a harmonious aesthetic flowering but a period of **deep disagreement** among the state, filmmakers, critics, clubs, and audiences (pp. 90-91, 165).

The Context and the Institutions (pp. 90-96)

Carter argues that this period marks a turning point because filmmaking shifts from being a mainly state-led national project to becoming a more contested cultural field. The question changes from "how can cinema build the nation?" to "what kind of cinema should Morocco have?" (pp. 90-91).

She also notes a move from short films toward feature films, and a growing emphasis on the filmmaker as a recognizable cultural figure (pp. 90-92).

The Changing Role of the Filmmaker (p. 91)

The filmmaker becomes more visible as an authorial figure, but also more isolated. Carter stresses the growing distance between filmmakers and wider publics (p. 91).

The Issue of Technical Mastery (pp. 92-93)

One recurring criticism of Moroccan cinema during this era was technical insufficiency. Carter notes that some filmmakers blamed infrastructure and low budgets, while critics argued that audiences found many films hard to follow not only because of technique but also because of symbolic excess (pp. 92-94).

Film Style (pp. 93-96)

This is a key section. Carter identifies a tension between:

- more accessible, narrative, melodramatic, or popular film styles,
- hermetic auteur cinema,
- and the influence of **Third Cinema**, which demanded politically serious and socially mobilizing films (pp. 93-96).

She shows that “Moroccan aesthetic” was not singular; it was being fought over. Clubs and intellectual critics often preferred difficult or politically ambitious cinema, while wider audiences often preferred more direct storytelling (pp. 94-96).

The CCM (pp. 97-106)

The CCM loses its monopoly as the sole production source, but remains central in regulation and funding. Carter shows how the institution continued to shape the field through bureaucracy and procedural control (pp. 97-100).

Administrative or Cultural Agency? (p. 100): Carter questions whether the CCM was functioning as an artistic enabler or mainly as an administrative gatekeeper (p. 100).

Laboratory (p. 101), Training (p. 102), Taxation (p. 103), More Problems (p. 105): These subsections detail the material bottlenecks of the industry: lab limitations, insufficient training, tax burdens, and systemic inefficiency (pp. 101-106).

Cinematic Support Funds (pp. 107-112)

Carter explains how support funds were institutionalized. This made filmmaking more formalized, but also more bureaucratic and selective (pp. 107-112).

Private finance and film collectives (p. 108): She notes that alternatives existed but were fragile (p. 108).

Support funds and award committees (p. 109), exhibition funds (p. 110), production funds (p. 111): These subsections show that funding became a structured but contested mechanism of access to filmmaking (pp. 109-111).

Exhibition and Distribution (pp. 113-118)

Again, circulation remains one of Moroccan cinema's deepest problems. Carter shows that distributors and exhibitors often had little interest in national films, especially if they were aesthetically difficult or financially uncertain (pp. 113-118).

Relations between Moroccan filmmakers, exhibitors, and distributors (pp. 116-118)

This subsection crystallizes the structural conflict: filmmakers accused exhibitors and distributors of blockading Moroccan cinema, while the latter claimed audiences did not want Moroccan films (pp. 116-118).

Pivotal Institutions (pp. 119-134)

Censorship (pp. 119-121): One of Carter's strongest discussions. She explains that censorship worked not only by banning finished films, but throughout the process: scripts, production, lab work, approval, and circulation. It was both direct and structural (pp. 119-121).

Cinema clubs (pp. 122-125): Carter presents them as paradoxical institutions. They were vital for film culture, education, and international exposure, but they also reinforced elitist preferences and often favored difficult cinema over popular cinema (pp. 122-125).

Criticism and publication (pp. 126-128): This section is important if you study reception. Carter argues that criticism often slipped from analysis into denunciation, and that club culture helped create a class of opinion-makers who did not always understand or value audience-oriented cinema (pp. 126-128).

Cinema caravans (p. 129): Their pedagogical role continued, but their reach and importance were changing (p. 129).

Cinema festivals in Morocco (pp. 130-134): Carter shows that festivals became central cultural spaces. They gave visibility, debate, and symbolic recognition to Moroccan cinema, but also often reinforced art-cinema hierarchies (pp. 130-134).

First National Festival of Moroccan Cinema (p. 133) and Second National Festival (p. 134): These revealed changing expectations and frustrations surrounding national cinema, support funds, and quality (pp. 133-134).

Films and Filmmakers (pp. 135-164)

This section shows the diversity of formal experimentation in the era.

Al Hal / Trances (p. 141): Carter treats it as important for linking cultural memory, music, and historical consciousness (p. 141).

De l'autre côté du fleuve / The Other Side of the River (p. 141): This appears as another socially reflective work (p. 141).

Cauchemar / Nightmare (p. 142): Carter links it to colonial-period memory and comparison between eras (p. 142).

Main Players and Short Films (pp. 144-146)

She briefly addresses short-film practitioners like **Mohamed Laalioui** and **Ahmed Mesnaoui**, but by now the feature film has become the main arena of aesthetic debate (pp. 144-146).

Feature Films: 1971-1985 (pp. 147-164)

Jilali Ferhati (pp. 147-152): Carter presents Ferhati as a major figure for introspective, socially critical cinema. His films explore subjectivity, oppression, and social constraint, often through emotionally serious narratives (pp. 147-152).

Nabyl Lahlou (pp. 153-157): Lahlou represents absurdist and openly critical cinema. Carter shows that his work attacks bureaucracy, hypocrisy, and corruption, but can be formally difficult and satirical to the point of alienation (pp. 153-158).

Mustapha Derkaoui (pp. 158-164): Derkaoui is central for metafilmic experimentation. Carter devotes substantial attention to his trilogy—*De Quelques Événements Sans Signification*, *Les Beaux Jours de Shahrarazade*, and *Titre Provisoire*—to show his obsession with the problem of representation itself, film-within-film, and the difficulty of telling Moroccan reality through cinema (pp. 159-164).

Conclusion of Chapter 2 (p. 165)

Carter concludes that the period 1971-1985 was the real beginning of the debate over Moroccan cinema's **aesthetic, social function, and state relation**. It was a period of experimentation, conflict, and transition rather than resolution (p. 165).

4. Chapter 3: *New Developments, New Audiences, 1986-2006* (pp. 187-276)

Core argument of the chapter

This chapter argues that Moroccan cinema becomes more socially visible, more audience-conscious, and more transnational in this period, even though structural problems remain. The central new development is the emergence of **the audience question** as unavoidable (pp. 188-197, 276).

The Context and the Institutions (pp. 188-197)

Carter says the discourse changes. Filmmakers are no longer protected simply as cultural victims of the system; they are increasingly criticized if they fail to address Moroccan publics. At the same time, the CCM and others begin looking to **Moroccan filmmakers living abroad** to revitalize the field (pp. 188-189).

The Role and Function of Cinema (pp. 188-192)

The role of cinema is redefined: less pure auteurism, more concern for entertainment, public intelligibility, and industry. Carter shows that older demands for national culture, economic relevance, and state support are restated in new terms (pp. 188-192).

Relations between Morocco and Other Countries (pp. 193-194)

Carter examines inter-Maghrebi and international cooperation. She shows that regional cooperation remained weak and often symbolic, while France and Europe remained much more important partners for coproduction and circulation (pp. 193-195).

The Moroccan Audience (pp. 195-197)

This is one of the chapter's most important sections. Carter argues that the "Moroccan audience" became newly central. Popular successes showed that audiences existed and could support Moroccan films when these films addressed contemporary realities in accessible ways (pp. 195-197).

The CCM (pp. 198-202)

The CCM remained central but adapted to new circumstances, including courting filmmakers from the diaspora and modifying support structures (pp. 198-202).

Le Cinémathèque Marocain (p. 202)

Carter notes the symbolic importance of an institution for preserving and screening film culture, though its audience remained limited (p. 202).

Cinematic Support Funds (pp. 203-209)

Carter details the revised support system and its logic.

Coproduction (p. 203): Increasingly crucial, especially with France and Europe (p. 203).

Cooperative production (p. 204): Alternative models remain desirable but fragile (p. 204).

Particulars of the support funds (pp. 205-207): Carter explains the concrete operation and stakes of the fund (pp. 205-207).

Complaints against the new funding (p. 208) and anticipated changes (p. 209): The fund helped some but excluded others, so the support system remained controversial (pp. 208-209).

Exhibition and Distribution (pp. 210-215)

Carter shows that exhibition remained structurally weak even as some Moroccan films finally broke through.

Distribution (pp. 210-211): Still dominated by imported films (pp. 210-211).

Exhibition (p. 212): Theaters continued to decline, though some audience successes mattered (p. 212).

New trends in distributing and exhibiting Moroccan films (pp. 213-214): Some loosening occurred as Moroccan films proved profitable (pp. 213-214).

Exhibition and distribution outside Morocco (p. 215): International circulation remained selective and uneven (p. 215).

Pivotal Institutions (pp. 216-223)

Censorship (p. 216): Still present, though some boundaries were shifting (p. 216).

Cinema clubs (pp. 217-218): Their role continued but they were less central than before (pp. 217-218).

Cinema caravans (p. 219): Their importance had diminished (p. 219).

Cinema education and training initiatives (p. 220): A sign of professionalization efforts (p. 220).

Cinema festivals in Morocco (pp. 220-223) and Rabat Festival (p. 223): Festivals multiplied and became more significant for visibility, networking, and symbolic prestige (pp. 220-223).

Films and Filmmakers (pp. 225-275)

Documentaries and short films (p. 226): Carter notes renewed activity in shorts and nonfiction (p. 226).

Filmmakers living abroad (pp. 227-235): These include **Nabil Ayouch (pp. 229-230)**, **Miriam Bakir (p. 231)**, **Rachid Boutounes (p. 231)**, **Ismail Farroukhi (p. 233)**, **Nour-Eddine Lahkhmari (p. 234)**, and **Hassan Legzouli (p. 235)**. Carter presents them as important because they bring new energies, training, and transnational experience into Moroccan cinema (pp. 227-235).

Moroccans living in Morocco (pp. 236-239): She also discusses filmmakers such as **Daoud Oulad Sayed (p. 236)** and **Mohamed Meziane (p. 237)**, showing that renewal was not only imported from abroad (pp. 236-239).

Cinq Films Pour Cent Ans (pp. 239-241): This project becomes a useful snapshot of multiple filmmakers working around a national commemorative frame (pp. 239-241).

Feature Films and Filmmakers: 1986-2006 (pp. 242-275)

Farida Benlyazid (pp. 244-252): Carter gives Benlyazid particularly sustained attention. *Door to the Sky* becomes a key film for questions of women, spirituality, double culture, French/Moroccan identity, Sufism, class, and the contradictions of modern Morocco. Carter sees the film as profoundly concerned with female space, cultural duality, and the search for an ethical-spiritual self (pp. 245-253).

Abdelkader Lagtaâ (pp. 253-255): With *Love in Casablanca*, Carter sees a turn toward contemporary youth realities, sexuality, generational conflict, and a more audience-accessible social melodrama. The film mattered because it proved technical roughness could be forgiven if the story resonated (pp. 254-256).

Hakim Noury (pp. 256-259): Carter treats Noury as important for popular melodrama and for understanding how Moroccan cinema could address broad publics through recognizable emotional forms (pp. 256-260).

Mohamed Abderrahman Tazi (pp. 260-267): Tazi becomes central to the audience turn. Carter's discussion of *Looking for the Husband of My Wife* emphasizes massive popularity, family viewing, commercial success, and the continuing problem of remuneration and distribution inequity despite that success (pp. 260-268).

Mohamed Asli (pp. 268-270): *In Casablanca Angels Don't Fly* is important for migration, rural poverty, dignity of working men, and especially for bringing **Berber language and Middle Atlas realities** into Moroccan feature cinema more visibly than before (pp. 268-270).

Nabil Ayouch (pp. 270-272): *Ali Zaoua* is a landmark for its treatment of street children with dignity, mixing realism and dream, and achieving both national and international success. Carter sees it as a turning point in socially engaged yet audience-reachable Moroccan cinema (pp. 271-272).

Laila Marrakchi (pp. 272-275): *Marock* is treated as a film of upper-class youth, taboo, Jewish-Muslim romance, religion, Francophone modernity, and controversy. Carter emphasizes how it exposed social divisions and provoked debates on censorship, morality, and what counts as "Moroccan" representation (pp. 273-276).

Conclusion of Chapter 3 (p. 276)

Carter concludes that the strongest films of this period managed to deal with difficult realities in more accessible forms. The chapter ends with the sense that Moroccan cinema had become more visible and socially resonant, but was still structurally fragile (p. 276).

5. Chapter 4: *Policies, Recent Developments, Themes, and Conclusions* (pp. 301-321)

Core argument of the chapter

This chapter is a synthesis. Carter steps back from chronology and asks what Moroccan cinema has come to represent, what recurrent themes dominate it, and what future might still be possible (pp. 301-321).

The Context and the Institutions (pp. 301-302)

Carter argues that Moroccan cinema has moved from a largely state-driven enterprise to a more diverse field, but its history is still marked above all by **experimentation** and the absence of stable coordination among sectors (pp. 301-302).

CCM and Sustainment Funds (pp. 303-304)

She gives the CCM guarded credit. It has had to do too much: archives, labs, equipment, oversight, and funding. The sustainment fund also had mixed results: it enabled entry and experimentation, but it also produced exclusion and bureaucracy (pp. 303-304).

Exhibition and Distribution (pp. 304-305)

Carter notes some progress: distributors and exhibitors became a little more open to Moroccan films as some films proved profitable. But the system remained uneven and shaped by market logic and foreign competition (pp. 304-305).

Other Institutions and Media (pp. 305-306)

Television, cable, and video changed the role of cinema. Film lost its monopoly on representing the nation, but it retained a special role in addressing difficult issues more intensely than other media could (pp. 305-306).

Filmmakers (pp. 306-307)

Carter stresses that Moroccan filmmakers come from varied backgrounds, and that the field includes both experimental and popular tendencies. She notes the persistent male dominance of the sector and the still-limited place of women directors (pp. 306-307).

Moroccan cinema represents the nation and people (pp. 307-308)

Rather than a single aesthetic typology, Carter now privileges **themes**. She argues that recurrent subjects reveal what Moroccan filmmakers repeatedly return to when imagining society and national life (pp. 307-309).

Women (pp. 309-310)

This is one of Carter's clearest thematic syntheses. She argues that Moroccan films repeatedly show women in situations of subjugation, constraint, danger, or limited agency. Although some films open spaces of resistance, very few imagine full liberation. Patriarchy remains structurally dominant in the cinema she surveys (pp. 309-311).

Emigration, displacement, alienation (pp. 311-312)

Carter identifies migration and alienation as another dominant cluster. Rural-to-urban movement, clandestine migration to Europe, social uprooting, and loss of belonging are recurring narrative motors. Movement in these films often signals not freedom but desperation, instability, and failed hope (pp. 311-313).

Tradition versus modernity (p. 313)

This topic overlaps with the previous ones. Carter shows that many films stage conflict between traditional values and modern life, but not in a simplistic celebratory way. Modernity often brings disruption, and tradition often appears as both refuge and oppression (pp. 313-314).

The colonial experience (pp. 314-315)

Carter notes that relatively few Moroccan films directly tackle colonialism compared with Algeria, but those that do revisit it as a site of memory, repression, and historical self-recovery. She explains that Morocco's monarchical continuity partly changed the place of anti-colonial memory in cinema (pp. 314-316).

State bureaucracy and power plays (pp. 316-317)

Films also criticize bureaucracy, class domination, administrative absurdity, and abuse of power. Some do this obliquely, others more directly, especially later films dealing with the Years of Lead. Cinema becomes a cautious but important space for representing state violence and repression (pp. 316-318).

Pessimism and failure (pp. 318-319)

Carter identifies pessimism as one of the deepest recurrent tonal patterns in Moroccan cinema. Characters often fail, go nowhere, lose their minds, die, or remain trapped. She asks whether this is truthful realism or whether filmmakers are projecting their own despair onto Moroccan society (pp. 318-320).

What future for Moroccan cinema? (pp. 319-321)

Carter ends with cautious hope. She argues that Moroccan audiences respond when filmmakers tell stories grounded in Moroccan culture and collective memory rather than chasing European validation or blockbuster fantasies. But she insists that storytelling alone is not enough; the sector needs shared institutional vision and cooperation (pp. 320-321).

6. Appendix, Bibliography, and Index

Appendix (pp. 325-342)

The appendix is not interpretive, but it is highly useful for research.

Shorts and documentaries listed by filmmaker (pp. 325-332): This is extremely valuable if you want to reconstruct early Moroccan film production, identify neglected names, or build a corpus beyond the canonical features (pp. 325-332).

Feature films listed by filmmaker (pp. 333-342): Useful for building chronologies, checking titles, and identifying directors, alternate spellings, and production years (pp. 333-342).

Bibliography (pp. 343-368)

Very useful if you want Carter's own scholarly base and press/archive ecosystem (pp. 343-368).

Index (pp. 369-end)

Useful for locating directors, institutions, themes, and film titles quickly (p. 369 onward).

7. The biggest ideas you should absolutely retain from the book

Carter's most important idea is that Moroccan cinema is not a stable body of works but a **contested field** shaped by institutions, politics, colonial legacies, foreign influence, and weak circulation systems (pp. 1-8, 90-91, 301-304).

Her second major idea is that the **CCM is indispensable but also limiting**: it supports, regulates, archives, funds, and controls, so Moroccan cinema develops both because of and through struggle with it (pp. 46-53, 97-106, 198-202, 303-304).

Third, the question of the **audience** becomes decisive. One of the book's clearest long-term arguments is that Moroccan cinema suffered when it turned too far away from Moroccan publics, and gained traction when filmmakers engaged stories audiences could recognize and care about (pp. 72-73, 94-96, 195-197, 260-268, 320-321).

Fourth, Moroccan cinema is deeply marked by **postcolonial contradiction**: Europe is a model, a market, a funder, and a pressure; Morocco is always negotiating between cultural specificity and foreign expectation (pp. 5-6, 13-17, 193-195, 245-252, 273-276).

Fifth, the dominant themes across the book are **women, migration, alienation, tradition versus modernity, colonial memory, bureaucracy/power, and pessimism** (pp. 309-319).

Sixth, Carter repeatedly shows that Moroccan films were often **admired more than they were seen**: some had symbolic prestige, festival value, or scholarly importance, but weak national distribution (pp. 54-56, 113-118, 210-215).

8. About figures

Since you explicitly asked for figure references: **this book does not appear to contain numbered analytical figures in the main chapters or appendix**. So there is no "Figure 1," "Figure 2," etc. to cite. The book is essentially prose + appendix filmographies. The only embedded images appear to be non-analytical front/back matter visuals on **PDF pp. 1, 4, and 394**.

If you want, next I can turn this into a **thesis-ready chapter note sheet** with this format for each section: **argument / key concept / useful quotation location / how you can use it in your PhD**.