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Morocco's cultural heritage and place marketing: what convergence? National Museum of Ceramics - Safi and the Water Museum Aman - Marrakech: a comparative study.

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Abstract: Culture plays a pivotal role in defining the identity of a region and in understanding the self-expression of its inhabitants and communities through cultural activities that shape their heritage. Cultural expressions, including festivals, concerts, and museums, are essential to the vitality and well-being of cities and regions. They enhance a place's reputation, offer economic growth prospects, and strengthen business confidence. Territorial marketing, a management strategy emphasising differentiation and competitive advantage, is crucial for effectively promoting territories. This comparative study explores the dynamic interaction between cultural heritage and territorial marketing in Morocco, focusing specifically on two prominent museums: the National Museum of Ceramics in Safi and the Water Museum Aman in Marrakech. By examining their strategic approaches, impact on heritage preservation, and influence on territorial development, the study uncovers the convergence between cultural heritage conservation and territorial marketing. The findings highlight how these museums, through their distinctive collections and educational initiatives, contribute to enhancing the image and attractiveness of their respective cities, thereby fostering territorial development. This research offers valuable insights for policymakers, cultural institutions, and urban planners seeking to leverage cultural heritage in their territorial marketing strategies, ultimately contributing to sustainable growth and improved urban appeal.

Keywords: place marketing; cultural heritage; cultural tourism; museum of ceramics; Aman Museum

**El patrimonio cultural de Marruecos y la promoción turística: ¿qué puntos en común?
El Museo Nacional de Cerámica de Safi y el Museo del Agua Aman de Marrakech: un**

estudio comparativo.

Resumen: La cultura desempeña un papel fundamental a la hora de definir la identidad de una región y de comprender la autoexpresión de sus habitantes y comunidades a través de actividades culturales que configuran su patrimonio. Las expresiones culturales, incluidos festivales, conciertos y museos, son esenciales para la vitalidad y el bienestar de ciudades y regiones. Mejoran la reputación de un lugar, ofrecen perspectivas de crecimiento económico y refuerzan la confianza empresarial. El marketing territorial, una estrategia de gestión que hace hincapié en la diferenciación y la ventaja competitiva, es crucial para promover eficazmente los territorios. Este estudio comparativo explora la interacción dinámica entre el patrimonio cultural y el marketing territorial en Marruecos, centrándose concretamente en dos museos de renombre: el Museo Nacional de Cerámica de Safi y el Museo del Agua Aman de Marrakech. Al examinar sus planteamientos estratégicos, su impacto en la conservación del patrimonio y su influencia en el desarrollo territorial, se descubre la convergencia entre la conservación del patrimonio cultural y el marketing territorial. Los resultados ponen de relieve cómo estos museos, a través de sus colecciones singulares y sus iniciativas educativas, contribuyen a mejorar la imagen y el atractivo de sus respectivas ciudades, fomentando así el desarrollo territorial. Esta investigación aporta perspectivas valiosas a los responsables políticos, las instituciones culturales y los planificadores urbanos que pretendan aprovechar el potencial del patrimonio cultural en sus estrategias de marketing territorial, con vistas a lograr un crecimiento sostenible y una mejora del atractivo urbano.

Palabras Clave: marketing territorial; patrimonio cultural; turismo cultural; museo de cerámica; Museo Aman

1. INTRODUCTION

Culture contributes to delimit a territory; therefore, its main objective is to value the multiple representations of individuals and groups that will participate in their cultural activity that will define him or them, and promote their origins. Culture is linked to the search for an external glow; it is a way to raise capital, to leave the crisis, and to reactivate the demography (Taliano des Garets, 2007; Hall and all., 2024). On the other hand, it is now a necessary addition for the metropolitan areas that have established themselves. The explicit application of culture is in support of the societal and economic growth of cities.

Culture is a specific product representing the territory directly or indirectly. The vision of increasing the immaterial role of economic development, was introduced as a concept in 1990 (Toffler, 1970; Fusco Girard, 2024). Cities are the experience places where cultural marketing has its importance about the cultural and social events that the city offers to its tourists (Marling and al., 2009; Mandagi and al., 2024). Cultural events are artistic projects that need a city marketing strategy to improve the attractiveness of that place (Yeoman and al., 2004; Kalfas and al., 2024). One of the most important things of a competitive strategy of a place's marketing is to organize a "planning group" composed of citizens, entrepreneurs, local and regional representatives responsible for assessing the city and developing a long-term vision (Kotler and al., 1993; Yessimova and al., 2024).

Culture is a set of differentiating characteristics spiritual, material,....., that define a place or a group of people. It also includes the arts, lifestyles, customs, and beliefs. Thus, culture, together with tourism, plays an essential role in attracting goals that result in permanent economic growth. Cultural manifestations divide the public into categories such as youth, adults, men, women, nationality, age, religion, and so on. In other

words, culture has developed into a tool that assists areas, such as cities or regions, in establishing a brand that can attract visitors and cultural tourists (Anholt, 2008; Hudson and Ritchie, 2009).

Nowadays, culture and place marketing are closely linked (Meyronin, 2010; Warnaby, 2024) so that different cultural and social events help to improve and enhance the place where they are located. In other words, culture has become the instrument of a more explicit strategy of national and international "brilliance" (Meyronin, 2010; Ruiz-Primo and al., 2024). Cultural events are involved in developing the economic situation of the regions (Gibson, et al., 2009). Above all, the museums are involved in increasing the local economy and favoring cooperation so that these events produce great benefits.

Place marketing is a field of research that integrates multiple disciplines, giving it an interdisciplinary nature that can create ambiguities between researchers and practitioners. Nevertheless, this concept has evolved and led some cities to question how to design and manage a city as a brand (Merrilees, Miller, and Herington, 2012). Additionally, culture is closely linked to the pursuit of international visibility; it serves as a lever to attract investments, overcome crises, and boost demographics. Moreover, it has now become an indispensable element for urban territories seeking visibility (...). In this sense, culture is increasingly being used explicitly as a lever to promote economic and social development in cities (Taliano des Garets, 2007).

For this reason, we shall provide an explanation of how culture affects the development of a city's reputation through place marketing. What part does municipal marketing play in the emergence and growth of cultural events? What role does the National Museum of Ceramics-Safi play in the growth of tourism? In order to increase a location's appeal, cultural events are artistic initiatives that need a city marketing plan (Yeoman and al., 2004; Almaghlouth and al., 2024).

Then, in this article, we will check if the image of the city obtained after the cultural experience is similar to the image that the city presents according to the strategic plan of said city. For this reason, we will answer the following question: how does culture influence the growth of the city's image through city marketing? What role has the city marketing in the evolution and development of cultural events? What impact plays the National Museum of Ceramics- Safi in cultural tourism development?

The methodology we will use is a semi guided interview to a responsible in the museum of Safi and to study the impact on the education towards adults and children through the Aman: Museum of water Marrakech. The AMAN, also known as the Mohammed VI Museum for Water Civilization in Morocco, was officially opened in January 2017 by HRH Crown Prince Moulay El Hassan. This remarkable establishment is the first of its kind, dedicated to showcasing the rich history and cultural significance of water in Morocco. Through its exhibits and displays, the museum aims to shed light on the Kingdom's water policy and highlight the entrepreneurial spirit of the Moroccan people in harnessing this invaluable resource. As a pioneer in Africa, the Mohammed VI Museum for Water Civilization serves a multifaceted purpose, encompassing historical, scientific, cultural, and educational aspects.

The Aman Museum is a cultural establishment committed to safeguarding, disseminating, and endorsing Morocco's hydraulic history as a global water management prototype. Jamal Britel remarked, "it provides an opportunity for Moroccans to delve into and enhance their knowledge of the country's history and culture". Established in 1990, the Musée National de la Céramique came under the management of the Fondation Nationale des Musées in 2018. It has since become a prominent museum in Morocco, showcasing a wide

array of Moroccan pottery and ceramics due to the extensive and diverse collection it houses. Over 600 artifacts are carefully preserved, researched, and predominantly displayed for public viewing.

2. PLACE MARKETING AND CULTURAL EVENTS

Generally territory or city uses a place marketing in the interest of attracting new relationships: investors, tourists, new residents ... and also to be known. This concept had great importance during the last twenty years. However the origins of this concept are social and non-profit marketing (Kotler and Levy 1969; Kotler and Zaltman, 1971). The latter has been practiced for centuries for the development and promotion of cities and nations (Kavaratzis and Ashworth, 2008).

Since then, the Place marketing has experienced a great development because it was used in many places for many years. But despite its little development of academic research approach the subject, and lack of theory of this concept gives us the impression of dealing with a recent event.

“Place marketing is the technique that make it possible to build and develop the attractiveness of a territory. It has the ability to spread out and promote its offer, beyond its borders, and to attract people and funds”[1].

The place marketing, for this purpose, could be perceived as the strategic management in which territories can appeal. So in a sense, history, geography, culture ... are seen as key factors for the attractiveness of the territory, in another sense. Place marketing can be as a method that combines and connects these with the current status of the territory as an improved discovery and a promoter future for it.

The strategies may have to create the desire to focus on a specific area or to decentralize power from the center to have the free management and manipulation of his leading to a bright future (Okano and Samson 2010; Sevin 2014).

For a long time, every city and every country has wanted to be different, to stand out from others in a purpose and a very specific goal: to be unique in its individuality and have distinctive features while continuing the various aspects of the territory or city as a whole: economic, political, social, cultural...

Marketing site then has been such that this detail that territorial entrepreneurs seeking for a long time for this purpose, it could be defined as a management process that is characterized by the introduction of a differentiation advantage competitive that can make a difference with other territories or other cities (Rainisto, 2003).

However, the creation of the difference encourages collaboration of all stakeholders and to meet the needs and desires of the target audience. (Ashworth and Voogd, 1994).

Thus, the implementation of place marketing encourages potential changes to face competitive conditions, changes in matter of planning or even of governance and management approach, in order to practice the science of marketing as a whole. This means in other words that competitiveness and competition exists, and the role of the discipline of place marketing is to meet the latter discovering, creating difference and distinction to improve and develop. To this end, the marketing site is an administration form, an instrument and a management process (Ashworth and Voogd, 1990).

Therefore, when we speak of place marketing, one should not exclude the different axes that make up each region namely: political, cultural, economic, social ... and the participation of all economic agents, who in a sense, have the power to make a difference and distinction to stand in their way. Another definition of

place marketing concept is added, that of (Niedomysl and Jonasson, 2012) where they explain as: actions taken by the actors to govern, improve the image of competitiveness of the said territory, with the aim to attract different types of capital from everywhere. In cities, town, regions, territories, the Place marketing is used to:

- Improve the competitive image.
- Promote the city abroad where the future
- Make known the city
- To make people come to the city ,
- To make the network grow.

3. CULTURAL EVENTS: NEW DOOR OPEN FOR MORE ATTRACTIVE

Several cities are interested in culture to create a difference. Production and cultural consumption have been neglected for almost several years. Very important cities such as Paris, New York and/or London ... that are known worldwide also can attract flows both in terms of capital, tourists...

So differentiation is perceived as a full strategy that takes care to consider a process called the "rebranding". (Newman, 2007). As the name suggests, this is indeed a process where the brand study is redefined and re-keying for another type of results or a positive result. Those are processes that different and depend on the situation of the cities studied.

The cultural schedule (Newman, 2007) is a cultural type of schedule that falls in the majority of the time political ambitions and to redo this space, and redefining culturally. Such has been the experience of the East Londoner (Newman, 2007), which was almost forgotten and disadvantaged with the West Londoner, and having used the rebranding and cultural planning, East London was upgraded and became an attractive area for tourists.

The space Bankside east Londoner is an experience and witnessed by the majority of tourists who have visited: At the end of 1990, The Modern Gallery and Shakespeare's Globe are open to the public, a new attraction in the neighborhood. Therefore tourists from abroad were this remarkable area. A very serious negotiation has had between institutions concerned with culture and localities have brought fruit.

This appeal was a success in itself, thanks to the cultural resource available to the East Londoner, who exploited to create an attraction made in this case of cultural type, to receive tourists to upgrade the aesthetic architecture and appreciation of the authenticity and also manage a new promotion of local image tool for residents, workers and the internal and external visitors (Newman, 2007).

Also in Europe, but this time in Belgium, in Brussels, more precisely, a socio-artistic project was born under the name of "Zinneke Parade." A new way of living together and a way to build a society collectively otherwise.

This project was created in 2000, aiming to work with all people and representatives of all the districts. The main purpose of this project is to teach people the importance of culture and make them aware of this vision. The "Zinneke parade" is indeed a popular festival celebrated in the open public space in the center of Brussels, where this population must remain at the center of this event. The latter puts the device to the center of different neighborhoods as they gathered in this place for exchange and collective sharing.

It's a parade that is organized every two years in Brussels and whose objective is to bring all kinds of organizations (arts, youth, disabled, poetry ...) around this event. During the parade, we see costume parades, buildings, cars, costumes, songs ... and to show and teach the diversity of the culture in which lives the city of Brussels in particular.

4. EXHIBITIONS REPRESENTED IN THE MUSEUM

As the name suggests, the National Museum of Ceramics, Safi represents the Moroccan ceramics emphasizing its diversity and authenticity, so the exhibition in the museum includes five sections, each of which exhibits a type of ceramics, following a chronological order that goes from Prehistory to contemporary time:

Thus, the first section exposes the archaeological ceramics: Presents archaeological pieces representative of the great civilizations that marked the Moroccan history during the neolithic, ancient and medieval times. These archaeological objects reveal a part of Moroccan History, especially that which concerns the ancient civilizations that Morocco knew especially during the Neolithic period.

The second section is reserved for rural pottery: Ceramic is presented in its local form, utilitarian but beautiful. The absence of enamel allows appreciating the color of the beauty of the forms.

For the third section, it allows the visitor to appreciate the ceramics of Fez and Meknes: City pieces are exhibited. The visitor discovers the authentic forms and ancestral techniques of monochrome and polychrome.

By offering urban pieces that reveal the authenticity and specificity of ancestral knowledge in the use of techniques are in one or more colors.

The visitor will satisfy his curiosity in the fourth section, which is reserved for the ceramics of Safi: Jewel of the exhibition, this section tells the story of the local know-how before and after the craftsman Lamali, showing the know-how of the artisans before and after the arrival of the great "Mâallem B.LAMALI".

The fifth and final part follows the development of Moroccan pottery craftsmanship and the creativity of the Master Craftsmen in presenting contemporary ceramics is represented by the modern works of Fez and Safi. the visitor is invited to appreciate the innovative touch of contemporary master craftsmen.

5. D- MATERIALS AND METHODS

5.1. Research Approach and Materials

❖ Descriptive/analytical approach: This method involves a thorough description of observed phenomena coupled with an in-depth analysis to elucidate the connections and ensuing implications. In the context of studying cultural heritage and place marketing in Morocco, this technique is applied to a comparison between the National Museum of Ceramics in Safi and the Water Museum in Aman Marrakech. It aims to highlight the distinctive attributes of each institution while examining their strategic approaches and their impact on both cultural heritage preservation and territorial development of the respective cities.

❖ Survey: Through a semi-structured interview guide, aimed at the managers of the two museums (ceramics museum in Safi and Aman museum in Marrakech), this survey is part of the distinctive data collection methods used in qualitative research. Throughout the responses of the managers, we will discover whether culture and heritage are as important to the city as other domains.

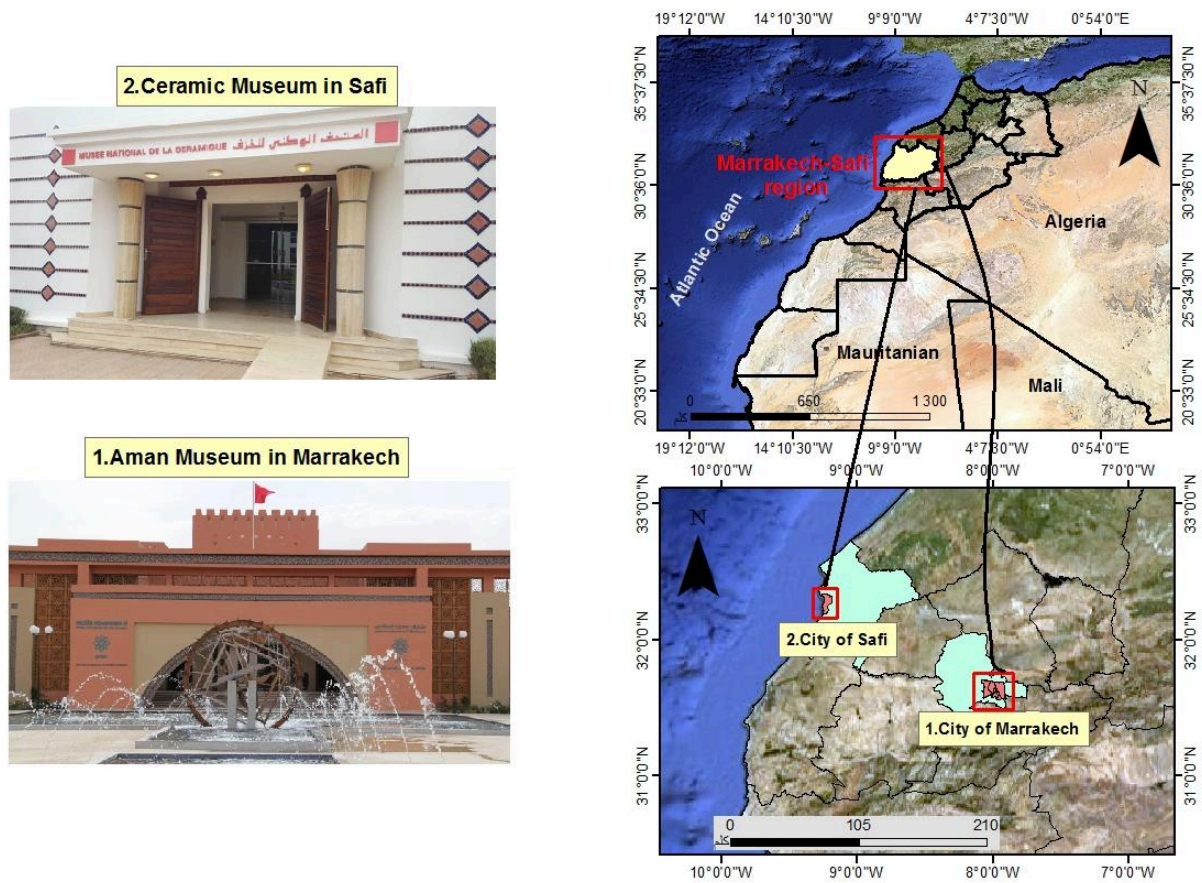
❖ Computer software: We utilized Geographic Information System (GIS 10.8) to create maps and employed statistical software for qualitative analysis of the field-collected data.

Study area and samples

Our study area focuses on the Ceramics Museum in Safi and the Aman Museum in Marrakech, as both cities belong to the Marrakech-Safi region, according to the latest administrative division of Morocco, which was

carried out in 2015 (figure n°1).

Figure 1. Localization of the study area and samples



Source: Authors, (2024)

5.2. National Museum of Ceramics- Safi

Museums should have authentic collections, but also provide adequate facilities for visitors. The museum should provide facilities such as rest places, refreshment areas, and bathrooms, as well as accessible information (Recuero Virto et al., 2011).

Museums are able to provide pleasant memorable experiences for their visitors.

The National Museum of Ceramics in Safi, Morocco, is a testament to the rich history and diversity of Moroccan ceramics, with the citadel housing the museum dating back to the 12th and 13th centuries under the Almohads. The museum's objective is to showcase Moroccan ceramics to the world, offering a journey through time and space.

Safi's reputation as a center for ceramic production was confirmed in an 1821 historical document, with the city's association with ceramics stretching back to at least the 1700s, a century before the renowned ceramist Boujemaa Lamali founded his school and workshop there. Lamali's creative genius and the city's port helped put Safi and Moroccan ceramics on the map, leading to the establishment of the National Museum of Ceramics in 1990.

The museum's collection is vast, featuring archaeological and ethnographic pottery and ceramic objects from various Moroccan cities, with donations from local institutions and individuals, as well as national

museums, showcasing the diversity and talent of Moroccan ceramic art. The museum's move in 2014 to a new building within the City of Arts ensures the preservation and international exhibition of these precious artifacts.

Figure 2. Collections of different ceramic items



Source: National Museum of Ceramics- Safi

5.3. Water Museum Aman -Marrakech

Water Museum Aman –Marrakech serves as our second study sample. This institution, located at the northern entrance of Marrakech in the Palmeraie area, spans two hectares and features both outdoor and indoor exhibitions. Since its inauguration in May 2017, the museum has become an encouragement of creativity, intelligence, and modernity.

The museum's ability to attract tourists, boost the local economy, and strengthen cultural identity is a testament to its dynamic nature. It stands as a concrete example of the significant contribution cultural institutions can make to the allure and prosperity of a region. Through its innovative approach to showcasing cultural heritage, the museum has become an integral part of Marrakech, offering visitors a unique and engaging experience.

Figure 3. Some of the exhibits inside Aman Museum



Source: Personalized Lens, (2024)

6. INVESTIGATION FINDINGS AND DISCUSSION

Museums as a cultural product have an immense effect on region in terms of cultural level, conservation of heritage, and place history. They are vital in establishing a brand image and influencing tourist attraction by attracting people from all over the world together for a one-of-a-kind and memorable event.

To discover the importance of the museum in the development of the city itself, we asked the first question that was “What role does the Safi National Ceramics Museum play in the development of the region in general and the town in particular?” the answer was very clear from the manager confirming that, culture is an element of construction, citizenship and integration. Culture nourishes visitors' thinking, and here it encourages a journey back in time, thanks to the museum's ceramic objects dating back several centuries.

For this manager, culture makes it easier for citizens of the city in question, as well as national and international visitors, to experience a moment of sharing and history together, thanks to this museum, which is a genuine advertisement for the city, and has the advantage of rebalancing the city's positioning. Cultural institutions such as the Safi Museum work in collaboration with cultural and civil society associations help to enable people to improve their cultural skills and experience moments together in this museum, and to feel and experience the equality of all before culture, which favors access to all the public.

Following with the interview, we asked a new question intending to understand the cultural products organized by the city of Safi (festivals, exhibitions, plays, etc.), and the place does the museum occupy in the city's strategic plan? Is it a priority?

The answer was a validation expressing that the museum holds an important place in the city and in the region, as culture contributes to the region's influence. The museum also contributes to cultural wealth by promoting the arts and safeguarding heritage.

The third question had to do with a citation: "According to Gaéten Morency, CEO of the Société du grand théâtre du Québec, "culture can have an incredible impact on the region". What do you think?". The answer was affirmative: "Exactly, the city of Safi participates through its cultural products: among others, the museum holds a primordial place on the strategic level, especially as it is attached to traditional values, it is a cultural root which is part of the priorities on the scale of the city, the region and the nation, it is considered among the important and famous museums in Morocco. Certain spaces, such as the museum, come alive and become distinguished places in cultural policy, which is invited to contribute to social links through encounters and presentations. The relationship between culture and the territory is increasingly important, as culture is a strategic instrument enabling people to explore history through cultural products, here as a central object of territorial development."

The next question was meant to verify the image that did the town of Safi have before the establishment of the Museum, and what is it like today? Is there a difference?

The answer was: Safi is a beautiful city with a lot of potential and strengths, both historically and commercially. Today, Safi is famous for its culture, which can be seen in a number of places, including the ceramics museum.

Safi has an important cultural agenda, including the Festival lumières de Safi du film francophone in July; Festival de la fantasia in July; Festival des Arts Populaires d'El Aïta de Safi in August.

The city of Safi offers a wide range of water sports, land-based activities and hiking...Safi is one of the kingdom's ancient cities, attracting many tourists thanks to its historical monuments, which bear witness to its civilization. Among these monuments is the ceramics museum, created in 1989 and housing 110 antique pieces. The city then offers national and foreign tourists a rich and varied heritage, and the museum is constantly expanding.

Kotler et al. (2008) developed a holistic marketing model for museums, indicating that the many components of the institution must collaborate and each bears their own duty in making things work. This notion encompasses integrated, relational, internal, and socially responsible marketing strategies. Integrated marketing involves synchronizing the five Ps: product, price, place (in this case, location and access), people, and promotion. Museums utilize relationship marketing to cultivate long-term relationships with stakeholders, balancing the impact of visitors, society, and competition. Internal marketing refers to museum employees who must be regarded in order for the organization's operations to function properly. Finally, socially responsible marketing necessitates a commitment to the greater good.

The following question was asked to identify the future of the city of Safi: To be more attractive and competitive, what is the city's vision for the long term: 10 to 15 years from now? And what actions will be taken to convey Safi's cultural image?

The answer was positive "The varied assets of the town of Safi enable it to rank among Morocco's major cities in terms of the organization of cultural events and meetings. The prospects are good, and decentralization will be an initiative to increase tourism through varied activities, so that investors will be

more interested. The Safi ceramics museum tells the story of local and regional know-how, and Safi now has a growing number of development projects.

This year, Safi has attracted 20 investment projects, including the museum, which will be perfected by the finesse and artistic gaiety of its pottery. This dynamic museum seeks the calm and authenticity through which it will attract the attention of all visitors.

The regional merger between the province of Marrakech and the city of Safi will enable it to offer greater attractiveness to the city's monuments such as the museum, to convey Safi's cultural image, the city launches projects in place to enhance artistic and cultural actions”.

Museums create significant benefits because they supplement loyalty programs aimed at current and prospective owners of the exhibited products. At the same time, the cultural potential of the site where the museums are established grows. Their outside location economically activates forgotten areas of the town. Corporate museums broaden tourist and cultural offerings, and their buildings become identifiable components in the marketing of city image. These facts demonstrate that museums can be used for commercial objectives (Piatkowska, 2014).

Asking the manager the last question prepared in our interview. This question was about his opinion about culture and if he sees it as an element in the construction of the city, as a way of building citizenship and living together.

The answer was: “The city of Safi has always been known for its cultural products: festivals, concerts, museums... in recent years, the city has become famous for its interest in culture and art in general. Culture in Safi is a means of economic and social development, and of making the city increasingly attractive. The city of Safi stands out as an important city on a regional and national scale thanks to its museum, which is a model of creativity and cultural events that give the city a positive image. Safi is a city of art that contributes to the growth of tourism, given the museum's role in attracting a large public, and publicizes the city in the local and even national press”.

Broadly, “The Safi Museum's structure is intrinsically related to the city in which it was established. Located in the center of the capital, the architecture is rich, displaying the city's true identity over antiquity and combining it with ethnic diversity. An approach has been taken that involves harmonizing current creative techniques with traditional themes that have been reinvested and stylized to offer the building a contemporary touch” That was an additional comment by the manager of Safi’s Museum explaining how the museum did help in the enhancing of the Safi’s image as a city for its inhabitants and the international visitors and tourism that come specifically for the history of ceramics and its value throughout the years, all represented at the same place, without forgetting the historic district of the city of Safi and its worth in explaining more about Safi heritage and background.

As a result, the city of Safi's increased tourist in recent decades has not translated into increased revenue from the city's museum facilities. Cultural tourism contributes only a small portion of the total monetary flow generated by tourist activities.

Cultural tourism accounts for a small portion of the total monetary flow created by tourist activities and is a bet on a certain sort of tourism, which is much more focused on partying and leisure.

Nevertheless, we can conclude that cultural tourism, and specifically museums, have a great potential in Safi and can become a unique opportunity to promote the development of the economy both in the city of

Barcelona and in the province.

Table 1. Number of beds in classified establishments by region

| Region | Rate en % | 2022 | 2021 |
|----------------|-----------|--------|--------|
| Marrakech Safi | 0.6 | 91 657 | 91 135 |

Source: Maroc en chiffres, 2023

Table 2. Tourist nights spent by region

| Marrakech Safi Region | 155.0 (Rate en %) | 7 054 176 (2022) | 2 766 290 (2021) |
|-----------------------|-------------------|------------------|------------------|
|-----------------------|-------------------|------------------|------------------|

Source: Maroc en chiffres, 2023

Museum tourism is primarily instrumentalist, viewing festivals as tools for tourism and economic development, as well as for marketing and selling attractions and locations. Although many have advocated for ties between art and tourism (e.g., Tighe, 1985), and there are undoubtedly festivals, concerts, and theatrical performances, there will always be conflict between these sectors.

Cultural tourism serves as a viable outlet, a driving force for cultural interactions requiring intercomprehension, such as tolerance and mutual respect.

The tourism development strategy has been developed in order to promote tourism in the city and revalue its strengths, as well as to promote the city itself. Heritage cities are faced with the dilemma and need to face several challenges aimed at promoting local development, among which the following stand out: to take advantage of the constant growth of the cultural component in tourist travel, to achieve the necessary economic revitalization of historic centers, to achieve the re-recovery and enhancement of the rich architectural assets, to attract complementary investments under the protection of the exploitation of culture

from plains to oases. This climatic diversity enriches the culture, with each individual adapting to geographical determinism (Aboulaiche, & Gallad, 2023). As one moves from one region to another, the tools and instruments used in agriculture, water storage, housing, and beliefs also vary (Aboulaiche and Gallad, 2024). Similarly, water distribution differs between mountainous areas and foothills. This provides us with an extensive lexicon of water synonyms: water basins or "sehrij," irrigation channels or "séguias," dams or "Ouggoug," underground galleries or "khettaras," wells or "birs," Moorish baths or "hammams," cisterns or "matfias," fountains or "sqayas," water conduits or "qanaouates," drainage channels or "Oued Al Harr," and mills or "erreha" (Boujrouf, 2012).

In summary, this museum presents, values, and preserves a very rich heritage. It adopts a technical, cultural, and historical approach to explore the wealth and diversity of water history in the country, from north to south and from east to west. By highlighting ancestral wisdom related to the economy of this vital resource, the Mohammed VI Museum of Water Civilizations contributes to raising public awareness about the value of water and reshaping perceptions of its management.

Touristic Attractiveness and the City's Image

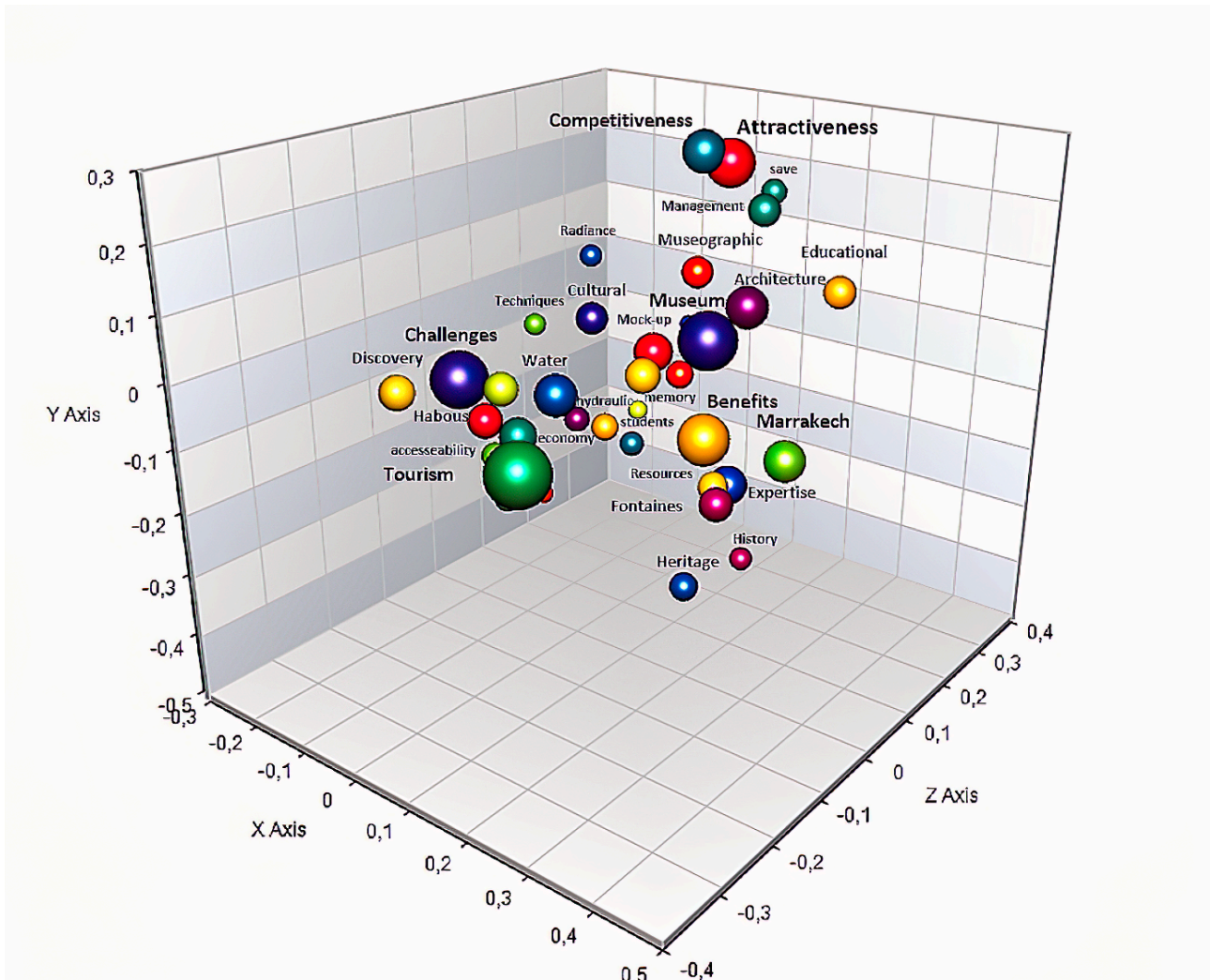
Marrakech stands out with a distinctive imagery characterized by a harmonious blend of ocher/red tones, its climate, and its rich historical past (Aboulaiche, & Gallad, 2023). This symbiosis is visually conveyed through iconic elements such as the city's fortifications, the Koutoubia minaret, the Menara gardens, the Atlas Mountains, palm plantations, winding alleys of the medina, and the famous Jemaa El-Fna square. The *Museum of Water in Marrakech* has found its place within this landscape; it enriches this emblematic ensemble by offering an immersive experience through interactive exhibitions and captivating audiovisual performances. It attracts both local and international audiences, thereby contributing to the city's radiance. Thanks to its educational and cultural offerings, remarkable architecture, and strategic location, the museum has become a key player in Marrakech's tourism, drawing both national and international visitors and stimulating the local economy through the financial benefits it generates.

Inside, the museum comprises three floors and 13 spaces. The upper level is dedicated to the main challenges and essential properties of water in Morocco. The intermediate level offers a journey through different regions of Morocco, illustrating the fusion of traditional techniques and craftsmanship in creating an exceptional rural water culture. The visit continues on the lower level with the exploration of the waters of the Haouz de Marrakech, followed by an exploration of methods and practices related to municipal water. The tour concludes with major developments of the 20th century and the significant challenges of the 21st century. Upon exiting, visitors encounter a model prefiguring the future development of an extensive museum garden at the rear of the building.

Regarding the city's image, as the first museum of its kind in the Arab world, the Water Museum enhances Marrakech's status as a cultural and creative hub. Its architectural and museographic design makes it an exceptional resource for the city. In addition to its economic function, this national museum plays a vital role in **strengthening the city's cultural identity**. It preserves and exhibits cultural heritage, contributing to pride and national identity. This can reinforce the sense of belonging and territoriality among local residents and attract those who appreciate this culture. Moreover, this national museum can have a significant **economic impact**. It generates direct revenue through entrance fees, souvenir sales, and special events. Additionally, it stimulates the local economy by attracting tourists who spend money on hotels, restaurants, and local shops.

An analysis of discourse related to the museum's role in territorial attractiveness reveals the repetition of words such as ****attractiveness, **competitiveness, and **tourism***, confirming the museum's place in the city.

Figure 5. (PCA) analysis of the most frequent words

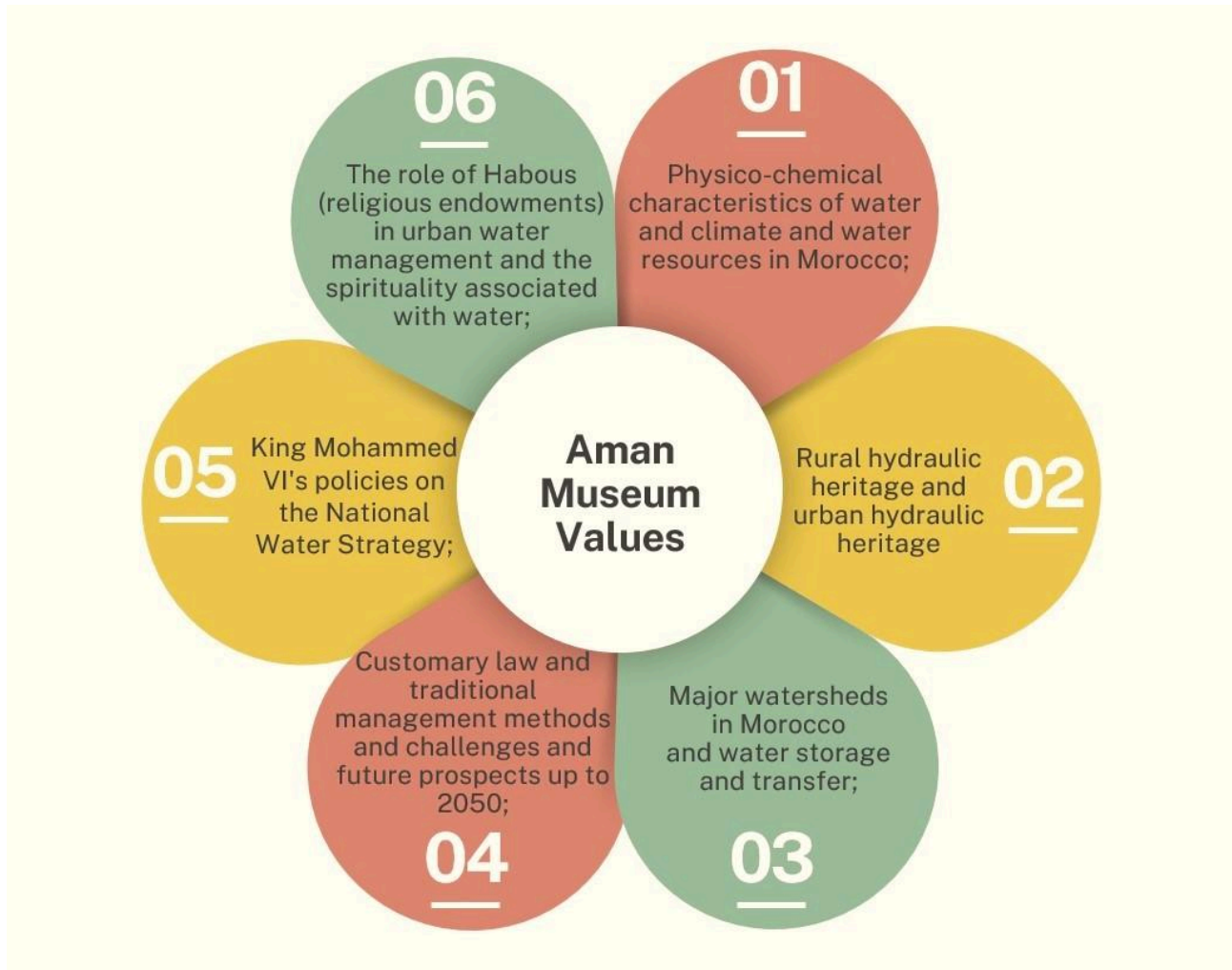


Source: Authors, (2024)

The Marrakech Water Museum plays a crucial role in educating and raising awareness about water-related issues. It is a dynamic project that encompasses cultural, educational, scientific, and historical aspects. Visitors have access to a multitude of educational opportunities, with the museum exploring a variety of themes (see figure). These themes cover a wide range of topics, including the essential role of water in our daily lives, its impact on ecosystems and civilizations, as well as the challenges of sustainable water management. The museum also delves into water-related traditions and rituals worldwide, ancient and modern water supply technologies, and the geography of water, including human influence on hydrological systems. Additionally, through interactive exhibits, audiovisual presentations, and inclusive workshops, the Marrakech Water Museum captures attention and engages visitors from all backgrounds. It serves as a center for knowledge and awareness, fostering a deeper appreciation of the value of water and a better

understanding of contemporary water-related challenges. The museum's efforts also extend to supporting water conservation initiatives in the region.

Figure 6. Cultural, educational, scientific and historical aspects of the museum



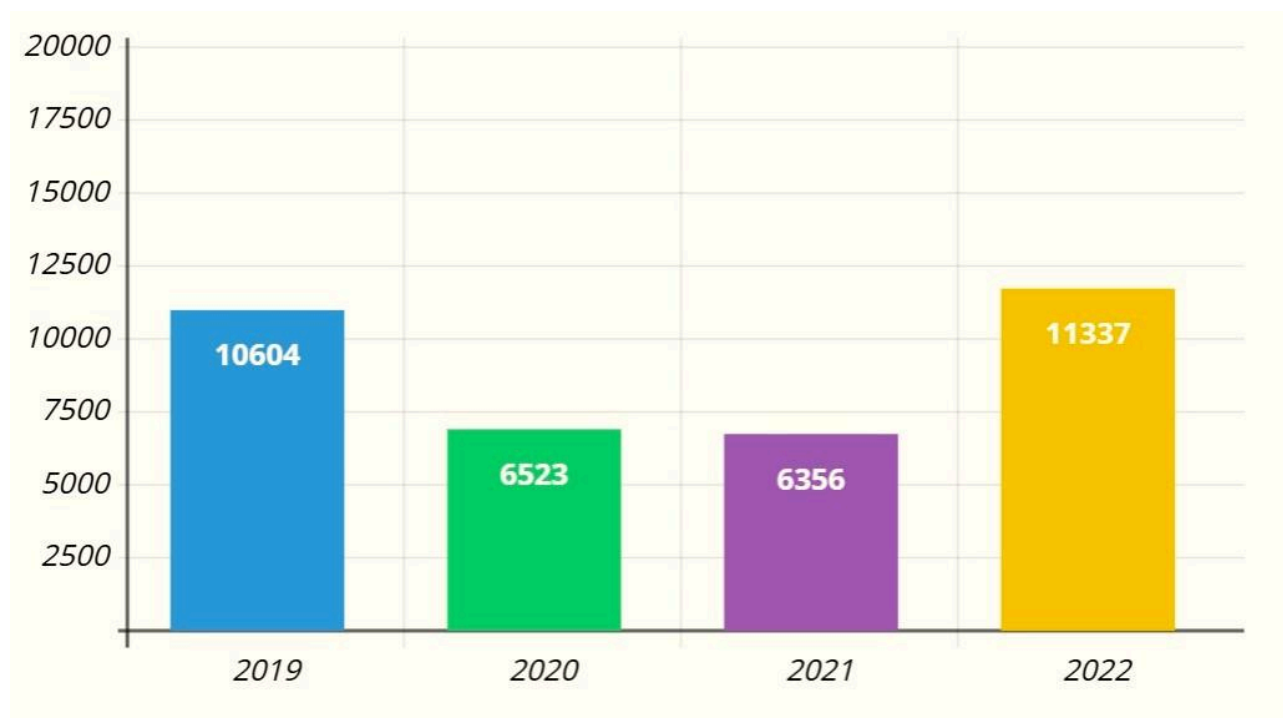
Source: Authors, (2024)

This museum serves as a valuable resource for disseminating knowledge and fostering a deeper understanding of water-related topics. The museum visitors have the opportunity to explore water distribution in different cities and communities of Morocco. The museum also offers a 'sound and light' show that highlights a part of the exhibition. For young visitors, there are interactive touch-based entertainments and devices available, along with an activity booklet provided at the entrance. These playful and interactive elements facilitate learning and make the experience more captivating for children.

Between 2019 and 2022, the museum recorded a positive growth rate of 6.88% in terms of attendance. In 2019, there were 10,604 visitors, while in 2022, this number increased to 11,337 visitors. Among them, 84.45% are students. However, the number of visitors decreased in 2020 and 2021 due to the advent of the coronavirus pandemic (see the graph). The museum is dedicated to preserving Morocco's hydraulic memory and promoting its hydraulic heritage. It also serves as a reference for water management on a global scale. Additionally, the museum explores the spiritual dimension of water, its rituals, economic applications, and

traditional techniques. It incorporates the latest technologies to teach the molecular structure of water, the water cycle, and irrigation systems in Morocco, among other topics.

Figure 7. Marrakech's water museum, (2023)



Source: Marrakech's water museum, (2023)

7. CONCLUSION

Culture plays a crucial role in driving the economic advancement of the region, as well as fostering tourism development. Aiming for both national and international exposure, place marketing is an innovative approach to land management utilized for the purpose of promoting a specific area to enhance its development and growth on various scales. Every area possesses distinct resources that allow for the creation of a distinctive brand. Hence, there exists a significant correlation between cultural offerings and the region, leading to a more profound economic progress influenced by cultural factors. In a global context marked by cultural standardization, and under a progressive influx of tourists, Moroccan culture today faces the challenge of preserving its authenticity. To this end, documentation and promotional initiatives have been undertaken.

Museums constitute an irreplaceable tourism opportunity and are a source for local development. It is important to take it into account because this cultural tourism is at the center of the tourism strategy of the regions with a great tourist attraction.

In this article, we studied The Mohammed VI Museum for the Civilization of Water in Morocco - AMAN that was created by the Ministry of Habous and Islamic Affairs as a tribute to the Moroccan genius in water management, to the historical role of the Habous in water management, and to the contemporary work of His Majesty Hassan II and His Majesty Mohammed VI in the hydraulic policy and achievements of the Kingdom. A unique building by its location at the gates of the ochre city of Marrakech, this museum is a novel project in the varied universe of museums in Morocco. At the same time, it is a museum of anthropology and science, a modern and interactive interpretation center, a place of teaching, meetings and

exchange dedicated to knowledge and hydraulic know-how. It is positioned as a cultural, historical, scientific and technological reference for water in Morocco. The AMAN museum is both a place of history with a benevolent look at the past, its traditions and know-how, and a place of good practices and technical and technological innovations resolutely turned towards the future. In the middle of the emblematic palm grove of Marrakech, it will unveil its exhibitions and invite you to a deep immersion in the theme of water, its uses, its techniques, its legends and its mysteries...

Cultural tourism represents considerable economic wealth in an emerging nation like Morocco, as long as it is founded on a solid fit of the new activity in the host society, a solid long-term design, and a commitment to build a sustainable formula, among other things. That is, in addition to evaluating trends and benefits, generators and problems caused by the use of heritage and tourist activity must also be valued. Only planning can achieve a suitable balance of use, management, and profitability in host communities (Abellán, 2001).

In the other hand, we have studied: The National Ceramics Museum that has been housed in the Cité des Arts in Safi since 2014 (it had been located in the Dar Sultan Casbah since 1990). Completely renovated in 2018, the place is exceptional. Full of history and different exhibitions organized by section. Pieces from archaeological pieces trace the contributions of different civilizations to this art form, practiced since Neolithic times. The museum's largest section is devoted to ceramics from Fez and Safi. It includes works by contemporary artists. Situated on the heights of the city overlooking the ocean, this museum is above all a tribute to the diversity of the Kingdom's ceramics.

Due to the awareness of the need to safeguard resources and legacy, the tourism industry has set itself new tasks. In this environment, regions' tourism strategies lay a heavy emphasis on cultural tourism. The growth of the local community is facilitated by cultural items, particularly museums. Differentiation and responsibility have been more prevalent in recent years According to Meyronin (2010), place marketing and culture are now tightly related. As a result, many cultural and social activities contribute to the improvement and enhancement of the area in which they take place. In other words, culture has evolved into a tool for a more overt national and global "brilliance" approach (Meyronin, 2010).

In this respect, conserving the way of life, at least for generations, appears to be a priority, as does the preservation of Safi's architectural legacy. Only an evaluation may evaluate the museum effectiveness, efficiency, validity, commitment to the environment, and sustainability.

Place marketing is one of the most important and innovative management tools of this century. He has demonstrated his essential role in recent years in promoting the image of the city without forgetting its strategy which is generally innovative, and which allows the city to position itself and be attractive.

Cultural events are involved in developing the economic situation of the regions (Gibson, Waitt, Walmsley, Connell, 2009). Above all, the museums are involved in increasing the local economy and favoring cooperation so that these events produce great benefits.

Cultural events have become a technique to enhance the city's image to add life to the city's streets and give citizens pride in their hometown (Richards & Wilson, 2004).

In general, cultural events give a very positive image to the region since they convey success and a favorable image at different levels (inside and outside this territory) and will have a very positive impact, in the future.

Cultural actions contribute directly to economic development, to improving the city image in question and to creating new social relationships.

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Notes

1. <http://www.insee.fr/sessi/publications/etudes/mondial/mondial05-14.pdf>