

A person is running away from the camera in a dry, hilly landscape. The terrain is arid with sparse, dry vegetation and scattered trees. In the background, there are rolling hills and mountains under a clear sky. The overall scene conveys a sense of movement and endurance in a natural, rugged environment.

**Arts and Culture Entrepreneurship  
ACE  
Cycle 2022-2023**

**Second Workshop**  
15-18 August, 2022  
Beirut

## PROGRAM BRIEF

### **Arts and Culture Entrepreneurship**

The Arts and Culture Entrepreneurship (ACE) is an AFAC special program, in partnership with Drosos Foundation and the German Federal Foreign Office. ACE is designed to inspire, invigorate and strengthen small and medium cultural institutions throughout the Arab region. The program is built so as to provide an opportunity for these institutions to re-examine their mission in light of a rapidly-changing globalized world, re-assess their relevance to their audiences and stakeholders, get inspired by peer institutions in other sectors and geographies facing the same challenges and opportunities, and finally acquire new skills and capacities to improve their long-term sustainability.

The program is conceived as an experiment in “learning by doing”, crafted and delivered by a group of specialists from the cultural sector and beyond. ACE is made of several modules, delivered to 8 participating cultural institutions selected after a nomination and jury selection process. The director and deputy director of the respective institution participate in the 12-month program that includes three workshops as well as mentorship and follow-up in-between. Much of the material generated during the program is made available online for other non-participants to benefit from, with additional public talks and panels to engage with wider audiences. The selected participants are additionally given a grant of \$25K to fund a specific institutional activity that has been inspired by the program, which they can implement towards the end of the one-year cycle.

ACE content includes strategy, communications, design thinking and fundraising; learnings from leaders in microfinance, storytelling and entrepreneurship; case studies from peer institutions in Africa and Asia; and reflections on global themes of inequality, technology and ethics.

### **ACE Workshops**

We as cultural institutions are public benefit institutions. What is the value we generate? What is the social impact we create and for whom? How can we remain relevant and connected to our communities? How is what we do locally linked to global efforts for sustainable development? What can we learn from practitioners in different contexts and sectors? What kind of stories do we tell of our work, and using which tools? How do we mobilize individuals, corporations and institutions in innovative ways to invest in arts and culture in our region? What are ethical considerations related to sources of funding? How adaptive is our leadership to espouse an entrepreneurial spirit? How do we inspire ourselves to innovate, and what are our priorities? How can we work with a public and non-profit sector that aims to be as efficient as the private sector, and a private sector that tries to be socially-minded? What other aspects should we be busy with? These are some of the questions that we will dwell upon in the three ACE workshops.

### **Co-pilots Initiative**

The arts and culture sector in the Arab region has experienced, over the last decade, a significant expansion in terms of infrastructure, organizations and audiences. It has become a significant employer of emerging, young and dynamic cultural managers as well as more seasoned leaders. Yet, most have struggled to “learn on the job” and have had minimal if any training and capacity-building on the broad range of issues pertaining to the development and sustainability of arts and culture organizations. The co-pilots program was conceived as an experiment in the second cycle of the ACE program in 2020, as a means to offer regional cultural managers the opportunity to not only sit through and participate in a rigorous year-long program of talks, workshops, training and presentations with the cohort of 8 selected organizations, but also to immerse themselves in the challenges and realities facing organizations and cultural leaders in and from the region. Furthermore, it is a unique chance for them to receive a tailored set of training and coaching to help develop their own professional and leadership skills in relation to public speaking, decision-making, facilitation, mentorship, time and conflict management, etc. The co-pilots initiative is an attempt to fill the glaring vacuum in trained practitioners who can act as consultants, advisers, trainers, and facilitators in support of the arts and culture community in the Arab region.

### **ACE Second Workshop**

The second workshop of the fourth ACE cycle will take place in Beirut between 15 and 18 August, 2022. In this workshop, we will conclude the design thinking series with a focus on developing prototypes for innovative programs and testing them with audiences. We will also conclude the communication strategy series by going into the details of the implementation of an effective communication strategy. Accompanied by specialists and mentors as well as experts with diverse backgrounds and experiences from Egypt, the Netherlands, South Africa, the United States and Lebanon, participants will be exposed to a plethora of ideas, such as cultural policies, leadership, organizational management and the basics of financial resilience. They will also learn about the relationship between art, social change and narrative shift, and they will dive deeper into how best to manage both the social and business parts of a social enterprise. Additionally, they will be inspired by colleagues in the field, exploring their organizational and programmatic challenges and successes through case studies from South Africa and the United States.



PROGRAM  
SCHEDULE





## DAY 1 – MONDAY, 15 AUGUST 2022

9:30 am – 11:00 am

### **Session 1: Survival of the Fittest? (Some) South African and African Case Studies in Sustainable Artistic Practice**

*Mike Van Graan*

South Africa is a metaphor for the world: a wealthy – mainly white – minority enjoying the fruits of globalization based on the exploitation of the black majority under apartheid (as is the case with colonialism). Inequality, poverty and unemployment have increased since the formal demise of the racist ‘crime against humanity’, and yet it is overwhelmingly black people who continue to be on the underside of history, notwithstanding a black government having been voted into power 28 years ago. Corruption is rife and the ‘rainbow nation’, once the darling of the world under Nelson Mandela, is wracked by violent crime, racial strife, Afrophobia and social ills associated with poverty and social exclusion.

And yet, the country is deemed to have the second largest, and the most diverse economy on the continent, one of the world’s most progressive constitutions and relatively to other African countries, sophisticated cultural policies and public funding. However public funding is skewed towards buildings rather than creative practice. So how do artists survive? What are some models that sustain creative work? What lessons may be gleaned from the South African and African experiences that could be replicated or adapted in similar situations?

11:00 am – 11:30 am

### **Coffee break**

11:30 am – 3:00 pm (including a 1-hour lunch break)

### **Session 2: Communication Strategy/ Goals and Activations**

*Hatem Imam*

The aim of this session is to help you to consider questions such as: what are your short and long-term goals? What are the obstacles that keep you from reaching your goals? How do you translate your goals into activations? We will brainstorm together to identify activations across different media, and we will specify how each will help you reach some of the outlined goals. We will go into the details of how a strategy should be implemented, going from the generalities of the message, its tone and visual language, to the details of which platforms to use and how, as well as the timeline of deployment and execution. The presentation at the end will cull from diverse examples of exciting and successful communication strategies.

3:00 pm – 3:30 pm

### **Coffee break**

3:30 pm – 6:00 pm

### **Session 3: Cultural Power to Transform Society**

*Favianna Rodriguez*

Arts and culture forge our collective imagination. Arts and culture have the potential to transform society and address some of the world’s most critical issues, from climate change, to gender equity to democracy. Favianna Rodriguez, Artist Activist and Founder of the Center for Cultural Power, will share how she grew her organization to be one of the most influential cultural institutions in the United States, transforming the way artists engage in social change. She will share key concepts about the relationship between art, social change and narrative shift, and will present case studies about how artists can be supported to engage in this new era of cultural production. She will explain how she solicited philanthropists and non-arts partners to uplift the critical importance of the arts, and how she helped shape a lexicon that eventually led to increased support for marginalized artists across the USA. Participants will learn about how setting bold visions, scaling, centering impacted communities, collaboration with other sectors including entertainment, and arts and culture in general, shape politics.

8:30 pm – 10:30 pm

### **Welcome Dinner**

## DAY 2 – TUESDAY, 16 AUGUST 2022

9:30 am – 12:00 pm

### **Session 4: Gearing Towards Financial Resilience**

*Amany Alhadka*

After two years of living through pandemic times, we are still adjusting and pivoting, as humans but also as organizations. The organizations that survived the pandemic and were able to continue their work were the most financially resilient. They were able to pivot and respond to the crises, and at the same time, were able to look ahead and do scenario planning. But what do we mean by Financial Resilience and how do we gear our organization towards it?

In this session, we will learn about the different elements of financial resilience and the building blocks that any organization needs to have in place in order to achieve greater sustainability and resilience. We will discuss strategic finance as opposed to bookkeeping, and we will learn new concepts such as true program cost and core mission support. We will also learn how a strategic budgeting approach can strengthen an organization's financial management capacities and enable it to develop different scenarios. Finally, we will cover income diversification and learn more about its prerequisites, about different sources of financial inflows and some of the new trends in financing organizations.

12:00 pm – 12:30 pm

### **Coffee break**

12:30 pm – 2:00 pm

### **Session 5: What's Policy Got to Do With It?**

*Mike Van Graan*

Cultural policies in many Global South countries are known more for their hollow ambitions than for their practice in making a real difference in the lives of practitioners. And yet, whether they are aware of it or not, whether they like it or not, creative workers are impacted by cultural policies, in their own countries or by policies made elsewhere and implemented across borders. The Goethe Institute, French Institute and British Council are key supporters of the arts in countries where there is poor public sector support. But how do these institutions reflect the cultural policies of their countries, or of the European Parliament? What of UNESCO protocols such as the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions and the 1980 Recommendation on the Status of the Artist? How might such international policy documents help practitioners in their home countries, and in building their international markets? This session will interrogate the good, the bad and the ugly of policies in the arts to trigger action in the interest of the sector.

2:00 pm – 3:00 pm

### **Lunch**

3:00 pm – 6:00 pm (including a 30-min coffee break)

### **Session 6: Design Thinking**

*Nadia Roumani*

This session will provide an opportunity for participants to dive deeper into the concepts of ideation and prototyping. Participants will work on brainstorming ideas for one of their internal processes - practicing the skill of generating a wide range of ideas before selecting. Nadia will then share a case study with participants to explore the power of prototyping—building a low resolution concept and sharing it with the intended user in order to answer a question or test an assumption. Participants will then think through prototype ideas for their respective programs.

## DAY 3 – WEDNESDAY, 17 AUGUST 2022

9:30 am – 11:30 am

### **Session 7: Social entrepreneurship**

*Fadel Zayan*

With the emergence of social enterprises in the Arab region, and the increased interest in this type of enterprise from clients, beneficiaries, donors and investors, some key questions are rising about how best to operate and manage a new social enterprise, given the context of the Arab region. This session will quickly review our general understanding of social entrepreneurship and where it belongs within a spectrum that includes charities and businesses. We will then do a deeper dive into how best to manage both the social and business parts of a social enterprise, with an interactive session addressing questions like how to manage impact, how to identify necessary versus desirable costs, and how to efficiently divide roles and responsibilities within an organization.

11:30 am – 12:00 pm

### **Coffee break**

12:00 pm – 3:30 pm (including a 1-hour lunch break)

### **Session 8: Leadership**

*Robert Wolfe*

In this session, we will look at the three aspects of leadership, and aim to apply certain frameworks on you and your organization to see if these fit and deliver value. We will distinguish between how you lead yourself (think time-management, self-motivation, purpose, discipline); how you lead others (think connecting, clarity of communication, dealing with imperfections, setting goals, etc.); and leading a vision (think of setting goals for the organization, knowing the purpose of the organization and how to communicate it, setting strategies and changing them as well as managing stakeholders). You will be asked to reflect on your leadership in these 3 different areas, and look specifically for strengths and possible next steps. You will, in conversation, help others with the clarity of their strengths and ways they might reinforce these further in their careers.

3:30 pm – 4:00 pm

### **Coffee break**

4:00 pm – 6:00 pm

### **Session 9: Working with the Co-pilots**

This session, led by the program's co-pilots, will focus on deeper dives and peer to peer exchanges and learnings around critical topics for ACE participants that were identified collectively. A process of group brainstorming, knowledge sharing and insight harvesting will be facilitated around issues that include Archives, Online Programming, Audience Engagement and Outreach, Organizational Structures, Income Generation, Public and Community Arts and others.

## DAY 4 – THURSDAY, 18 AUGUST 2022

9:30 am – 1:00 pm (including a 30-min coffee break)

### **Session 10: Organizational Structure**

*Robert Wolfe*

It is an eternal question for leaders of organizations. Do we have an optimal organizational structure? Should we tweak it, or try something completely different? How do people think about this in different sectors? What do recent innovations look like? Do I build the organization around my personality or do I try to make it run without me?

1:00 pm – 2:00 pm

### **Lunch**

2:00 pm – 4:00 pm

### **Session 11: Field visit to Ishbilia Theater**

We will visit a peer organization – Ishbilia Theater – to explore their space, learn about their mission, their work and programs, their achievements, as well as their institutional challenges and opportunities.

4:00 pm – 4:30 pm

### **Coffee break**

4:30 pm – 6:00 pm

### **Session 12: Recap and Reflections**

*Moukhtar Kocache*

In this final session, we will share our thoughts and impressions of the workshop and its content. Based on the ideas and needs of each cultural entity, we can outline next steps and ways to move forward. This may include initial thoughts on mentorship priorities for this phase, as well as suggestions for the third and final workshop.

8:00 pm – 10:00 pm

### **Closing Dinner**

# BIOGRAPHIES



## EXPERTS



### **Amany Alhadka**

Amany Alhadka possesses over 20 years of experience working in the area of Operation Excellence for Non-Profit Organizations. Her work took her from her home country Egypt to other countries where she supported many organizations and field operations. She is specialized in the building and strengthening of the operational capacity of organizations during start-up, growth and scale-up. She worked in various national and international organizations including CARE, Misr Elkheir Foundation and Equality Fund. She consulted and facilitated a variety of change management initiatives, aiming at transitioning organizations to new

operating models, structures, systems and processes. Amany loves to talk about Operation Excellence and how to bring more efficiency and effectiveness to the Core Mission Support (also known as Back-Office Support). This led her to found Alnawa Business and Consulting Services, a name that is based on the Arabic word for "Core". She is also the Senior Advisor in Operations Excellence to Prospera, the International Network of Women's Funds and an Associate at Spring Strategies for Financial Innovation and Resilience (FIRE) Program. Amany is a Certified Public Accountant and a Certified Trainer, and currently resides in Ottawa, Canada.



### **Fadel Zayan**

Fadel Zayan is Alfanar's Investment Director, overseeing Alfanar's portfolio of venture philanthropy investments, including monitoring and evaluation of portfolio impact and sustainability. Fadel has been pivotal to rationalizing Alfanar's investment cycle, developing the Alfanar Sustainable Social Enterprise Training (ASSET) and establishing Alfanar's real-time impact management platform. After graduating in History and Politics from the University of Kent, Fadel worked in communications in Cairo, before completing a Master's in

International Politics at the School of Oriental and African Studies. He later worked as a Program Analyst at the United Nations Development Program in Tripoli - Libya, where he managed various portfolios, including Gender, Poverty Reduction and HIV/AIDS. Fadel returned to London in 2009 to work in a political risk consultancy firm. He was in Egypt in 2011 during the revolution, and consulted for Human Rights Watch in Libya over the course of the revolution. He currently lives and works between London and Beirut.





### **Favianna Rodriguez**

Favianna Rodriguez is an award-winning artist, cultural strategist, and President of The Center for Cultural Power, an organization in the United States igniting change at the intersection of art, culture and social justice. She is a social movement leader who partners with NGOs and progressive advocacy groups to design effective cultural campaigns. Favianna embodies the perspective of a first-generation American artist with Afro-Peruvian roots. She grew up in a working class city during the birth of the internet, and in the midst of an era of anti-immigrant hate. Her art addresses migration, economic inequality, gender justice, and climate change, boldly reshaping the myths, ideas, and cultural practices of the present, while confronting the wounds of the past. A strategy advisor to artists of all genres, Favianna is regarded as one of the leading

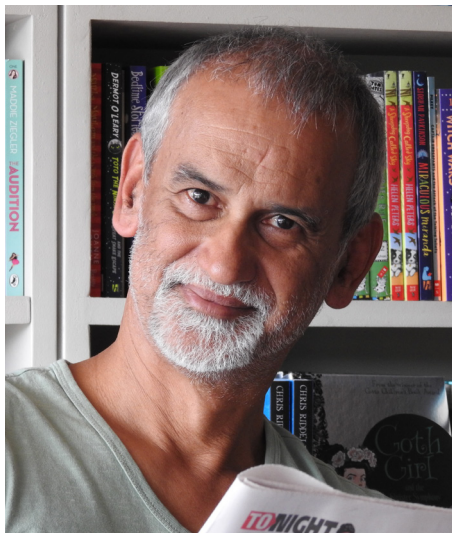
thinkers and personalities uniting art, culture and social impact, collaborating deeply with social movements around the world to co-create visual narratives and cultural strategies that are resilient and transformative.

Favianna also helps in leading cultural strategy design and investment by assisting in the organization of the philanthropic sector, with a focus on foundations addressing gender justice, racial justice, climate change, and cultural equity. Favianna is a recipient of the Robert Rauschenberg Artist as Activist Fellowship, an Atlantic Fellowship for Racial Equity, and was recently named a Soros Equality Fellow, among many other recognitions. She was recently named by Grist and US News as one of the most important climate justice leaders in the United States.



### **Hatem Imam**

Hatem Imam is a visual artist and graphic designer. He is the co-founder and creative director of Studio Safar, editor-in-chief of Journal Safar, co-founder of Samandal comics, and the artistic director of Annihaya record label. He has been teaching at the department of Architecture and Graphic Design at the American University of Beirut since 2007. Hatem holds a Bachelor of Fine Arts in Graphic Design from the American University of Beirut (AUB), and a Masters of Arts in Fine Arts from the University of Creative Arts in Canterbury - UK.



### **Mike Van Graan**

Mike van Graan is the President of the African Cultural Policy Network, a member of UNESCO's Technical Facility on the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, and an award-winning playwright. After South Africa's first democratic elections, he was appointed as a Special Adviser to the minister responsible for arts and culture, playing an influential role in shaping post-apartheid cultural policies. He has served in leadership roles in anti-apartheid and post-apartheid cultural formations, as well as in Pan-

African organizations like Arterial Network, promoting the creative sector and its contribution to human rights, democracy and development.

Mike is the 2018 recipient of the Sweden-based Hiroshima Foundation for Peace and Culture Award in recognition of his contribution to the fight against apartheid, to building a post-apartheid society and to the interface of peace and culture both in South Africa and across the African continent. Mike is a cultural activist who was recently awarded an honorary doctorate from the University of Pretoria.



### **Nadia Roumani**

Nadia Roumani is the Principal of Roumani Consulting LLC, a consulting practice that has been providing a range of services including strategic advising, facilitation, as well as program and workshop design for the past fifteen years. She has consulted and facilitated design thinking and strategy workshops for foundations, non-profit organizations, academic institutions, and businesses around the world, including Europe, the Middle East, North and East Africa, and North America.

Nadia is currently a Senior Designer with, and co-founder of, Stanford's Hasso Plattner Institute of Design's Designing for Social Systems Program. In 2015, Nadia co-founded and directed Stanford University's Effective Philanthropy Learning Initiative (EPLI), which aims to help high-net-worth individuals increase their philanthropic impact.

Nadia is a serial social entrepreneur. She received her Bachelor of Arts in Economics and International Relations from Stanford University, and her Masters of Arts in International Affairs from Columbia University's School of International and Public Affairs.



### **Robert Wolfe**

Born in Australia and educated in the Netherlands, Robert's background is in management training, leadership coaching, improvisation comedy, and children's novels writing. He lived in London where he published a book on corporate strategy, was a management trainer in Sydney, and trained Shell managers around the world on how to be coaches as well as managers. He now serves as a leadership coach, storytelling trainer and innovation facilitator at THINK, the Amsterdam School of Creative Leadership.



### **Moukhtar Kocache**

Moukhtar Kocache is an independent advisor and consultant with expertise in curatorial practice, media, philanthropy and cultural and civil society development. His current interests include the sustainability of independent creative platforms, cultural and social justice philanthropy, political philosophy and policy, alternative institutional structures, memory, film and material culture.

From 2004 to 2012 he was Program Officer at the Ford Foundation's regional office in Cairo. From 1998 to 2004 he was Director of Programs and Services at the Lower Manhattan Cultural Council in New York. He is the co-founder of Rawa: Creative Palestinian Communities Fund, a participatory initiative that supports Palestinian grassroots to creatively solve community development challenges.

He is the author of "Creation Out of Crisis, A Historic Moment to Leverage Arts & Culture's Contributions to Social Change in the Arab Region" and several other reports on arts and culture and social justice philanthropy. He is also a regular lecturer and keynote speaker at educational institutions and philanthropy, arts and civil society fora.



## CO-PILOTS



### **Mehdi Azdem**

Mehdi Azdem is a cultural worker and a teacher-researcher in communication and cultural engineering. He holds a Bachelor's degree in "Economics and Management" in 2011 at the Faculty of Legal and Social Sciences of Mohammedia. In 2013, Azdem obtained a Master's degree in "Cultural and Artistic Engineering" at the Faculty of Letters and Human Sciences of Ben M'sik - Casablanca. In 2014, he enrolled in the research laboratory "Human, Space, Communication and Arts" to conduct a doctoral thesis on "Strategies of cultural development and the new cultural dynamics in Morocco; case study of cinema, theater and contemporary

music since the 2000s". In April 2021, he obtained his PhD in Human Sciences, specializing in "Cultural Communication" from the Hassan II University of Ben M'sik. In his quality as researcher, cultural and associative worker since 2011, Azdem has participated in numerous seminars, symposia, conferences and round tables in Morocco and abroad. He has worked with numerous leading arts organizations such as Racines Association, Casamemoire and Ali Zaoua Foundation. Azdem co-authored several publications on arts and culture in Morocco and the MENA region: (<http://www.azdemmehdi.academia.edu>)



### **Rania Berro**

Rania Berro has over 15 years of experience in international relations, inter-governmental coordination, civil society engagement and research particularly focusing on the MENA region. Rania holds a Masters of Arts degree in Comparative Politics and a PhD from Denis-Diderot Paris7 University in Political Sociology. Until recently, Rania held the position of Senior Program Officer at the Open Society Foundations-MENA (OSF), overseeing portfolios related to policy, advocacy and trans-national activism. Prior to joining OSF,

Rania worked as a coordination officer at the Ministry of Culture's cabinet in Lebanon where she initiated a project on the cultural industries in Lebanon. In 2003, she joined the League of Arab States in Paris as Policy officer and UNESCO coordinator. She has also worked as an independent consultant focusing on human rights issues with several UN agencies in France, Switzerland and Tunisia, including IOM, UNESCO, OHCHR and UNFPA. Rania speaks Arabic, French, English and Spanish and is currently based in Tunis.



### **Reem Furjani**

Reem Furjani is Founder and Managing Director of Scene for Culture & Heritage [www.scene.ly.org] and a Research Fellow at the American Institute for Maghrib Studies (AIMS). As a researcher and cultural manager, her work investigates how contested cultural heritage is used in identity-making and un-making, and advocates for the role of cultural policies in the process of inter-group cultural participation and social cohesion. As a parallel mode of inquiry into the same topics, she creates immersive archives and experiences exhibited in Cardiff, London, Tripoli, and online. Holding Bachelor and Masters

degrees in architecture with Honors and pursuing her Ph.D., her interests lie within multidisciplinary intersections between critical heritage studies, performative phenomenology, and democratization policies within the culture and heritage sectors.

Reem was awarded the Opler Grant by the Society of Architectural Historians (SAH) as an emerging scholar, received a Fellowship at the International Society for Performing Arts (ISPA), and was nominated Alumna of the U.S. Department of State's International Leaders Programme (IVLP), among other recognitions.



### **Sarah Kuhail**

Sarah Kuhail, a digital culture expert and a specialist of cross-cultural communication and international management, is an experienced communications strategist, researcher and development consultant. Her work spans across cultural, educational and media fields. She has worked as a consultant in strategic development, communications and resources development for many cultural organizations in the region, including Khalil Sakakini Cultural Center (Palestine), Culture Resource (Lebanon), AFAC (Lebanon), JAFRA (Palestine), and Kerning Cultures (UAE).

Sara is interested in the intersection of technology, arts and culture, and investigates technology's influence on the way we produce, curate, and consume the self and the other. She is currently the Communications Manager of Taawon.



### **Myriam Amroun**

A cultural practitioner and curator, Myriam Amroun is also the co-founder and the artistic director of rhizome. At an earlier stage of her career, Myriam decided to devote herself to the arts and culture sector, thereby drifting away from her medical studies. Capitalizing on more than ten years of experience now, she worked for several years on issues related to the arts as a vector for reactivating and reclaiming public spaces in Algiers, and on how abandoned spaces can be reimagined as common spaces for social and cultural gatherings of communities. She worked on two extensive field researches carried out between 2012 and 2017, in the framework of the Trans-Cultural Dialogues Platform, that shaped DJART (2014) and EL MEDREB (2016)

projects, developed and imagined as city-scale experimental labs. Myriam worked on various other projects such as the DURAR program and the UNESCO World Heritage Education Program in China, along with diverse consultancy assignments as a cultural advisor. In 2017, the urge and need to create a sustainable organization with the perspective of achieving substantial work on the arts and culture sector in Algeria and the region, resulted in the founding of rhizome that operates as both a commercial gallery and an independent art organization. Combining both her institutional and independent work, Myriam's practice lies at the intersection of arts, culture, humanities and politics.



### **Sami Daoud**

An experienced Program Manager for creative enterprises with a demonstrated track of working in civic and social organizations, Sami is skilled in program management, role-play, interviews and recruitment.

Sami is currently the creative programs manager at Gemini Africa. He is driven by his belief in the powerful impact creative entrepreneurship can have in offering solutions to some of today's most pressing local and global challenges. He has supported creative and social enterprises at various stages in their development by taking part in as well as leading the implementation of many

ideation, incubation and acceleration rounds.

Sami has managed the accounts of over 100 creative and social enterprises operating across Egypt and in a variety of sectors such as performing arts, handicrafts, education and renewable energy. He led a project that enabled him to combine his passion for arts and culture with his extensive experience in social entrepreneurship. The five-year project, 'El Garage', aims to revive local identity, culture, history and art using entrepreneurship as a central tool. It is currently the 1st Performing Arts incubator in Egypt.



## PARTICIPATING INSTITUTIONS



éditions  
**motifs**



## PARTNERS

### **Arab Fund for Arts and Culture – AFAC**

The Arab Fund for Arts and Culture - AFAC - is an independent regional initiative that offers financial and professional support to emerging and established artists from the Arab region and diaspora and to cultural institutions engaged in supporting the contemporary Arab art and culture scene. Founded in 2007, AFAC is active in 20 Arab countries and annually supports up to 200 artists and institutions in the fields of Performing Arts, Visual Arts, Film, Music, Writing, Photography, Research, and Training and Regional Events. AFAC advocates for philanthropy for the arts and culture and for sustainability of the sector through public and private investments and entrepreneurial practices. AFAC has supported 1,923 projects to date (out of 16,595 applications) and contributed more than \$30 million towards the production of artworks.

### **Drosos Foundation**

Drosos Foundation is committed to enabling disadvantaged people to live a life of dignity. Together with partner organizations, it develops and supports projects that have a direct bearing on the effective and sustainable improvement of living conditions, and seeks, wherever it is involved, a long-term impact.

Drosos Foundation focuses on the development of life skills of disadvantaged children, young people and young adults through promoting creativity and economic independence. It is convinced that life and technical skills are key elements in personal development as they empower individuals to take control of their lives and make a positive contribution within their community.

Drosos Foundation was established in Switzerland in 2003. It owes its existence to a private endowment and is acknowledged as a non-profit organization. It is ideologically, politically and religiously independent. The Foundation is active in Egypt, Jordan, Lebanon, Morocco, Palestine and Tunisia as well as in Switzerland and in the eastern parts of Germany.

### **The Federal Foreign Office**

The Federal Foreign Office represents Germany's interests to the world. It promotes international exchange and offers protection and assistance to Germans abroad. With headquarters in Berlin and a network of 229 missions abroad, the Federal Foreign Office maintains Germany's relations with other countries as well as with international and supranational organizations.

## VENUES & ACTIVITIES

### **Venue**

FABRIKA

Zahar Bldg, 1st floor

Sassine Street, Beirut - Lebanon

Tel: 961 1 322 902

[www.fabrika.cc](http://www.fabrika.cc)

## LOGISTICS & CONTACTS

### **Accommodation**

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### **AFAC Contact persons**

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**ACE IV Workshop II - 15-18 Aug**

<b>DAY 1 - 15 Aug</b>	<b>DAY 2 - Tue 16 Aug</b>	<b>DAY 3 - Wed 17 Aug</b>	<b>DAY 4 - Thurs 18 Aug</b>
<b>9:30- 11:00</b>	<b>9:30-12:00</b>	<b>9:30-11:30</b>	<b>9:30-11:00</b>
Session 1 Survival of the Fittest? (Some) South African and African Case Studies in Sustainable Artistic Practice Mike Van Graan	Session 4 Gearing Towards Financial Resilience Amany Alhadka	Session 8 Social Entrepreneurship Fadel Zayan	Session 11 Organizational structure Robert Wolfe
<b>11:00- 11:30</b>	<b>12:00-12:30</b>	<b>11:30-12:00</b>	<b>11:00-11:30</b>
<b>Coffee Break</b>	<b>Coffee Break</b>	<b>Coffee Break</b>	<b>Coffee Break</b>
<b>11:30-1:00</b>	<b>12:30-2:00</b>	<b>12:00-1:30</b>	<b>11:30-1:00</b>
Session 2 Communication Strategy Goals and Activations Hatem Imam	Session 5 What's Policy Got to Do With It? Mike Van Graan	Session 9 Leadership Robert Wolfe	Session 11 Organizational structure Robert Wolfe
<b>1:00- 2:00</b>	<b>2:00-3:00</b>	<b>1:30-2:30</b>	<b>1:00-2:00</b>
<b>Lunch</b>	<b>Lunch</b>	<b>Lunch</b>	<b>Lunch</b>
<b>2:00-3:00</b>	<b>3:00-4:00</b>	<b>2:30-3:30</b>	<b>2:00-3:30</b>
Session 2 Communication Strategy Goals and Activations Hatem Imam	Session 6 Design Thinking 1 Nadia Roumani	Session 9 Leadership Robert Wolfe	Session 12 Field visit to Ishbilia Theater
<b>03:00- 03:30</b>	<b>04:00 04:30</b>	<b>03:30- 04:00</b>	<b>03:30- 04:00</b>
<b>Coffee Break</b>	<b>Coffee Break</b>	<b>Coffee Break</b>	<b>Coffee Break</b>
<b>3:30 - 6:00</b>	<b>4:30 - 6:00</b>	<b>4:00 - 6:00</b>	<b>4:00 - 5:30</b>
Session 3 Cultural Power to Transform Society Favianna Rodriguez	Session 6 Design Thinking 1 Nadia Roumani	Session 10 Working with the Co-pilots	Session 13 Recap and Reflections Moukhtar Kocache
<b>8:30- 10:30</b>			<b>8:30- 10:30</b>
Welcome Dinner	Free	Free	Closing Dinner



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