

A surreal painting. In the upper half, a large, red, ribbed parachute hangs from the top, its cords trailing down. The sky is a dark, greyish-blue with some wispy white clouds. Below the parachute, a long, dark, jagged wall or fence stretches across the middle ground. In the foreground, a bright green field is visible. On the left side of the field, a small, blue, vintage-style car is parked. A thin, white, thread-like line extends from the car towards the parachute. The bottom of the image shows a black and white checkered pattern, suggesting a race track or a boundary.

Arts and Culture Entrepreneurship ACE 2020

First Workshop
17-21 January
Beirut



Welcome to the 2020 Arts and Culture Entrepreneurship program! We are very proud to have this eclectic group of young cultural managers from across the Arab region and look forward to our five exciting and challenging days of inspiring discussions and exchange. ACE was designed and launched as a special initiative that aims to address one of the most pressing questions in the field of arts and culture today: what is the future of institutional work in light of a changing funding landscape, a fast-paced world of communication, and the increasingly challenging political and legal environments?

While we know that there is no straightforward answer to the loaded question above, we strongly believe that coming together, acknowledging this as a common challenge, and being receptive to new ideas is a much-needed action.

The question of sustainability, however, is not purely monetary. To be able to carry on with their work, arts and culture institutions in the Arab region need to re-examine their mission in light of a rapidly-changing globalized world, to re-assess their relevance to their communities and stakeholders, and to identify innovative ways to remain resilient and independent.

Envisioned to complement existing direct institutional capacity-building initiatives, ACE will offer a creative environment and an intimate space to reflect on challenges and opportunities; examine ethics of fundraising; gain storytelling skills; identify innovation practices related to our work; get inspired by case studies and peer institutions in other sectors and geographic regions; and explore meaningful collaborations with other sectors which we usually think of as 'unlikely allies'.

The novelty of ACE is that it is experimental. The program provides the space, stimulus and means for the participating institutions to re-invent themselves. It is specifically designed to expose the participants to different mindsets and allows for reflection and adaptation of experiences that resonate with opportunities back home.

We are very excited to partner with Drosos Foundation on this initiative and to offer practitioners the opportunity to further develop artistic innovation, grow in their capabilities as public value entities and as leaders, and to create new opportunities.

Rima Mismar
Executive Director
AFAC



Thanks to the collaboration with our partners during the past years, Drosos Foundation has had the opportunity to get to know the cultural sector in the Arab world better, and to learn from the experiences, challenges and successes of local actors. We noted that the Arab region is full of small and medium sized cultural institutions but that only very few are financially sustainable, leaving them vulnerable to donor strategies and agendas. However, we also observed an openness and growing interest within the sector to professionalize and to incorporate entrepreneurial thinking into the artistic work in order

to become economically viable, increase sustainability and create jobs. We realized - given the right conditions and environment - that the cultural sector can indeed play a significant role as an employer, especially for youth, and be an important economic driver for the community, city and country.

This is why Drosos Foundation and AFAC created the Arts and Culture Entrepreneurship Program – ACE. It was on a rainy winter day in 2017 over a strong Lebanese coffee, when we came up with the idea to develop a program that aims to build know-how within the cultural sector on thinking differently and exploring new funding venues, and to introduce skills needed to stay relevant and ensure continuity in today's cultural climate. A program that contributes to raising awareness about the value of culture as a serious player in national and international economies, ACE supports independence, sustainability and innovation for cultural organisations across the region.

We are honored to partner with AFAC on the ACE Program and proud to be able to contribute to the development of a vibrant cultural sector in the Arab World.

Carole Guertler
Head of Department Levant
Drosos Foundation

PROGRAM BRIEF

Arts and Culture Entrepreneurship

The Arts and Culture Entrepreneurship (ACE) is an AFAC special program, in partnership with Drosos Foundation and supported by 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 to 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 culture sector and beyond, that will continue to evolve in content throughout its planned three cycles - 1 year per cycle duration. 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 will 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 will be made available online for other non-participants to benefit from, with additional public talks and panels to engage with the wider public. The selected participants will additionally be 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 and fundraising; learnings from leaders in microfinance, social media and entrepreneurship; case studies from peer institutions in Africa, Asia and South America; reflections on global themes of inequality, technology and ethics.

ACE Workshops

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 of January, March and July 2020.

Cycle 2020 - First Workshop

The first 5-day workshop works as the ice-breaker and a chance for the participants to meet and exchange first ideas about their context, their success stories and challenges with the program's specialists and mentors as well as with international and regional experts. We will talk about relevance of our institutions' work to our communities, sustainability of our operations, audience cultivation tools and practices and explore storytelling and the mobilization of resources. We will hear from our experts about the latest trends in their geographical areas and from representatives of the corporate world about their needs, requirements and visions. We will reflect as a group on the acceptance and relevance of sustainable development goals and creative economy methodologies in a global context and how the diversity and inequality debate is shaping /distorting our work on the ground. We will interact with representatives from the private sector. We will engage as a group with two local peer institutions in Beirut as case studies and finish the program with a fun competitive exercise focused on strategy development and pitching.

PROGRAM SCHEDULE

DAY 1 – GETTING THE BIGGER PICTURE (FRIDAY, JAN. 17)

We will explore a broad global context looking at geopolitical patterns, wealth, resources, and focus on the Arab region. To better outline our contributions, we will discover different types of values and impact in our work, and learn practical tools and strategies to better leverage the power of purpose-driven and values-led arts and culture entities when dealing with corporates, funders and donors. We will discuss how critical discourse around cultural productions helps us grow and reflect on our work and promote a deeper understanding of the region's complex realities.

9:00 am – 9:15 am

Welcome Note – *Rima Mismar*

9:15 am – 10:00 am

Introduction and Program Overview –
Moukhtar Kocache & Heba Hage-Felder

10:00 am – 11:30 am

Session 1 – The Global Context and the Arab Region – *Oussama Rifahi*

The world around us is evolving at a rapid pace. Can we talk about progress or regression with the current headlines? What are the major forces shaping our world today and tomorrow? Are the principles and values that we believe in personally and at the core of the work of our institutions unchanged? Are we still relevant to our communities and audiences as cultural actors? Where do we focus the meagre resources at our disposal to further the mission of our institutions? What are the skills and attitudes needed for the cultural leadership of the future?

11:45 am – 1:15 pm

Session 2 – Positioning and Values –
Shelagh Wright and Peter Jenkinson

Knowing and communicating our work and our worth enables us to better position ourselves and describe our missions. The nature of values-led work, different forms of value creation, spectrum or ecology of operating/business models (subsidized culture, development grants, creative economy and social economy), the value of collaboration in micro enterprise ecologies – all of these are elements for us to discover the bigger story.

2:00 pm – 3:30 pm

Session 3 – Working with Corporates, Funders and Donors – *Leila Mroueh*

Social enterprises are businesses and initiatives that trade to tackle social problems, improving communities, people's lives, or the environment. They make their money from selling goods and services in the open market, but they reinvest their profits back into the business or the local community. When they profit, society profits. Whilst the Arab world has yet to create the needed legal framework to recognize Social Enterprises, in this session we will explore how your organization can weave in the spirit of Social Enterprise with a focus on Purpose and Values when dealing with corporate sponsors, funders and donors to create win-win partnerships and collaborations.

3:45 pm – 5:15 pm

Session 4 – Cultural Journalism /Stories from the Region – *Lina Attalah*

One of the lenses through which new Arab independent media can be investigated is cultural journalism. While some of these relatively young media outlets approach culture from an overtly contextual, political and social lens, others are more focused on intimate critical investigations of cultural works and productions. Not many outlets are conscious or able to work with both approaches in a seamless way, activating a sensibility where the contextual culture journalism is not culturalist and the delving into the aesthetics of cultural production is not reduced to technical review writing. This sensibility becomes a reflection tool about a group of Arab independent media that represents a new wave of journalism practice in the region; a practice which clearly distinguishes itself from local state media, as well as local and transnational corporate media. What does cultural journalism tell us about this wave that sees itself as a political project in its *raison d'être*, an intellectual project in its content, and an artistic endeavor in its modalities of inquiry and delivery?

6:00 pm – 8:30 pm

Evening Program – Culinary Team Building Activity and Dinner – *Firas Yatbokh*

Discovering, creating, sharing. A lot can happen in the kitchen! Simply roll up your sleeves.

DAY 2 – WHAT WE DO AND WHY THAT MATTERS (SATURDAY, JAN. 18)

We will have the opportunity to share our contexts and tell others about our work. There is ample room for discussion and to get to know each other and our collective efforts. We will then delve into the current state of the cultural sector and how traditional corporate social responsibility is morphing into more meaningful “impact investment”, before engaging in conversation with external stakeholders.

9:00 am – 11:15 am

Session 5 – About Us – Presentations

We all have stories to tell. Why did you embark on your initiative and what is it that your institution does? Each institution will present for 10 minutes, in addition to a five-minute Q&A.

11:30 am – 1:00 pm

Session 6 – About Us – Discussion –

Moukhtar Kocache

This will be a chance to dig deeper into your respective contexts and share with the rest of the group your challenges and ambitions. Let us kick-start the conversation which will unfold for the rest of the workshops.

2:00 pm – 3:30 pm

Session 7 – From Venture Philanthropy to Impact Investing – Fadel Zayan

Increasingly, we hear about new forms of financing becoming available to social and creative enterprises. These range from grants, outcome grants, impact bonds, venture philanthropy and impact investing. Navigating the jargon can be overwhelming and understanding how your enterprise or organization fits within the spectrum of investable entities is critical to unlock transformative funding to achieve your goals. This session will orient you to the social investment movement and one of the key considerations social investors focus on when assessing prospective investments, the clarity of an organization's goals and path to success. We will work together to articulate your enterprise's theory of change.

3:45 pm – 5:15 pm

Session 8 – Meet the Stakeholders – From Patronage to Partnerships – Robert Eid and Nadim Zaazaa

Why do people give away money and assets? The enthusiasm for philanthropy and cultural investment is in large part a consequence of the rapid wealth creation of recent years, and ironically, of its uneven distribution. We will look at some statistics, dwell on motivation for giving, on vocabulary, trends in philanthropy and the shift from charity to development and from patronage to partnerships, before engaging in a discussion with stakeholders.

DAY 3 – HOW DO OTHERS DO IT (SUNDAY, JAN. 19)

We will listen to cultural leaders from the Global South and explore specific contexts regarding solidarity and alternative resource mobilization; elaborate the notion of leadership and find out about practices that promote collective action based on shared goals and values; discover how creative industries are a force for development; and examine our role in challenging and shaping cultural policies. But to start off the day, we have the pleasure of walking through a neighborhood in Beirut and to listen to its story.

9:00 am – 10:00 am

Tour of Historical Downtown Beirut –

The Arab Center for Architecture

You will hear stories from a well-versed guide about the heart of the city, while strolling around its landmarks and visiting the war-scarred building of The Egg which was meant to be a movie theater, and Le Grand Théâtre, one of the last remaining relics of pre-war Beirut.

10:00 am – 11:30 am

Session 9 – Unsettling the Dust: India at the Edge – Arundhati Ghosh

This session will take a journey across India to see how artists and cultural practitioners are surviving, building solidarities and mobilizing resources to continue to practice their art, ask difficult questions, disrupt oppressive powers and imagine building collective futures. It will attempt to analyze how diverse strategies and inter-sectoral comradeships are enabling the arts and culture sector to look beyond traditional means of support and counter the challenges of the present times.

11:45 am – 1:15 pm

Session 10 – Culture & Citizenry / New Creative Practices – Shelagh Wright & Peter Jenkinson

In this session, we will review the story of now, what is urgent, where are the burning issues, who is living these realities and how are some cultural and creative actors rising to the challenges. Together, we will explore and explain shifts in forms of cultural practice engaging with different communities, funders and citizens on the ground. Through

four case studies, we will discover new creative practices from around the world and their impact.

2:00 pm – 3:30 pm

Session 11 – Creative Industries & Brazil Context – Leandro Valiati

What do we need to know about how the creative industries can deliver equitable, just and sustainable development? This session will unravel contemporary challenges, oversights and virtues. Using theory and real case studies from the UK and Brazil, we will approach three main topics: the framework of creative industries and entrepreneurship; the place of cultural value in creative industries; and findings about culture and innovation in contemporary strategies for development.

3:45 pm – 5:15 pm

Session 12 – International Cultural Policy and International Frameworks –

Dounia Benslimane

If culture is the solution, how can we examine, negotiate and influence the discourse on contemporary art-making and distribution? What is the bottom-up approach of civil society to re-shape cultural policy? This session will provide participants with a global vision of cultural policies in Arab countries and Africa and an understanding of the role of civil society in shaping them; inspired by research, advocacy, and cultural projects.

DAY 4 – ENGAGING WITH PRACTITIONERS (MONDAY, JAN. 20)

This day is about exploring, through case studies and practical examples, the impact of both symbolic and concrete cultural organizations, projects and practices. We will learn about shifts in cultural and creative practice towards building new forms of citizenship, multidisciplinary art collaborations that engage with social, political and environmental concerns. To build on what we know and take that a step further, we will gain insight into the institutional repertoire of a peer cultural institution, as well as benefit from bilateral exchanges with seasoned practitioners as we dig deeper into our own practices and aspirations.

9:30 am – 11:00 am

Session 13 – Ashkal Alwan Site Visit – *Mohammed Abdallah*

We will visit a peer organization – Ashkal Alwan – to explore its creative space, learn about its work and programs, and listen to a story which has been in the making for the past 17 years. Their achievements are numerous but so are their institutional hurdles. What are the major challenges that Ashkal Alwan faces today? We will find out more through this exciting exchange and collectively think through possible solutions.

11:45 am – 1:15 pm

Session 14 – Art Practices and the Ethiopian Context – *Meskerem Assegued*

How can we as cultural practitioners collaborate in multidisciplinary art practices to create innovative, environmental and social art? We will explore together the opportunities for art production and regional/international connections through the experience of a curatorial center in Addis Ababa, Ethiopia.

2:00 pm – 3:30 pm

Session 15 – Practices of Leadership – *Nisreen Haj Ahmed*

Is there a different approach to exercising leadership, to building people power and to collective action for change? We will explore in this session the three faces of power; we will be inspired by examples of community organizing to influence the third face of power; and we will get exposed to five practices of leadership: public narrative, relational commitments, leadership

structures, shared strategy and motivational action.

3:45 pm – 5:15 pm

Session 16 – Exchange Session with Practitioners – *Peter/Shelagh/Arundhati/Leandro/Dounia/ Meskrem*

Following four intensive days of exposure to concepts, strategies, tools and experiences, participants will have the chance to share in bilateral conversations, their specific ideas, concerns, and questions with the diverse practitioners and benefit further from their learnings.

6:00 pm – 8:00 pm

Session 17: Adapting to Challenging Contexts: Stories and Experiences – *Arundhati Ghosh, Leandro Valiati, and Dounia Benslimane*

Many cultural entities operate in volatile and often repressive environments. And yet, these are the contexts where we muster our strengths to create alternative discourses and to shed light on what is nuanced and pertinent in society through diverse artistic practices and spaces for convening and creativity. How do we practice our missions in such contexts? What helps us to maintain and expand these spaces of reflection and innovation? What stories can we tell? A panel made up of seasoned practitioners will engage us on such questions and invite external viewers to pitch in and contribute to the discussion through a livestreamed public conversation.

DAY 5 – PULLING THE THREADS TOGETHER (TUESDAY, JAN. 21)

To wrap up the workshop, we will be working in groups to prepare a pitch for financial support to a jury committee. Each group will be joined by an observer/mentor to bring in her/his external perspective to our own know-how and ideas. This exercise is meant to guide us in putting together the various elements we have been discussing throughout the five days, and in turn to inspire another peer institution by working on their specific query.

9:00 am – 11:00 am

Session 18 – Zoukak / Case Study and Pitching

We will go backstage to hear the story of Zoukak - a theater collective with a creation space for practitioners. They will present one of their projects as a case study in order for us to collectively work on and come up with an inspiring proposition to successfully implement this initiative.

11:30 am – 1:30 pm

Session 19 – Preparing the Pitch / Group Work with Mentors

It is time to implicate observers and external participants in our discussions and find out how they evaluate and identify good pitches. Participants will work on a project proposal in four groups and each will agree on the format of the pitch to the jury who are deliberating based on selection criteria. Each group will prepare their pitch with the support of mentors.

2:00 pm – 3:30 pm

Pitch to Jury

Each of the four groups will have 20 minutes to present to the jury (anonymous until the pitch session), at the end of which the jury will retire to assess the four pitches and deliberate on strengths and weaknesses along specific criteria. The jury will share their impressions with the groups and select the most convincing pitch. Let us see who is up to the challenge!

3:45 pm – 4:45 pm

Debrief

We will reflect on the five days of the workshop and discuss learning points, gaps, and ideas for the next workshops. We will also discuss the mentorship component of the ACE program which will take place in between the workshops, as well as the incentive grant to come, and any other relevant elements.

4:45 pm – 6:00 pm

Session 20 – One-on-One Evaluations

To go beyond what was shared about the workshop in plenary, participants take time to discuss one-on-one specific observations and preliminary reflections on their institutional priorities with the AFAC team and workshop facilitator.



BIOGRAPHIES

EXPERTS



Arundhati Ghosh

After spending a decade in the corporate sector, Arundhati joined India Foundation for the Arts (IFA) as its first fundraiser in 2000, and assumed office as the Executive Director in 2013. She has received recognition from several quarters for her work in the non-profit and arts and culture sector. In 2010 she received the Global Fundraiser Award from Resource Alliance International, the same year IFA won the 'India NGO of the Year' award in the medium category. She is a recipient of the fellowship under Chevening Clore Leadership Awards, in the UK in 2015-2016 and has worked with the National Theatre, UK to recommend a strategy for their national reach. She was also a recipient of the Chevening Gurukul Scholarship for Leadership and Excellence at the London School of Economics, London in 2005. She sits

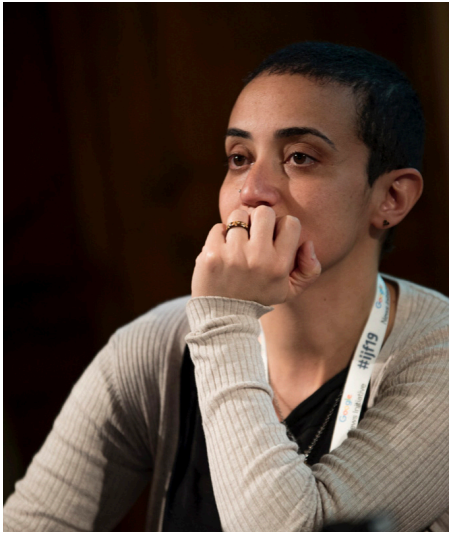
on various Boards and Advisory Panels including those of the Beyond Sight Foundation, the Seagull Foundation for the Arts, and The Museum of Arts and Photography. She is also a member of the core team that has put together a first-of-its kind capacity building program for theatre practitioners across India under the aegis of India Theatre Forum, called SMART - Strategic Management for the Art of Theatre. She often speaks and writes on arts and philanthropy for leading Indian and international non-profit and cultural networks. Ghosh holds an Economics degree from the Presidency College, Kolkata and a post-graduation in management from the Mudra Institute of Communication Ahmedabad. She also holds a degree in classical dance and is a published poet in Bangla.



Dounia Benslimane

A doctor in general medicine (2004, Faculty of Medicine of Casablanca), Dounia Benslimane worked in the pharmaceutical industry until 2011. Fascinated by culture, she joined in 2008 the association Casamemoire for the protection of the architectural heritage of the 20th century, then co-founded in 2010 the association Racines for Culture and Development in Morocco and Africa. She became its Executive Director (2013-2019) after holding various positions in cultural and artistic structures. A self-taught woman, Benslimane obtained the European Diploma of

Administration of Cultural Projects (Marcel Hicter Association, Belgium) in 2014. She is also the co-founder and deputy-president of the African Cultural Policy Network. She has published articles on cultural policies, freedom of expression and creation, arts education, live arts, etc. and actively participated in the design and implementation of many cultural development projects. Recently established as self-employed entrepreneur, she is a trainer in cultural projects management and a member of several NGOs.



Lina Attalah

Lina Attalah is a Cairo-based journalist and is the co-founder and editor of Mada Masr, an Egypt-based independent news website. She was also the editor of Egypt Independent, an English language media publication centred on Egypt's politics, society and culture. In both outlets, she pursued questions of borders, mobility and conflict. In 2011, she covered the early days of the Syrian revolution from Aleppo and in 2013 she visited Teheran on assignment for the Guardian on

surviving decades after a revolution. Before that, she was based in Darfur, Sudan, where she led an informational radio program for local communities produced by the BBC. She has been part of a number of artistic research-based projects on themes of intellectual history, maritime/desert (non) spaces, technology and alternative learning. On occasions, she writes non-fiction essays on the above-mentioned issues.



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. Zayan has been pivotal to rationalising Alfanar's investment cycle, developing Alfanar Sustainable Social Enterprise Training (ASSET) and establishing Alfanar's real-time impact management platform. After graduating in History & Politics at the University of Kent, Zayan 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 Programme Analyst at the United Nations Development Programme in Tripoli, Libya, where he was in charge of managing various portfolios, including Gender, Poverty Reduction and HIV/AIDS. Zayan returned to London in 2009 to work in a political risk consultancy firm, and was in Egypt in 2011 during the revolution. Following that, he consulted for Human Rights Watch in Libya over the course of the revolution.



Meskerem Assegued

Meskerem Assegued is a curator, anthropologist and writer. She co-founded Zoma Contemporary Art Center (ZCAC) and Zoma Museum with Elias Sime, one of the most celebrated artists in the world. The museum incorporates exhibition venues, libraries, cafés, museum shops, a primary school, vegetable and herb gardens, a dairy and poultry farm as well as a vernacular training center. Since 1998, Assegued has curated numerous exhibitions in Ethiopia and abroad. Assegued is a 2016

recipient of France's Knight of the Order of Arts and Letters award. Following her participation at the African Museum Professional Workshop in 2002, MoMA invited her to participate at the 2014 curatorial workshop with the Center for Curatorial Leadership (CCA) and Columbia Business School in New York. Currently commissioned by the Ethiopian Prime Minister Dr. Abiy Ahmed, Assegued and Sime are in the midst of constructing large artistically designed vernacular landscape and buildings.



Nisreen Haj Ahmed

For the past ten years, Nisreen Haj Ahmed has invested herself in enhancing organized collective action for justice and equality. In 2012, she co-founded and became director of Ahel, a non-profit organization that coached 16 campaigns and trained over two thousand people in the Middle East, namely Jordan, Palestine, Lebanon and Syria. She was also involved in supporting the orchestration of the BDS Movement and together with other women, she started its chapter in Jordan. Haj Ahmed is very committed to creating learning and solidarity spaces that inform and sustain leaders and activists around the world. In 2012, she coordinated the Leading Change Global Gathering, bringing together more than a hundred organizers from around the world, and in

2014 she organized a similar gathering for the Network's Affiliates in Serbia. Haj Ahmed is an advisory board member of Beautiful Rising. Trained as a lawyer, Haj Ahmed obtained a law degree from the University of Jordan (1995), a Masters in Law from Edinburgh University (1997), a Masters in Public Policy from Harvard Kennedy School (HKS, 2007), and most recently completed a research fellowship at the Ash Center at Harvard Kennedy School. With Professor Marshall Ganz, Haj Ahmed taught "Social Movements Today: Critical Questions for Critical Times" in the Spring semester of 2017 at HKS. She has produced several publications, including a documentation of Stand with the Teachers Campaign for fair pay, published by the International Labor Organization.



Oussama Rifahi

Oussama is a board member of the Arab Fund for Arts and Culture - AFAC and was its executive director 2010 - 2016. Starting his career as a geophysical engineer in West Africa, he moved on to take management roles in Aerospace and Renewable Energies in Canada & Europe. Oussama worked on the development of tourism and culture strategies in Abu Dhabi and led feasibility studies for modern and contemporary museums around the

world. Oussama is now based between Cologne, Germany and Beirut, Lebanon. He teaches philanthropy and leadership for non-profits and advises individuals, corporations, governments and private institutions on governance, strategy, communications and fundraising/development. He is involved in the launch and implementation of cultural initiatives in Europe, the MENA region and Africa.



Peter Jenkinson and Shelagh Wright

Peter Jenkinson and Shelagh Wright are committed internationalists based in London, UK with extensive experience in internationally supporting creative and cultural work for progressive social, political as well as economic development. Their current ventures include ODD, an action research enquiry into socially-engaged cultural and creative practice with a focus on people and agencies that pursue positive deviance and democratic development; research into the contribution of cultural and creative activists in the campaigns and political culture of the new Municipalist movement; work on donor transformation with the Engaged Donors for Global Equity (EDGE) Alliance;

Cities of Change; the devising and co-facilitation of learning programs with young cultural innovators and activists working to build active citizenship and community in their cities around the world; and co-chairing and advising on the Scottish Parliament Festival of Politics. Jenkinson has a long and award winning career in museums and galleries and was the first national director of Creative Partnerships UK. Wright was a longtime associate of the think tank Demos working on creative learning and democratic entrepreneurship and is a board member of Compass. They are both UK ambassadors to the Danish creative and cultural political party The Alternative.



Leila Mroueh

Leila Mroueh is a media and communications specialist with a proven track record of securing and sustaining critical partnerships and building vibrant people-driven networks that inspire, support and enable people, communities and organizations. A career-long advocate of using culture, media and technology as a force for change, she contributed to the development and production of large-format TV shows in the Middle East. She was a writer on the first-ever web drama series *Shankaboot* and task produced for *Big Brother Arabia* and *The Investor* on MBC. She spent the last decade as a producer and Head of Partnerships at *Stars of Science*, an edutainment

TV program led by Qatar Foundation, which “revolutionized the Arab world” according to CNN. Co-founder of the cultural agency *Ziyarat*, she initiated and organized mainstream events such as ‘*Arabise Me*’ at London’s Victoria and Albert Museum. A founding member of *Ashkal Alwan* and a trustee of *Ijad Dance Company*, she is the recipient of the UNESCO *Saravath Al Hassan Award* for Art and Culture. Presently she is sharing her social capital with *Zoomaal*, the leading crowd-funding platform in the Middle East, and is a fellow at the *School of Social Entrepreneurs*, where she is piloting a *Time Bank* for refugees under her new social enterprise, *We Are What We Share*.



Leandro Valiati

Economist, PhD in Development Economics and post-PhD in Creative Industries (Sorbonne-Paris 13), Leandro Valiati is a Tenured Professor of Creative Industries and Economy of Culture at the Federal University of Rio Grande do Sul (Brazil), and a Visiting Professor and Researcher at Queen Mary University of London (UK) and University Paris 13 – Sorbonne (France). Furthermore, he holds the position of Advisor in Cultural and Creative Industries for Brazil’s Ministry of Culture, UNESCO and OEI. Creator of the Centre of Studies in Cultural and Creative Economy (NECCULT), Valiati has led, in 4 years, 6 international agreements (Brazil-Europe); 20 large scale research projects; 7 international

conferences; 12 books and the national large-scale project *Brazilian Atlas of the Economy of Culture*. An international lecturer at Argentina, Brazil, Colombia, Netherlands, France, Italy, Spain, Sweden and the UK, he is also principal and co-investigator in international academic researches funded by AHRC (UK), ESRC (UK), Ministry of Culture of France and Newton Funding (UK). Valiati holds a Newton Advanced Fellowship by the British Academy (2018-2020), and a position in the Advisory Board of Policy and Evidence Centre of Creative Industries (UK) – Nesta/AHRC. He was endorsed as Exceptional Talent and Global Leadership for Creative Industries by the British Academy - UK (2018).

GUEST SPEAKERS



Facilitator: 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. Kocache has served on the board of

the Gerhart Center for Philanthropy and Civic Engagement at the American University in Cairo since 2012 and has been a board member of the Open Society Foundation's Arab Regional Office since 2017. In 2018, he joined the board of International Media Support. 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 arts and civil society fora. He holds a Bachelors of Arts degree in International Relations with a focus on diplomacy in the Eastern Mediterranean and a Masters of Arts degree in Art History & Nonprofit Management.



Robert Eid

Dr. Robert Eid is an established banker and philanthropist. In 2017, he co-created with Collectif Kahraba the multicultural space Hammana Artist House (AHA) in his mother's village, Hammana (Lebanon). AHA, which saw the light in Eid's family home, is a meeting space between artists and the public, as well as a space of creation, an artists' residency space, and a platform for the promotion of dialogue between communities, in addition to being an initiative that injects life in deserted villages of Lebanon. A "citizen of the world", Eid studied in France and established his career abroad, namely in England, Kuwait and Argentina.



Nadim Zaazaa

Nadim Zaazaa is the CEO of UK Lebanon Tech Hub, Lebanon's first tech startup accelerator, which he joined in 2014, as well as a founding partner at the Council for Visual Affairs. He occupied the position of part-time instructor at the American University of Beirut from 2011 to 2015, teaching courses in International Relations, and Issues in Contemporary Politics. He was also a Policy Advisor at the British embassy of Beirut. In 2006, he co-founded Mouwatinun, an initiative that offered aid relief to internally displaced persons during the 2006 war in Lebanon. Zaazaa holds a Bachelor of Arts in Political Studies from the American University of Beirut, and a Master's degree in International Affairs from the Lebanese American University.

PARTICIPATING INSTITUTIONS



COMRA FILMS



Axxam-N-Daa Ali



انعكاس Reflection

للفنون والتدريب والتنمية

Arts, Training & Development



Fanni Raghman Anni
Tunisia – Performing Arts

Established in 2011 in Tunisia, Fanni Raghman Anni Association (FRA) is a youth-driven cultural non-governmental organization. Its vision centers on a Tunisian society free of discrimination and aware of its cultural rights. Its mission strives to re-activate the Tunisian street as an open space for cultural, social and political expression by developing the artistic capacities of talented youth of both genders in popular as well as marginalized neighborhoods.



Seif Eddine Jlassi

Seif Eddine Jlassi is an artist and cultural activist graduated from the Higher Institute of Fine Arts in Tunisia and a researcher in the Higher Institute of Dramatic Arts. He is a member of the United Nations Youth Advisory Council since 2015. Jlassi is a certificated trainer in cultural management, new tactics of human rights, and advocacy. In 2011, he founded in Tunisia “Fanni Raghman Anni”. He received various awards such as UNV award of best volunteering work in the Arab region (2014), and Takreem Award for cultural excellence in the Arab region (2016). He directed a panoply of theater plays such as: WC, Zamaken, Gantra and Getlough.



Asma Kaouech

Asma Kaouech is a human rights and cultural activist from Tunisia. She is the executive director of Fanni Raghman Anni organization since 2014. She holds a Bachelor degree in public law and a Master in European Migration Law from the University of Tunis Carthage; a Certificate in Leadership and Project Management from the University of Delaware, along with other Certificates in human rights, as well as cultural and civil society organizations management. She was selected in 2017 as Sakharov Fellow for human rights defenders by the European Parliament. She also received the award of human rights defender in 2018 from the Tunisian League of Human Rights. Moreover, Kaouech holds solid experience in capacity building, and is a trainer in various fields: participatory democracy, advocacy and activism campaigns, and human rights-based approach for development.

Comra Films

Yemen - Film

Founded in 2017, Comra Films is a foundation and community center in Yemen that is open to all Yemeni filmmakers and photographers to share ideas, experiences and collaborate on projects. The Comra Films Foundation aims to provide these artists with the necessary support and tools through training courses and mentorship programs, to tell their stories to the world and develop their skills in visual storytelling through filmmaking and photography.



Yousra Ishaq

Yousra Ishaq is a film producer based in Yemen. She possesses extensive experience in the coordination of multinational teams including international media outlets such as the BBC, PBS Washington Post and others. She studied Business Administration at the University Utara in Malaysia and applied her business management skills in versatile and multi-functional environments. Between 2013 and 2017, she worked as a producer and film coordinator for media entities in Yemen. She co-founded Comra Films, which is considered one of the leading media-based foundations in Yemen.



Mutaz Masani

Mutaz Masani is a Yemeni filmmaker and content creator who has been active since 2016. Masani has worked alongside international organizations such as UNECF and ADRA. In 2018, he participated in the Comra Documentary Film Camp and since then he joined the Comra Films team, as a creative writer as well as executive assistant.

Axxam N-Dda Ali – Uncle Ali’s House

Algeria – Multidisciplinary

Founded in 2014, Axxam N-Dda Ali – Uncle Ali’s House is a cultural and educational association, a cultural and creative landmark, in a spirit of solidarity and eco-citizenship. The association has transformed an uninhabited village house into a lively and welcoming place offering a set of spaces and activities that are accessible to all members of the community. Cultural and artistic activities are open to youth from the region: cine-clubs, poetic and literary meetings, music, theater, and plastic arts. Furthermore, artistic and cultural trainings are available, supervised by Algerian and international professionals.



Yasmine Yaker

Yasmine Yaker was born and raised in Algeria. She discovered “Axxam n Dda Ali” during one of their poetic meetings “Silence, We Declaim”. She immediately joined, and participated in most workshops, thereby fully expressing her versatility: painting, music, literature... She also created a class to teach French to the village’s women. Based on her full dedication to the association’s activities, it was decided to appoint her as vice president. Today, Yaker is in charge of workshops such as “The Reading Circle”, and handles the global management of the activities and the adherents alongside the other members of the office, while continuing to offer French lessons to residents of all ages.



Farid-Hamid Adjoud

Farid-Hamid Adjoud is a multidisciplinary artist. Adjoud has written two autobiographical scenarios and several others in Tamazight (Berber), and has participated in playwright and poet of Algerian expression Amazigh (Berber) Muhand U Yehya’s adaptation of Molière’s works in Tamazight, notably “L’Avare”. While in Paris to pursue his studies, Adjoud has experimented with professions related to culture and the arts, such as: translator, florist, decorator, costume designer, props and figuring. He moved to Barbès, the Maghreb district emblematic of Paris and joined a group

of artists “Carré d’Art”. He made his first works “paper collages & fabrics” that he exhibited in several locations. In 2003, he participated in a collective exhibition “Colors of Algeria” organized by the city of Paris, as part of “The Year of Algeria in France”. In 2010, he joined an Arab-Andalusian choir “El Andaloussiya de Paris” as a chorister. This last experience lasted until 2014, when he decided to create an associative structure in Kabylie, Algeria: “Axxam n-dda Ali - The House of Uncle Ali”, a place of exchange and sharing, an art space dedicated to cultural promotion and creativity.

Metropolis Art Cinema

Lebanon - Film

The Metropolis Association, a non-profit organization, is the first and only arthouse cinema in Lebanon, focused on programming independent Lebanese, Arab and international films. Since its creation in 2006, it has been dedicated to promoting independent cinema in Lebanon and the MENA region through diverse programming, industry training, young audience outreach, and preservation of film heritage, in order to allow for greater accessibility of alternative films locally and regionally. The association launched recently a project for the preservation, restoration and diffusion of Lebanese heritage cinema entitled Cinémathèque Beirut.



Hania Mroue

Hania Mroue is the founding director of Metropolis Cinema, a non-profit association created in 2006 to defend and promote cinema in all of its shapes and forms. Mroue created in 2010 MC Distribution, a company dedicated to selling and distributing Arab and International independent titles in the MENA region. She is a founding member of the association Beirut DC, created in 1998 to promote and support independent Arab films. For ten years, she was the Managing Director of Beirut DC's Arab film festival Ayam Beirut Al Cinema'iya. From 2010 to 2012, she was Chief Arab Programmer at the Doha Tribeca Film Festival.



Nour Ouayda

Nour Ouayda is a filmmaker, film critic and programmer. She is the Partnerships Executive and the coordinator of the Cinémathèque Beirut project at the Metropolis Cinema Association in Beirut.

Tanarout

Libya – Multidisciplinary

Founded in 2015, Tanarout aims to be in contact with the culture of the street, homes, cafés, educational institutes and workplaces. Working on the culture and taste of youths, it seeks to develop a collective culture. Tanarout actively works on supporting the talents that are subject to marginalization and extinction due to lack of serious cultural projects that embrace them.



Faraj Alsileeni

Faraj Alsileeni is HQ Director and Deputy of Board Chairwoman of Tanarout, which he joined in 2016. He participated in Tanarout cinema and book clubs, and actively contributed to the organization and planning of World Book Day 2016. In 2017, Alsileeni joined a Cultural Management Tournament with Goethe Institute, after which he started his own blog at Tanarout, which revolves around movies, series and books, connects these to social sciences, and reflects them to cases in Libyan society. Alsileeni currently pursues a mechanical engineering degree at the University of Benghazi.



Raja Elfaitoury

Raja Elfaitoury is a member of the board of directors and social media manager at Tanarout. She joined Tanarout in 2016, starting as a member in the cinema club and the book club. In October 2017, she was appointed social media manager, in charge of Tanarout's social media accounts. Elfaitoury has actively participated in managing and coordinating different art exhibitions and cultural events organized by Tanarout. Elfaitoury is a dentist by profession, and a Masters candidate in oral medicine at the University of Benghazi.

Waraq

Lebanon – Multidisciplinary

Waraq is non-profit organization based in Beirut, Lebanon. Founded in 2012, it is committed to the support of graphic art practices through education, research, production and publishing. Waraq's mission is designed based on a modular approach. By establishing a space, a well-equipped print production facility, an educational program, a research lab, a yearly print celebration event and a permanent print shop, Waraq aims to provide emerging and established designers as well as artists with the necessary resources for the development of both their ideas and outputs, rethinking design education, bridging communities and encouraging artistic and cultural discourse.



David Habchy

David Habchy is a Beirut-based visual artist and cultural manager working in the fields of animation, illustration and printmaking. In 2012, Habchy co-founded Waraq association, and in 2015, he co-founded Studio Kawakeb, a design studio specialized in art direction, graphic design and animation with the aim of pushing creative boundaries to contribute to a local and regional visual exploration. Since graduating in 2007, Habchy has been teaching courses in illustration, design and animation at the Notre Dame University, Académie Libanaise des Beaux Arts (ALBA) and Université Saint-Joseph (USJ). In addition, Habchy has participated in book fairs, conferences, workshops, exhibitions and residency programs in Lebanon, Syria, Egypt, Tunisia, Kuwait, UAE, Iran, Armenia, France, Italy, Bulgaria, Spain and Germany.



Hussein Nakhal

Hussein Nakhal is a co-founder of Waraq, and the co-founder of Studio Kawakeb. He teaches in the design department of ALBA University. His work revolves around personal narratives, personal and collective memory. He works with performance, images, objects and moving images. Hussein graduated with a Bachelor of Arts in Performing Arts from the theatre department at the Institute of Fine Arts in Beirut and a Bachelor of Science in Biology from the Lebanese University.

Reflection

Egypt – Multidisciplinary

Reflection was established in 2007, in Alexandria (Egypt) as a non-governmental and civil society not-for-profit cultural organization. Reflection works to generate opportunities for the creation of various artistic contemporary practices that enable audiences to experience the creativity of artistic individuals and groups. For this purpose, recently, it has founded a number of projects, such as Perform Consultancy, El Performagya Forum and Perform - Arts School. Reflection believes in arts as a keystone, tool and purpose for comprehensive and sustainable development.



Ahmed Eldeeb

Ahmed is a visual artist, theater maker, researcher, lecturer, consultant and trainer in the fields of performing arts, arts management, and cultural policies. He specializes in artistic training, as well as cultural management lectures and workshops. He has lectured in many national and international universities and institutions. He directed theatre performances in several countries and contexts. In 2007, he co-founded Reflection for arts, training, and development. Eldeeb practices arts professionally since 1994. He holds a Bachelor of Arts in Fine Arts as well as in Theatre Studies from Alexandria University, Egypt. He obtained his Master's degree in Arts Management from the University of Anglia Ruskin - Cambridge, UK in 2013.



Iman Zaki

Iman Zaki is a cultural manager, researcher, consultant, and theater performer. She is a co-founder of Reflection for arts, training, and development. Zaki comes from an interdisciplinary background; she has been initiating and managing projects in the field of arts and culture that explore oppression and social issues, focus on personal transformations, and use theater and other arts as a tool for social change. She possesses 20 years of work experience in the cultural sector, which include performing arts, community arts, and arts for social development. She studied Theater at Alexandria University, Egypt and holds a Master's degree in Theater for Development from the University of East Anglia, UK.

EKA3

Egypt - Music

Eka3, founded in Cairo in 2007, is a fully independent Pan-Arab music business incubator, dedicated to empowering the Arabic music market to become a quality-driven, globally competitive, sustainable industry; by offering strategic, financial, administrative and marketing support to music businesses that fill a market gap, for each of those businesses to become self-sustainable independently on the long run. Their incubated businesses have so far produced, distributed, toured, promoted, commissioned, and published more than 100 artists and musicians across the Arab region. Emerging primarily as a record label, Eka3 evolved with different entrepreneurs to presently incubate five different ventures that aim to support the Arabic music landscape: Mostakell-Record label, AlMoharek booking agency, Simsara for PR and Management, Ma3azef online music magazine and Awyav for Publishing.



Seri Abdel Hadi

Seri Abdel Hadi is a music and technology enthusiast with a decade of successful experience in building products, and establishing marketing streams. Abdel Hadi recently got hired as the Eka3 CEO. He started his career with co-founding Yamsafer, while occupying the position of chief operating officer. He then did a spin off while running an advertising firm Al Nasher, to co-found with them a digital marketing company called Oyoun Media. As a technology enthusiast, Abdel Hadi co-founded a company called Shiftat which used the Uber model aiming to revolutionize the employment process in the hospitality industry.



Sarah El Miniawy

Born in Algiers to an Algerian mother and an Egyptian father, Sarah El Miniawy was raised between the Algeria and Egypt before moving to London in 2005. She developed her PR experience working for the Barbican Centre for eight years, whilst pursuing a Master's degree in music and anthropology at SOAS. El Miniawy is currently based between Cairo, London and Stockholm, producing events, residencies and collaborations alongside managing the agency and its roster. El Miniawy runs Simsara Music PR & Management, working closely with an intimate roster of artists and organizations at the forefront of independent music in the Arab world, including Nadah El Shazly, Maurice Louca, Tamer Abu Ghazaleh, Maryam Saleh and Karkhana. Simsara currently benefits from partnership support within Eka3.

PEER VISITS

Ashkal Alwan

Ashkal Alwan, The Lebanese Association for Plastic Arts is a non-profit organization based in Beirut, Lebanon. Since 1993, the association has been committed to contemporary artistic practice, production, research and education. Embedded in Lebanon and the wider region, Ashkal Alwan aims to facilitate artistic production and discourse, foster critical thinking around contemporary social realities, and engage in community mobilization. Ashkal Alwan's mission is to create networks of exchange between artistic and cultural practitioners and institutions, build an archival record of artistic and intellectual endeavors in Lebanon and the region, support emerging and established artists by providing the necessary resources for the development of ideas and work, rethink art education, help enrich critical discourse in the Arabic language, as well as provide support for independent initiatives working in and around the civic and political realms.

Ashkal Alwan's programs include Home Works, a multidisciplinary forum on cultural practices taking place every three years; Home Workspace Program, a tuition-free annual study program for emerging artists; Video Works, an annual video production grant, and a mentoring and screening platform; a Residency Program for artists and cultural practitioners; as well as the publication of literary works and artist books. Their educational and production platforms are accessible to the public. Their facilities include auditoria, editing studios, performance spaces, a library featuring a unique collection on contemporary artistic, cultural, and textual practices in Lebanon and beyond, and an extensive audio-visual archive.

Website: <https://ashkalalwan.org/>



Mohammed Abdallah

Mohammed Abdallah joined Ashkal Alwan in Beirut in 2015. Prior to that, he occupied the position of production manager of the Sharjah Biennial 13, Tamawuj (2017) curated by Christine Tohme. Moreover, Abdallah helped establish art institutions in Egypt including Cimatheque – Alternative Film Center, and was Finance and Operations Manager at Contemporary Image Collective (CIC) in Cairo between 2010 and 2013. Abdallah offered management training and consultancy to a number of cultural initiatives in the Arab region. He studied Fine Arts in Cairo, and was a fellow of the DeVos Institute of Arts Management at the Kennedy Center (Washington D.C.). He currently lives and works in Beirut.

Zoukak Theatre Company

Zoukak was established in 2006 as a non-hierarchical structure, dedicated to theatre practice as a social and political involvement, with a belief in theatre as a space for common reflection and in collectivity as a position against marginalizing systems. Zoukak has implemented theatrical interventions in emergency situations and beyond, working with incarcerated youths, children with multiple disabilities, women subjected to domestic violence, migrant domestic workers and other marginalized fractions of society, in addition to working with people affected directly and indirectly by war. Zoukak endeavors to develop an environment of dialogue and reflection around the performing arts in Lebanon and to provide artistic development and international touring opportunities for local artists, curating since 2013 "Zoukak Sidewalks", an international festival and "Focus Liban", a platform for the support and diffusion of work by local emerging artists. In 2008, Zoukak opened "Zoukak Studio", a space for practical exchange and critical thinking, serving in part as a free access rehearsal and creation space for local practitioners and remaining "the kitchen" of the entire Zoukak project.

Zoukak received the Ibsen Scholarship award (2012), the Anna Lindh Foundation's Euromed Dialogue Award for social resilience and creativity (2014), the Honorary Citizenship of the City of Palermo (2017), the preamium Imperiale Grant for Young Artists from the Japan Arts Association (2017), the Chirac Foundation Award of Culture for Peace (2017) and the Ellen Stewart International Award (2018).

Website: <https://zoukak.org>



Lamia Abi Azar

Lamia Abi Azar is a performer and drama therapist, as well as a founding member of Zoukak Theater Company. She developed a personal approach to drama therapy through continuous experimentation and practice, based on two separate schools: experimental theatre and clinical psychology, applying theatre and art as tools of alternative expression, personal investigation and self-affirmation. Since 2005, Lamia has been conducting a drama therapy laboratory involving children with multiple psycho-physical handicaps in a rehabilitation pre-school at one of the Palestinian camps in Lebanon. She has also led different workshops and training sessions in theatre and drama therapy

with children, adults and persons with special needs in diverse contexts. From 2008 to 2012, she led a laboratory of drama therapy with incarcerated youths at Roumieh jail (Lebanon). From 2008 to 2009 she worked as a technical advisor for Handicap International on a psychosocial project in Palestinian camps in Lebanon. She occupied the position of drama instructor of Corporal Expression at the Institute of Psychomotricity, Saint Joseph University in Beirut from 2008 till 2011. Abi Azar acquired a degree in Clinical Psychology from Saint Joseph University, and a degree in History and Practice of Arts, Music and Performance, with an emphasis on theater from the Università Degli Studi Dell'Aquila in Italy.



Mohamad Hamdan

Mohamad Hamdan is a consultant in training and in strategy, and a member of Zoukak Theatre Company. He co-manages Zoukak, leads key production projects and participates in the creative process. Mohamad's focus evolves around people development and collective work sustainability. He has been practicing this focus in various contexts within the business and association worlds, and within social movements and communities. He kicked-off his career with Murex, managing projects and clients' relationships. In 2013, Mohamad completed a course

on 'Leadership, Organizing and Action' delivered by Harvard University followed by 'Train the Trainer', delivered by CIPD, in the UK. He then started designing and delivering training programs and consultancy services in communication, client care, leadership, social organizing and cultural management. Since 2016, he followed trainings in Non Violent Communication (including a 10-day intensive retreat) adding to his skills a new set of techniques. Mohamad studied Mathematical Engineering at the Institut National Des Sciences Appliquées in France.



VENUES & ACTIVITIES

Antwork

Positioned as the hub for the independent workforce, Antwork is one of the leading co-working spaces in Beirut. Built with agility and flexibility in mind, every area at Antwork is designed to boost creativity, productivity and interactivity in a modern and welcoming environment. Antwork's various activity-based workspaces provide a professional ecosystem enabling the community to work, learn, and connect, to unlock its full potential. Antwork recently won Number One Co-working Space in Beirut and the region. This award is offered by Coworker, the member-powered platform for the global co-working community, and is given to the co-working space with the most innovative spaces and facilities, as well as the most engaged and progressing community.

Firas Yatbokh

Firas Abi Ghanem, aka Firas Yatbokh, is a multidisciplinary professional, social activist, self-trained cook, and event organizer. Abi Ghanem has been involved in the fields of Human Rights, Humanitarian Assistance, Education, and Environmental Protection. Over the past 11 years, he has organized food and music events in Lebanon and abroad, collaborating with local and international activists, artists, and professionals from different fields, and using food as a medium for cultural exchange and peacebuilding. He holds a Bachelor of Arts in Business Administration from the American University of Beirut, and a Masters of Arts degree in Conflict Resolution and Peace Studies from the University of Bradford. He currently lives in Beirut, where he heads the Quality Department at an international humanitarian organization working in response to the Syrian crisis.

The Arab Center for Architecture

The Arab Center for Architecture (ACA) aims to raise awareness about architecture and urbanism within civil society. Its ambition is to provide a public forum for debating the present and future of architecture and cities. ACA organizes guided tours in Beirut and the neighborhood, focusing on architecture and urban development, and showcasing a selection of buildings from the various periods and styles of the 20th century.

LOGISTICS & CONTACTS

Accommodation:

Radisson Blu Hotel
Rachid Karame Street
Beirut - Lebanon
Tel: 00961- 1- 771 100

Workshop main venue:

Antwork
May Ziade street
Spears – Beirut – Lebanon
Tel: 00961-1-759300

AFAC Contact persons

Julie Terzian, Office Manager, AFAC
Email: office@arabculturefund.org

Reda El Houchaimi, Grants Coordinator, AFAC
Email: reda.elhouchaimi@arabculturefund.org

Heba Hage-Felder, Senior Programs Manager, AFAC
Email: heba.hagefelder@arabculturefund.org

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 supports annually 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 1,441 projects to date (out of 14,166 applications) and contributed around \$20 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 German 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.



In partnership with

drosos (...)

Supported by



Federal Foreign Office