

Atelier for Arts and Production Managers

Elefsina - Beirut Module III

27th Nov - 1st Dec
Beirut, Lebanon

Atelier Guide

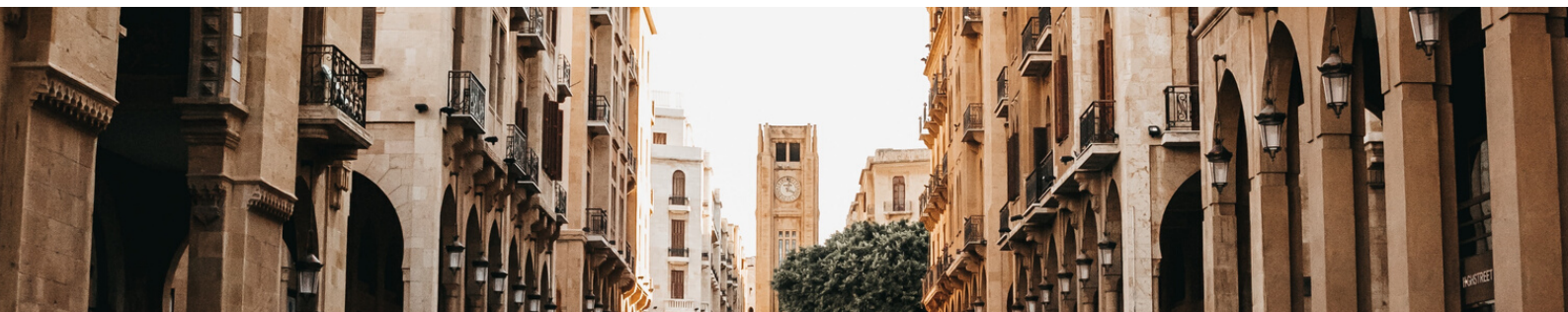


Table of Contents

03	Welcome by Zoukak Theatre
04	Welcome by The Festival Academy
06	Pool of experts
07	Programme
11	Experts
18	Participants list
19	Zoukak Sidewalks Festival
21	Cultural programme
26	Station Beirut
27	Collectif Kahraba's Hammana Artist House
28	The Festival Academy
29	Facts and figures

Welcome by Zoukak Theatre

We are very pleased to welcome you in Beirut and to our Festival.

Zoukak Sidewalks Festival

24th of November - 4th of December 2022

"Zoukak Sidewalks" is back for the year 2022, where we have put together a multigenerational interdisciplinary program of performances by prominent and upcoming local artists.

Headlining the festival are artists that inspired us twenty years ago as we were forming our theatre company, coming back to the stage with commissioned new works, and classic favorites. While "Zoukak's co-production program", held within the festival, gives space to a number of young and emerging artists from the contemporary cultural scene in Lebanon, performing new works.

The program includes theatre and dance performances and music concerts, in addition to exciting discussions and talks with selected artists. The festival extends over 11 days, including 2 weekends, so parties are also on the menu!

The festival will take place at the newly rebuilt and transformed Zoukak Theatre in addition to various cultural locations in Beirut. We look forward to celebrating theatre, music and dance in Lebanon's cultural scene with you.

We hope you enjoy your time in Beirut and at the Festival!

If you have any questions don't hesitate to ask one of our team members.

Yours sincerely,

Zoukak

Welcome by The Festival Academy

Dear participants, facilitators, mentors, speakers and guests,

The Festival Academy, an initiative of the European Festivals Association (EFA), is delighted to welcome you to the **Atelier for Arts and Production Managers Elefsina-Beirut - Module III** (27 November - 1 December) organized in partnership with **Zoukak Theatre, 2023 ELEVSIS - European Capital of Culture** and **Drosos Foundation**.

22 Arts and Production managers from Albania, Belgium, Bulgaria, Cyprus, Greece, Jordan, Lebanon, Macedonia, Morocco, Palestine, Serbia, Syria, Tunisia and Turkey will gather for 4 intense days that will be the closing of this unique three modules training programme.

Module III of the Atelier for Arts and Production Managers Elefsina-Beirut will allow managers from diverse backgrounds to **critically reflect on the role of festivals in today's world**. It starts from the very essence of festivals - the arts, the artist and the audience - and all issues tackled during the Atelier in one way or another relate to this essence like why we are doing what we are doing, for who and with whom. It also addresses the 'how' we do things which relates more to the production side of a festival or art event.

The Festival Academy is **aiming for diversity on all levels**, in the composition of its participants (regarding geography, art disciplines, social backgrounds etc.), its experts and its programming, with the presence of emerging and expert cultural practitioners coming from all over the world. The Atelier is a tailor-made peer learning format. The programme is made on the basis of the analysis of expectations and topics participants identified matter to them today. The Atelier is also connected to the location where it takes place, Beirut, and the host Zoukak Sidewalks Festival. It is a co-curated programme and it will explore the location and its cultural scene as part of it. In this sense, each Atelier is different, as are its location, participants, experts, and the wisdom they bring along.

The development of structural partnership to support participants is and will remain high on the agenda of The Festival Academy as for this Atelier we highlight our collaboration with **ELEVSIS 2023 European Capital of Culture** and **Drosos Foundation**, who have granted participants to take part in this programme. We also express our gratitude to **Zoukak Theatre, Station Beirut** and **Collectif Kahraba's Hammana Artist House**, as well as all cultural programme venues, for offering the physical spaces for this Atelier.

For the next generation of festival managers, the Atelier represents an outstanding occasion to **imagine innovative, pioneering, and creative projects and festival formulae, to exchange ideas and to explore future cooperation possibilities**.

The Atelier is also very much connected to the participants and the different locations they are coming from. It is an opportunity to **learn in depth about each other's contexts and circumstances and how the arts sector operates**, which may be very different from your own circumstances. This aims to build better relations based on knowledge of each other's contexts which can impact positively on collaborations with each other.

Participants of this Atelier will become part of our **global Alumni Network** which counts today **1100+ next festival leaders and cross-sector exports from 100+ countries worldwide**. We are thrilled to welcome you to this network and invite you to become an active member of it through your participation in this Atelier.

In the meantime, we are already preparing the upcoming **Atelier for Young Festival Managers** to take place in **Elefsina, Greece (21-27 June)** in partnership with **2023 ELEVSIS – European Capital of Culture**.

We would like to sincerely thank The Festival Academy's initiator, the **European Festival Association**, our main funding partners **Open Society Foundations** and our partners **Zoukak Theatre, 2023 ELEVSIS - European Capital of Culture** and **Drosos Foundation** to make this Atelier possible.

Special thanks to our outstanding **festival and cross-sector experts** who will take part of the Atelier, and to **Angeliki Lampiri, Biljana Tanurovska-Kjulavkovski, Eckhard Thiemann, Ellada Evangelou** and **Lina Attel**, who will stand as mentors and guide participants through the programme. Last but not least, we would like to thank **Mike Van Graan**, who has developed the Atelier programme together with The Festival Academy, and who will facilitate it.

We are looking forward to spending these 4 days together, to listen to your stories, to discover your artistic and cultural lives and to broaden our perspectives and knowledge, and overall to get inspired by one another!

Inge, Mar, Fabiola

The Festival Academy team

Pool of experts

Facilitator

- **Mike Van Graan** – South African Playwright and currently a Richard von Weizsaecker Fellow, Robert Bosch Academy, Berlin – Germany/South Africa

Mentors and experts

- **Angeliki Lampiri** - Director of Cultural Training Eleusis 2023 – Greece
- **Biljana Tanurovska-Kjulavkovski** – Co-curator Lokomotiva Festival for contemporary art and performance in Skopje – Macedonia
- **Eckhard Thiemann** – Former Artistic Director Shubbak Festival – London/ Mena
- **Ellada Evangelou** – Co-founder of Rooftop Theatre, member of the Leadership Circle of the IMPACT project, artistic director of Buffer Fringe Festival – Cyprus/United States of America
- **Lina Attel** – Founder, General Director The National Center for Culture and Performing Arts Jordan – Jordan

Speakers

- **Aurélien Zouki** – Actor, choreographer and performer, co-director “Nehna wel Amar wel Jiran” outdoor festival in Beirut, Collectif Kahraba – Lebanon
- **Mohamad Hamdan** – Production Manager Zoukak Theatre Company – Lebanon
- **Nabil Canaan** – Director Station Beirut – Lebanon
- **Omar Abi Azar** – Theatre Director and founder Zoukak Theatre Company – Lebanon

Cross-sector experts

- **Helena Nassif** – Director of Culture Resource – Lebanon
- **Milena Gehrt** – Project Manager – ArtEvolution
- **Mira El Mawla** – MENA lead program manager at Build Up – Lebanon
- **Rima Mismar** – Arab Fund for Arts and Culture (AFAC) – Lebanon (to be confirmed)

Programme

This programme (dated 23/11/2022) can change prior to and during the Atelier as it considers the needs of the participants. All sessions take place at Station Beirut (Secteur 66, rue 90, Jisr El Wati) unless specified otherwise.

DAY ONE: Sunday, 27 November

- 15:00** Registration at Station Beirut
- 15:30 - 17:30** Start – Introductory Session
 Welcome by Nabil Canaan – Where are we today? Where is Beirut today?
 Welcome by Inge Ceustermans – Introduction to the Atelier
- Individual introductions
 - Mentor introductions
 - Atelier outline
- 17:30 - 17:45** Departure to Restaurant by bus
- 17:45 - 18:45** **Dinner** at Li Beirut
- 18:45 - 19:00** Departure to Al Madina (10' walk)
- 19:00 - 20:15** Cultural programme: **The Valley of Sleep** (75 min) – Yara Boustany at Al Madina
- 20:20 - 20:30** Departure to Zoukak Theatre by bus
- 20:30 - 21:10** Cultural programme: **Rihet El Anbar** (40 min) – Issam Bou Khaled at Zoukak Theatre
- 21:30 - 01:00** DJ set - **telos** at Zoukak Theatre
- 23:00** **End of day programme – Return** to Citea Hotel by bus

DAY TWO: Monday, 28 November

- 08:30** Gathering at the lobby of Citea Hotel and departure to Station Beirut by bus
- 09:00 - 10:30** Opening Session
- Setting the scene: An introduction to and an overview of Beirut/Lebanon and its economic, political, and cultural situation
- Official welcomes
- Speakers: **Omar Abi Azar, Ellada Evangelou, Eckhard Thiemann, Mira El Mawla, Lina Attel**
- Facilitated conversation on Festivals, inequality and international collaboration:

The opening panel discussion will set the tone for the Atelier, and address one of the key faultlines in the world today – inequality – and its impact on festival-making and cultural collaboration, particularly as these relate to this region.

Key questions include: different forms of inequality and how they impact on festivals; disparity with regard to resources, capacity to travel globally, gender inequalities, the different impacts of climate change and capacity for mitigation, digital inequalities, etc.

10:30 - 11:00

Break

11:00 - 12:00

Exchanges of placement experiences by participants. Feedback by mentors and peers.

12:00 - 13:00

Lunch + Culinary performance (50 min) by Hiba Najem

13:00 - 14:30

Plenary: Setting the scene for regional collaboration: Key challenges and possibilities within each of the regions represented for collaboration, exchange, and regional tours.

A speaker/mentor from each of the Arab world, Mediterranean and Balkans provides an overview of the state of politics, funding, and artistic practice in their respective regions

Speakers: **Biljana Tanurovska-Kjulavkovski, Angeliki Lampiri, Mohamad Hamdan and Milena Gehrt**

14:30 - 15:00

Break

15:00 - 17:00

Roundtables

1. Post-COVID business models to build sustainable creative practice – Facilitated by Lina Attel and Mike Van Graan

2. Curating and programming festivals in a post-COVID world, based locally with global reach – Facilitated by Biljana Tanurovska

3. Digital technology: the possibilities and pitfalls for building more inclusive audiences and markets – Facilitated by Eckhard Thiemann

4. Towards fairer international cultural collaboration: what does this mean and how to achieve it? – Facilitated by Ellada Evangelou

17:00 - 17:30

One-on-ones with mentors

17:30 - 18:00

Departure to Frequent Defect by bus

18:00 - 18:50

Cultural programme: **I'm not in a place** (50 min) – Mada Harb at Frequent Defect

19:00 - 19:15

Departure to Restaurant by bus

- 19:15 - 20:15** Dinner at Riwaq Beirut
- 20:15 - 20:30** Departure to Zoukak Theater (10' walk)
- 20:30 - 21:30** Cultural programme: **Meaning Making Cocktail** (60 min) – Jana Bou-Matar at Zoukak Theater
- 21:30** **End of day programme – Return** to Citea Hotel by bus

DAY THREE: Tuesday, 29 November

- 08:30** Gathering at the lobby of Citea Hotel and departure to Zoukak Theater by bus
- 09:00 - 10:30** Breakfast at Zoukak with Artists and Curators – Networking Exchange.
- 10:30 - 11:00** Departure to Station by bus
- 11:00 - 13:00** Working groups
- Participants will be divided into working groups. Their brief is to devise a collaborative project that includes participation from and a tour across all three regions. Then on the final day, they will 'pitch' their project to international donors (played by the mentors) who will give feedback to their ideas.
- 13:00 - 14:00** **Lunch**
- 14:00 - 15:30** Plenary: Culture, Values and History and the makings of contemporary art and festivals
- A second key Faultline globally – after inequality – is 'culture', different belief systems, values, worldviews, historical traditions that shape societies, and inform personal and group identities. What are the different ways of being in and making sense of the world within the different regions, and how could they impact on regional cultural collaboration?
- Speakers: **Helena Nassif, Biljana Tanurovska-Kjulavkovski, Aurélien Zouki, Ellada Evangelou**
- 15:30 - 16:00** **Break**
- 16:00 - 17:30** Working groups continue to work on their pitches.
- 17:30 - 18:30** One-on-ones with mentors
- 18:30 - 18:45** Departure to Restaurant by bus
- 18:45 - 20:00** **Dinner** at Restaurant Seza
- 20:00 - 20:15** Departure to Zoukak Theater (10' walk)
- 20:30 - 21:30** Cultural programme: **Strange Land** (40 min) – Randa Mirza & Youmna Saba at Zoukak Theater

21:30 - 01:00 Drinks with artists and DJ set – **El Lahlouba** at Zoukak Theater

23:00 End of day programme – Return to Citea Hotel by bus

DAY FOUR: Wednesday, 30

08:15 Gathering at the lobby of Citea Hotel and departure to **Collectif Kahraba's Hammama Artist House** (45 minutes' drive)

09:00 - 10:30 Plenary: Role-Plays
Each working group presents their pitch.
Discussion with mentors and all participants.

10:30 - 11:00 **Break**

11:00 - 13:00 Introductions to the Festival Academy's Toolkits and discussions around their themes, particularly as they may apply to the regions represented at the Atelier.

Each roundtable will last for one hour. Participants may choose two roundtables.

1. Models for Curating and Programming Festivals – Biljana Tanurovska
2. Climate Change and its meaning for festivals
3. Digital Technology and Festivals – Ellada Evangelou
4. Sustainable business models and practices for Festivals
5. Caring for Artists and Technical Crew - Eckhard Thiemann
6. Audience Development and Retention – Lina Attel

13:00 - 14:00 **Lunch**

14:00 - 16:00 Closing Plenary/ Closing session

Each participants shares:

- Key learnings, takeaways from the Atelier
- What each most needs going forward; what each can offer
- Atelier Beirut: The good, the enjoyable and the not-so-great

Participants complete an Evaluation Form

16:00 - 19:00 Departure to Beirut by bus - Free afternoon

19:00 - 20:15 **Closing Dinner** at Raseef

20:15 - 20:30 Departure to Zoukak Theater by bus

20:30 - 21:30 Cultural Programme: **Tomorrow is the Best Day of my Life** (60 min) – Yara Bou-Nassar at Zoukak Theater

21:30 - 01:00 Party and DJ set – **Nasri Sayegh** at Zoukak Theater

23:00 End of day programme – Return to Citea Hotel by bus

Experts

Facilitator



Mike Van Graan

South Africa

South African Playwright and currently a Richard von Weizsaecker Fellow, Robert Bosch Academy, Berlin

Mike van Graan served in leadership positions in a variety of anti-apartheid cultural organisations such as the Congress of South African Writers and the Community Arts Project. After South Africa's first democratic elections in 1994, he was appointed as a Special Adviser to the new Minister responsible for Arts and Culture where he played an influential role in shaping post-apartheid cultural policies. He was the founding Secretary General of Arterial Network, a pan-African network of creatives and activists, and served on UNESCO's Expert Facility on the 2005 Convention for the Protection and Promotion of the Diversity of Cultural Expressions from 2011 to 2018.

With 36 plays and numerous nominations and awards, he is considered as one of South Africa's leading contemporary playwrights.

He 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, building a post-apartheid society, and the interface of peace and culture both in South Africa and across the African continent. You can read his full bio [here](#).

Mentors and experts



Angeliki Lampiri

Greece

Director of Cultural Training 2023 Eleusis ECoC

Born in Athens. Economist, specialized in the design, implementation and evaluation of European projects, with a focus on culture, capacity building, networking and social innovation. Currently, she is Director of Cultural Training in 2023 Eleusis – European Capital of Culture, after joining the team in the second phase of the bidding process for the ECoC title in 2016. She is project manager of a wide range of 2023 Eleusis projects, designed to build capacities in cultural and local communities as well as she is taking care of the international relations. She has studied Cultural and Artistic Events' Management in Florence and graduated in Finance & Banking Administration in Athens.



Biljana Tanurovska-Kjulavkovski

Macedonia

Co-curator Lokomotiva Festival for contemporary art and performance in Skopje

Biljana Tanurovska-Kjulavkovski is cultural producer, researcher and a curator at the intersection of dance, theatre and visual arts performance. She is co-founder of Nomad Dance Academy platform (NDA) (2005-) Kino Kultura (KK) - project space (2015-2020), Locomotion – festival for contemporary dance and performance (2008-2015) and program director of NGO Lokomotiva, Skopje (2003-).

Currently she works on Archive of dance and performance in N. Macedonia as part of NDA project (Non)Alienated Movements; she is course leader of “Curatorial practices and context” at Stockholm University of Arts and co-mentor of the Critical Practice (made in Yu) program.

In the past two years, she co-curated the exhibitions “REALIZE! RESIST! REACT! Performance and Politics in the 1990s in the Post-Yugoslav Context” in 2020 at the MOCAM Ljubljana and “Ecstatic Bodies: Archive of Performative Queer Bodies in Macedonia” at the Skopje Pride Weekend festival 2022 and collaborates as co-curator on the festival program for dance and performance on MOT festival in Skopje. She teaches and is author and editor of texts, journals and book “Modeling art and cultural institutions”.

She holds PhD from the Faculty of Drama Arts in Belgrade. In 2019, won ENCATC Award for her doctoral thesis and in 2021 AICA Macedonia “Ladislav Barishic” Award for the research “Political Performance as extended field in Macedonia in 90s”.



Eckhard Thiemann

London / MENA region

Former Artistic Director Shubbak Festival

Eckhard Thiemann is a programmer, specialising in contemporary Arab culture, dance, internationalism and festivals. He currently programmes dance for The Lowry in Manchester, and works as international representative with four companies across theatre, opera and dance (Collective Ma'louba, LOD, Theater an der Ruhr, Thick & Tight). He is also developing a new Arts & Ideas Festival for London Borough of Richmond. Previously he was for 10 years Artistic Director & CEO of Shubbak, London's largest festival of contemporary Arab culture and recipient of the 2019 UNESCO Sharjah Prize for Arab Culture. Shubbak 2019 presented over 60 events in over 30 venues, reaching an audience of more than 50,000 people.

Eckhard chaired the selection committee of Surf The Wave UK Showcase 2019. He is recipient of the One Dance UK Award 2019 for Outstanding Dance Programming Award. Previous positions include Associate Artistic Curator for CODA - Oslo International Dance Festival, Creative Producer for Siobhan Davies Dance, producer for the London 2012 Festival, curator for Liverpool Arabic Arts Festival 2011. He curated OUTSPOKEN – NEW PERFORMANCE FROM ARAB ARTISTS in Birmingham in 2010, African Crossroads for Dance Umbrella in 2009 and the opening season of Pavilion Dance.



Ellada Evangelou

Cyprus / USA

Cofounder of Rooftop Theatre, member of the Leadership Circle of the IMPACT project, artistic director of Buffer Fringe Festival

Ellada Evangelou was born and raised in Cyprus. She has studied in Cyprus and the United States. She has worked as a dramaturg, theater director, workshop facilitator, and independent consultant, in collaboration with theater companies, NGOs, and international organisations, including UNDP and the Anna Lindh Foundation. She teaches theater and dramaturgy courses in higher education in Cyprus and the United States. She is interested in the relationship between theater/dramaturgy and identity, and works in the intersection of aRtivism and scholarship in post-colonial, post-conflict communities.

She is co-founder of Rooftop Theatre, was a member of the Leadership Circle of the IMPACT Project (2017-21), and a 2020-21 Global Fellow of the International Society for the Performing Arts. From 2019 -2021 she was the Artistic and Executive Director of the Buffer Fringe Performing Arts Festival, and in 2022 she part of the new inclusive curation model of the Buffer Fringe festival, as a member of the Buffer Fringe Hive, working closely with the Home for Cooperation, in Nicosia, Cyprus.



Lina Attel

Jordan

Founder, General Director The National Center for Culture and Performing Arts Jordan

Lina Attel, Director General of the National Centre for Culture and Arts / King Hussein Foundation since 1987 and the Secretary General of the International Theatre Institute (ITI) UNESCO in Jordan.

Attel is recognised for her pioneering role in introducing drama into mainstream education and the enhancement of the performing arts movement in Jordan, where she established the first National Interactive Theatre Troupe (NITT) in 1996.

NITT produces issue-based plays focusing on audience participation related to Women Empowerment, Reproductive Health, Gender-Based Violence and Radicalization of Vulnerable Youth.

She has expanded the access to theatre by both developing programs with national and international organisations in cooperation with public authorities and working at the grassroots level. The programs have brought theatre into education, fostered mutual understanding between people of diverse backgrounds, and emphasised the role of theatre in shaping opinion and impacting social change.

Lina holds a B.A in Administrative Sciences and an M.A in Theatre and Drama in Education, University of Wales, UK

Speakers



Aurélien Zouki

Lebanon

Actor, choreographer and performer, co-founder Collectif Kahraba and co-director Nehna wel Amar wel Jiran festival

Founding member and co-artistic director Aurélien Zouki studied theatre in Paris, where he worked as an actor with different directors such as Gilles Zaepffel, Bruno Thircuir, Jean Bellorini, and Nathalie Garraud. He has also participated in choreographic creations in France and Italy, where he was a performer with Rafaella Giordano. In 2007, he moved back to Beirut and co-founded Collectif Kahraba, with whom he created several theatre, dance, and puppet performances (Landscape of our tears, Origin of a Tale), that toured in Lebanon, Syria, Iran, Qatar, Russia, Romania, UK, France, Belgium, Japan, Germany, and Switzerland... Always interested in body language and all forms of dance expression, Aurélien participated in mask, butoh, and contemporary dance workshops in Europe and Lebanon. In 2010, he took part in Takween Contemporary Dance Intensive Training. Since 2011, he has also been the co-director of Nehna wel Amar wel Jiran, a multidisciplinary outdoor festival organized by Collectif Kahraba. Aurélien's path has also led him to give workshops to all kinds of groups, amateurs or professionals, as well as marginalized populations or domestic workers in different contexts all around Lebanon. In parallel to his artistic activities, he attended several workshops and training sessions in cultural management.



Mohamad Hamdan

Lebanon

Production Manager Zoukak Theatre Company

Mohamad Hamdan is a trainer, strategy advisor, and a board member of Zoukak Theatre Company and Cultural association. He co-manages Zoukak, leads key production projects and participates in the creative devising 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.

Mohamad studied Mathematical engineering at the Institut National Des Sciences Appliquées in France (2001). He then joined Murex, a worldwide leader in financial software between 2001 and 2013, in France, UAE and Lebanon, 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.



Nabil Canaan

Lebanon

Director Station Beirut

Nabil canaan is a lebanese-swiss filmmaker, cultural producer and curator. He is the co-founder and director of Station art platform and initiator of the nextstop project. After an earlier career in international marketing and new media communication, his work for the past fifteen years has been driven by a documentary impulse and concern for the human condition through arts & culture. He has created short films for media organisations like the New York Times, designed capacity building programs and multimedia content for the un/development sector, ran a film production and post-production studio in Switzerland, and since 2013, is the co-founder and director of Station's venue in Beirut and it's international art projects.



Omar Abi Azar

Lebanon

Theatre Director and founder Zoukak Theatre Company

Omar Abi Azar is a theatre director and founding member of Zoukak Theatre Company. He was the dramaturg and director of several of Zoukak's performances that toured in various cities in the Middle East, Europe, the United States, South America, South Asia and Africa. Omar holds a BA in Theatre from the Lebanese University, Institute of Fine Arts (2006).

He was commissioned by international festivals, theatres and universities to create original work: NYUAD's Performing Arts Center, Cynthia Woods Mitchell Center, University of Houston, Texas, Theaterfestival Schwindelfrei Mannheim, Williams College, Massachusetts, among others. He was artist in residence with Zoukak at the Lift Festival, London, Sundance Theatre Lab, Utah among others.

Since 2008, Omar leads psychosocial interventions with Zoukak, targeting various communities in different regions of Lebanon and abroad (in Serbia and in Calais' Migrants' Camp, France); giving drama-therapy workshops and creating collective performances with various groups.

Since 2013 he co-curates "Zoukak Sidewalks" an international performance festival, and "Focus Liban" a platform showcasing and supporting the work of artists residing in Lebanon.

Cross-sector experts



Mira El Mawla

Lebanon

MENA lead program manager at Build Up

Mira joined Build Up in March 2020 and has since focused on social media research in conflict contexts, and managing peace innovator programs in the MENA region. Before that, she worked on political development and service delivery projects in Lebanon while facilitating communication among groups in conflict, conducting field-focused contextual analysis and participatory research. Based in Beirut, she also dedicates time to intersectional queer and feminist community organizing, subversive conversations, and spicy food.



Milena Gehrt

Lebanon / Germany

Project Manager - Art Evolution

Milena Gehrt studied History and Culture of the Middle East at Freie Universität Berlin due to her passion for contemporary art and art history of the Islamic cultures. Her interest in art and politics, led her to focus her academic and professional pursuits on the cultural, aesthetic, social, and political contexts of the Middle East and the Arab world. Beirut is her second home. She arrived in Lebanon as a part of the festival team of Zoukak Theatre. The following two years, Milena worked as a project assistant for several festivals and exhibitions at Haus der Kulturen der Welt in Berlin. Being engaged with independent festivals in Berlin and Beirut, and the intention to be further involved in the practices of local art institutions, she moved back to Beirut. In the events and developments of the October 17 Uprising, Milena researched about reclaiming public spaces through art interventions. Milena is Project Co-Manager of ArtEvolution at Goethe-Institut and Graduate Student of Art History and Curating at the American University Beirut.



Helena Nassif

Lebanon

Director of Culture Resource

Helena Nassif is a multi-disciplinary researcher of culture. She is currently the managing director of Culture Resource (Al Mawred Al Thaqafy), a non-profit organization working on supporting the arts and culture sector in the Arab region and diaspora. Helena received her PhD in Media Studies from the University of Westminster in 2015. Her career extends culture and media research to years in the non-governmental sector, the development industry, program design and evaluation, grants management, adult training, and television and documentary film production.

Participants list

	Name	Last name	Gender	Country	Organisation
1	Amjad	Al-Mestarihy	M	Jordan	MedeArts (The City Artists Network Association)
2	Anas	Abu Nahleh	M	Jordan	Studio 8
3	Anton	Vanderhasselt	M	Belgium	Bozar
4	Christina	Skarpari	W	Cyprus	Xarkis NGO
5	Dina	Kobrosly	W	Lebanon	Arab Theater Training Center
6	Elli	Leventaki	W	Greece	
7	Evica	Taseska Karanfilova	W	Macedonia	Macedonia Opera and Ballet
8	Jovana	Jankov	W	Serbia	
9	Katerina	Gnafaki	W	Greece	Nature Loves Courage Festival
10	Milena	Jankovic	W	Serbia	Polimorf
11	Naoures	Rouissi	W	Tunisia	
12	Rami	Magharbeh	M	Syria / Turkey	Douzan Art and Culture
13	Stephanie	Velichkova	W	Bulgaria	ARS Kino
14	Vesna	Sokolovska	W	Macedonia	Green Culture
15	Youssef	Soubai	M	Morocco	FADE ATHINA (ATHENS SPACE) / Tinghir Province
ONLINE					
16	Burcu	Yilmaz	M	Turkey	A Corner in the World
17	Denizan	Çay	M	Turkey	Istanbul Fringe Festival
18	Marianna	Kaplatzi	W	Greece	Balkan Can Kino
19	Iris	Canaj	W	Albania	DoART
20	Rand	Taha	W	Palestine	Studio Collective/ Freelancer
21	Rola	Khayyat	W	Lebanon	

Zoukak Sidewalks Festival

The Local Edition/Calendar of Events



ZOUKAK SIDEWALKS FESTIVAL
THE LOCAL EDITION
24 NOVEMBER - 4 DECEMBER 2022

ABDELRAHEM ALAWJI ABED KOBEISSY ACTS ALI CHAHROUR

T H E A T R E . D A N C E

COLLECTIF KAHRABA CHRISTEL SALEM CHRYSTELE KHODR DIMA MIKHAYEL MATTÀ

E N C O U N T E R S . I N S T A L L A T I O N S

ELIAS KHOURY HASAN EL LAHAM HASHEM ADNAN HIBA NAJEM

S T R E E T P E R F O R M A N C E S

ISSAM BOU KHALED JANA BOU MATAR KARIM CHEBLI KARIM DAKROUB

E X P E R I M E N T A L M U S I C . T A L K S

KATHY YOUNES KIMAERA LINA ABIAD LINE ITANI

D E A T H M E T A L C O N C E R T S

MADA HARB MELISSA GHAZALE NADA KANO NICOLAS FATTOUH

P E R F O R M A N C E S . R E A D I N G S

NOCTURNA PAUL MATAR RACHA BAROUD RANDA MIRZA

R O U N D T A B L E S . D J S E T S

ROGER ASSAF SHARIF SEHNAOUI STEPHANIE KAYAL TONY CHAKAR

P A R T I E S

YARA BOU NASSAR YARA BOUSTANY YOUNNA SABA ZOUKAK THEATRE COMPANY

SPONSORED BY



SUPPORTED BY





TICKETS: WWW.IHJOZ.COM WWW.ZOUKAK.ORG/EVENTS

IN COLLABORATION WITH





As part of the Atelier program, we will have the opportunity to attend around 10 performances and encounters from the Zoukak Sidewalks Festival.

But if you arrive in Beirut before the Atelier starts, or you stay a few days longer after it ends, we highly recommend to attend more theater and dance performances, music concerts, discussions and talks from the Festival.

Click the button below to find the festival program:

[Program: Zoukak Sidewalks Festival](#)

Please let us know which events -outside the Atelier schedule- you would like to attend sending an email to: Rana Tawil (coordination@zoukak.org) and she will book a seat for you.

Every night during the festival there will be DJ sets taking place at Zoukak Studio, join us!



#ZoukakSidewalks22

www.zoukak.org

Zoukak Theater Location:

<https://goo.gl/maps/NSq3nxPDfdK2YmHf7>



Cultural programme

YARA BOUSTANY يارا بستاني DANCE

THE VALLEY OF SLEEP وادي النوم

27 November 2022
19:00-20:15
Al Madina Theatre



• About the piece:

"Buried deep in the oblivious well the valley creatures search for pathways to emerge to pierce through our asphalted structures to tear our cemented shells"

The Valley of Sleep exposes concealed territories of existence, revealing the forces at work within us. In a convergence point between the individual and the collective unconscious, infinite possibilities unfold. In a turbulent enchanting dance, our imaginary reality is dissected. A spell is blown. I question - how can enchantment be a form of resistance?

• About the artist:

Yara Boustany is a performer and choreographer born in Ghbeleh, Lebanon. Her interdisciplinary work searches for **potential sensorial stimuli that can direct humans to unexplored territories of existence** - she looks for **enchantment and disturbance**. She has toured with her shows notably in Lebanon and Beirut, and also in Cairo, Stuttgart, Ankara, Warsaw, London, Manchester, Liverpool, Chalon sur Saône, Die and Athens. She is the founder and director of Amalgam Studio in Beirut, Lebanon.

BOU KHALED عصام بوخالد THEATRE

EL ANBAR ريحة العنبر

27 November 2022
20:30-21:10
Zoukak Theatre



• About the piece:

'A well-known actress and social activist, a socialite and cultural activist, a wealthy businessman and the husband of the socialite, a Philipinian domestic worker, a political activist and experienced protestor, and a paramedic who is ready to sacrifice what is most precious to her in order to save the lives of others, a Syrian porter with a small sum left to leave and meet his family, a Bangladeshi cleaner who loves to sing, a theatre director who is the well-known actress' husband, a filmmaker working in the film industry, the filmmaker's wife, and others meet in a Zoom meeting to launch a donation campaign. For those who wish to participate, please send your email address, and we will send you the meeting link and the bank account number for those who wish to donate... The homeland is calling... Beirut is calling... The Phoenix is in pain!'

• **About the artist:**

Issam Bou Khaled is a Lebanese actor, writer and theatre director. Throughout his career that spans more than three decades, Bou Khaled's theatre plays were performed on stages across the Middle East, Europe and the Far East. Some of his major theatre productions include "Archipelago", "Maaarch", "Page 7", "Aalam Bala Sawt", "Banafsaj", "Black box", "Salafifobia" and "Carnivorous", as well as his current production "Rihet El Anbar". Issam Bou Khaled's contribution to the arts goes beyond the stage as he is one of the founders of SHAMS cultural association and The Sunflower Cultural Space. He is also a **university instructor, a hosting and acting coach for the theatre, film and television** and the **creative artistic consultant** to several local and regional institutions and NGOs.



• **About the piece:**

In early 2022, I was introduced to a dish, **Adas bi Shoumar (lentil with fennel)** coming from Kheyam, my grandmother's village. The dish is very simple and popular in the region yet unknown from many. Interested in its story, I started talking to my uncle about it who passionately shared the recipe and his accompanying memories about it. I then felt the desire to share the recipe and the story on stage trying to revive a dish and the culture behind it. After this performance, I had the idea of working on a series of **culinary performances around forgotten dishes and stories**. It's the **story of a dish, a region, a family and therefore a community shared over a meal**.

• **About the artist:**

Hiba Najem is a Lebanese performer interested in the **theatricality of everyday life**. She finds in the daily practices and rituals material for her research. Curious about stories and people, she loves to find ways to incorporate the **social context into the stage**. Along with her passion for theatre, Hiba loves to bake and share stories over food. This is why she loves to **create performances revolving around anthropology, theatre and food**. She is now working on a culinary series on forgotten dishes. The first one is "Adas bi Shoumar" (Lentil with fennel) while the second is "Fatayer bi banadoura"(tomato pastries).

She studied theatre in the Institute of Fine Arts at the Lebanese University, then completed her first MA in theatre research at the Saint Joseph University in Beirut writing her thesis on the theatricality of food and its presence in the contemporary art scene. She is now finishing her second MA in theatre and writing at Avignon University in France.

<p>MADA HARB</p> <p>I'M NOT IN A PLACE</p>	<p>مدى حرب</p> <p>مدي حرب</p> <p>THEATRE</p>	<p>28 November 2022 18:00-18:50 Mkalles Warehouse</p>	
---	--	---	---

• **About the piece:**

On a busy Brooklyn street, in a third story apartment, a socially unconventional couple reside. She shows dysfunctionality, He attempts to heal her out of guilt. On this fateful evening, an unexpected visitor drops by to center themselves as the third edge of the triangle.

• **About the artist:**

Mada Harb is a Lebanese-American **actor and director**. She studied Communication Arts, with a theatre emphasis, at the Lebanese American University in Beirut, Lebanon. Her focus is on **absurd and in-her-face theatre**. While studying, she directed "Play" by Samuel Beckett, where she took on a technical approach investigating light as a character incorporating RGB lighting and a rhythmic flow of words while adding glitches to the piece. Her second play "The Pitchfork Disney" by Philip Ridley, focused on storytelling and the grotesque, working in depth with the actors to get into character and understanding the form of the play. After graduating, she worked as an assistant director for "Ayyoube" a Palestinian play by Awad Awad, a workshopped piece, "Tuyour Al Nawras" directed by Awad Awad, and "Abu Warde El Santa", a walkabout piece by Aliya El Khalidi. In 2020, Mada participated in the Kawalis Zoukak- the Mentorship program to put on an original play called "Table Manners" which was performed in December 2020.

<p>JANA BOU MATAR</p> <p>MEANING MAKING COCKTAIL</p>	<p>جنى بو مطر</p> <p>كوكتيل شقف بلا معنى</p> <p>THEATRE</p>	<p>28 November 2022 20:30-21:30 Zoukak Theatre</p>	
---	---	--	---

• **About the piece:**

The story of **someone leaving a city, someone staying in the city, as the city is falling apart**. The three characters are in the grip of time, ideology, sex, death, illusion, and truth, as the "here and now" keeps escaping from them. They long to be each other, to kill one another, to disappear, and to failingly create themselves outside of their love. With encounters and separations, they draw arcs and arcs of stories of love as their only way to exist to themselves, to each other, and to the audience. In this theatre performance, the performers try to find themselves within the story of the collapse while history continuously writes over them. In the face of absurd politics, they resist to associate meaning with the prevailing narrative on this side of the world. Yet on stage, they compose condensed, suspended, and resonating moments in space and time, as they question whether we can ever exist outside of meaning, and whether we can ever exist outside of love?

• **About the artist:**

Jana Bou Matar is a theatre-maker who performs, directs and writes for theatre to challenge concepts around political and social ideas in her environment. She has written and directed her first theatre performance 'Meaning Making Cocktail', co-produced by Zoukak Theatre, which was shown in Monnot Theatre (2021) and Zoukak Theatre (2022) and was invited to represent Lebanon in Carthage Festival in December 2022.



• **About the piece:**

This audiovisual performance examines the foundation of memory through the associations, impressions and paradigms of recording. It is an exploration of the recording as a trace and as sonic material that will be transformed and reinterpreted by means of analog, acoustic and digital methods. Carrying out improvised transfiguration on the first photographs and recorded music of the Arab world - a selection taken from the archives of the Arab Image Foundation and the AMAR Foundation in Lebanon- a different journey is proposed to the spectator at each performance. "Strange Land" also aims to inquire about the structures of colonial domination at work during most of the 20th century. In a fluctuating back and forth between strangulations and escapes, shadow and light, dissonance and harmony, it is the history of the Middle Eastern region and its modernization that is told and questioned.

• **About the artists:**

Randa Mirza (Beirut, 1978) is a visual artist working with performance, photography and video. Mirza manipulates images to reveal the discourses inherent in all depictions, on the tenuous border between fiction and reality and constructs optical devices to question representation and the gaze point of view. Her work seeks to review normalized, gendered and orientalist illustrations by making visible the current symbolic, social and political constructs. Randa Mirza has received numerous prizes for her work including the "No Limit award" at Les Rencontres Photographiques d'Arles (2006) and le Prix la Photographie – Maison Blanche (2013) and le Prix Polyptyque (2022).

Youmna Saba (Beirut, 1984) is a musician, composer and musicologist. Her current research focuses on instrument and space resonances in different sonic and musical contexts. With 4 albums to this date, she has collaborated with musicians of different backgrounds such as "Kamilya Jubran", "Mike Cooper" and the "Neue Vocalsolisten", and has taken part in numerous artist residencies around the world. She is the laureate of the 2022 sound residency at "Quai Branly Museum" in Paris and a double laureate of the music residency program at the "Cité Internationale des Arts" in Paris.

<p>YARA BOU NASSAR</p> <p>TOMORROW IS THE BEST DAY OF MY LIFE</p>	<p>يارا بونassar THEATRE</p> <p>بكرأ أألى يوم بآياتي</p>	<p>30 November 2022 20:30-21:30 Zoukak Theatre</p>	
---	--	--	---

• **About the piece:**

Tomorrow is the Best Day of my Life **embodies fragments of fragility and resistance in private and public spaces, by dissecting emotions through actions.** The work emerges from a **deconstruction of habits and obsessions connected to encounters and trauma.** By revisiting personal family footage, the work exposes intimate physical impulses carried from childhood to adulthood, while **questioning the legitimacy of preserving memory through image and the metamorphosis of the private space during crisis.**

• **About the artist:**

Yara Bou Nassar is a **performer and theatre maker** from Beirut interested in **inspecting identity with respect to collective memory.** She focuses on the **deconstruction of social stereotypes and daily behavior in the urban context as well as in the private and intimate spaces.** She is particularly interested in telling stories through dissecting manifestations of discomfort in the body in different forms.

She is an ensemble member at Theatre Neumarkt in Zurich. She got selected for a residency at Work Space Brussels where she created "Tomorrow is the Best Day of My Life" which premiered in 2021. She also was recently selected for the French Institute /Cité Internationale des Arts residency program 2020 for the development of another new creation "The Adventures of a Hypothetical Self". Her most recent collaboration in 2020 was directing the play "This is Not a Memorized Script, it is a Well rehearsed story" written and performed by Dima Mikhael Matta. It was performed in Outburst Queer festival in Belfast, then in Beirut. Other collaborations and creations include: "Sometimes I Like to Stand Up Right"(2018), "Everything Is Just Fine"(2017), "The Wedding" (2016), "Collecting Home" (2014), "I Have A Goldfish" (2013), among others.

Yara studied theatre at the Lebanese University of Arts (2004-2008) and participated in different workshops (Strasberg Institute , Compagnie Du Zieu, Esquella de Mimo, Federico Leon, Kassem Bayatli, among others). She has acted with theatre directors such as Jeremy Nedd, Antje Schupp, Franz-Xaver Mayr, Julien Bouffier, Fouad Naim, Shakib Khoury, Sahar Assaf, Wissam Arbache. She has acted with film directors such as Philippe Aractangi, Bane Fakih, and Farah Shaer. She is also a clown doctor for hospitalized children and a film actress.

Station Beirut

The sessions of the Atelier will take place at STATION. It's a hybrid cultural space dedicated to presenting bold, contemporary and progressive content. Launched in September 2013, the venue seeks to contribute to the regional creative scene by offering a platform for artists and curators in the visual, performing and digital arts.

STATION aims to facilitate the exchange between artists, audience and cultural stakeholders by maintaining contextualized interdisciplinary programming and a collaborative approach to the creation, experimentation and presentation of cultural programs.



Collectif Kahraba's Hammana Artist House

On the last day of the Atelier we will visit the Collectif Kahraba's Hammana Artist House. Founded in 2007, Collectif Kahraba is a performing arts company comprising artists and technicians from different walks of life who firmly believe that art is a pathway for dialogue and openness. Thanks to a growing network of actors, writers, stage directors, photographers, puppeteers and dancers, brought together by the will to exchange tools and knowledge and to meet the audience, Collectif Kahraba poetically questions the world in which we evolve. With over 18 productions that tour regularly across Lebanon and internationally, Collectif Kahraba initiated "Us, the Moon & The Neighbours" in 2011; a free, multi-disciplinary festival. With 6 editions, the festival managed to position itself as a real platform for collaboration, exchange and encounters amongst audiences and local and international artists. In 2017 Collectif Kahraba takes the artistic direction of Hammana Artist House, a residency space for artists that it co-founded with Robert Eid. With Hammana Artist House, it's the art of encounter that Collectif Kahraba chooses to put forth as a vehicle to develop the imaginary, curiosity, critical sense, and to contribute, in a shared responsibility, to building a culture of peace.



The Festival Academy

Artists, Art & Culture – World – Festivals – Conversation – People – ACT

• Who we are?

The Festival Academy believes festivals are bridging platforms with a direct link to people and civil society structures. We believe a critical reflection between arts and cultural managers worldwide can bring about positive change, informed awareness, ideas and proposals for actions through personal human relations and based on knowing, respecting and tolerating different value and belief systems. We are a global community of today 1100+ festival managers from 100+ countries.

• What we do?

We offer various training formats and peer to peer exchange on festival management to emerging, dynamic and passionate festival makers worldwide coming from all art disciplines and from very diverse geographical, cultural and social backgrounds.

Vision & Mission: Global change through arts and culture

• Vision

We envision a world where all people regardless race, gender, social background, sexual orientation can equally enjoy and participate in cultural life and festivals; where festivals can reflect - through incorporating human rights values - the real-world experience of all of us, furthering social and economic justice and human dignity and catalysing positive change on a local, regional, national and even global level.

• Mission

Enable and facilitate a global inclusive conversation and critical reflection between festival managers from different art disciplines, origins, generations and social backgrounds on the role that arts, culture and more particularly festivals, can play in a fast-changing world.

- Upskilling and informing festival managers on the state of play in the world today. • Global Community Building: Build bridges between different fields of actions, being the artistic, social, political and business world.
- Developing a knowledge center to be shared with a broad (festival) community.
- Provide innovative tools to policy makers based on the knowledge gathered from the field and guidelines on the implementation of these.
- Enable, empower and encourage a global network of festival managers, a peaceful movement of activists, who can catalyse change in their communities on a local, regional, national and even global level.
- Engage in global partnerships to set a joint agenda taking into account the different realities of different regions and continents.

Capacity Building: Exchanging and constructing know-how

The Festival Academy shares, exchanges and constructs know-how on festival management. Through empowering a new generation of emerging leaders and generating new professional opportunities for festival makers, it develops and sustains a network of festival leaders of the future wherein capacity building and internationalisation are key. The training programmes within The Festival Academy are one of EFA's core activities. The Festival Academy considers the art and the artists as the essence of festivals.

The different training programmes start from this conviction but focus on topics and issues raised by the participants: artistic vision, political and social responsibility in relation to the cultural and artistic significance of a festival in its community or region, as well as engaging with migrant communities, accessibility and inclusivity, sustainability, political and social responsibility, freedom of speech and (more) equal international collaborations.

Unique training formats

All training formats create opportunities by connecting local and international professionals, foster the development of new and long-term collaborations, and encourage an exchange of know-how. All programmes are designed in close exchange with the local partner, thanks to which participants get to know the local cultural sector, the visibility of the city increases, and local artists are supported.

- **Atelier for Young Festival Managers:** This intense training programme offers the opportunity to up to 35 passionate festival makers of all kinds of artistic disciplines, coming from all over the world to spend 7 days together with a group of young and experienced festival leaders, cultural activists and artists to have a global conversation about today's challenges and the role art and culture can play in these. The Atelier is about: gaining new perspectives, exploring the essence of the why and how of (your) festivals in a global context, share and exchange experiences and reflect on the topics that concern you. Mentors and guest speakers share their rich experience and answer participants' questions along the way, passing on knowledge to the next generation of festival makers.
- **Festival Production Management Training:** This three-module programme selects up to 20 participants and focuses especially on production management in terms of realising and implementing the vision of the artistic director. The training is set up as a long-term programme which explores all phases of producing an artistic work: It consists of an introductory and concluding workshop as well as a hands-on placement at a festival worldwide.
- **Festival Readings:** During three days, high-level speakers from the festival sector give lectures on their experience in managing festivals. The readings take place during a festival and are addressed at the professional audience attending a festival. Speakers are present during the three days and exchange with the participants.
- **Digital (R)evolution:** Communication and New Technologies Training is a new training format of The Festival Academy that addresses various fields of festival management (communication, marketing, social media, community building, educational outreach programmes, artistic choices...). During the 4-day programme 25 participants from across the globe will take part, inspired by and guided through the programme by an international group of experts from the festivals field, the technological world, and civil society experts.
- **Online trainings:** As a response to COVID 19 The Festival Academy began experimenting with online Ateliers, in the first instance with the aim to strengthen its alumni community and offer new ideas and discussions during these challenging times. Following the success of 4 online Ateliers taking place between September-December 2020, The Festival Academy is delighted to continue hosting online topic-based trainings, focusing on different themes.

These trainings aim not only to address the ongoing need for festivals and training during COVID 19, but also to provide participants who may not be able to attend in-person Ateliers due to geography or cost the opportunity to gain valuable experience and knowledge from the wide range of speakers, mentors, and festival leaders from around the world. • **Tailor-made Ateliers:** The Festival Academy has a proven expertise in organising training programmes for very diverse and international groups of cultural and festival leaders of the future, which turn out to be - more than often - life-changing experiences for the participants. Parallel to these activities, with a global scope on all levels, the organisation is delighted to take on opportunities to develop tailor made programmes, focusing on participants from a specific region, and the topics and challenges they encounter, guided by festival directors, artists and cultural professionals from the region and abroad.

- **Tailor-made Ateliers:** The Festival Academy has a proven expertise in organising training programmes for very diverse and international groups of cultural and festival leaders of the future, which turn out to be - more than often - life-changing experiences for the participants. Parallel to these activities, with a global scope on all levels, the organisation is delighted to take on opportunities to develop tailor made programmes, focusing on participants from a specific region, and the topics and challenges they encounter, guided by festival directors, artists and cultural professionals from the region and abroad.

“In a time that sees the world moving towards separation and building walls, an active attention and commitment to connect and create communities is ever more pressing. The Festival Academy offers a platform to meet and make connections with a diversity of creative minds creating a growing young community of festival makers worldwide. The training programmes provide a space and time to think collectively and to reflect on the role of festivals in a society in transition and the ways how to deal with this.”

Inge Ceustermans, General Director of The Festival Academy

Facts and figures

- 20 Ateliers for Young Festival Managers in Africa, Asia, Europe, North America and the MENA region (you can see the full list with places and details [here](#))
- 3 tailor-made Ateliers (in [Greece](#) and [China](#))
- 2 Editions of our training on [Digital \(R\)Evolution: Communication and New Technologies](#)
- 4 editions of the [Festival Production Management Training](#), with a total of 9 Modules having taken place in Belgium, Turkey, and Italy
- 11 [Festival Readings](#) in Romania, Armenia, Italy, Russia, and Greece
- Pilot Online Atelier: [Atelier for Solidarity](#) (June 2020)
- 5 topic-based Online Training formats in 2020: [Contemporary Festival Business Models](#) (September), [Festivals and the Mitigation of Climate Change](#) (October), [Curating Festivals](#) (November), [Curating Online Festivals: Rethinking and Reimagining How We Programme](#) (November), and [Festivals and Social Cohesion](#) (December)

- 5 Online Hotspots: Beirut (September 2020), Nigeria (November 2020), Palestine, Lebanon, Afghanistan, Syria and Iraq (June 2021), Afghanistan (August 2021) and Ukraine (February 2022)
- Artists Changing the World sessions, livestreamed or shared online for the bigger audience
- 9 online Alumni Working Sessions, discussing specific topics with our community
- 2 online Keynotes/Webinars on How to Move a Festival Online? and Back to Live
- 2 online Atelier reunions, and 5 Networking and DJ Sessions
- A growing network of 1000+ Alumni and 300+ experts from 100+ countries all over the world
- Partnerships with distinguished host institutions and festivals such as the Edinburgh International Festival, Asia-Europe Foundation, Ljubljana Festival, Beiteddine Art Festival, Sibiu Performing Arts Market, Asia Culture Center Gwangju, Malta Festival Poznan, Shanghai International Arts Festival, deSingel International Art Campus, the Market Theatre Johannesburg, International Arts Festival NEXT, Under the Radar Festival NY, Festival TransAmériques, Buffer Fringe Festival, Bayimba Festival, among others
- 3-year structural grant by the Open Society Foundations New York (2020-2022)
- 2-year Small Cooperation Project subvention (2020-2021), and application for 4-year Medium Cooperation Project subvention (2022-2026) currently under evaluation from Creative Europe (European Commission)
- Project-based grants from Africa No Filter, DROSOS Foundation and DOEN Foundation and support by numerous sponsors and partners including, among others: the British Council, Goethe-Institut, Institut Français, Pro Helvetia, Arts Council Korea, the Arab Fund for Arts and Culture, Africalia, Icorn, Wijhat, EU-Japan Fest, Cultural Diplomacy Platform, the high-level People-to-People Dialogue China-EU, and the Flemish Community
- Numerous local artists and cultural venues benefited from our training and activities
- Worldwide distribution of 3 inspiring publications: 2 editions of the “Cahier de l’Atelier” (2008 and 2016) and “Inside/Insight Festivals” (2012), including texts by renowned festival directors on what’s at stake in the festival field
- 6 Knowledge Toolkits shared with the broad community on Climate Change and Environmental Sustainability, Digital Technology, Programming and Curating, Audience Development & Retention Tools, Caring for Artists and Technical Crew, and Festival Sustainability – and 3 currently in development-phase
- A knowledge center in development, through our Media page on our website, including keynotes, content reports of specific topics, after movies of Ateliers, etc. (constantly updated with new content)
- Long reads and newsletters written by Alumni, mentors, and members of our network

The Festival Academy Alumni Network

A WORLDWIDE NETWORK

The Festival Academy sustains and further develops the Festival Academy Alumni Network that unites the participants from the Ateliers for Young Festival Managers, the Festival Production Management Training and the Festival Readings. Today, it includes 1000+ young festival leaders from 100+ countries worldwide.

ACTIVITIES

The Alumni are involved in the further development of The Festival Academy and its network by engaging them in Alumni Network meetings, The Festival Academy Board and EFA activities. They identify the key elements that the Alumni Network should address and give feedback on the training formats and activities The Festival Academy is developing. Being an alumnus means lifelong learning opportunities by online exchanges via social networks and platforms; information updates through newsletters; access to materials, speeches, presentations and knowledge shared during and beyond the respective programmes.

LEGACY AND IMPACT

The Alumni Network is continuously growing with each training programme and allows young festival managers to connect to participants and presenters from other activities and supports them in their personal and professional development. The Network aims to facilitate extended cooperation, networking and career opportunities. Examples of these collaborations can be found on The Festival Academy website.

Organiser

The Festival Academy believes festivals are bridging platforms with a direct link to people and civil society structures. We believe a critical reflection between artists, arts and cultural managers worldwide and cross-sectoral stakeholders can bring about positive change, informed awareness, ideas and proposals for actions through personal human relations and based on knowing, respecting and tolerating different value and belief systems. We are a global community of 1100 festival managers from 95+ countries today.

The Festival Academy receives a grant of **Open Society Foundations** for 2020-2022.

If you wish to strengthen our global inclusive conversation and **support** young festival managers and our international activities, click [here](#).



Partners

Drosos Foundation is committed to enabling disadvantaged children, young people and young adults to take control of their lives and make a positive contribution within their community.

The Foundation promotes skills and creates living conditions which enable these people to fulfil their responsibilities. Drosos Foundation is convinced that life and technical skills are key elements in personal development. These skills help children, young people and young adults to be independent in the way they manage and take responsibility for their own lives.

2023 ELEVSIS European Capital of Culture: Fostering the development of the tangible and intangible Economy of the city through culture and research.

Elevis is the fourth European Capital of Culture hosted in Greece. Drawing inspiration from the rich history of the city, 2023 ELEVSIS forms a comprehensive artistic, research and educational program, under the title "MYSTERIES of TRANSITION", moving in four strategic areas: Culture, People, City and Environment. Accordingly there are three distinct and interconnected central themes of the programme: People / Society, Environment and Labor, reflecting the unique features of the city and the contemporary challenges both Elevis and Europe are facing.

drosos (...)

2023 ΕΛΕΥΣΙΣ
EUROPEAN CAPITAL
of CULTURE 
2023ELEUSIS.EU

Zoukak Theatre Company was created 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.

They position themselves outside the dominating discourses in their context through direct action within communities: making psycho-social theatre interventions through a special approach to drama therapy, taking place 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 our society, while continuing to work with people affected directly and indirectly by war.



The Festival Academy's initiator, European Festivals Association

The Festival Academy is an initiative of the **European Festivals Association (EFA)** which unites distinguished music, dance, theatre and multidisciplinary arts festivals from Europe and beyond since 1952. It connects about 100 festivals and festival associations in 40 countries. EFA's activities are implemented with the support of the Creative Europe Programme of the European Union.



With the support of Open Society Foundations

Thanks to the support of the **Open Society Foundations**, The Festival Academy is able to further extend its activities geographically as well as its global community of festival makers. More people worldwide will have the chance to participate in its programmes and will become part of its growing community.

**OPEN SOCIETY
FOUNDATIONS**