

CREACT4MED Mapping: Best Practices

Application Number: BP_48

1. Basic info*	
Email Address	dawarllfnoon@gmail.com
Title of the Best Practice	Dawarllfnoon
Name of the Applicant	beshoy helmi
Is the BP a registered legal entity?	Yes, I will send the certificate of registration by email
Website	https://www.facebook.com/beshoydawar
Country	Egypt;
Subsector	Arts and culture (cultural heritage, gastronomy, visual arts, performing arts, leisure and recreation, crafts);
Category	a) Cultural and creative entrepreneurship;
Year of establishment and duration	11/14/2012
Target group of the BP	<p>We work in Minya Governorate (Upper Egypt)</p> <p>We work with young people from (18:35) years old:</p> <p>Amateurs - students from universities of various arts - rent specialized equipment for work</p> <p>We work with independent performing arts teams:</p> <p>We provide a space for training and rehearsals - assistance in obtaining official documents for holding events</p> <p>Providing some decorations, clothes and advertising for shows</p> <p>With development institutions and agencies:</p> <p>(The use of arts in social issues to express them, such as women's issues, refugees, displaced children, dropping out of education and many other issues)</p>
2. Best Practice Characteristics	
Problem Statement	<p>The governorates of Upper Egypt, especially (Minya), were chosen due to the clear manifestation of the negative aspects of the cultural, intellectual and educational situation, including the lack of an effective policy for official culture, the neglect of artists and their needs, the spread of extremist thought, and the restrictions on freedoms and creativity, with attention focused on the capital and Alexandria, with the absence of specialized artistic centers as well, and there are not even artistic spaces. In youth centers, artists are now suffering, after the demolition of independent theaters, to the fact that there are no theaters except with government agencies that ask for large sums of money to rent theaters. Therefore, we find that artists are moving to the capital and Alexandria to find opportunities. Talented people and artists are struggling under difficult cultural and artistic conditions, as well as economic ones. What is strange is that the number is not small. Artists emerge from the governorates of Upper Egypt every day, and we find that there are a number of artistic colleges specialized in all of the arts, but without spaces, festivals, or any artistic or financial support.</p> <p>We believe that working with the community directly and building teams and artists from the community itself is better than just bringing a show to them and leaving, and that change is not the result of a single activity or step, but rather accumulations over the years and building groups in the middle of society that adopt and practice art, as it is the change itself, and also building bridges of communication between The elements of the cultural sector that are empowered to strengthen it and open bridges with the other world, such as artists from the Netherlands, are a basic foundation for development, adopting</p>

<p>Mission Statement & Value proposition</p>	<p>new ideas, enhancing heritage cultural diversity, and highlighting</p> <p>We provide opportunities to practice arts in marginalized areas, especially in Upper Egypt (Minya Governorate), and we are working to have new tools for young people to express themselves A safe space for rehearsals, exhibitions and artistic activities Preserving Upper Egypt's cultural heritage We offer specialized arts workshops with local and international trainers to provide travel to the capital (Cairo) We work on networking with the elements of the independent cultural sector to form strong networks between artists, audiences and other exhibition spaces, and work to build a conscious audience that respects art We are working on allocating spaces for women and girls for their creativity and making art workshops dedicated to them because of the society we live in Organizing cultural events of all kinds because we have official papers that make it easier for us to extract all possible statements to work</p> <p>Letters of support and previous work https://drive.google.com/drive/folders/1YSkuXPT09VLWzJ5Gtpk_6eqcTOVDSPBi?usp=drive_link</p> <p>Narrative reports https://drive.google.com/drive/folders/1jMsKjse8q0eYn6_IQ-j43K03q67qGoCe?usp=drive_link</p> <p>financial reports https://drive.google.com/drive/folders/11LIE9Z4wYEtUTbY-N4CO1O9hoCs0LMxn?usp=drive_link</p>
<p>Results and growth</p>	<p>Results and growth:</p> <p>Over the past years, we have worked on many axes 1- International networking, exchanging cultural experiences, and creating bridges of communication between Upper Egypt and the world 2- Building the capabilities of artists, performing groups, and other arts, and providing them with tools to work in the labor market 3- Building public awareness of practicing and defending art, opening alternative spaces for performances, and establishing that art is work and has a reward and rules, not just an identity. 4- Supporting the independent cultural sector in Upper Egypt, especially in Minya, with professional artists and holding ongoing discussion groups with the parties concerned (the government sector - artists - development associations - the public - performance venues)</p> <p>At the international level: International Food Festival: A theatrical project in Arabic and English in Minya (Egypt) and Belfast (Northern Ireland). The actors were from both countries and the direction was joint. The project lasted for two years with the support of the Tandem Shamal program. We held more than one show in Minya and Belfast, and we also visited Ukraine, France, and London during the program for cultural exchange. https://www.youtube.com/watch?v=bysivGjTVU&t=43s https://www.youtube.com/watch?v=Cn3rqwk_MuQ&t=90s</p> <p>(Wessal 2) project to support independent teams: A project to support 10 theater and performance groups in Minya, with a total of 200 theater artists. There were artists from the Netherlands who came to Minya to exchange experiences and support theater groups within two years.</p>

	<p>https://www.youtube.com/watch?v=TSknObaAozM&t=8s https://www.youtube.com/watch?v=eu9a_CLfmLk&t=20s</p> <p>Antony and Clopater's project: A theatrical project in Arabic and English in Minya (Egypt) and Belfast (Northern Ireland). The actors were from the two countries and the direction was joint. The show was on a moving ship, and the backgrounds of the show differed according to the viewer. It stood on the anchorage of the Pharaonic ruins in Minya, and we exploited the scene in the show. https://www.youtube.com/watch?v=RzuwVhV3wvU&t=38s</p> <p>Blight: A theatrical project in Arabic and English in Minya (Egypt) and Belfast (Northern Ireland). The actors were from the country between and the directing was jointly supported by the British Council. It was a unique experience because it was online and we worked to integrate it using video and montage techniques https://drive.google.com/drive/folders/1v1oEWAz6cXoNJfIMsPh7Mx0QV_7RL4Y?usp=sharing</p> <p>Local level (Minya and Upper Egypt)</p> <p>Wissal 1, Independent Teams Nursery, project advisor, director Mohamed Hegras, project manager, director Bishoy Adel Makram. https://www.youtube.com/watch?v=k2HYBbrRuj0&t=65s</p> <p>- Organizing many workshops and technical training for many development institutions, such as the Future Eve Foundation, the Qarat al-Ain Foundation, the Evangelical Authority Foundation, etc., where employees and those dealing with the Foundation were trained on life and development experiences (such as leadership and planning) through art, in addition to training them on preparing press magazines. – Handicrafts – Preparing and organizing parties – Writing – Directing – Scenography...etc https://www.youtube.com/watch?v=Boos7k7jw6c&t=34s</p>
<p>Strategy to be financially sustainable</p>	<p>We rely on revenue on the strategy of diversifying sources of income: Revenue from specialized workshops Work space rent Equipment rental Consultations, presentations and workshops for the benefit of development bodies and institutions Grants and financial support from competitions and donor bodies We rely on revenue on the strategy of diversifying sources of income: Revenue from specialized workshops Work space rent Equipment rental Consultations, presentations and workshops for the benefit of development bodies and institutions Grants and financial support from competitions and donor bodies</p>

3. Impact (please complete at least 3 of the 6 sub-sections)

<p>Economic significance</p>	<p>We work to develop creative industries and create job opportunities for young people, especially young people graduating from arts colleges, by empowering them with new tools of expression that suit the labor market, deepening their experience in the various arts, and also training them on labor market tools (marketing - project writing - cultural management) and then linking them to the labor market. From development associations or other schools and academies, we graduated more than 250 artists this year, and 50 of them were employed in various places. We worked to open new markets for exhibitions and visual and performing arts within the villages. We cooperated with the British Council and the German Goethe Institute in more than one project to support artists and their works.</p> <p>https://drive.google.com/drive/folders/1YSkuXPT09VLWzJ5Gtpk_6eqcTOVDSPI?usp=drive_link</p>
<p>Replicability and upscaling</p>	<p>Since we started in 2012, there was no similar center and there was no labor market in the field of the independent cultural sector in Minya. Step after step, a new generation of artists and performing groups was created, and then the audience was built and comprehended the idea of art and culture, and it was transformed into a labor market and paid in it. A lot of financial and technical support to grow, and the teams have grown and have now become centers that now operate in more than one geographical area, such as the Upper Egypt Theater, Maraya, Majaria, and other centers that we trained, and the idea grew and was repeated, and we now have a cultural community that accepts and practices art, as was our vision more than 10 years ago.</p>
<p>Employment generation</p>	<p>Through the past years of work and until now, we have gained great experience in how to manage human resources, especially in the cultural sector in Upper Egypt (Minya). We were exposed to revolutions, pandemics, and security restrictions. Plans change and we give a lot of flexibility in management. During this journey, 150 part-time artists and 12 people worked with us. A full-time work team. 70% of the center's employees were women, and the age range was from 21 to 35 years.</p>
<p>Inclusiveness</p>	<p>The center worked on issues of domestic violence, gender equality, and the rights of children and refugees in more than one place and governorate in cooperation with international bodies (Care International - Save the Children - Development Associations) through more than one axis and method:</p> <ol style="list-style-type: none"> 1- Training young children and women (oppressed) on the techniques and tools of Theater of the Oppressed, after which they will be able to write, direct, and act their performances that discuss their issues. 2- Writing and directing performances that discuss societal issues for women and children, touring within villages, and performing on the street and alternative spaces. 3- Training trainers and volunteers on theater techniques for the oppressed to establish theater groups in villages and marginalized areas 4- Psychodrama workshops to express and change behavioral patterns through the tools of theater and visual arts. We held workshops with children, women, and youth. 5- Organizing sports, cultural and entertainment days for children to exercise their rights in marginalized and deprived areas <p>We worked in different villages in Upper Egypt (Assiut - Minya - Aswan - Sohag - Qena). We worked with refugees in Cairo and Giza.</p> <p>Attached is the link with many pictures of various offers, places and categories</p> <p>https://drive.google.com/drive/folders/1KI3tLZNDvJNyYSm3jYLwQAe7MMNhV5RU?usp=sharing</p>
<p>Social impact</p>	<p>Mastaba display year of production 2022</p> <p>Why do you call it (mastaba):</p> <p>The word terrace means that it is the place where people in rural communities build in front of the house (adjacent to the wall) where they sit and discuss their conditions, the conditions of the village, and the most important things that happen in the village. It was the first social platform for exchanging stories and songs, learning, and exchanging</p>

	<p>experiences in an natural way.</p> <p>The Mastaba Project provided 15 young men and women with access to arts tools (storytelling - singing performance) so that they could express their opinions and community issues in the most marginalized areas of Upper Egypt, especially Minya Governorate and its centers (Abu Qurqas - Samalut), and opened alternative spaces for them to display their artistic productions and then work to transfer their experiences. To others, part of the project also works on documenting intangible heritage (especially tales of gathering crops and weddings) through various arts and teaching traditional tales and songs as a material for learning and performances.</p> <p>Link to offers:</p> <p>Samalout Center / Minya: https://www.youtube.com/watch?v=qEd4Z9KPfyo</p> <p>Minya City: https://www.youtube.com/watch?v=1J_3vi2rXYU</p> <p>Team Manager's Message: https://www.youtube.com/watch?v=OyKEf8YFC1A</p>
Innovation	<p>Play (Story After Sleep)</p> <p>We wrote, directed and acted in a theatrical performance that mixes psychodrama, true stories, contemporary dance and acting in Minya and presented it to the public, produced by the Goethe Institute in Cairo. The show was in Minya Governorate and discusses the impact of daily stories from myths and heritage on the upbringing and upbringing of children and how it produces a distorted and psychologically confused person who practices violence on people. His wife and son, which is the most dangerous (psychological violence), and how do we embody fear on stage and control people?</p> <p>https://drive.google.com/drive/folders/14-og0WH2qDvJ4oUtqjuwnH8Hdrhl22f?usp=drive_link</p>
Environmental sustainability	<p>We worked in more than one way on the climate issue, including not consuming energy in performances and using low-cost energy devices. We also participated in meetings and cultural organizations in Egypt to be an environmentally friendly (green) center in reducing paper consumption and other measures. Finally, we worked with the British Council in producing... The show (The Blight) talks about the famine that occurred in Ireland due to climate change and the spread of the potato blight, which led to the death of a million people.</p> <p>https://www.facebook.com/photo/?fbid=303282545795469&set=a.122657620524630</p>
4. Challenges and lessons learned	
Challenges	<p>High prices: We work on contracts with hotels, workshop accommodations, and equipment throughout the project period, which they will adhere to even if prices rise again. Linking the project to the dollar exchange rate. This means that if inflation occurs, the currency exchange rate can be changed to cover inflation and raise prices.</p> <p>Security declarations: This is why we chose to have the shows take place inside closed spaces affiliated with institutions (youth centers - associations - homes for young people) for the ease of obtaining security declarations, and we have many relationships and experiences from our previous work.</p> <p>Lack of commitment by young men and women after their training in Al-Faraja camp: Conducting interviews for all participants and ensuring their ability to commit to the duration of the project - Making a timetable away from exams and holidays - Linking the commitment to producing performances and establishing their own teams - Making an agreement and having participants sign it to make them feel committed.</p>
Lessons learned	<p>The pandemic has greatly affected activities that help with self-financing to the point of complete cessation, and even the funded (supported) projects have</p>

changed their forms, which increased their cost, as we worked on more than one proposal instead of one proposal in order to maintain social distancing, and this has a significant impact on the budget. Renting photography and montage equipment, which was commissioned by the organization due to the change in activities and the current significant increase in prices for everything in raw materials to more than 40% of paper raw materials, inks and other raw materials, electricity, water, Internet, equipment rentals, and even the headquarters rent, which rose to 30% from 5,000 pounds to 6,500 pounds. This is a very large inflation for all sectors and segments, and even the salaries of workers have become disproportionate to the large price rise that suddenly occurred in Egypt. It also doubled in Upper Egypt due to transportation
Lack of financing opportunities and its current scarcity. If it exists, it is concentrated in the capital (Cairo and Alexandria).

So
The current situation of the center in general is a state of research and restructuring to suit the current conditions, which we see as a change for all types of activities and needs, and the situation has become what is said before the pandemic and after the start of the pandemic, which we see that the influences will collapse quickly for the next three years to be completely stable. Our goal was to reduce administrative expenses and maintain continuity and survival, and this clear goal for us is sustainability, maintaining survival in these circumstances, flexibility in changes, more openness, and networking.

First: The center was moved to a new, lower-rent headquarters, and the space was divided to help create a small theater room, and another space that we work to be multi-purpose, to be a small exhibition or recording space (photo studio), with a chrome, backgrounds, small lighting, a small audio recording that helps beginners, and a small administrative space.

Second: Changing some items of the regulations in terms of contracts with workers, as there are coordinators on the projects and not on the institution, that is, with the end of the project, the contract ends and not on the strength of the institution, and also the employees of the center for activities that work on self-financing. We worked to develop the activities and even the buffet drinks were rationed.

Thirdly, we began a major campaign to search for funding with new supportive institutions such as (the Swiss Embassy - the French Institute in Cairo - the British Council)

Fourth: Preparing projects and working on them from now on for donor institutions when the door to applications opens (horizons - vocabulary - art - others)

Fifth: Searching for international partnerships to open international financing opportunities with institutions or individuals (Swiss - Germany - Netherlands).

Sixth: Developing the website to include filling out forms and articles and providing new display spaces

Seventh: Developing self-financing activities and holding refresher days outside the center

Eighth: Networking with other institutions such as (Al-Sakhra in Samalout - the Upper Egypt Association - the Jesuit and Frere Association)

5. Demographic Information

Is the organization led by a woman?	Yes
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What age is the lead of the organization?	Between 16 and 35 years old
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