

CREACT4MED Mapping: Best Practices

Application Number: BP_107

1. Basic info*	
Email Address	majdoline@daralanda.com
Title of the Best Practice	Dar Al Anda
Name of the Applicant	Majdoline Al-Ghezawi Al-Ghoul
Is the BP a registered legal entity?	Yes
Website	https://daralanda.com/
Country	Jordan
Subsector	Arts and culture
Category	a) Cultural and creative entrepreneurship
Year of establishment and duration	1998 (ongoing)
Target group of the BP	Art collectors interested in Arab art and Arab artists seeking a platform
1. Best Practice Characteristics	
Problem Statement	There is a lack of access to cultural platforms for visual artists in Jordan, especially younger ones.
Mission Statement & Value proposition	We exist to enrich the lives of our patrons, team members and community by giving them the opportunity to experience art in all of its forms.
Results and growth	Over the course of twenty five years, Dar Al-Anda has hosted over 200 exhibitions by local & global artists. We have also immersed our patrons in a number of musical concerts, literary events and cultural activities, which have been held by and taken place at Dar Al-Anda. This fostered a devoted and growing group of advocates for the impact that Dar Al-Anda hopes to achieve within the art community. We have hosted several artist residencies, partaken in several local and international art fairs, and have collaborated closely with international NGOs and bodies like World Press Photo & Institut Français.
Strategy to be financially sustainable	We primarily operate on a consignment basis with artists where we earn commissions on the successful sale of their works. Our ability to generate sales from this primary stream is rooted in activations such as live exhibitions and art fair participations, which have been increasingly limited in effect locally. To a lesser degree, we also acquire artworks directly from the artists on occasion and resell them.

2. Impact (please complete at least 3 of the 6 sub-sections)	
Economic significance	Annual Turnover: 30,000 JOD; Number of Exports: 15 per annum Economic Impact: The primary benefactors are the artists, whose net proceeds typically range from 60 to 70% of the sale price of an artwork once our gallery commission has been factored out. In instances where the gallery purchases an artwork outright to incorporate into its private collection, the benefit is entirely the artist's. Our commission covers our marketing, public relations and administrative costs.

	Spillover Effects: In addition to the artists, local businesses along the supply chain thrive when we do. Including frames, shippers, and art consultants and appraisers, among others.
Replicability and upscaling	We are confident in the selection and caliber of our art and the artists we represented. However, we operate in a very limited local economy, where the collector base has been tapped out. We have seen success in two avenues internationally, which we would like to pursue further. 1. Art fairs: We have participated in two, but due to cost constraints, we were not able to explore this further. 2. Online sales: During the COVID-19 pandemic in particular, we saw great uptake with online sales through our partnership with Marsoum Art Collective (https://marsoum.co). We have also seen some success with Artscoops, a platform specializing in art from the Middle East & Africa.
Employment generation	Over the years, we have created several jobs directly and indirectly. As of now, we have three full time employees, two of which are women. Our employees are also opted into Jordan’s Social Security program at the gallery’s expense and are able to earn commissions on the sales that they directly generate. In indirect terms, our efforts have supported many artists in generating income, particularly younger emerging artists that aren’t able to promote their work outside of a gallery setting.
Inclusiveness	We take immense pride in the contributions that we have made to marginalized people. Most of our staff is female, we have also employed people with special needs, and one of our employees is a migrant worker. We have also collaborated with NGOs such as the Petra National Fund to empower children in rural settings to leverage art as a means of expression and empowerment (although most of our activities are urban). Finally, through our exhibitions, events, and activations, we have granted platforms to several other marginalized communities.
Social impact	In addition to the above-mentioned points, Dar Al-Anda’s physical space is a celebration of national heritage. The circa 1930 home that it occupies was fully restored twice since 1998 and continues to carry most of its original architectural components.
Innovation	We were an early adopter of digital platforms as we were one of the very first galleries in the entire region to partner with Artscoops, the now leading digital platform for art from the Middle East and North Africa. We have deepened this commitment by becoming the primary partner of Marsoum Art Collective, a digital gallery with a mission of painting a different story of the Arab World and its diaspora. With this particular partnership, we’ve launched virtual exhibition rooms for Jordanian and Iraqi artists that were popular during the 2020-22 lockdown periods. We use digital displays whenever possible (more on that in the next section).
Environmental sustainability	Our entire property is solar-powered, and our carbon footprint is kept to a minimum as a result. We additionally have hosted several exhibitions that address climate change and raise awareness of the importance of environmental stewardship. We continue to exhibit and sell works that are up-cycled. In 2016, we became Jordan’s first gallery to adopt digital iPad artwork lists instead of using wasteful printed catalogs for each and every exhibition.
3. Challenges and lessons learned	
Challenges and lessons learned	While Dar Al-Anda caters to the local collectors of Jordan, our reach is international thanks to our global partnerships and strong relationships with diplomatic missions from countries of Europe, North America, and South

	East Asia. Our ability to broaden this global reach is contingent on our ability to partake in international art fairs (thus far we have successfully participated in two: Istanbul Contemporary in 2015, and Beirut Art Fair in 2016).
Lessons learned	
4. Demographic Information	
Is the organization led by a woman?	Yes. The Owner and Founder is a woman, as is the Gallery Operations Manager
What age is the lead of the organization?	60