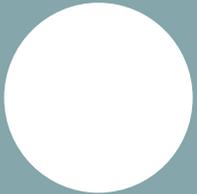


BUILD BACK BETTER





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Foreword

Throughout history, art has always been a mirror of civilization's progress. It is considered a visual expression reflecting the ideologies and habits of each society. Over centuries, artists have faced various challenges and crises and they were able to produce creative work that contributed to overcoming these crises. These art-works served as soft resistance in the processes of reconstruction and recovery. Without doubt, Lebanon is one of the important countries in the Mediterranean Region, which has a tremendous artistic legacy due to the diversity of civilizations coming together on its territories. Lebanon has long been a radiant beacon of culture in the Arab World. Unfortunately, the Lebanese artist is currently facing a severe economic crisis, coupled with the outbreak of the COVID-19 pandemic. Besides, the Beirut explosion on the 4th of August 2020 has deepened the wounds of the Lebanese society, making the situation more and more painful. These problems touched a large sector of artists.

Despite all the traumas, sparks of light have sent new hopes to emphasize the role of art and culture in recovering from the crises in Lebanon. Among these ambitious attempts is the 'Build Back Better

Project' (BBB) that offers purposeful ideas that may help the artists in Lebanon to create new opportunities to present their work and to find new spaces for positive cooperation between the artist and the beholders. The research project presents this constructive perspective through four themes: Cultural Professionals; Role of Academia; Theatre, Cinema, and Performing Arts; and Creative Economy. Each theme endeavors to suggest promising initiatives that provide insight into new creative frameworks for the situation of art and culture in Lebanon. This project provides a platform where artists can share experiences and products, to be seen not only by the local community but also by international bodies such as art institutions. Recently, the digital technology has provided new horizons for these collaborations and can create an



Challenges can be as fundamental as internet connectivity. The underdeveloped ICT structure reveals daily its negative impact on the digital possibilities.



effective network connecting the Lebanese artists together whether they live inside or outside Lebanon. This association can provide solutions to survive the crisis and can play a role in making slight improvements to the economic status through maximizing the role of electronic shopping for the Lebanese art-products.

BBB is supported by the British Council in Lebanon, which is always keen to spread culture and support the Lebanese artists in terms of providing the necessary technology and assistance to highlight their work on the local and international scenes. Universities and schools of art and architecture in Lebanon will not hesitate to provide collaborative spaces - artistically, technically, and educationally - to promote the young generation of artists. This research can be considered as a message to the Lebanese Ministry of Culture to embrace these efforts, aiming at promoting the artists, allowing them to present their innovative works in open-air public spaces and internationally pre-announced digital fora, granting them their full rights of free expression.

Eventually, according to the 'Butterfly Effect Theory', the simplest change an artist can introduce may cause a radical shift in the future,

which may improve the economy, putting Lebanon back among the elite Arab countries in art and culture. We will not forget the Lebanese director Nadine Labaki who won the jury prize at Cannes for her internationally acclaimed magnificent movie 'Capernaum' in 2018, beside an enormous assortment of artists, actors, cultural professionals, poets, singers, coupled with such beacons as Fairouz, Wadih El-Safy, Gibran Khalil Gibran, Said Akel, Salwa Shukair, not to forget tens of the contemporary Lebanese artists, whose art-works enrich cultural fora, in Lebanon and Europe alike, such as the inspirational sculptures of Bushra Fakhoury that decorate the squares and parks of London. Such busy careers will not be affected by a temporary crisis, but will remain ever after because they stem from an authentic artistic root.



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British Council
Build Back Better Research - 4 Themes 4 Questions
Connecting Artists Consultancy Review

Executive Summary

Art is essential to examine what it means to be human, to bring people together despite different ideologies. Build Back Better Initiative for arts and culture has been considered due to the multifaceted crisis Lebanon is facing, developed to better study and understand the context which the arts and culture sectors are operating in, and how this affects the activities and behaviors of artist professionals and institutions within it. The definition of Build Back Better (BBB) is the use of the recovery and reconstruction mechanisms after a crisis occurs, to increase community resilience, by integrating risk reduction measures into the revitalization of livelihoods, economies, and the environment.^[1] Therefore, BBB has embarked on a journey of 4 Themes-4 Questions initiated by the British Council Lebanon. Theme 1 gathered cultural professionals and visual artists to tackle how arts and culture can contribute to making a difference even during crises. Theme 2 grouped Cultural Protection Players and Academics and discussed their role and vision to overcome such difficult periods. Theme 3, questioned the position of theatre, cinema, and performing arts in times of crisis. Finally, in theme 4, a spotlight was shed on the Creative Economy.

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Connecting Artists through 4 Themes 4 Questions, has focused on the impact of crises on the arts and culture sectors, along with their role in the recovery process.
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Connecting Artists through 4 Themes- 4 Questions, has focused on the impact of crises on the arts and culture sectors, along with their role in the recovery process. To challenge the current discourse about art and social activism as “resistance,” constructive concepts have been discussed as a foundation for resilience.^[2] Challenges and existing, unmet prerequisites, were identified as pull factors, pulling artists away from creativity and innovation. Then push factors, or the discovery of innovations to help meet the needs of the community and push the arts and culture sectors forward were also identified. These factors informed the study about arising new needs as well tracked the whole BBB observational research process to investigate upcoming considerations. It was made clear to all participants that their input was being examined strictly for the purpose of the research, without referring to direct funding or raising any expectations to that extent. Existing perceptions were recorded, categorized, and analyzed, which has led this study to derive conclusions and recommendations, focused on the role of the British Council and the international community of cultural practitioners and institutions in the recovery of the arts and culture sectors in Lebanon, as well as their contribution in the revival after the crisis.

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01 Background on the Subject

The two basic foundations for “Build Back Better” are reconstruction and recovery. Reconstruction is the sustainable restoration of resilient livelihoods required for the healthy functioning of a community. Recovery is defined by the act of recuperating human wellbeing, as well as the economic, cultural, and environmental assets along with activities within a system of a society exposed to risk. To coordinate the delivery of recovery mechanisms, community development professionals, besides government and non-government institutions could identify and enhance the impacts of pre-and post-risk recovery. To define a framework for reconstruction and recovery processes, the BBB concept explained below has been adopted throughout this report.

01-1 Build Back Better Concept

The decision to adopt the BBB Concept, through 4 Themes - 4 Questions sessions, was made due to the following main reasons:

- To promote support between participants during a time of intensified fragility: While some artists faced creative stagnation, others started to adapt to the setbacks of the crises. In fact, BBB aimed to explore how the interaction between different players throughout various themes, can provide insight on several forms of artistic inventiveness designed to alleviate and even overcome the damaging effects of the challenges they faced.^[4]
- To promote empowerment amongst participants: The BBB concept is based on mutual listening and empowerment. Mutual empowerment between the British Council and the participants to provide a greater level of involvement, through a grass-rooted process of mutual

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report.”

strengthening between participants, is designed to reinforce their respective autonomy. Besides, it influences others and generates thought processes and discussions based around long-term sustainable planning paving the way towards durable change.

- To ease the transition from a Pre-Covid19 to a Post-Covid19 phase: The global pandemic, in addition to the other local crises which impacted Lebanon, has created multiple challenges for artists. BBB provided a platform where Artists were able to share experiences, which might lead to a smoother transition through relativity and collective brainstorming. The adaptation is realized through the diverse contributors, being involved in the arts' sector constructively, transforming individual values to collective ones, and encouraging people of future eras to think in various and multiple directions.^[5] These contributors are those who think in arborescence and interdisciplinarity to enable effective collective accomplishments. BBB aims to mainstream equal empowerment to everyone no matter what their gender, sexual orientation, nationality, age, ability, socioeconomic status, or religion is.

01-2 Arts and Culture Scene / Context Analysis

Community and humanly needs are expressed through arts. Thriving artists, cultural professionals, creative economies, and the whole arts and culture sector have the potential of vigorously responding to civic challenges. Since 2019, Lebanon started to suffer from an economic collapse due to the revolution that began during October of that year. Also, the Beirut blast at the 4th of August (2020) has led to innumerable damaging social and economic difficulties.

Up to this day, many artistic events have taken place in Lebanon throughout the mass public uprising that started in 2019. Here is a preview at the background of initiatives that took place in Beirut during this predicament:

Art of Thawra is an Instagram page created following the uprising that started in 2019. It highlights works of art of Lebanese and international artists residing in Lebanon. Drawings, photographs, paintings, animations and digital collages all respond to the context the country was living in. The page was able to reach a lot of people rallying more than 20K followers ^[6].

BelMersad was an initiative launched by a collective of Graphic Designers for the purpose of creating compelling and easily read infographics, posters, and calligraphy design covering the revolution. (belmersad.lb, accessed year 2021).

After the massive explosion of Aug2020, which damaged most of Beirut, and affected all work sectors in Lebanon negatively, many initiatives were launched to help and support artists and institutions. AFAC and Al Mawred Al Thaqafi introduced a second round of the Solidarity Fund that was initiated to support entities during the (still ongoing) economic collapse period.

The Lebanese musician Fadi Tabbal initiated an action to fund the replacement of instruments lost by Beirut musicians during the blast ^[7].

Arthaus organized an exhibition and an auction in collaboration with Christies London. “Beirut Year Zero” featured paintings, installations, and sculptures by 60 artists aiming to raise money to support these artists and the Lebanese Red Cross in the implementation of rescue and relief programs after the blast. Participating British artist Tom Young, who has been working and living in Lebanon for more than a decade, believed artists needed “to do something with this pain and this anger”.

Sabine El Gemayel-d’Herbécourt and Mira Hawa, in collaboration with ArtScoops and the support of International and Lebanese artists and collectors, also held an online auction of over forty artworks to support Beirut’s reconstruction efforts. ^[10]

Beirut Heritage Initiative was formed with experts, professionals and NGOs aiming to help restore and rebuild Beirut’s built cultural heritage damaged due to the explosion. According to their study more than 1000 historical buildings were damaged by the blast including houses, apartment buildings, mansions from the 19th-century Ottoman period, and buildings from the modern period of the 1930s and beyond.

Artist Abed Al Kadiri painted two murals made of 80 drawings sold to the benefit of Basma, an organization working on the rehabilitation of Beirut damaged homes. The murals stood on the walls of the ravaged Tanit gallery in Mar Mikhael.

AOUT is a gallery born after the blast when its founder lost his father due to the explosion. Zeid El Amine considers his work a commemoration to the lost art scene in Beirut and the first exhibition “Young Dreams” aims to start a dialogue between the wounded city and the rest of the world, while providing the viewers with a sense of respite, never forgetting what happened.

Other social institutions are working toward inclusivity to repatriate and contextualize their work within a broader artists’ spectrum: NAHNOO has aims to support local artisans enabling chances to have more job opportunities.

Throughout history, during times of crisis, populaces have turned to art as a source of comfort to release build-up anguishes. Participating in and viewing art makes us connect to various creative manifestations of our shared human experience, be it art-making at home, public murals, watching and listening to plays and music, or new interests in arts crafts



BBB aims to mainstream equal empowerment to everyone no matter what their gender, sexual orientation, nationality, age, ability, socioeconomic status, or religion is.



knowing that art fosters understanding between communities. The previously mentioned initiatives are but a few that represent the resilience of the arts and culture field and its important contribution to the recovery of the whole country.

02 Methodology: Observational Research leading to Action Research Design

Build Back Better concept is the outcome of an organized research process that started with a preparatory phase, an exploratory procedure based on 4 Themes-4 Questions' findings seen throughout artists' eyes. Then, following an observational design approach, a conclusion is reached via comparing interviewed groups per Themes, discovering what criteria may be important within these findings.

The research included several introductory steps. Starting with the identification of the research problem, the study proceeded to a revision of previously written literature associated with the problem area; Arts in times of crisis in Lebanon and abroad.

The essentials of Action Research Design start initially with an exploratory stance, where an understanding of a problem is developed. Therefore, Annex 2 was created to be filled with artists' responses to the 4 questions as follows.

The 4 Questions asked in the 4 Themes were:

1 What are the losses incurred after the multifaceted crisis? Share the top three needs of the arts and culture sector in Lebanon during this multi-layered crisis? What are you doing to cope?

2 Can you Propose Solutions for the long and short term, with a focus on emerging artists?

3 Beyond direct assistance, how can the International Cultural Community support in minimizing the Risk on the sector/help formulate broad recovery strategies?

4 Is there any specific role for the British Council to play in this regard?

The methodology of this research involved the investigation of the participants' responses in the four themes (please refer to Annex 2). The observational analysis involved the task of having to achieve its outcomes of responses, change, and understanding. This combination is complex to conduct while simultaneously providing a 'snapshot' of the outcome and the characteristics associated with it, at a specific time segment (during the crisis). In Talent Mapping, (please refer to Annex 3), artists were classified according to the type of work they have been doing throughout the crisis, while compared to the parameters of the British Council. The importance of this step lies in discovering the roles and capabilities of each of the participants. (21 individual artists and cultural organizations selected by random Sampling) The revealed results have shown which sectors were taken care of and which were neglected.

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Following this step, the assessment of how each group reacted to the new context while looking deeper into the strengths, weaknesses, opportunities, and threats was conducted. Findings were included in the SWOT analysis (please refer to Annex 4). Finally, recommendations were reached.

03 Push and Pull Factors in relation to resilience

BBB tried to understand what the push factors and pull factors were impacting the cultural actors' actions and reactions.

Push factors are characterized external factors (solidarity, technology, and design-driven) which draw people to initiate efforts – such as spotting an opportunity^[11]. Pull factors are what pulled artists from being productive and creative. They consist of the negative influence emanating from market challenges faced, or personal causes.

03-1 What pulled artists from working?

The economic crisis that Lebanon has passed through, generated several setbacks that reduced artists' productivity and creativity. Adding to the problem, the COVID-19 pandemic worsened the economic conditions globally. Locally, following the 2020 blast, the built cultural heritage was heavily affected, and many spaces were partially or entirely destroyed including institutions, workshops, galleries, and art centers. Some lost their equipment, as well as “the will to work”. These difficulties or “pull factors” became crucial reasons that kept them from being productive. The problems that artists faced can be divided into four major areas: market pull, scarcity in planning, lack of learning activities, as well as additional challenges.

Market Pull: Artists' careers were profoundly affected due to the economic situation, and the related devaluation of Lebanese Pound = making it harder for them to monetize their work. There is no clear structure to help artists and art organizations sustainably overcoming the crisis, which calls for the inception of new and revised cultural policies which have a sustainable positive impact on the creative industry at large.

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Since not all artists are well-versed in International networking many artists found themselves struggling to secure a minimum income that would allow them to sustain themselves throughout the crisis.”



Similarly, the constant political instability, compounded with lacking and defunct policies is triggering further instability among the youth population. Being located in a volatile country with fragile security situations threatening civility, this reveals the scarcity in programs addressing youth toward opportunity and tolerance.

The scarcity in planning has led many artists and institution to suffer from the setbacks that Lebanon encountered. In other words, the crisis and the pandemic revealed how the institutions, artists and cultural actors lacked research and planning for uncontrollable risks and proper management of situations that lead to the cancellation of their events and a total change in their projections. Everything from the pandemic, to the economic hardship up to dealing with recovery after the explosion needed prior contingency planning and the creation of safety nets that would allow for proper response along with the survival and the continuity of the sector.

Other challenges became quite visible due to the accumulation of crises:

The pandemic affected artists who relied on shows and performances. These being canceled due to lockdowns and severe protection measures, had a major toll on the creative force. The rarity of physical spaces made the connection with audience quite hard and left the artists with no possibility to create and deliver.

The pandemic also caused governments to close airports. Connections with global allies became rare and insufficient. Since not all artists are well-versed in International networking many artists found themselves

struggling to secure a minimum income that would allow them to sustain themselves throughout the crisis. Most found themselves forced to turn to other jobs - often unrelated to their talents and area of expertise - or worse, leave Lebanon in search for a better future.

Artists also described their need to receive support and exposure from both digital and traditional media platforms, as being essential to their recovery. They need their voices heard within the local and global community alike. Challenges can be as fundamental as internet connectivity. The underdeveloped ICT structure reveals daily its negative impact on the digital possibilities. People living with disabilities felt these difficulties even more which isolated them even further.

The arts and culture scene suffers from being disconnected, each working alone, with slight or no coordination. Decentralization is not yet seen as a necessity; entities working outside of the capital are isolated, rarely interacting and questioning the city's ability to respond effectively to their needs.

The lack of knowledge in terms of governance, procurement, reporting, accountability, also knowledge about contracts and copyrights, makes the institution vulnerable and precarious. In the education field, old curricula need to be updated and access to information and educational resources in Lebanon need to be improved.

Some artists got access to emergency support funds. Other emerging artists and some art practitioners, couldn't access funds and are still suffering as a result. On the other hand, several institutions received very large amounts of funds while others didn't. This led to a lack of balance inside of the sector.

Lebanon has always been a cultural hub in the region although it relied on private initiative and the will and power of the scene's key players. Yet, in recent years, due to heightened political turbulence

and the challenges mentioned before, it has struggled to keep up with the growth of the regional scene. ^[13]

03-2 What pushed artists to work?

Many elements played a major role in allowing some artists to stay productive during the crisis despite all the difficulties and setbacks faced. These elements are called "push factors" and fall under three major categories: Solidarity, Technology, and Design.

Focusing on unity and solidarity. The priceless community support and emergency funds have helped in quickly rebuilding spaces and were crucial to the resumption of activities, which were essential in ensuring a minimum level of functionality amid the consecutive crises affecting Lebanon. The international entities showed great solidarity and initiatives by ALIPH, UNESCO, and Prince Claus Fund to name but a few were essential to the continuity of the arts and culture sector. The British Council's first response was a contribution to both the solidarity fund (AFAC/MAWRED) and the emergency fund of PCF.

A Cycle of empowerment and motivation initiatives was put in place by many cultural actors: online fundraiser concerts were organized to the benefit of the most vulnerable social groups and have proved to be very successful. The resulting appreciation from society motivated them to continue their altruistic endeavors, with a positive impact on society.

The digital shift had positive effects on artists who worked on their online presence and had access to good infrastructure. Connecting online also helped them support each other while avoiding isolation and stagnation. For instance, the initiation and development of online screening facilities, allowed film professionals to link directly to screening spaces, and vice-versa.



Lebanon has always been a cultural hub in the region although it relied on private initiative and the will and power of the scene's key players. Yet, in recent years, due to heightened political turbulence and the challenges mentioned before, it has struggled to keep up with the growth of the regional scene.



Cultural events successfully migrated to the online realm offering festivals, talks, and workshops. Joumana Rizk confirmed that the online approach allowed for a wider reach and for post-events discussions that encouraged engagement and interaction with both: participants and viewers alike, paving the way for an opportunity to connect globally for all of them.

Institutions worked on creating platforms for better linkages. Beirut DC launched an online platform linking screening facilities with film professionals helping with a more efficient work processes.

Adaptation was a key element in finding the right ways to continue. Many arts and culture organizations adapted their activities and changed their design to be able to move forward with some of their projects and reach as much of an audience as they can.

By continuing to host limited groups of artists, Zoukak theatre alleviated the impact of the crises on them, giving them a space to breathe and to share their experiences. Smaller groups have connected with friends, formed “safety circles”, and met to empower each other by sharing their thoughts, as well as their work.

Other public street performances achieved a direct impact on different age groups. For example, Clown Me In institute worked on public shows and parades in affected areas and outside of Beirut for adults and young people.

Social-art programs were adapted to have a more artist-focused approach rather than a project-focused approach through their initiatives. This provided better opportunities for artists wanting to work whilst staying in their country.

Artists acknowledged their pain and expressed it through creativity despite all the circumstances and obstacles. In other words, they were quick to transform the destructive events around them into push factors creative forces.

04 Conclusion

The conversations we had and the research we pursued in our BBB initiative revealed the participants’ expectations regarding the support needed for the arts and culture sector. Building back better together is possible if the right planning was implemented. Here are the conclusions that summarize the current situation:

04-1 Digital Shift: The digital shift is considered the base of the many opportunities that have stemmed from the crisis and the online access has developed significantly due to a growing demand for cultural content. Pre-COVID-19, artists and cultural practitioners would spend a lot of time and resources while attending international art festivals and conferences. The digital migration of cultural events gives the option to cover a substantially higher number of events in a shorter time

frame and with a lighter budget. The consequences of this digital shift have been fundamental and far-reaching allowing for inventiveness, a bigger reach and stronger integration. Therefore, investing in digital transformation, is essential for driving innovation and economic transformation.

But more investigation and discussion about its limitations, possibilities and the quality of the infrastructure is essential to maintain equal opportunities, diverse audiences and full inclusivity of all communities.

04-2 Communication: Change can take place with local and international entities and practitioners influencing intercultural participation, collaboration and exchange, exploring cultural values, enhancing networks supporting local artists, creating international exposure, supporting artists’ residencies, building links between generations, professionals and the whole arts



Social-art programs were adapted to have a more artist-focused approach rather than a project-focused approach through their initiatives. This provided better opportunities for artists wanting to work whilst staying in their country.



community. By keeping Lebanese artists significant worldwide, giving them recognition, exposure and implementing collaborative grants, international cultural communities can create a high positive impact.

04-3 Efficiency and adequacy: According to the participants, possessing a strategic approach, stressing new forms of cultural policies to reach sustainability (since there is no clear structure to help artists and art associations overcome the crisis), and enhancing policy making have a major role in the recovery process. Work should be put towards the enrichment of well-focused political talks and campaigns, lobbying for organized policies and art relevant legislations.

04-4 Sustainability: Focusing on longer-term preparation, evaluation and accountability play a major role in achieving sustainability. Planning should always be a priority and needs to include financial strategies and viability, risk management and actions, response speed and accuracy.

05 Recommendations

What we put our energy and efforts into now, will affect what our future shall look like.

05-1 Recommendation Part I Coping /Digital Shift

- Re-organizing aims with priorities whilst seeking to promote the value of improved cultural relations leads to reducing isolation, and enhancing Arts targeting Inclusivity (people with disabilities).
- Developing Internet Service by government decision makers and infrastructure expanded by the enforcement of the international institutions, can help all artists to be connected to training forums and online concerts.

- Engaging in artistic innovation, produces results, and potentially contributes to the learning and development of innovative futuristic outcome that which will be reflected on the Lebanese arts and culture Sector, boosting creative economy in Lebanon.

05-2 Recommendation Part II Communication

- Improving communication between artists by creating a meaningful framework of constructive cooperation between them, hence, empowering local artists and leading to their professional growth. This can be achieved by international entities. Moreover, media coverage of cultural activities along with organizing specialized seminars and conferences raises new questions and opens discussions. It can also make the voices of artists heard through various online communication means.

- Sharing knowledge and expertise with International Cultural organizations to enhance skills, enriching local activities, and being able to make appropriate decisions. These decisions can lead the youth toward better opportunities and higher expectations.

- Building partnerships with external parties such as schools, universities, and other cultural segments (e.g. the performing arts, fine arts, creative cultural industries... etc.). Maintaining a network of business and civic



Locally, following the 2020 blast, the built cultural heritage was heavily affected, and many spaces were partially or entirely destroyed including institutions, workshops, galleries, and art centers. Some lost their equipment, as well as “the will to work”. These difficulties or “pull factors” became crucial reasons that kept them from being productive.



leaders who support arts, and enriching the growth of active professional networks on an online art platform through a digital Art exhibition. Similarly, active connections could be maintained between different cultural organizations and sharing ideas between different parties.

05-3 Recommendation Part III Efficiency & Adequacy

- Lobbying for policies and preservation of cultural heritage safeguarding national memory, by creating artistic events in historic buildings, empowering local artists, as well cultural and environmental awareness through arts is important to be achieved by government decision makers. Integrating a creative combination plan between artistic works and open public spaces, in a way to preserve historic buildings by using them for cultural purposes to achieve cohesion between people is also fundamental.
- Promoting positive social change through service, advocacy and policy along with mapping out contexts between people, organizations and institutions in which stronger networks yield more effective solutions, and finally partnering with national organizations to further research policy development, public awareness and engagement with cultural activities. Reforming cultural policies and building action plans.

05-4 Recommendation Part IV Sustainability - Sustainability: Aims at promoting safer, and more resilient communities. ^[15]

Players are invited to cooperate in order to enable effective networks within and across communities and borders with high efficiency. Also, supporting and complementing recovery activities is considered part of the sustainability approach. ^[16] Sustainability can be supported through:

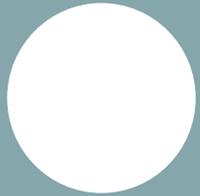


Lobbying for policies and preservation of cultural heritage safeguarding national memory, by creating artistic events in historic buildings, empowering local artists, as well cultural and environmental awareness



- Looking forward to opportunities to go into new markets, making economic action possible, alongside networking tips and interactions, linkages, with ways of crisis exit.
- Enhancing creative industries, with supporting early-stage design enterprise in which new jobs can be created by arts and culture to produce economic benefits. Supporting the arts and crafts sub-industry to be more sustainable by getting the required assistance, within continuous assessment of needs and developing challenges.
- Opening the door to evolving artists and musicians with more work commissions, serves as a source of stability and certainty in the market. Creating a link between acquired experiences and new job opportunities, stops the brain-drain and can be considered as an integral part in the whole process of sustainability.
- Empowering women design entrepreneurs makes a remarkable difference in the arts and culture within a society that selects differences according to gender. Supporting EDI for women empowerment is fundamental, through engagement in artistic and cultural activities.

Connecting the Dots



Conclusion

Stronger integration through digitalization

The role of the British Council in Networking and Creating Links

The Role of The International Institutions in promoting efficient, adequate, and sustainable artistic and cultural shifts.

Recommendations

Recommendation Part I Coping / Digital Shift

Recommendation Part II Communication

Recommendation Part III Efficiency & Adequacy

Recommendation Part IV Sustainability

Recommendation Part I

Coping / Digital Shift

- Utilizing opportunities stemming from the crisis (inventiveness, community reinforcement, stronger integration through digitalization).
- Developing online access due to the growing demand for cultural content. Cultural programs can be launched online alongside achieving digital linkages among artists.
- Investing in higher education drives innovation and economic transformation. The consequences of this digital shift have been fundamental and far-reaching especially for artists especially youth and pursuing higher education.

- Re-organizing aims with priorities whilst seeking to promote the value of improved cultural relations which leads to reducing isolation, and enhancing Arts targeting Inclusivity.
- Developing internet service and infrastructure, expanded by the enforcement of the international institutions, so that all artists can be connected to training forums and online concerts.
- Engaging in artistic innovation with higher education, produces results, and potentially contributes to the learning and development of innovative futuristic outcome that will be reflected on the Lebanese arts and cultural sector, boosting creative economy in Lebanon.

Recommendation Part II

Communication

- Influencing positive outcomes: British Council and the International Institutions can be changemakers by: capacity building for long-term planning and a strategic approach, empowering arts and cultural sectors thus new jobs will be created. Driving innovation and economic transformation, intercultural participation, international exposure, collaborations, exploring cultural values, networks supporting local artists, supporting artists' residencies, building links between generations, and artists themselves, with UK, and international arts community. Freedom of expression across broad cultural forms is a core value. It can provide expertise along with opportunities for exchanges and give support for reform (Open the door to more partnerships between institutions).
- Supporting local artists through training, while activating cultural partnerships with national and international exchange, covering cultural events, and giving artists visibility. Through the sustenance of the British Council, a rigid link is formed between artists via an art platform exhibiting their artworks through a digital art exhibition.

- Improving communication between artists by creating a meaningful framework of constructive cooperation between them. Empowering local artists and leading to their growth. Also, media coverage of cultural activities along with organizing specialized seminars and conferences, raises new questions, opens discussions, and makes the voices of artists heard.
- Sharing knowledge and expertise with international cultural organizations to enhance skills, enriching local activities, and being able to make appropriate decisions during the recovery process by addressing youth toward opportunity.
- Building partnerships with external parties such as schools, universities, and other cultural segments (e.g. the performing arts, fine arts, creative cultural industries...etc.)
- Maintaining a network of business and civic leaders who support arts.
- Enriching the growth of active professional networks on an online art platform through a digital art exhibition. Similarly, active connections could be maintained between different cultural organizations and sharing ideas between different parties.

Recommendation Part III

Efficiency and Adequacy

- Creating a platform to link people with organizations, forming an online forum to connect to International audiences by using digital means, and lobbying for cultural policies.
- Stressing new forms of cultural policies to reach sustainability since there is no clear structure to help artists and art associations overcome the crisis.
- Enhancing policy making has a role in the recovery process and delivering messages through arts.
- Creating positive impact thru the international cultural communities by keeping Lebanese artists significant worldwide, giving them recognition, exposure and implementing collaborative grants. Also, this can be achieved by providing residencies for Lebanese artists and triggering connections between generations.
- Organizing open air events to keep human interaction within taking Covid-19 safety measures.
- Enriching political talks and campaigns, and lobbying for organized policies and art relevant legislations. Since art is valued for its restorative role, it can get the sufficient support to be able to deliver its message to the world.

- Enriching growth through active networks and online platforms. More support could be given to EDI, women artists, and inclusive art programs addressing people with disabilities, highlighting freedom of expression for all.
- Lobbying for policies and preservation of cultural heritage safeguarding national memory, by creating artistic events in historic buildings, empowering local artists, as well cultural and environmental awareness through arts.
- Integrating a creative combination plan between artistic works and open public spaces in a way to preserve historic buildings by using them for cultural purposes to achieve cohesion between people and help both sides protect each other.
- Promoting positive social change through service, advocacy and policy along with mapping out contexts between people, organizations and institutions in which stronger networks yield more effective solutions.
- Partnering up with national organizations to further research policy development, public awareness and engagement with cultural activities. Reforming cultural policies, and building action plans.

Sustainability

- Focusing on longer-term preparation, activation and evaluation to engage with a cultural community bringing them together through a strategic approach.
- Supporting local artists while activating cultural partnerships with national and international exchange, covering cultural events and giving artists visibility whilst supporting the locals to become independent during long term strategic planning. Through the sustenance of British Council, a rigid link is formed between artists.
- As per the Talent mapping exercise (revealed in Annex 3) women, LGBT, and inclusive art targeting people with disabilities, all were underprivileged since only 1 partner (Beirut and Beyond) out of 21 interviewed, has worked on women empowerment. Disability arts and LGBTQ was less acknowledged locally.
- Strategic planning revealed a deficiency within 19 participants and found 2 only out of 21 having future planning. As per the same table, Environmental Projects and initiatives were less tackled, though they are in need of more support due to the pollution in Lebanon and all the environmental problems we have. We can make the best out of the situation by creating local green jobs (International and local organizations have started green initiatives such as SwitchMed and BeryTech). Eventually, when artists have skilled environmental awareness they can reflect it through arts to the broader community.

- Sustainability: Aims at promoting safer, and more resilient communities.^[15] Players are invited to cooperate in order to enable effective networks within and across communities and borders, with high efficiency towards supporting and complementing recovery activities.^[16] Sustainability can be supported through:
 - Looking forward to opportunities to go into new markets, making economic action possible, alongside networking tips and interactions, linkages, with ways of crisis exit.
 - Enhancing creative industries, with supporting early-stage design enterprise in which new jobs can be created by arts and culture to produce economic benefits.
 - Supporting the Arts and crafts sub-industry to be more sustainable by getting the required assistance, within continuous assessment of needs and developing challenges.
 - Opening the door to evolving artists and musicians with more work commissions, sustains their jobs, thus serves as a source of stability and certainty in the market.
 - Creating a link between acquired experiences and new job opportunities stops the brain-drain and can be considered as an integral part in the whole process of sustainability.
 - Empowering women design entrepreneurs makes a remarkable difference in the arts and culture within a society that discriminates according to gender. Supporting EDI (equality, diversity and inclusivity), and disabled arts, through engagement in artistic and cultural activities.

**The
Observational
Analytical
Study of the
Research was
divided into 4
annexes:**

Annex 1	Participants in the Four Themes Questions		
Groups	Organization	Name	Topic
1	Fête de la music	Michelle Paulikovitch	Cultural Professionals
	Irtijal	Ziad Nawfal	
	Beirut Spring Festival/ Samir Kassir Foundation	Sarah Jaquin	
	Masarat Grantee	Dima Nachawi	
2	Visual Arts and Sculpture	Michel Rouhana	Academic Problems and Cultural Heritage
	Fine Arts University	Christianne Sfeir	
	Nahnoo Borj Hammoud	Joanna Hammour	
	Beirut and beyond	Amani Semaan	
	Municipality of Hazmieh	Hanane Habre	
3	Hammana Artist House	Aurelien Zouki	Cinema, Theatre. Role of Performing Arts in Crisis
	Masarat Grantee	Joelle Khayat	
	Cinema: Beirut DC	Jad Abi Khalil	
	Masarat Grantee	Sabine Choucaire	
	Zoukak Theatre	Marianne kortbani	
	Disable Arts	Nadine Abou zaki	
4	Arc en Ciel	Hoda Kassatly	Special Spotlight on Creative Economy
	Foundation Diane	Nancy Boueri	
	Nicole Hamouche	Nicole Hamouche	
	Masarat Grantee	Ward Al Khalaf	
	Mirros	Joumana rizk	
	Nahnoo (Borj Hammoud)	Mohammad Ayoub	

Figure1: Annex 1, invited participants to 4 Themes, 4 Questions during Build Back Better Concept initiated by British Council Lebanon. Credited to the research author

Observational Research Study

Questions Interviewed in Discussions	1 Cultural Professionals Connect	2 Academic Problems and Cultural Heritage:	3 Role of Cinema, and Theatre in Crisis	4 A Spot Light on Creative Economy:
<p>1 Most Common Problem Defined from each Focus Group/ Impact, Most Common Needs During Crisis</p>	<ul style="list-style-type: none"> •Hardships in future planning due to the economic situation and political instabilities •Requirement of an online platform for artistic resources, research and skill sharing •Need of training, fundraising, new forms of cultural policies and other managerial executive skills to reach sustainability •Demand for new forms of cultural policies to reach sustainability •Need of peace and stability to be able to be creative 	<ul style="list-style-type: none"> •No proper time and space (Space is virtual and the present time is stressful) •Problem of exhibition places such as Forum and Biel that got demolished (Need so much time to be launched again) •The Lebanese Lira devaluation (The artist can't sell his products anymore) •Negative political system •No structure or Policy to help artists and art associations overcome the crisis • Need of education to enhance Art appreciation (especially teaching artists about their rights) •Need for culture policy •Requirement of making it possible for artists to reach audiences (Make their voices heard) 	<ul style="list-style-type: none"> • Problem of helping people working on an individual way, not as project support but on a personal level to have a decent living •Perplexity about the procedure of creating replacement screenings in Lebanon, the region and internationally •Problem of work reduce and performance throughout the revolution and COVID •Streets being the clowns' theater do not provide efficient sustainability for artists (The small formats are difficult financially, physically on them and not sustainable especially in rural areas) •Difficulties in reaching people with disability, people who can't be online and all closed schools through zoom •Financial problems •Technology setbacks (Bad infrastructure plus lack of knowledge of the procedures used in interactive online theater) •Problem of safety (Fear of walking in the streets at night) •Desire for recognition, support, funding, solidarity and partnerships •Requirement to focus on art practitioners to support the cultural sector •Need of outreach elements to show communities the importance of Art •Importance of connecting artists to the international community •Urgent need for policies on all levels for cultural safety •Need of partnership, recreating connections, gatherings and sharing along with solidarity between organizations •Necessity of preserving human interactions/gatherings while maintaining safety measures to prevent installing online measures so fast •The need to be less reactive and more long-term thinking •International partnerships demand 	<ul style="list-style-type: none"> •Financial problems •Challenges in adaptation to the digital world (Everything became online) •Need of network linking people and a lab linking all creative minds with well established startups to find opportunities and learn •Necessity of pitching ideas to potential donors •Need of creativity as a means of survival •Exchange requirements between people •Need of physical space that links artists to meet with Lebanese diaspora all over the world. •Importance of being online to cope with the world development •Need of articles, books, public spaces, public library, with good content (Rodolph talked about BC Library that got extended this year for free for people in Lebanon)

Questions Interviewed in Discussions	1 Cultural Professionals Connect	2 Academic Problems and Cultural Heritage:	3 Role of Cinema, and Theatre in Crisis	4 A Spot Light on Creative Economy:
2 Solutions for long & short term?	<ul style="list-style-type: none"> •Provide musicians with more work commissions •Exchange of experiences between the older and younger generation •Smart adaptation – repurposing – tactics to claim back the street/public domain through culture •Sharing of skills and expertise •Connecting artists across borders •Creating a digital space due to lack of possibility of having a physical public space 	Stated in the previous question	Implemented support to help artists and local institutions together to keep fertile ground in the country	<ul style="list-style-type: none"> •Collaboration between key players while providing them with new faces to gain experiences and internships •Create cooperative spaces, coworking spaces and an equipped lab. •Making Art for all and not only for privileged people •Develop skills, search for spaces and transform them into spaces for youth •Legal assistance for artists who talk about freedom of expression •Collaboration and exposure •Opportunities to go into new markets
3 Role of International Cultural Community?	<ul style="list-style-type: none"> •Keep Lebanon and Lebanese artists relevant worldwide •Giving Visibility, recognition, exposure and implementing collaborative grants between UK artists and Lebanese artists •Provide residencies for Lebanese artists abroad to be able to go and come back •Networking and focusing on local talents •Connection between generations (Time to reach out to the older generation as well as the younger one. Not only 20 to 35...) 	<ul style="list-style-type: none"> •Coordination between the universities, and associations etc....to have a charter and use it to build a plan of action •Local and international support •Long-term sustainable background for local artistic and cultural community and open discussions (IO have a role in this) •Space for partnerships to find solutions together with the governmental and put a plan for cultural industry like partnerships example: designers and artisans... •Internet availability with proper infrastructure •Creating a platform to link people and create partnerships together 	<ul style="list-style-type: none"> •Support emerging artists •Document artists' practices (especially young and struggling artists) •Publishing and lobbying for cultural policies/ or create awareness on the importance of cultural policies 	<ul style="list-style-type: none"> •Forming an online platform and partnerships to connect to international audiences through British Council and any other organisation •Associations can use digital means to communicate between institutional partners for funding processes.

Questions Interviewed in Discussions	1 Cultural Professionals Connect	2 Academic Problems and Cultural Heritage:	3 Role of Cinema, and Theatre in Crisis	4 A Spot Light on Creative Economy:
4 Role of British Council	<ul style="list-style-type: none"> •Providing online resources like an online library (Rodolph said they have it and it's free for people in Lebanon + Arts magazine that comes out every 20 or 30 days talking about international events) •Maintain funds that are not only formatted for European mentalites and that can help artists work in Arabic and target people who are not anglophone or francophone (Decentralized approach) 	<ul style="list-style-type: none"> •Cover events and give artists visibility (They reduced the support by 50%) •Education, links...etc •Evaluators who can diffuse Art abroad •Create awareness among school students maybe through municipalities •Offer expertise, capacity building to opportunites for exchanges and give support for reform (Open the door to more partnerships between institutions) 	<ul style="list-style-type: none"> •Help the cultural practitioners get more knowledge on work procedures (To stop the need of interference from outside in the future through training trainers) •Support the local to become independent 	<ul style="list-style-type: none"> •Link between artists and Art platform in London, through institutions •Balance the gap between artists and academia •Technical assistance of British Council for different arts' categories •More meetings and partnerships with national and international exchange •Financial support •Recommendation or role of British Council and other International Organizations to accompany cultural actors in doing policy.
5 Recommendations	<ul style="list-style-type: none"> •Lobbying for policies once a functional government is provided •Bringing back political talk •Arts and crafts subindustry must be more sustainable •Incorporating trainings with foreign policy makers within the university curricula (Help through consultancies with policy makers in the UK) •Involve policy makers in the changes Lebanon is going through •Political campaign •The importance of Art being in the streets for everyone and not only for the elite at museums •Apply Art as an effective means for healing people •Activities with limited audience outdoors might be a solution if COVID stays longer 	<ul style="list-style-type: none"> •Municipalities can offer their locations to artistic events. •Plans to make events open air (Example: Gemmeyzeh and Sursouk) •Importance of having a platform (maybe call it Majles Estichareh) that needs to start with a charter and distribute it •Start thinking of outdoors activities more than closed spaces due to COVID •Think of a creative combination plan for artistic work and public spaces in a way to preserve these buildings by using them for cultural purpose to achieve cohesion between people and help both sides protect each other. 	No recommendations mentioned	<ul style="list-style-type: none"> •Suggestion to create local green jobs for emerging artists •Link between acquired experiences and creating new job opportunities

Figure 2: Annex 2, Diagram showing the 4 Themes, 4 Questions along with the participants' answers, during Build Back Better Concept initiated by British Council Lebanon. Credited to the research author.

Annex 3

Talent Mapping

Parameter	Ecological Outcome Climate Change	Heritage Protection	Cultural Outcome	Responding to Local & Global Challenges	LGBT	Kids & Youth	Women	Disabled Arts' Involvement	All people
Recovery Goals / Support emerging artists	<ul style="list-style-type: none"> •Urban garden project (Hanan-Hazmieh municipality) •Piece of land in Bhamdoun to be transformed into an ecolodge, an artist residency with activities including eco-plantation, hiking, space for artists (Mohammad Nahnoo) 	<ul style="list-style-type: none"> •Making policy to support artisans since they work on a crucial heritage and cultural sector (Mohammad) 	<ul style="list-style-type: none"> •More commissions, within freedom of expression again for musicians (Gaelle) •Motivating musicians and bringing awareness to the importance of music through outreach elements (Joelle) •Expressed the need to support artists with developing skills, residencies and equipment while shedding light on the importance of women (Amani) 	<ul style="list-style-type: none"> •App that tracks where sick people are and how the food delivery is being done along with a restaurant feeding people in need (Hazmieh municipality - global challenge-covid) •Young Artists Performance (Orelieen - local challenge of artists') •Keep work with artists at Clown me in school (Sabine - local challenge of artists') •Provide local job opportunities (Mohammad - unemployment) 		<ul style="list-style-type: none"> •Gaelle •Orelieen •Sabine •Mohammad 	<ul style="list-style-type: none"> •Amani 		<ul style="list-style-type: none"> •Joelle •Hanan
Strategy & Vision		Hoda working on creating archive about Lebanese Heritage buildings and training on old building techniques	<ul style="list-style-type: none"> •Sarah Jaquin from Samir kassir foundation 	<ul style="list-style-type: none"> •Proposal to get all the old pics taken in Beirut since 30 years along with working on a catalogue to be able to reconstruct Beirut well (Huda - Local challenge of Beirut blast) 					<ul style="list-style-type: none"> •Huda

Parameter	Ecological Outcome Climate Change	Heritage Protection	Cultural Outcome	Responding to Local & Global Challenges	LGBT	Kids & Youth	Women	Disabled Arts, Involvement	All people
Proactive Results/ Improvement of Society		<ul style="list-style-type: none"> •Improve art studies in school, for diversity and the “Memoire” of Lebanon. (Sarah- Samir Kassir Foundation) <ul style="list-style-type: none"> •Work now on artisanal with Samir Kassir Foundation and FNF, wrote an article lately called “craft for impact” (Nicole) 	<ul style="list-style-type: none"> •Social entrepreneurship (Nicole) 	<ul style="list-style-type: none"> •Fundraiser events (Joelle - local economic crisis) •Drama therapy program with people on the streets plus fund from Sundance to get equipment and pay for almost 36 people affected (Marianne - Local economic and psychological setbacks) 		•Sarah			<ul style="list-style-type: none"> •Joelle •Marianne •Nicole
Policy Enhancement/ Future Results		<ul style="list-style-type: none"> •Reconstruction in Beirut now 		<ul style="list-style-type: none"> •Working on a network for all the places of activity with municipalities etc... to have database and make street shows easier (Sabine - local challenge of chaotic small street formats) 					•Sabine
Innovative & Creative		<ul style="list-style-type: none"> •Ward, wood block printing, on fabric, reviving syrian heritage art, teaching this art to youth creatives and involving them in printing on garments then studio kunukku sells them 	<ul style="list-style-type: none"> •Street show and parades in affected areas and outside of Beirut (Sabine) •Emerging of studio KUNUKO (Ward) 						<ul style="list-style-type: none"> •Sabine •Ward
Digital Performances / Artworks		<ul style="list-style-type: none"> •Platform showing arabic films which is Alfamouna (Jad Abi Khalil) 	<ul style="list-style-type: none"> •1mn videos with ideas of games for kids and their families (Sabine) •Video performance on Whatsapp due to hardships found by kids to be active on Zoom (Marianne - Zoukak) •Coping with promotional and non-financial solutions plus some artists are coping with online approaches (Michelle) 	<ul style="list-style-type: none"> •Expo in Gemeyzeh called Resurrection Aid (Michel - response to local challenge which is Beirut demolition) 	Beirut DC Jad	<ul style="list-style-type: none"> •Sabine •Marianne 			<ul style="list-style-type: none"> •Jad Abi Khalil •Michel •Michelle

Parameter	Ecological Outcome Climate Change	Heritage Protection	Cultural Outcome	Responding to Local & Global Challenges	LGBT	Kids & Youth	Women	Disabled Arts' Involvement	All people
Learning: Workshops/ Talks/ Seminars			<ul style="list-style-type: none"> •Working on zoom and taking an online course (Dima) •Workshops and zoom meetings (Joelle) 	<ul style="list-style-type: none"> •Psycho social support sessions to incorporate theater into(Joanna-local multi-crisis in Lebanon) •Transforming spaces for youth (Mohammad-Local problems of people of neglected areas) 		<ul style="list-style-type: none"> •Joelle •Mohammad 			<ul style="list-style-type: none"> •Dima •Joanna
Delivers a Message			<ul style="list-style-type: none"> •Street show and parades in affected areas and outside of Beirut (Sabine - message of peace) •Video of a girl with disability (Message of people with disabilities to the world that they can also be effective supporters in the society) 					<ul style="list-style-type: none"> •Nadine activity for the visually impaired: visiting Lebanese Museums 	<ul style="list-style-type: none"> •Sabine Clown Me In
Networking & Linkages		<ul style="list-style-type: none"> •Teaching the new generation old artisanal skills, having them transcribed and working with Beirut Heritage Foundation to make a manual (Huda) 	<ul style="list-style-type: none"> •Partnership with FNF modernizing cultural policy reforms in Lebanon (Sarah - Samir Kassir Foundation) •Touring abroad to reach different audiences contributing in the constitution of a network nationally (Orelie - Hammana Art House) •Partnerships with other associations outside Beirut (Marianne - Zoukak) •Connect youth to national and international communities (Mohammad) 	<ul style="list-style-type: none"> •Work online to compensate the lack of interaction (Christiane - global pandemic crisis) •Partnership with IRC to provide psychosocial support through art along with meetings with experts and therapists on Zoom for people in need of support and expression (Nadine - Local psychological effects of the crisis) •Opportunity to be in many countries since everything became digital (Nancy - Adaptation to the global pandemic) 		<ul style="list-style-type: none"> •Huda •Mohammad •Christiane 			<ul style="list-style-type: none"> •Sarah •Orelie •Marianne •Nadine •Nancy

Figure 3: Annex 3, Diagram showing the Parameters of British Council, accordingly a Talent Mapping Diagram was conducted as a result of answers, during 4Themes, 4 Questions - Build Back Better Concept initiated by British Council Lebanon. Credited to the research author

SWOT Analysis

Strengths	Weaknesses	Opportunities	Threats
Offering diverse visual/ performing arts/ cultural activities.	Museums and cultural centers operating/ artspace on a weak scope.	Arts and culture improve the quality of life and boost well-being for communities and individuals.	Lebanon profile on the arts level is under presented. Less recognized, valued, and not all cultural expressions promoted equally.
Support the development of the arts and culture community.	Scarce cultural spaces and facilities, and difficulties in meeting the costs of and maintaining existing spaces.	Skills enhancement to create interactive, stimulating and motivating workshops.	Cultural heritage destruction – identity
Digital Arts Enhancement	Lack of affordable workspace for artists	Bring vibrant arts from UK to a Lebanon	Fragmentation in the sector: Leaders, cities and villages are isolated rarely, interacting: threatens the city's ability to respond effectively to the needs of the art sector.
Connectedness & linkages: exchange, collaborate, create.	Create temporary artspace.	Improved community cohesion, and reduced social isolation.	The infrastructure for arts and culture locally needs to be connected.
Cooperation, networking, collaborations.	Lack of equity and inclusiveness.	Create arts and cultural events for public to influence positivity, fun.	Environmental impact should be reduced.
Addressing critical needs and forging interconnections, leadership.	Public not easily find community centers, galleries, libraries: (centralization) less art in villages and remote areas.	Enhance art & culture in remote villages-Art reach programs to build a base of artists in underserved areas.	Political instabilities, leads to youth instabilities.

Strengths	Weaknesses	Opportunities	Threats
Engagement of arts & culture in the Lebanese community.	Innovative people are under represented	(experimentation)	Low growth of Arts and Culture sector at the expense of other sectors
Presence of artistic resources and skills that can hinder the economic instability	Lebanon is already passing through an economic crisis	Open doors and create the goodwill; Reach an Innovative and open economy.	Plans to develop resources and skills might not achieve the anticipated results leading to worse economic setbacks
Keep the Lebanese artists relevant worldwide - support emergent artists	The need of sufficient funding to uphold artists	Changing lives of small businesses (unknown) thriving artists.	Brain Drain: emergent artists could choose immigration to other countries after insufficient support
Making Art for all, not only for privileged people (Street shows, public squares)	Lack of proper sustainability for streets and safety especially in rural areas	Delivering Art and culture to spaces that lack them (villages and rural areas)	Low financial income for artists, from street shows, (for free) lead to less support for the Art sector need grants
Online Support groups and Inclusivity through Art (For all including the disabled)	Difficulty of disabled people getting acquainted to online programs (e.g. Zoom)	Give support to people with disability, not just as people who need support, also who would like to give support to others	Settling to online communications and neglecting real connections (not all people have access to internet)
Art and cultural education development	Lack of funding due to economic situation	Enhancing the skills of artists and educating young artists about their rights	Hardships in adapting to new forms of artistic education

Figure 4: Annex 4, SWOT Analysis was performed to identify future opportunities, was conducted during 4Themes, 4Questions - Build Back Better Concept initiated by British Council Lebanon. Credited to the research author

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Table of Figures

Figure 1: Annex 1, invited participants to 4Themes, 4 Questions during Build Back Better Concept initiated by British Council Lebanon. Credited to the research Author.

Figure 2: Annex 2, Diagram showing the 4 Themes, 4 Questions along with the participants' answers, during Build Back Better Concept initiated by British Council Lebanon. Credited to the research Author.

Figure 3: Annex 3, Build Back Better Concept initiated by British Council Lebanon. Credited to the Research Author.

Figure 4: Annex 4, SWOT Analysis: performed to identify future opportunities, was conducted during 4 Themes, 4 Questions - Build Back Better Concept - initiated by British Council Lebanon. Credited to the Research Author.

BUILD
BACK
BETTER

TOGETHER WITH **ARTISTS** AND **EXPERTS**, WE DISCUSSED HOW WE CAN **THINK** AND **ACT** **THE RECOVERY PROCESS** OF THE ARTS AND CULTURE SECTOR

The Economic Collapse



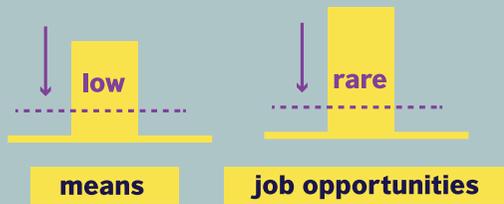
CRISES IN LEBANON HIT HARD
WHAT IS THEIR IMPACT ON ARTS AND CULTURE?

THE ARTS AND CULTURE SECTOR *sidelined since before the crises.*



Christiane Sfeir PhD
Professor-Lebanese University
Director / Faculty of Fine Arts & Architecture -BR2

The art and culture sector is struggling with



Aurélien Zouki
Co-artistic director
Hammana Artist House

Sustainability

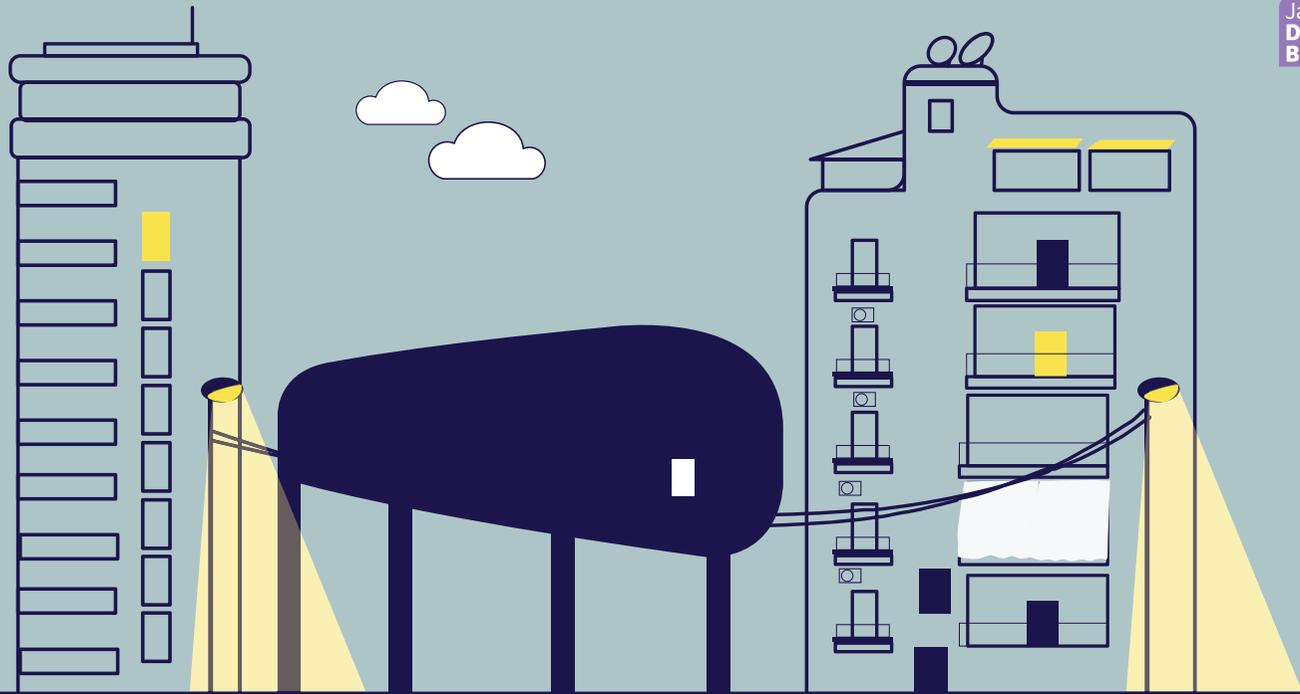
inclusivity

cultural
policy
reform

Sarah Jacquin
Cultural program
Samir Kassir Foundation

Financial independence 
to artisans
and local producers.

Mohammad Ayoub
Director
NAHNOO NGO



Theatres and screening spaces

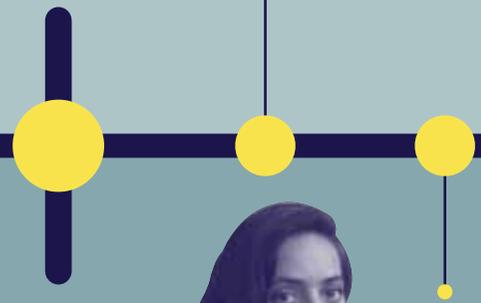
SORRY
we are closed!



Jad Abi-Khalil
Director
Beirut DC Association

impacted and demoralized artists

The Covid-19 Pandemic



Our only way of **surviving** became



emergency support funds



Michèle Paulikevitch
Music Promoter



Jad Abi-Khalil
Director
Beirut DC Association

We developed a non-commercial



online platform

Screening facilities

Professionals



Sabine Choucair
Clown and Founder
Clown Me IN

Many vulnerable groups are not connected online.



Online, our audience grew:
more engagement and more interactivity



Joumana Rizk-Yarak
Founder & Managing Director
Mirros communication and media services

People with disabilities face many challenges



Nadine Abou Zaki, PhD
Founder & President
Red Oak



The August 4 Beirut Port Explosion



**We lost our equipment
along with our will to work.**



Marianne Kortbani
Programs Coordinator
Zoukak Theatre Company and Cultural Association

**Many were forced to
turn to other income
generating jobs or leave
Lebanon altogether.**



Jad Abi-Khalil
Director
Beirut DC Association

**Emergency funds helped us rebuild
our offices and resume our activities**

Gaëlle Khalife
Production Manager
Irtijal Festival



Marianne Kortbani
Programs Coordinator
Zoukak Theatre Company and Cultural Association

**We are focusing on projects that
unite and push for redevelopment.**



**Helping others helped us.
It's all about empowerment.**



Joelle Khayat
Executive Director & Secretary General
Jeunesses Musicales du Liban



**For us it's about
building links
between generations
through trainings in
artisanal skills.**



Houda Kassatly
Ethnologist - Photographer
Cultural Program Manager - arcenciel
Coordinator - Beirut Heritage Initiative

NOW WHAT IS THE ROLE OF ARTISTS, CULTURAL INSTITUTIONS AND GOVERNMENTAL ENTITIES?

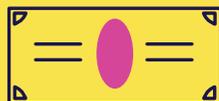
Digital Shift

- Develop digital access (possibilities, limitations and infrastructure)



Digital Shift

- Invest in alternative and non-formal education.



Digital Shift

- Provide digital opportunities and engage in artistic innovation, adaptability and out-of-the-box approaches.

Communication

- Help build networks and create digital linkages and exchange between the artists and leaders who support arts.



Communication

- Stress on and Lobby for new forms of cultural policies.



Communication

- Keep Lebanese artists significant worldwide



through exposure, grants
and collaborative possibilities.

Efficiency and Adequacy

- Develop capacity building projects for long-term and strategic planning.



Efficiency and Adequacy

- Initiate and empower initiatives tackling



local environmental issues and global climate change

Efficiency and Adequacy

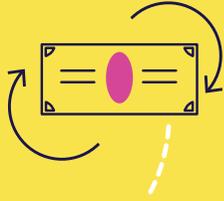
- Encourage and push for equality, diversity and inclusion



by giving support to women artists,
LGBTQI+ community, and people with disabilities.

Sustainability

- Drive innovation and economic transformation



by going into new markets



Sustainability

- Support creative industries and social enterprises creating new job opportunities



to help stop the brain-drain.



Sustainability

- Inform about and address

youth toward opportunity.

**WHAT WE PUT OUR ENERGY
AND EFFORT INTO NOW
WILL AFFECT OUR FUTURE**



LET'S TALK AND TOGETHER

BUILD BACK BETTER



Check the full report on our website
www.britishcouncil.org.lb/en/programmes/arts





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