

AFAC Annual Report

2022



AFAC ARAB FUND FOR
ARTS AND CULTURE
الصندوق العربي
للثقافة والفنون





About AFAC

The Arab Fund for Arts and Culture - AFAC was founded in 2007 through the initiative of Arab cultural activists as an independent foundation to support individual artists, writers, researchers, intellectuals, as well as organizations from the Arab region working in the field of arts and culture. Since its launch, AFAC's programs have steadily expanded to cover cinema, documentary film, documentary photography, visual and performing arts, music, creative and critical writings, research on the arts, entrepreneurship, trainings and regional events. Based in Beirut, AFAC works with artists and organizations all over the Arab region and the rest of the world.

Our vision

AFAC strives to build a flourishing cultural and artistic scene across the Arab region that contributes to establishing open and vibrant societies, where young and seasoned voices engage with each other in the wake of the massive transformations being witnessed by the region.

In such a context, AFAC seeks for works of art and culture to contribute to the following goals:

- Take advantage of the grey areas and collapse of self-evident certitudes in our region to spur fresh thinking and innovative visions of the future.
- Search for tools to bear witness to the hopes and hindrances our region is living through, with techniques that go past traditional documentation to create new forms of experimentation in writing and ways of dealing with the image.
- Rediscover the complexity and diversity of our societies, and search for marginalized narratives in both the near and distant pasts.
- Promote engagement between Arab societies and their diasporas, especially after such a large number of Arab artists have become refugees or been forced into exile across the world, which has reflected on them personally and the art they produce, as well as on the various societies they are now working in.
- Expand the space for civic engagement through the offerings of intellectuals, artists, researchers and civil society organizations; a space for dialogue, questioning, critical reflection, and tolerance.

How we work

AFAC follows three core principles in its work:

1. **Autonomy:** AFAC is keen on diversifying its funding sources allowing us autonomy to work towards realizing our vision.
2. **Transparency:** AFAC adheres to transparency at every stage of work, beginning from the grants application forms which are accessible and open to all, up until the selection process itself, which is the responsibility of a committee of jurors chosen annually for each category.
3. **Dynamism:** AFAC carries out periodic evaluations of its work, taking into consideration deliberations between jurors, social and political changes, and the new creative genres that accompany them, which allow us to be constantly prepared to evolve or modify our programs.

Strategic Areas of Work

Supporting the production of cultural and artistic work lies at the core of AFAC's work. Since our inception, numerous changes have taken place in our funding programs in response to the needs, gaps, and emergence of new forms of expression and storytelling. The fund for supporting novelists has transformed into encouraging other genres of creative writing, while the support for documentary filmmaking has expanded, adding a dedicated program for enhancing documentary photography.

The support that AFAC offers is not restricted to cultural and artistic work; it extends to cover research on the arts, to secure appropriate channels of distribution and to guarantee the sustainability of pioneering cultural organizations in the Arab world, whether by way of financial support or through training and mentorship. In accordance with this, AFAC's work is divided into five strategic areas: providing grants, developing training programs, building and sharing knowledge, broadening the pool of supporters for the arts, and cultivating appreciation for and engagement with contemporary arts and culture productions by connecting them with audiences.

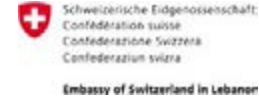
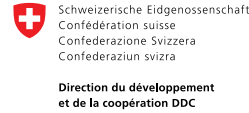
- **Grants:** AFAC offers close to two hundred grants every year through open calls to submit applications. These grants are spread over nine programs: Performing Arts, Visual Arts, the AFAC Documentary Program, Music, the Research on the Arts Program, Creative and Critical Writings, Training and Regional Events, Cinema, and the Arab Documentary Photography Program.
- **Training and Mentorship:** In addition to the grants, AFAC sets up programs that offer training and mentorship to develop missing skills and practices, as is the case with the Arts and Culture Entrepreneurship and the Arab Documentary Photography programs.
- **Knowledge Building and Sharing:** AFAC's extensive database includes more than 18,000 applicants and 2,097 funded projects, which has made it into a considerable source of information on cultural trends, modes of artistic production, social impact, geographic contexts, and all the relevant statistics. AFAC shares this information through reports, info-graphics, grantees' stories and studies that it commissions.
- **Broadening the Pool of Supporters for the Arts:** AFAC is committed to strengthening philanthropy for the arts, and to working with the private sector to promote the spirit of entrepreneurship in the field of cultural and artistic production. Our aim is to expand and diversify sources of funding for artists, writers, intellectuals and researchers, as well as organizations that present artistic and cultural content.
- **Building Audiences:** AFAC seeks to cultivate appreciation for and engagement with arts and culture production to reinforce the transformational power of creative expression.

Board of Trustees:

AFAC is privileged to have an esteemed Board of Trustees made up of the following members:

Dr. Ghassan Salamé, Dr. Nabil Qaddumi, Dr. Suzanne Wettenschwiler, Amr Ben Halim, Hani Kalouti, Roxane Zand, Oussama Rifahi, Mona Khazindar, and Rania Ashur.

Institutional Donors:



Donors from the Private Sector:



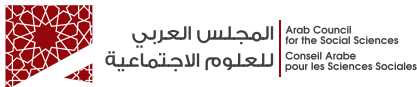
Individual Donors:

AFAC is grateful for the generous contributions of the following individual donors:

Rania Ashur, Hani Kalouti, Nabil Qaddumi, Mona Khazindar, Frederik Hegglund, Marco Gentili, Chahine Amri, Amira Elmallah, Toby Sullivan, Michael Hazard, Ciaran Kane, Martin Bruinsma, Jennifer Barhoum, and Little Scarab.

* AFAC is also most grateful to a number of philanthropists who prefer to remain undisclosed.

Programs' Partners:



AFAC is registered in Lebanon under decree 6388 dated 24 September 2011, as the Lebanese branch of the foundation AFAC, registered in Zug, Canton of Zug, Switzerland on 23 June 2006, under article 80 of the Swiss Civil Code. Previously, AFAC was registered in Jordan as the Jordanian branch of the foundation AFAC, under registration number 2099, dated 11 April 2007. AFAC is audited yearly by PricewaterhouseCoopers in Zurich, Switzerland.

Design: Studio Safar



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Introduction



A third year into a new world order that is in the making, the year 2022 was steep in terms of the challenges it posed as well as the learnings it allowed. Despite the world seemingly opening up again for mobility, gatherings, and events, a shared sentiment that something has drastically changed prevailed. On top of the enduring social, economic, and humanitarian consequences of the health crisis that swept the world for over two years, the year 2022 also witnessed war waging globally, further political unrest and ensuing backlash on freedoms regionally, and the deepening of an unprecedented economic meltdown locally. Such an environment gives rise to questions

of safety, security, wellbeing, clarity, and continuity, on both personal and professional levels. It also dominates discussions about the future of our work considering the retraction of resources, shuffling of priorities, and the shifting terrain.

Navigating the multiple challenges, the AFAC team stood their ground, performing with responsibility, accountability, and agility, and trying to stay focused against all odds on three main pillars that define our work: learning from the past, assessing where we stand today, and determining where we want to go. The two Corona years resulted in extending the timeline of

three of our programs: the Arts and Culture Entrepreneurship (ACE), Research on the Arts Program (RAP), and the North Africa Cultural Program (NACP). All three programs were extended by one year on top of the three-year initially planned cycles to account for the time lost during 2020 and 2021 due to the pandemic and to make use of saved funds due to the cancellation of travel and in-person workshops. While allowing for a fuller implementation, the extension meant full hands for the team bringing the programs to a closure, drawing reflections and learnings, and planning for continuation and/or new ideas to capitalize on what was achieved. As such, both the RAP and ACE programs are currently undergoing external evaluations, while the work on phase 2 of NACP is underway together with the evaluation. In a similar vein, the Lebanon Solidarity Fund (LSF) was wrapped up in November, providing a closure of some sort to a painful period (2020-2021) that necessitated such a response program to address the impact of the compounded crises on the cultural sector in Lebanon (Covid, economic, and port explosion crises). Also undergoing an evaluation process, LSF is already considered a success, equally by its supporters (OSF, DOEN, Ford, and Drosos) and beneficiaries. The latter, consisting of 54 arts and culture institutions spread across Lebanon, managed to weather the direct threat of closing with most of them going beyond the survival mode to re-imagine their roles, activities, and structures. Our Arab Documentary Photography Program (ADPP) will complete its ninth cycle mid-2023. Amassing a great deal of learnings as well as results, the program is a perfect example of long-term investment in an underdeveloped artistic practice, the building of a community of practice, and meaningful partnerships between like-minded organizations. With the continued commitment of the program's partners - Magnum Foundation, the Prince Claus Fund, and AFAC - a reflection workshop was set for January 2023 with the aim of reviewing the program and designing a new iteration to launch by the last quarter of 2023.

In parallel, the day-to-day operation of our general grants programs continued on two levels: the ongoing follow up on open grants from previous years on the one hand, and the management of the 2022 open calls, screening of applications, and jury processes on the other hand. This year, we celebrated the release of 153 works, initiatives, and projects supported by our grants over the past few years, while our nine programs attracted 1,599 applications in 2022 from 20 Arab countries (compared to 1,430 in 2021), with the increase noted particularly in Music (265 in 2022 versus 188 in 2021), Cinema (332 in 2022 versus 262 in 2021) and Training and Regional Events (225 in 2022 versus 146 in 2021). With Egypt (338 applications), Lebanon (278 applications), and Palestine (190 applications) preserving their vanguard presence as the top applying countries, a remarkable improvement was registered in the representation of other countries among the pool of applications: Syria with 170, Morocco with 124, and Tunisia with 113 applications. Similarly, the 49 applications from Iraq, 41 from Yemen, and

30 from Sudan tipped the balance a bit with regards to access. At the level of the new grantees, the 28 readers and 30 jurors selected 174 projects across the different programs to receive support, with 76% individuals (46% women and 54% men), 24% institutions/collectives, and 73% first-time grantees.

AFAC's 15th anniversary milestone was celebrated on multiple levels. The main celebratory event, the Midane concert, proved to bring a much-needed breath of fresh air to Beirut and its people, who have been enduring extraordinary hardships in the last couple of years. The concert, bringing together the best of the best rap and hip-hop artists from the Gulf, North Africa and the Levant, in a single lineup for the very first time, attracted more than 4,000 fans from all over Lebanon as well as the region. For the first time since long ago, the Beirut Hippodrome was alive with youths and people from all walks of life, who were appreciative of AFAC for this one of a kind evening that was open and accessible to everyone who wanted to celebrate with us. Additionally, AFAC's 15 years of operations and experience have yielded to the natural expansion of our programs. Designed to cater to diverse communities, disciplines, and geographies, our programs are consistently reviewed, analyzed, and evaluated along three axes: improvement, relevance, and impact. We took the occasion of our 15th anniversary to take a look, through commissioned research, at the cultural landscape that our work has contributed to build, for a better understanding on how to move forward, and we worked on rolling out two new programs (Critical Cultural Journalism training program and Writers' Room Program) both of which will launch in the beginning of 2023, respectively supported by the German Federal Office and OSN Streaming Platform. Alongside these two newly designed programs, two other new program ideas are still at an earlier stage of development and research, both of which targeting youths: the Children and Youths Literature training program and the AFAC Videogame Fund. With Drosos Foundation and Mozilla expressing interest in funding these initiatives, we will work during the first half of 2023 on detailing the programs' elements, design, and main stakeholders.

15 Years of Growing Impact

Throughout 2022, AFAC celebrated 15 years of impacting arts and culture in the region by making its most acclaimed scenes accessible to a wide audience. In partnership with the platform Aflamuna, 15 films were screened for free during the month of May. The Midane concert at the Beirut Hippodrome in July brought some of the region's most exciting hip-hop and electronic music artists to Lebanon's residents and visitors. Several research papers were initiated, to assess the current landscape of the arts and culture scene in the Arab region, and to subsequently design initiatives based on the findings, such as new programs and conferences that will be organized throughout 2023.





Midane

On the occasion of AFAC's 15th anniversary, we chose to celebrate with a rap and hip-hop concert — two music genres that made their way from the heart of our societies to become the language of discontent and opposition. With a lineup that reflected the multifarious and diverse aspects of music of Arab youth today, the concert, titled Midane, brought together the most inventive of artists from Tunisia, Egypt, Lebanon and the Gulf, who have come to represent and lead their respective music scenes.

Six artists participated in the concert: Sudanese-Saudi rising talent Dafencii; Egyptian duo El Waili and Donia Wael; KTYB from Tunisia; Lebanese rapper El Rass (Mazen Sayyed) and Egyptian renowned rapper Wegz.

Following two years of lockdowns and restrictions on public gatherings, in addition to the hardships brought by the economic crisis in Lebanon, Midane was received with great enthusiasm by more than 4,000 fans who flew in from all corners of the Arab region. Tickets were sold at a symbolic price, making sure that the event was accessible to everyone who wanted to celebrate with us.

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Midane received wide coverage by the local and regional media: more than 30 local and international media outlets (written press, news websites, radios, and TVs) covered the concert, and over 10 interviews with Executive Director Rima Mismar, Deputy Director Maral Mikirditsian, Grants Managers Cathy Khattar and Soleil Gharbieh, and the artists themselves, were conducted and released.

Midane is being explored as an annual event, which will vary in its lineup and location, but which will consistently create open forums for both artists and the audience to express themselves unabatedly, while offering more visibility for AFAC.

احتفالاً بمرورها الخامس عشر | نسيم المساق

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التذاكر متوفرة على ballroomblitz.com وهي جمعو فروعها في كل مكان

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AFAC 15 years | Midane

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In celebration of its 15th anniversary, AFAC brought together the best of the best Rap and Hip-hop artists from Sudan, Tunisia, Egypt and Lebanon, in a single lineup for the very first time. The concert, titled Midane, offered eight-straight-hours of music by Dafen Cil, Donia Wael, KTYB, El Waili, El Rass and Wegz. More than 3,000 fans gathered at the Beirut Hippodrome for a memorable night of celebration. ...more





15 Films for 15 Years

Throughout the month of May, a selection of 15 fiction and documentary films curated by film critic, writer, and filmmaker Mohamed Soueid was on view on the Aflamuna streaming platform.

"I selected these films wholeheartedly. I cannot base this selection on anything other than my bias towards the cinema of the second age [cinema invested with new realism that offers wider space, and a greater capacity to erase borders], and my wish for a new wave to reconcile with a past that I took part in creating. Perhaps, in its

downfall, it would help me go on. For the director, exercising subjectivity and asserting individuality does not mean breaking away from the collective; but rather, more than ever, diligently searching for a narrative of their own. This does not affect the director's vision of a reality shared with others. The difference lies in the fact "that I work for them and not with them," as Youssef Chahine once said", concludes Soueid in an [essay](#) accompanying his curation.

The five-week program, titled 'That I Work For Them, Not With Them', included films from across geographies, genres and themes; a true reflection of the diversity of works supported by AFAC over the last 15 years:





"It Was Better Tomorrow"

by Hinde Boujemaa (Tunisia) follows Aida, a Tunisian woman who has to rebuild her entire life in the midst of the revolution, and who does not wish to look backwards.



"Amal's Garden"

by Nadia Shihab (Iraq) recounts the lives of Amal and Mustafa, an old Iraqi Turkman couple in northern Iraq. When Amal decides to renovate their home after a decade of war, Mustafa retreats to the garden, where he encounters the curious gaze of his grandniece and her camera.



"74 (The reconstitution of a struggle)"

by Rania and Raed Rafei (Lebanon) casts the lens on the Lebanese student revolt of 1974 as a starting point, then moves to the core issues of revolution and democracy.



"Atlal"

by Djamel Kerkar (Algeria) presents Ouled Allal, an area ravaged by war during the 90s. A constellation of beings, voices, bodies, and buildings face the test of time and live the scars of a slow war without fronts. Among the ruins, memory travels; images and sounds draw a poetic map and a psycho-geographical exploration of the place.



"A Drowning Man"

by Mahdi Fleifel (Palestine) tells the tale of The Kid who, alone and far from home, makes his way through a strange city looking for the means to get through his day.



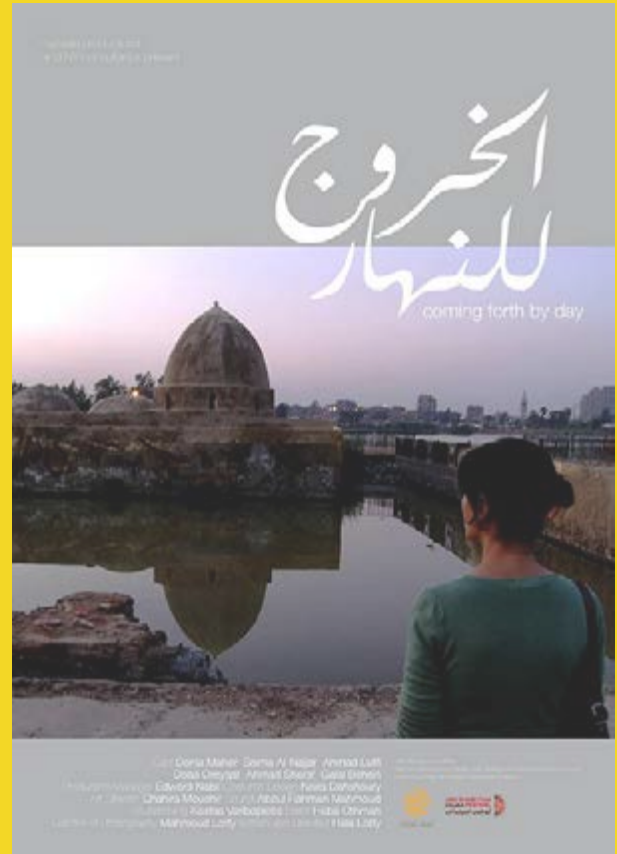
"You Come from Far Away"

by Amal Ramsis (Egypt) tells the extraordinary story of a Palestinian family which was dispersed because of the Spanish Civil War, World War II, the Nakba and the Lebanese Civil War.



"And Romeo Married Juliet"

by Hinde Boujemaa (Tunisia) revisits the classic "Romeo and Juliet" by imagining what would have happened had Romeo really married Juliet, thereby re-examining the classical ideas of love.



"Coming Forth by Day"

by Hala Lotfy (Egypt) follows thirtyish Suad and her mother Hayat as they look after Suad's father, who has been left helplessly incapacitated by a stroke.



"My Love Awaits Me by the Sea"

by Mais Darwazah (Palestine) presents a woman who embarks on a journey from Jordan back to Palestine to find her imaginary lover Hasan, a deceased poet and illustrator. Through his fantasy world she discovers the remnants of hope in characters living under occupation.



"Waves ' 98"

by Ely Dagher (Lebanon) features Omar who, disillusioned with his life in the religiously and culturally divided Beirut, embarks on a journey into the depths of the city, struggling to not lose himself and his sense of home.



"Erased, ___ Ascent of the Invisible"

by Ghassan Halwani (Lebanon) traces the present resonance of past events, focusing on the cases of those who disappeared during the Lebanese civil war.



"Crossing the Seventh Gate"

by Ali Essafi (Morocco) draws an intimate poetic portrait of Ahmed Bouanani, the vanguard Moroccan filmmaker, poet and writer, who was systematically sidelined, marginalized and prohibited from pursuing his vocation.



"You Will Die at Twenty"

by Amjad Abu Alala is a Sudanese "coming of death" fable.



"Tadmor"

by Monika Borgmann and Lokman Slim (Lebanon) features eight Lebanese men as they recall the painful years they spent in Syrian prisons.



"Roshmia"

by Salim Abu Jabal (Palestine) is a documentary film about an elderly Palestinian refugee couple living in a shack all alone, in Wadi Roshmia close to Haifa city. The Israeli authorities endorse a new road project and order demolishing the shack.

Research Papers

As a first step to get a comprehensive understanding of the state of the affairs in the arts and culture sector in the region, AFAC engaged more than 20 practitioners in 2022 in the fields of performing arts, visual arts, photography, music and literature in a review process of applications and brainstorming sessions around areas that need to be studied and researched. As such, the different consultative committees arrived at a number of observations in relation to each discipline. Being most hit by the pandemic, the performing arts and music sectors required that we look at their dissemination, new structures of production, and ways of reaching audiences. With regards to literature, and given that our Creative and Critical Writings program is focused on specific areas (graphic novel, youth and children literature, poetry and short stories), the research will be focused on identifying the needs to advance children and youth literature on the one hand and studying the market for digital publishing across the Arab region.

Performing Arts and Music

The work on the music and performing arts research is underway. Led by Moroccan writer, researcher and dramaturge Driss Ksikes, the performing arts research project will tackle five dimensions: 1- Link to legacies and classics: how performing arts delve into, reinvent, and transcend local tradition and heritage, but also how they adapt, reinterpret, and redesign international or national classics? 2- Economies of producing culture: describe and qualify chain of values and actors (local and international funders, creators, producers, local and

international displays, mediators, audiences) 3- Rights to culture: consider users and the public, access and reception of cultural works alike, from political, societal, and logistical points of view (i.e. types of venues)

4- Alliances: what types of ties with civil society, academia, local as well as international networks are developed. And how re-localization effects, partly due to Covid-19, impact transmission, and artistic education, but also co-creation with communities, and relationship to public space. In all these aspects, what are the main dynamics at stake? 5- Digitalization effects: starting from Covid-19, but also prior to it, how do intermediate realities affect dramaturgy, staging, and economies of performing arts. Starting from there, the understanding of the performing arts sector in the Arab world will include three dimensions, which synchronically cross empirical realities: sub-regions, sub-sectors, and emerging trends.

Sub-regions will include a- Maghreb; b- Egypt and Sudan; c- the Levant (Lebanon, Syria, Palestine, Jordan); d- Iraq and the Gulf countries; e- Diaspora. Sub-sectors concern theater, dance, street arts and circus. Out of these systematic blocks, the research will highlight at the intersection of a country and a sub-sector, emerging dynamics, with highly creative actors that will need to be casted, but also cross-cutting issues, inspired by international trends and having local interest, that need particular attention.

The music study research has been commissioned to Egyptian singer, songwriter, record producer, cultural critic, and researcher Fayrouz El Sayed Karawya. The research essentially addresses the exploration of the rapid transmutations in music practice and creation, the impact and challenges they impose on the local actors, and equally the opportunities they may allow.

Within the overarching objective of empowering civil societies in the past three decades or so, artistic and cultural institutions and groups in the Arab region have sought financial and technical support to acquire a relative degree of sustainability and independence. Dwelling in the junctures between the sociopolitical and cultural, the mainstream and the subversive notions of culture, nurturing the long-term growth of stable cultural actors remains a challenge faced by the morbid dilemmas of the region and its social reality. Through surveying various cultural and artistic actors, this research aspires to analyze the impact of donors and funding agencies of culture on the dynamics and functionality of these institutions in the music field. A rigorous analysis of the role of local music foundations and facilities is crucial to evaluate the trajectories of the past and empower a strategic vision for future interventions. The music





research aims at providing an overview that covers the regional optics and dynamicity of the music field, based on grassroots ethnographic information, local actors' contributions, documented data, and extensive cultural analysis. In that conception, the 'regional' is translated for practical purposes to the following sub-regions that include: A) Maghreb; B) Egypt and Sudan; C) the Levant (Lebanon, Syria, Palestine, Jordan); D) Iraq and Gulf countries, and E) the Arab diaspora. The objective is to understand contextual transformations that will allow AFAC to build effective strategies and programs to respond to factual needs and developments.

Publishing and Film

Our research efforts will continue through 2023 with the remaining two research papers – publishing and film. The body of research on publishing will focus on two strands: 1- Digital Publishing in the Arab region and the reasons why it has not managed to pick up; and 2- Children and Youth literature. For film, the research will be focused on the distribution of arthouse films. AFAC's rich database of film applications received since 2009, as well as the observations made by the jurors over the years, provide a substantial pool and an insightful starting point for the researchers.



15 Years in Numbers



◆◆◆ Grants ◆◆◆

2007—2022



◆◆◆ Grants ◆◆◆



2007—2022

◆◆◆ Grants ◆◆◆





Grantmaking 2022

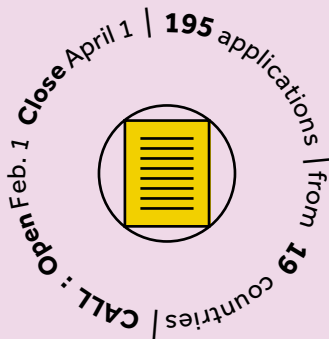
Our anniversary year was replete with activities and events, yet the cornerstone of our work remained our grantmaking. We continued to seed and promote cultural initiatives by both individual artists and institutions/collectives, towards a vibrant arts and culture sector across the region. This annual open and unrestricted support aims to open pathways for fostering the region's creative economy.



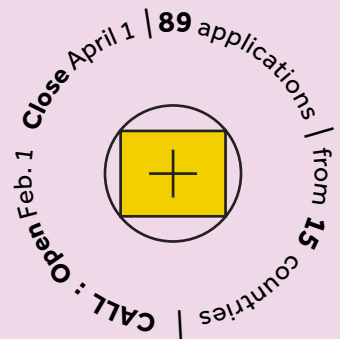
Applications, Grants and Juries 2022



Visual Arts



**Creative and
Critical Writings**



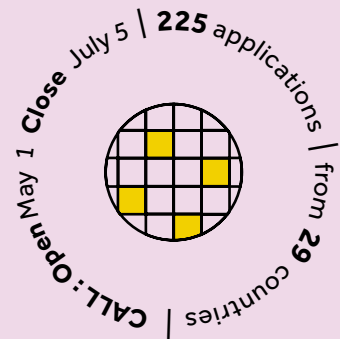
**Arab Documentary
Photography Program**



**AFAC Documentary
Program**



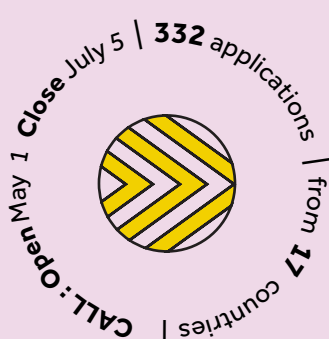
Performing Arts



**Training
and Regional Events**



Music

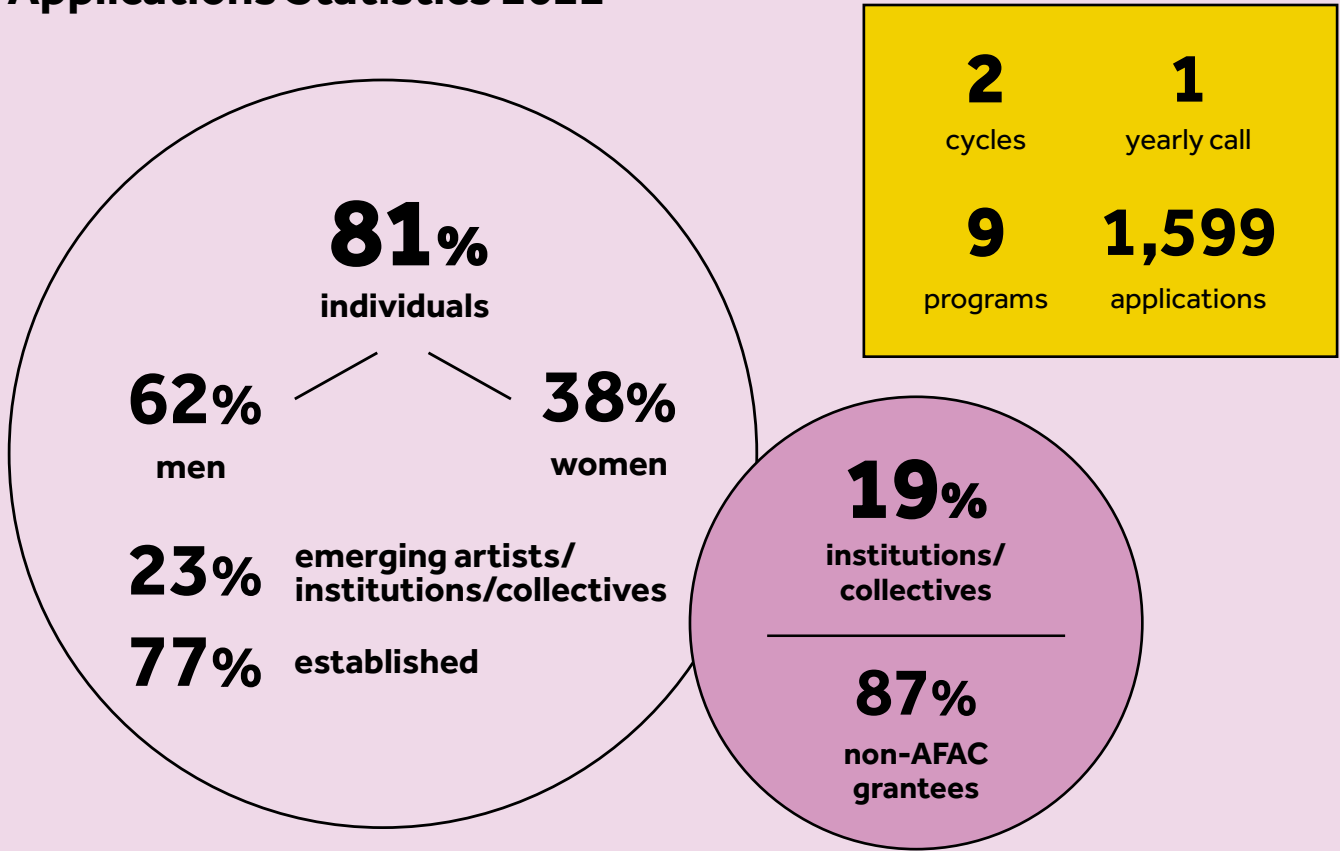


Cinema



**Arts and Culture
Entrepreneurship**

Applications Statistics 2022



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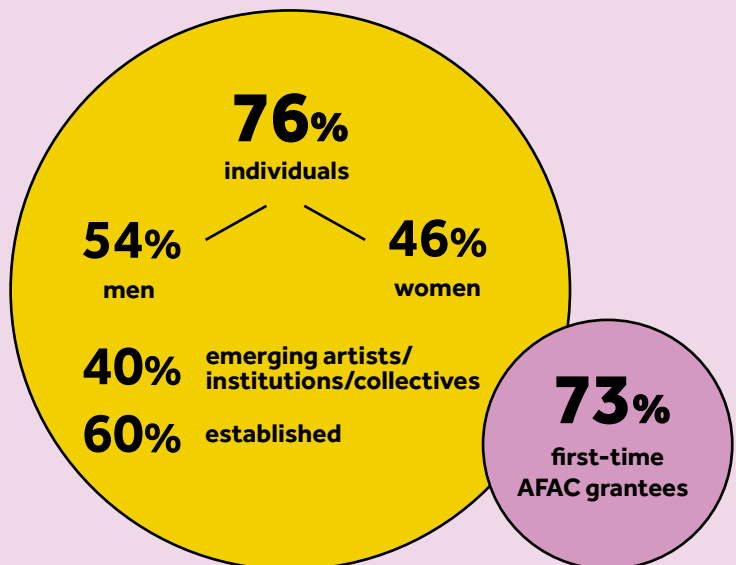
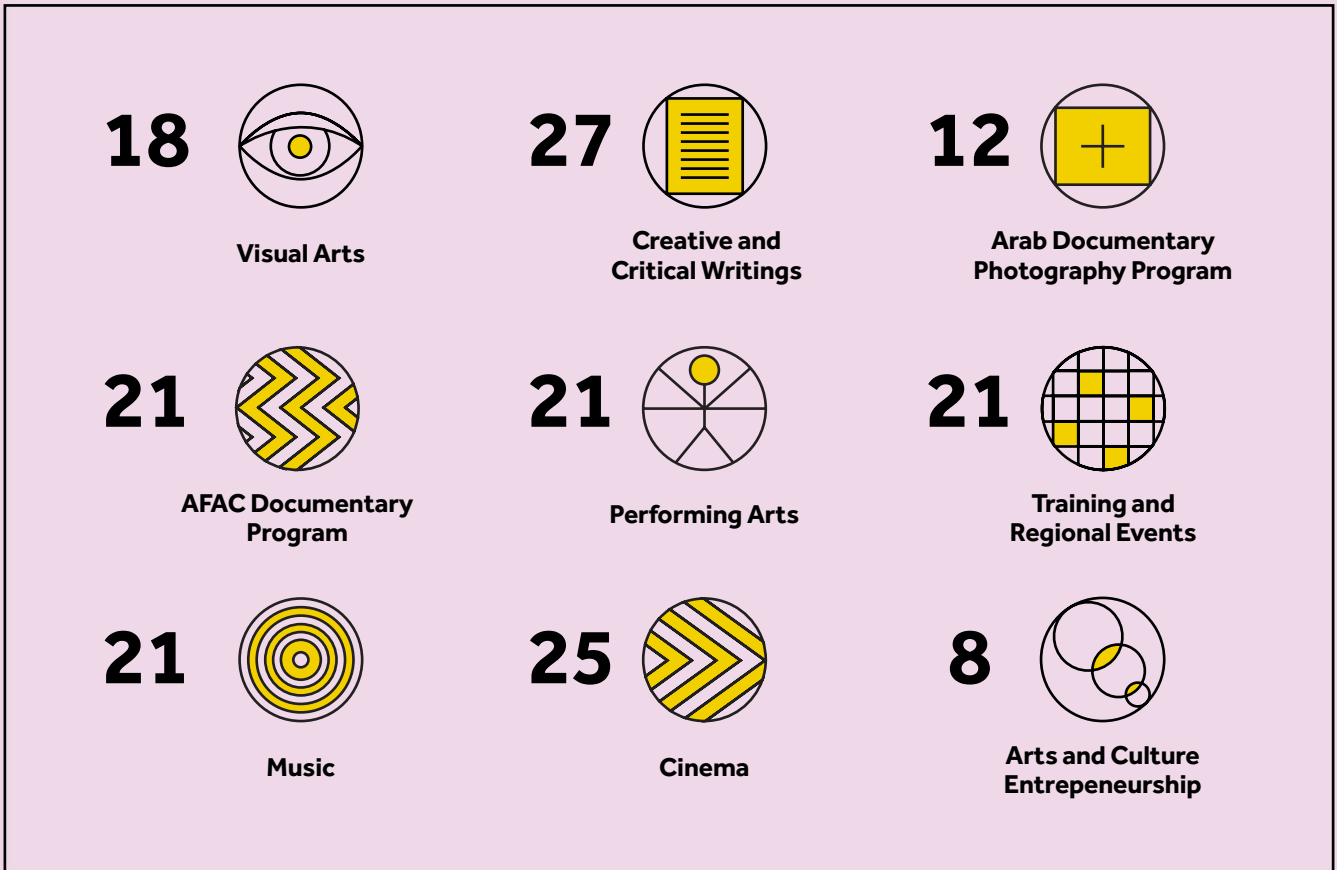
| | | | | |
|---|---------------------|-----------------------|------------------------|----------------------|
| geographic spread 20 Arab countries | Algeria 52 | Kuwait 4 | Oman 2 | Sudan 30 |
| | Bahrain 5 | Lebanon 278 | Palestine 190 | Syria 170 |
| | Egypt 338 | Libya 14 | Saudi 11 | Tunisia 113 |
| | Iraq 49 | Mauritania 2 | Arabia | UAE 5 |
| | Jordan 61 | Morocco 124 | Somalia 2 | Yemen 41 |

As compared to 2021 applications figures, an increase was noted, particularly in Music (265 in 2022 versus 188 in 2021), Cinema (332 in 2022 versus 262 in 2021) and Training and Regional Events (225 in 2022 versus 146 in 2021). This rise in application numbers for these three categories could be explained by the lift of restrictions on mobility and public gatherings following the withering away of the Covid-19

pandemic, which meant that music festivals, workshops and film production could resume again.

The total number of individual applicants increased as compared to 2021 (1,316 in 2022 versus 1,198 in 2021), and a more marked presence of collectives among applicants was noted.

Grantees Statistics 2022







Jurors and Readers 2022



Juror Statistics



Visual Arts:

Khaled Malas (Syria), Malek Gnaoui (Tunisia), Toleen Touq (Palestine/Jordan)

Performing Arts:

Kamal Khalladi (Tunisia), Mounzer Baalbaki (Lebanon), Nora Amin (Egypt)

Creative and Critical Writings:

Lamis Saidi (Algeria), Mohammad Rabie (Egypt), Raji Bathish (Palestine)

Arab Documentary Photography Program:

Kristen Lubben (USA), Nadia Bseiso (Jordan), Hrair Sarkissian (Syria)

AFAC Documentary Program:

Joude Gorani (Syria), Sandra Madi (Palestine), Moncef Taleb (Tunisia)

Arts and Culture Entrepreneurship:

Yasmina Naji (Morocco), Nisreen Naffa (Palestine), Mohammed Allam (Egypt)

Music:

Deena Abdelwahed (Tunisia), Johnny Farraj (Lebanon), Othman Nejmeddine (Morocco)

Training and Regional Events:

Heba El-cheikh (Egypt), Khaldoun Bshara (Palestine), Ahmed Amine Azzouzi (Tunisia)

Cinema - Feature Films:

Nadine Khan (Egypt), Ghada Sayegh (Lebanon), Masoud Amrallah Al Ali (UAE)

Cinema - Short Films:

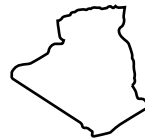
Leila Arman (Egypt), Ely Dagher (Lebanon), Youssef Chebbi (Tunisia)



Egypt



Lebanon



Algeria



Jordan



Palestine



UAE



Morocco



Tunisia

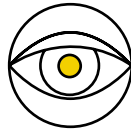


Syria



USA

Reader Statistics



Visual Arts

- Bassam El Baroni (Egypt)
- Mohammad AbdelKarim (Egypt)
- Reem Shadeed (Palestine)
- Younes Baba Ali (Morocco)



AFAC Documentary Program

- Carine Doumit (Lebanon)
- Djamel Kerkar (Algeria)
- Jinane Dagher (Lebanon)
- Mohanad Yaqubi (Palestine)



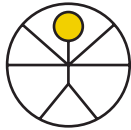
Music

- Joelle Khoury (Lebanon)
- Hamdi Makhoulouf (Tunisia)
- Hassan Hujairi (Bahrain)
- Sarah Al-Minyawi (Egypt)



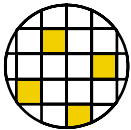
Creative and Critical Writings

- Zeina Halabi (Lebanon)
- Saleem Albeik (Palestine)
- Kenza Sefrioui (Morocco)
- Amir Zaky (Egypt)



Performing Arts

- Asmaa Hourri (Morocco)
- Carole Abboud (Lebanon)
- Oussama Ghanam (Syria)



Training and Regional Events

- Kais Zaid (Morocco)
- Zafira Ouarts (Algeria)
- Sami Daoud (Egypt)
- Yara Odeh (Palestine)



Cinema

- Joelle Khoury (Lebanon)
- Hamdi Makhoulouf (Tunisia)
- Hassan Hujairi (Bahrain)
- Sarah Al-Minyawi (Egypt)





Jury statements are important to understand the rationale behind their selection and give us insights into the trends, themes, and ideas applicants are interested in each year. The below excerpts from this year's 10 jury statements illustrate the specificities of this year's submitted and selected projects:

"A good number of the institutions applying for this program have been integrating training and capacity-building initiatives within their work, and it brings us pleasure that most of the institutions selected to participate in ACE are managed by young people. It was also important for us to include institutions with varied experiences which could be shared during the program; older institutions could share with the younger ones, but also be stimulated by them."

Arts and Culture Entrepreneurship jury

"In general, the projects this cycle focused on social and political issues, whether related to memory, identity, personal and collective history, or gender-based violence and discrimination. A number of projects showed a remarkable interest in the presence of the body not only as a medium of expression, but also as a document and an experiment."

Performing Arts jury

"This year we saw intriguing projects. The uncertain economic situation and post-Covid world brought into light several projects on identity and belonging: those who stay and those forced to leave home, from the aftermath of the Syrian conflict to personal stories from the Syrian diaspora, as well as documenting migrants from North Africa living in transit, trying to find a place to call home. Other topics delved into male identity in the Arab world and the Gulf, masculinity vs vulnerability, as well as not often discussed topics on mental health and drug addiction."

Arab Documentary Photography Program jury

"Many applications involved re-imagining or re-interpreting traditional musical works, while others involved using some Arabic elements in entirely new (and possibly foreign) genres."

Music jury



"Our selection affirmed your insistence on survival, a revival of tactility, techniques and traditions, and clearly expressed intimacies toward the landscapes from which the projects arise. We were taken by the poetry in your engagement, whether with nature, community, or the archive, and the near omnipresence of the artist's body in the production of imagery. Those same images are often pushed to captivating and oft surprising levels, whether through the mediums of photography, video, film, or installation, taking necessary risks formally and conceptually, often blurring boundaries across our expectations as viewers vis-a-vis particular mediums and/or of genres."

Visual Arts jury

"Reclaiming history is one of the most prominent themes in the proposed projects, in an attempt to restore and redefine the self. It is as if filmmakers — through the act of re-engaging with their roots — are trying to seize possible spaces for expression, but at the same time, those spaces are markedly different from our present reality. The question of identity and the self emerges repeatedly, either as a result of the traumas of the past or the impacts of the present moment, forever going around in a vicious cycle."

AFAC Documentary Program jury

"The committee noted the influx of first-time directing projects, which speaks to the growing number of young film talents who have particular concerns and fresh, modern ideas. In addition, there is a significant presence of women screenwriters and directors, with women's issues also being covered in the projects themselves."

Cinema Features jury

"We noted the aesthetic and intellectual focus on feminist and gender issues in many of the proposals, the quantity of projects that adopt a multimedia approach, and the creative material provided through visuals. We also observed the hue of wars and political conflict in the background of a considerable number of proposals submitted from tension and conflict-laden areas, a thematic focus that nonetheless did not overshadow the aesthetic merit of those projects, as the majority of applicants are still markedly invested in the cultural and human aspect of their work first and foremost."

Creative and Critical Writings jury

"The difficulty of selection was overcome by prioritizing projects that are more creative and innovative, taking into consideration the sustainability and stability of other projects and initiatives. Creativity and innovation were the primary principles guiding the decisions of the jury members, and, on that note, the jury members would like to express their pride in the amount of exciting attempts at experimentation. It seems that the increasing challenges in the context around us have resulted in even more perseverance, which is especially apparent in projects submitted by individuals who are relentlessly attempting to address big human and cultural questions in environments that are not necessarily friendly to those attempts, opinions, or thoughts."

Training and Regional Events jury

"Our final selection was ultimately driven by the fact that these projects are from and for the region. Projects that are daring be it in their artistic approach or content. We have to discover exciting new projects and filmmakers who are not afraid of pushing boundaries in their political and social contexts while being mindful of the western gaze that has contaminated some of the films originating from the Arab world. At the same time, they propose a singular and unique cinematic voice which captivated and excited us about what's to come."

Cinema Shorts jury

Themes, Approaches and Artistic Languages

Decentralization and practice in the peripheries was noteworthy this year, with many projects aiming to be active outside centers, and giving a voice to the marginalized, the under-represented, the unheard. As such, through our Training and Regional Events program, we approach new geographies that previously did not have a marked presence such as Somalia, Iraq, Mauritania, and the Comoros Islands. Some projects in this program also propose initiatives outside of main cities, in suburbs and remote areas, opening up to new audiences and designing capacity-building programs for emerging and young artists, with a focus on and appreciation for technical skills and craft. Fankeenna, for example, proposes a photography course in Somalia, while On the Map is a program designed for emerging filmmakers in Upper Egypt. Moreover, many projects tackle

social issues through new artistic approaches. As such, the Promotion of Somali Young Female Poets raises awareness about patriarchal norms, gender inequality, and gender-based violence against women and girls in Somalia through poetry workshops; Super Melon examines the controlling narratives around food sovereignty and analyzes the cultural politics of food and eating practices in Palestine; and, Jasad proposes a dive between the art world and the exploration of the study of sexuality in Morocco.

Reclaiming history, preserving heritage, and the collective memory were recurring themes as well while, on the other hand, some projects sought to modernize, rethink, and reimagine certain aspects of the arts such as types of music. Tunic Archives: Sounds of Iraq by Hardi Kurda proposes a community-based archive celebrating Iraq's musical and sonic diversity through an online interactive archival map. In Morocco, Widad Mjama proposes Aita, an album that aims to rescue the folk music of the same name from oblivion and pay homage to neglected practitioners. Aita, a Moroccan word meaning a cry, call, or lament, is traditional peasant music sung mostly by women, feminists before the hour, describing the daily life, problems, and hindrances of communities. In Yemen, Traditional Music by Mahmood Al Hendi, aims to preserve and restore traditional Yemeni folk music and dances that have come under threat as their pioneers have passed away.

This urgency to preserve heritage, whether urban, architectural, oral, or natural and environmental, can also be found in projects in our Visual Arts and Documentary film programs. In Beirut, Ala Tannir's The Small Old House by the Sea, proposes a new architectural model for the preservation of built and social heritage in a city ruled by unchecked real estate development, by utilizing exhibition-making as a process to record and rehabilitate a 1930s house damaged by decades of neglect and the 2020 Beirut Port blast and transform it into a cultural and research platform. Bochra Taboubi, on the other hand, proposes Cluster of Matter, an onsite installation in Metlaoui—a phosphate mining town in Tunisia—questioning speculations around the lost paleontological heritage of the region. In Rama Obeid's Harvest Moon documentary film, two social activists and two farmers struggle against urbanization and governmental policies to achieve needed food sovereignty in Jordan. The film follows their quest during a full growing season, where they are unveiling a magical harvest that will bring wheat cultivation and its lost heritage back to its original homeland.

While many projects hold on to the idea of preservation as a recourse to face increasingly challenging environments in the region, whether social, political, or environmental, some artists resort to futurism as a respite from them,





imagining dystopian and sci-fi realities. Such examples can be found in our Performing Arts program; Lara Kobeissi's multi-sensory performance, *Nazar*, combines live performance and virtual reality and weaves a post-spatial futurity where audiences access the excavated digital dwelling of a virtual folk healer in search of evil eye treatments, passed down from mother to daughter for generations across the Levant. *Nazar* temporarily hijacks the stage, in a ritualistic act of soft resistance that restores the body, collective memory, and intangible heritage. In another Visual Arts project, *i can ii everything else*: a cartography of indignation by Jad Youssef aliens are deployed on planet earth to investigate social degradation and speculate on alternative planetary futures. One alien is installed in Lebanon to search for environmental effects in the aftermath of a murder event. She investigates the north coast - where the murderers live - and collects evidence for proof of accountability.

While these projects look outwards and explore public spaces, the political realm, and even dystopian futures, others turn inwards and dive into the personal and the intimate, tackling mental health, generational crisis,

and the search for the self and affirmation of identity. In a fiction film from Tunisia - *Tunis-Gerba* by Amel Guellaty - two teenagers struggle with their reality and dream of leaving for Germany. Another documentary photography project, *Your Life is a Career - The Boutefteens*, by Ahmed Merzagui, documents and compares various aspects of the identity of two distinctly different Algerian generations: Generation Y, who lived the Dark Decade of the country, and Generation Z, the Boutefteens, whose entire life, in peace, was ironically just a president's career. In a series of graphic novels titled *Revolution in my 40s*, Joelle Hatem proposes an exploration of the life of a 40-year-old queer woman in Lebanon. And finally, Sara Younes' *At a Peter Pan Moment* centers on the community of Parkour players in the city of Alexandria. Using documentary photography as a storytelling method, the project subjectively and collectively explores limitations and spatial boundaries within the context of the surrounding city.

Whether personal, political, environmental, or futuristic, the projects supported through AFAC's 2022 grants programs are a testament to the power of culture in imagining the possible.

ملاحظات ختامية

CONCLUDING REMARKS

القطاع الثقافي هي وعائش

بس فرق بين الخطاب عن القطاع والواقع



في قطاع عي وعائش بس لما نخكي عنه منحكي عنه بإطار أزمة

تكرار كلمة أزمة

كل وعائنا الثقافة ضمنى أزمة

هال في هاجس عم من غير عنده؟ خوف دائم هالقطاع يختفي؟

سيطرة فكرة الأزمة

شو هو يبى المشروع بزنا نمأسس كرماله؟

ما بقى فينا نخكي عن الإزمة كشي استثنائي

يبى بشوف شو عم بينعمل وبسمع شو عم بينحكي... في تناقضى

ما نخكي كفاية عن الثورة

انظر لسؤال شو دور الفن؟

السؤال مش وضع القطاع بس نوع القطاع يبى برنايه

عم نخكي بصورة أرضى حاضرة
• يبى بضل، بده يقاوم
• يبى فل، بده يبعث دعم

سؤال كان مختفى قبل ١٧ تشرين

النقد الثقافي

• شو طبيعة البرامج؟
• وبين إمكانية للنقد؟

Exceptional Support Schemes

Lebanon Solidarity Fund

The Lebanon Solidarity Fund (LSF), a joint initiative of AFAC and Culture Resource (Al-Mawred Al-Thaqafy), came to a close in December 2022. Building on their previous collaboration to address the effects of the economic and financial crisis compounded by the global COVID-19 pandemic on the arts and culture community in Lebanon, which gave un-earmarked institutional support to 23 arts and culture spaces in July 2020, the two regional institutions were able to mobilize the support of multiple donor foundations and individual givers who came together in an unprecedented moment of solidarity to support the Lebanese arts and culture community after the August 4, 2020 port of Beirut explosion. This first-of-its-kind rallying for collective funding brought together donations from Unis pour le Liban, the Open Society Foundations, the German Ministry of Foreign Affairs, the DOEN Foundation, the Drosos Foundation, the Ford Foundation, the Swiss Cooperation Office (Lebanon), The Andrew W. Mellon Foundation, the British Council's Cultural Protection Fund, the European Cultural Foundation, the Prince Claus Fund, and the Sfeir-Semler gallery, as well as from more than 150 individual givers who organized fundraisers or made direct contributions.

This collaborative approach to mobilizing resources and emergency response, based on the principle of solidarity as a driving force for building sustainable vitality, was also reflected in the conception of this program, which benefited from consultations with various arts and culture players and stakeholders. The LSF was thus designed to respond to the nuances and complexities brought by compounded crises and extended one-time un-earmarked support to 207 individuals working in the arts and culture sector and whose work, homes, and livelihoods were affected by the blast, in addition to emergency grants to 44 arts and culture institutions and spaces to support in reconstruction and repairs of damages caused by the explosion, institutional strengthening to survive and adapt to the compound crises, and/or, programming that allows to reimagine cultural production and the preservation of heritage in this new and uncertain context.

Amid ongoing conversation and collaboration amongst institutions and peers in the sector about ways to overcome the imposed challenges, questions about the function, roles, and ways of working together in the arts and culture sector arose. The arts and culture community in Lebanon used this moment to not only

repair the damages from the blast but also strengthen their teams and production and to program meaningful public activities. In doing so, they also had to fight against the growing emigration of artists within and from Lebanon to retain and protect team members, skills, and know-how. Their physical and economic recovery, then, was accompanied by the urgency to re-think their modes of operation and production and the articulation of new priorities for the sector as a whole. These changes were evident in the choices and directions that the supported institutions took by focusing on mentorship and training as a way of preserving skills and sharing knowledge, looking at ways to digitize and preserve their archives and collections contributing to collective narratives and shared local heritage, and engaging in collaborations and new formats of producing, programming, and distributing cultural thought and works.

In February 2022, the institutions and spaces that received support through the two partnerships between AFAC and Culture Resource were invited to come together to share and discuss their experiences and find collective ways of moving forward. The two-day meeting at the multicultural space KED in the Karantina port area of Beirut offered the participants a space to discuss their work conditions and to start the process of collectively thinking about the possible futures and meanings of contemporary cultural work and production in Lebanon. The first day of the meeting consisted of simultaneous small-scale meetings amongst peers from the same discipline (film, visual arts, performing arts, publishing, music, learning and creative expression, multidisciplinary spaces, and archives and heritage preservation), to discuss the various questions and challenges that have disrupted work and continuity during this period. The second day was dedicated to topics



emerging from the institutions' activities over the past two years. In four roundtable discussions, participants discussed institutional strengthening and sustainability, transfer of knowledge and know-how, challenges of and conditions for collaboration, and changes in approaches to programming.

This joint effort between AFAC and Culture Resource hopes to have laid the foundation for how to deal collaboratively with emergency situations threatening cultural and social fabric. Moving forward, the two regional institutions will commission an external study on the impact of their two partnerships in Lebanon to extract reflections and recommendations for the arts and culture community as well as in regard to fundraising and the design of response schemes. An assessment of these programs and observations on the current working conditions of the sector may help inform our ways of thinking about and producing culture in the coming years amidst the continuing effects of the economic crisis.

Netflix Creative Equity Fund

In April, AFAC and Netflix jointly announced five Arab women filmmakers and producers to receive a one-time grant through Netflix's Fund for Creative Equity to bring their fiction and non-fiction projects to life.

The five women filmmakers represent different parts of the Arab region including Lebanon, Tunisia, and Morocco. Netflix's Fund for Creative Equity grantees were selected from a list of women filmmakers supported under each of the AFAC Cinema and Documentary Film grants for the 2021 cycle.

The selected filmmakers are Asmae El Moudir, Moroccan director and producer of 'The Mother of All Lies' and Diala Kachmar, producer of 'From the Other Shore'), both supported by the AFAC Documentary Program; Jana Wehbe, producer of 'The Day Vladimir Died' by Fadi Syriani; Tania Khoury producer of 'Manity' by Hussein Ibrahim; and Sarra Abidi director and producer from Tunisia of 'My Name is Clara' all three supported through the AFAC Cinema Program. Out of the five supported projects, "From the Other Shore" premiered at the International Documentary Film Festival Amsterdam – IDFA in November, in the Luminous section.

The news was widely disseminated across the region and internationally with more than 120 pieces released. Furthermore, a 7-minute video asset was produced by the Netflix team and released on the Netflix YouTube channel, along with the news. Viewership of the video reached more than 3,000 within a few days.





Professional, Institutional and Programmatic Support



The Arab Documentary Photography Program (ADPP)

The Arab Documentary Photography Program (ADPP) embarked on its ninth cycle in 2022. The ADPP 2022 jurors - Kristen Lubben, the Executive Director of the Magnum Foundation; Nadia Bseiso, a Jordanian photographer and former ADPP grant recipient; and Hrair Sarkissian, a Syrian artist and photographer - convened and deliberated in June to select 12 photo projects for support.

The 12 documentary photographers of the ninth cycle of ADPP (2022-2023) concluded their first workshop in September in Beirut, which comprised an intense program of presentations, one-on-one meetings with mentors and encounters. This cycle's 12 following projects will unfold in the months to come: "The Nymphomaniacs" by Imane Djamil (Morocco); "But You Won't Notice" by Mennatalah Khaled (Egypt); "The Land of Water, the Land of Thirst" by Karrar Nasser (Iraq); "Your Life is a Career (The Boutefteens)" by Ahmed Merzagui (Algeria); "Indefinitely" by Lamees Saleh (Egypt); "At a Peter Pan Moment" by Sara Younes (Egypt); "Doumari" by Gabriel Ferneini (Lebanon);

"11 Years Under the Sun" by Mohammed Nammoor (Syria); "You Can See Me But I Can't" by Celia Bougdal (Algeria); "Gaza the City of Amputees" by Nidal Rohmi (Palestine); "Exile on a Couch" by Sara Kontar (Syria); and "Men of the Pearl" by Ali Al Shehabi (Bahrain).

As for the eighth cycle of ADPP (2021-2022), its second workshop took place in Beirut from May 27 to June 1, 2022. The 10 visual storytellers hailing from Libya, Egypt, Palestine, Jordan, Syria and Lebanon worked to finalize their photo projects, which were uploaded on the ADPP website and released in November 2022. These photo stories document the personal and political fears, anxieties and impacts that our built spaces — whether real, imagined, or somewhere in between — can have on dwellers and travelers.

The month of November also saw the launch of "An Expression of Absence: Selections from the Arab Documentary Photography Program", a group exhibition which showcased the works of 15 ADPP photographers at Magnum Foundation and the Bronx Documentary Center in New York City. Curated by ADPP alumnus Roi Saade and Magnum Fellow Rola Khayat, the exhibit explored ways in

which photography conjures absence to represent time, memory, disappearance, loss, and erasure.

A series of meetings have been planned for the first quarter of 2023, during which the AFAC team, along with program partners Magnum Foundation and Prince Claus Fund, are to evaluate the program and discuss next steps.

Arts and Culture Entrepreneurship (ACE) Program

As the Arts and Culture Entrepreneurship - ACE program's fourth cycle draws to a close, we take pride in the solid foundation and impact that the program has generated for the 32 cultural entities, 64 Cultural Managers and 17 Co-Pilots involved since its inception, as well as their communities and networks. Hands-on training and capacity-building in the business of arts, culture and creativity is key to sustainability in the fast-changing creative cultural industry sector, and has proven to be a successful model for replication in the region.

In 2022, the ACE program, which was extended to a fourth cycle (2022-2023) in agreement with our partners Drosos Foundation and the German Foreign Federal Office, brought together eight entities hailing from six Arab countries, to receive ACE support and mentorship.

Originally conceived as a three-year program, ACE had to operate its second and third cycles under Covid-19 restrictions, moving all workshops online. The decision to extend also allowed for a better monitoring and evaluation process of the whole program, which is scheduled to take place during 2023.

The nomination process, which was initiated in December 2021, resulted in 79 nominations received from 11 Arab countries. 26% of the applicants were from Egypt, 18% from Palestine, 15% from Jordan, 11% from Morocco, 7% from Algeria and Libya, 4% from Bahrain, Lebanon, Syria and Tunisia. As for the fields of work, 44% of the applicants operate in multidisciplinary fields, 19% in film, 15% in visual arts, 11% in performing arts, 7% in literature and 4% in architecture. "It was fulfilling to see applying institutions interested and working in the areas of research, theory and publishing", stated the ACE 2022 jurors - Moroccan cultural curator Yasmina Naji, Palestinian Cultural Manager Nisreen Naffa, and Egyptian artist and cultural manager Mohamed Allam – who deliberated for two days to review and assess the applications.

The eight selected institutions for this fourth cycle are:

Leish Troupe (Syria - Performing Arts); Khalil Sakakini Cultural Center (Palestine - Multi-disciplinary); Megraya for Training and Arts Development (Egypt - Multi-disciplinary); Editions Motifs (Algeria - Publishing); FilmLab Palestine (Palestine - Film); Tajjarod Architecture and Art Foundation (Libya - Visual Arts); Ishbilila for Arts Association (Lebanon - Multidisciplinary); and one confidential institution.

These cultural entities are characterized by their work in the peripheries, by the decentralization of their operations to reach wider, more remote audiences, and by their young management.

Two members of management of each of these entities convened in a first workshop from May 9 to 12, a second workshop from August 15 to 18, and a third and final workshop from November 15 to 18, 2022. All three workshops took place in Beirut, where the participants were joined by a core pool of 15 experts from Asia, Africa and North America, as well as the program's 6 co-pilots (training of trainers) for this cycle. The participants had the opportunity to delve into topics such as resource mobilization, design thinking, communication strategies,



financial management and organizational management, revisiting of missions and relevance, outreach to communities and cultural policies. Case studies were borrowed from arts and culture in many different regions such as Africa, South America and India.

The ACE program model has been replicated across the region. The ACE in Yemen program, which was a shorter, more condensed version of ACE, in collaboration with UNESCO and supported by the European Union, spanned from November 2021 to March 2022. Catering to 9 Yemeni cultural institutions, adapted to Yemen and the specificity of its local arts and culture institutions, their needs and challenges, the program completed its workshops and mentorship component by end of February 2022. The program was very well received by its participants, some of whom in turn applied to various AFAC grants in the first cycle of grants 2022, in their respective areas of activity.

In the framework of the ACE Yemen program, we commissioned a Capacity Assessment Report - a body of research that addresses the state of the creative industries in Yemen, through identifying opportunities and challenges, mapping out the cultural landscape, examining UNESCO's contribution and exploring new suggestions for potential sustainable investment. The report was published in July 2022, and is available [here](#). We also developed a toolkit in both English and Arabic, to be distributed to participants and to serve as a reference for the program.

Similarly, the program's ripple effect witnessed SJ Productions, participant in the first cycle of ACE in 2018, launching a music entrepreneurship program, NEST, in Palestine, inspired by the ACE model.

Research on the Arts Program – RAP

On February 9 and 10, AFAC and the Arab Council for the Social Sciences – ACSS jointly organized the workshop and working group of the fourth Research on the Arts Program- RAP cycle (2021-2022) for the group of five grantees (three individuals and two teams), made up exclusively of women researchers and practitioners. These were joined by the five RAP jurors as well as the AFAC and ACSS grants management teams.

During the workshop, the five grantees presented their research projects, and joined an insightful discussion led by the RAP jurors, titled "Thinking about the Arts". The RAP jury committee members discussed topics of burning relevance to arts-based research, such as the interlinkages





between the arts and social research; the importance of archives; accessibility of arts to communities, etc.

Following this panel, the individual researchers and teams met in individual meetings with the jury committee members. Methodological and conceptual issues were discussed during these one-on-one encounters. Empowered by the rich debates and constructive critical discourses of this workshop, the five grantees have proceeded with their research endeavors.

In June, researchers of the third and fourth RAP cycles took part in the ACSS bi-annual conference in Beirut, presenting their works and exhibiting their outputs.

Moreover, AFAC and ACSS decided to put together a working group composed of a number of experts from the region representing the arts and social sciences disciplines. The purpose of the working group is to investigate the relationship between arts and the social sciences by conducting first an in-depth evaluation of the RAP program and the 25+ projects awarded. Three

members of the working group conducted the evaluation, which also included an assessment of the written and digital outputs produced by grantees and their impact. After the evaluation was completed, the evaluators shared the results with other members of the working group. The evaluation results will help guide the ensuing discussions on the relationship between arts and the social sciences and allow the working group to identify gaps and research agenda/s on writing on the arts in the Arab region. The main output will be a publication that will include articles by the working group members on themes and issues that are relevant to the program. AFAC and ACSS will work in the course of 2023 towards conceiving a new cycle of the program based on the evaluation and findings of the working group.

North Africa Cultural Program – NACP

As the first phase of the North Africa Cultural Program - NACP gets close to completion, the year 2022 has seen the organization of a meeting for all 28 entities under the







program’s National Fund in Beirut in March; the launch of the NACP Web Platform in May; and field visits by the AFAC team to Egypt, Morocco and Tunisia in September and October.

The NACP was bound to a one-year extension to allow for the continuation of activities under the grant, following the halt caused by the pandemic. In close coordination with the program’s partners, the Swiss Agency for Development and Cooperation (SDC), an evaluation process was designed and implemented by Aleph Strategies, providing us with the necessary insights and learnings to design Phase II of the program, which was submitted to SDC in early 2023.

NACP National Fund Meeting

From March 16 to 18, a meeting bringing together the 28 entities of the North Africa Cultural Program’s National Fund was held in Beirut. Titled “Entities, Communities and Networks”, the three-day meeting offered the chance for the 28 participating Cultural Managers from Algeria, Egypt, Libya, Morocco and Tunisia to explore contemporary arts and culture movements in societies across North Africa and investigate key issues concerning the progressive possibilities presented by the survival, development and promotion of these sectors especially in such delicate times.



The Beirut meeting, together with other events in 2022, aimed to further position the arts and culture sector in North Africa as a vibrant and connected sector that is (re) defining itself from the perspective of a regional network and community.

Opening with analytics of the current reality and the “How Are We?” collective session, the meeting covered timely topics via panels such as “Beyond Funding: Sustainable Organizational Economies”; “Art With/in Communities”; “The Future of Audiences”; “Standing Grounds through Strategic Collaborations”; and “Knowledge and Documentation for Future Generations”.



The convention’s program included a cultural tour with two tracks to different Lebanese institutions such as the Arab Image Foundation, the Beirut Printmaking Studio, Mansion and Metro Al Madina; a Networking Event where representatives from various Beirut-based cultural entities attended to connect with their 28 North African peers; and a closing dinner attended by all participants, partners and members of the AFAC team.

A wider-scale meeting, involving all 56 entities under the NACP (28 National Fund entities, and partner organizations

in the 12 regional collaborative projects), is set to take place in Tunis in February 2023.

NACP Web Platform

The **NACP Web Platform** was released in May and was promoted through a social media campaign. The platform offers visibility to all entities under the program, and is set to represent a valuable resource for researchers, experts and scholars on North Africa, by displaying insightful facts and figures, essays and other curated content. As such, a variety of updates (video and audio interviews, text updates, photos, etc.) on the progress of the National Fund entities will be released in mid-2023.

Field Visits to Egypt, Morocco, and Tunisia

The AFAC team conducted field visits to Egypt, Morocco and Tunisia between the months of September and October 2022, taking on a documentation, monitoring and evaluation approach ahead of the program's first phase conclusion.

A national meeting was held in each of the three countries, bringing together the program's National Fund and Regional Fund grantee organizations for focus groups discussions around program parameters and indicators in addition to their recommendations for the second phase of the program.

NACP Phase II

A comprehensive proposal was put together by the AFAC team and submitted to SDC. The proposal included iterations to the program such as seed support for regional collaborations, a stricter control framework for the Regional Fund, and a plan to maintain long-term core support for new grantee organizations while ensuring a continuity model for previous ones.



North Africa Cultural Program - National Fund First Meeting - Beirut, Lebanon



AFAC
1.24K subscribers

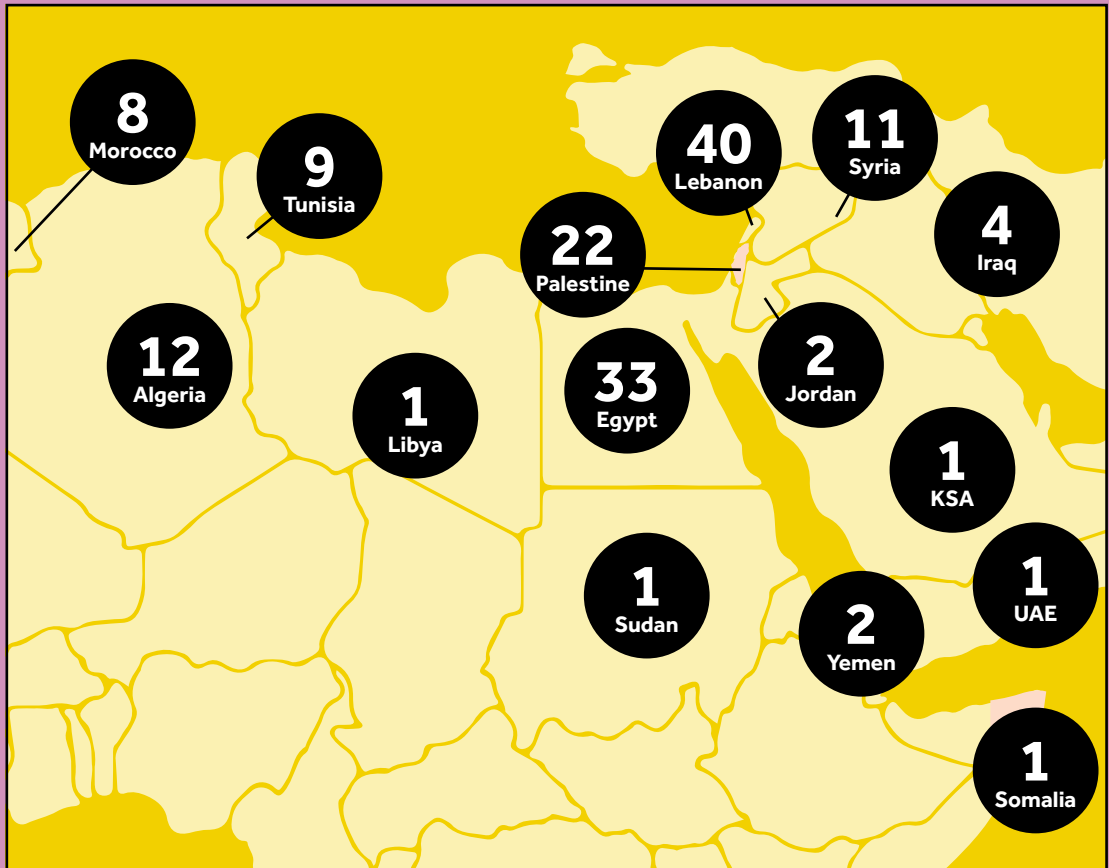
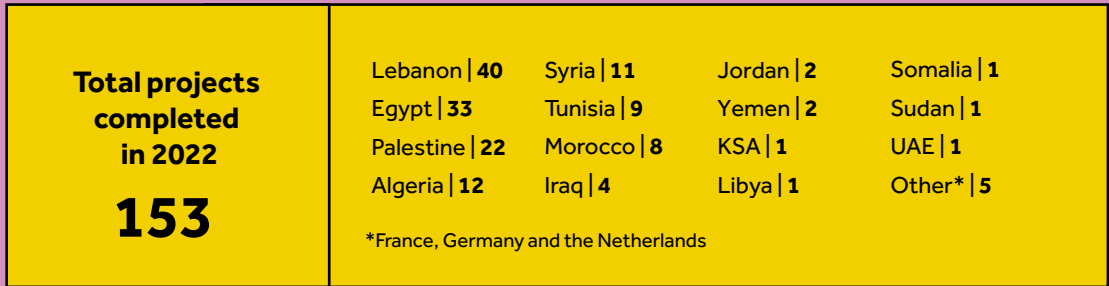


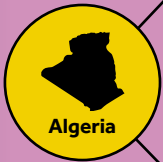




Our Grantees

Mapping 2022





| Program | Number | Output | Number |
|-----------------------------------|--------|-----------------------|--------|
| Arts and Culture Entrepreneurship | 1 | Institutional Support | 1 |
| Cinema | 1 | Film | 1 |
| Music | 1 | Album | 1 |
| North Africa Cultural Program | 4 | Exhibition | 1 |
| | | Institutional Support | 1 |
| | | Workshops | 2 |
| Performing Arts | 1 | Festival | 1 |
| Training and Regional Events | 1 | Festival | 1 |
| Visual Arts | 3 | Photobook | 1 |
| | | Magazine | 2 |



| Program | Number | Output | Number |
|--------------------------------------|--------|-----------------------|--------|
| Arts and Culture Entrepreneurship | 1 | Institutional Support | 1 |
| AFAC Documentary Program | 2 | Film | 1 |
| | | Treatment | 1 |
| Arab Documentary Photography Program | 4 | Photography | 4 |
| Creative and Critical Writings | 6 | Book | 5 |
| | | Research | 1 |
| Cinema | 1 | Film | 1 |
| Music | 1 | Concert | 1 |
| North Africa Cultural Program | 7 | Platform | 1 |
| | | Institutional Support | 5 |
| | | Workshops | 1 |
| Performing Arts | 3 | Performance | 3 |
| Research on the Arts Program | 1 | Book | 1 |
| Training and Regional Events | 4 | Platform | 1 |
| | | Workshops | 3 |
| Visual Arts | 3 | Book | 1 |
| | | Festival | 1 |
| | | Video Art | 1 |



Iraq

| Program | Number | Output | Number |
|--------------------------------|--------|-----------|--------|
| AFAC Documentary Program | 1 | Treatment | 1 |
| Creative and Critical Writings | 1 | Research | 1 |
| Research on the Arts Program | 1 | Research | 1 |
| Training and Regional Events | 1 | Platform | 1 |



Jordan

| Program | Number | Output | Number |
|--------------------------------------|--------|-------------|--------|
| Arab Documentary Photography Program | 1 | Photography | 1 |
| Research on the Arts Program | 1 | Book | 1 |



KSA

| Program | Number | Output | Number |
|------------------------------|--------|----------|--------|
| Research on the Arts Program | 1 | Research | 1 |



Lebanon

| Program | Number | Output | Number |
|--------------------------------------|--------|-----------------------|--------|
| Arts and Culture Entrepreneurship | 2 | Institutional Support | 2 |
| AFAC Documentary Program | 3 | Film | 3 |
| Arab Documentary Photography Program | 2 | Photography | 2 |
| Creative and Critical Writings | 1 | Book | 1 |
| Cinema | 4 | Film | 2 |
| | | Rough Cut | 1 |
| | | Script | 1 |
| Lebanon Solidarity Fund/Structures | 14 | Institutional Support | 14 |
| Music | 4 | Album | 1 |
| | | Workshops | 1 |
| North Africa Cultural Program | 7 | Platform | 1 |
| | | Institutional Support | 5 |
| Performing Arts | 5 | Workshops | 1 |
| | | Performance | 5 |
| Research on the Arts Program | 1 | Research | 1 |
| Training and Regional Events | 2 | Workshops | 2 |
| Visual Arts | 3 | Book | 1 |
| | | Exhibition | 1 |
| | | Video Art | 1 |



| Program | Number | Output | Number |
|--------------------------------------|--------|-------------|--------|
| Arab Documentary Photography Program | 1 | Photography | 1 |



| Program | Number | Output | Number |
|-------------------------------|--------|-----------------------|--------|
| AFAC Documentary Program | 2 | Film | 2 |
| Cinema | 1 | Film | 1 |
| North Africa Cultural Program | 2 | Institutional Support | 1 |
| | | Platform | 1 |
| Performing Arts | 2 | Performance | 2 |
| Training and Regional Events | 1 | Festival | 1 |



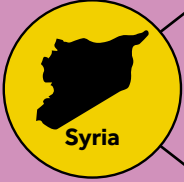
| Program | Number | Output | Number |
|--------------------------------------|--------|-------------|--------|
| AFAC Documentary Program | 3 | Treatment | 1 |
| | | Rough Cut | 2 |
| Arab Documentary Photography Program | 1 | Photography | 1 |
| Creative and Critical Writings | 1 | Book | 1 |
| Cinema | 6 | Film | 4 |
| | | Rough Cut | 2 |
| Music | 2 | Album | 1 |
| | | Festival | 1 |
| Performing Arts | 5 | Performance | 4 |
| | | Festival | 1 |
| Research on the Arts Program | 1 | Research | 1 |
| Training and Regional Events | 1 | Festival | 1 |
| Visual Arts | 4 | Book | 1 |
| | | Exhibition | 2 |
| | | Residency | 1 |



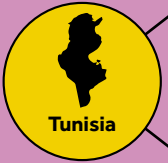
| Program | Number | Output | Number |
|---------|--------|--------|--------|
| Cinema | 1 | Film | 1 |



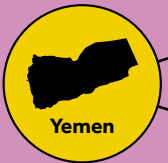
| Program | Number | Output | Number |
|---------|--------|--------|--------|
| Cinema | 1 | Script | 1 |



| Program | Number | Output | Number |
|--------------------------------|--------|-------------|--------|
| Creative and Critical Writings | 1 | Book | 1 |
| Cinema | 1 | Rough Cut | 1 |
| Music | 1 | Album | 1 |
| Performing Arts | 2 | Performance | 2 |
| Training and Regional Events | 2 | Book | 1 |
| | | Workshops | 1 |
| Visual Arts | 2 | Exhibition | 2 |



| Program | Number | Output | Number |
|-----------------------------------|--------|-----------------------|--------|
| Arts and Culture Entrepreneurship | 1 | Institutional Support | 1 |
| AFAC Documentary Program | 1 | Rough Cut | 1 |
| Cinema | 2 | Rough Cut | 2 |
| Music | 1 | Album | 1 |
| North Africa Cultural Program | 3 | Festival | 2 |
| | | Residency | 1 |
| Visual Arts | 1 | Video Art | 1 |

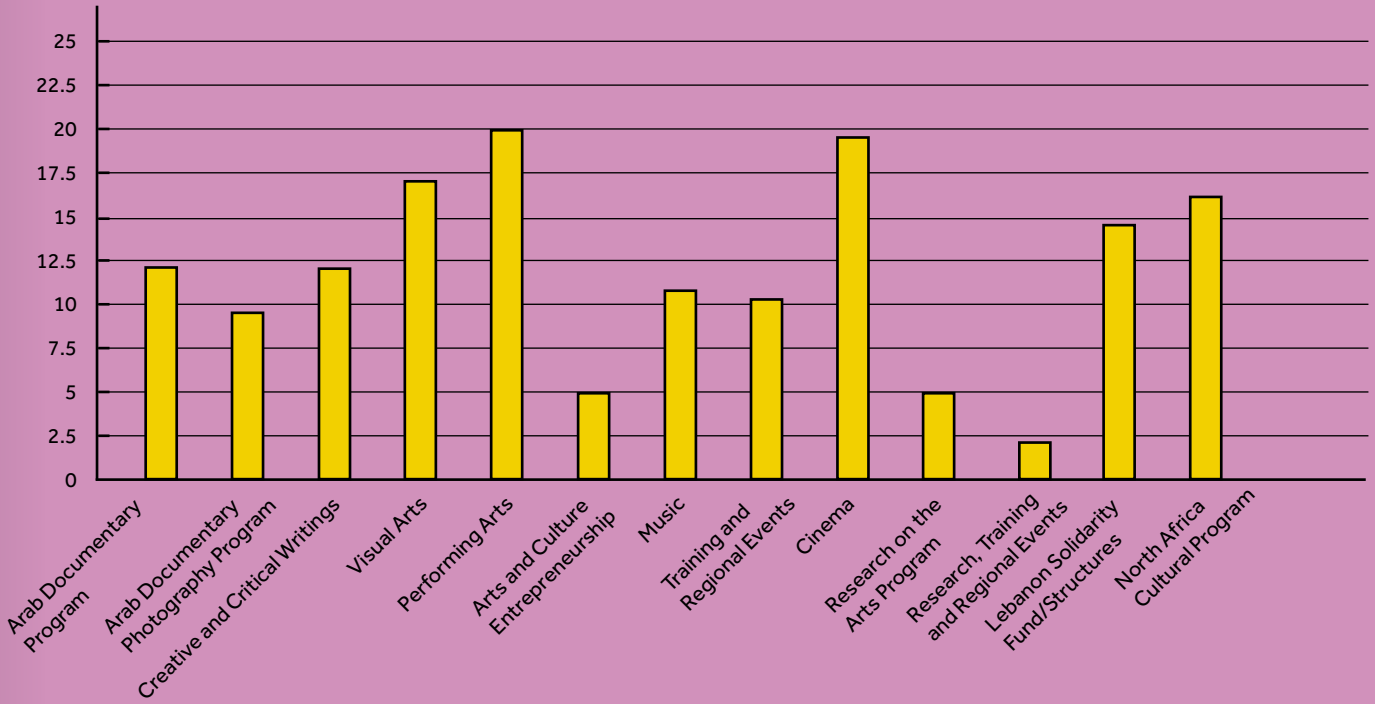


| Program | Number | Output | Number |
|--------------------------------|--------|-----------|--------|
| Creative and Critical Writings | 1 | Book | 1 |
| Music | 1 | Workshops | 1 |

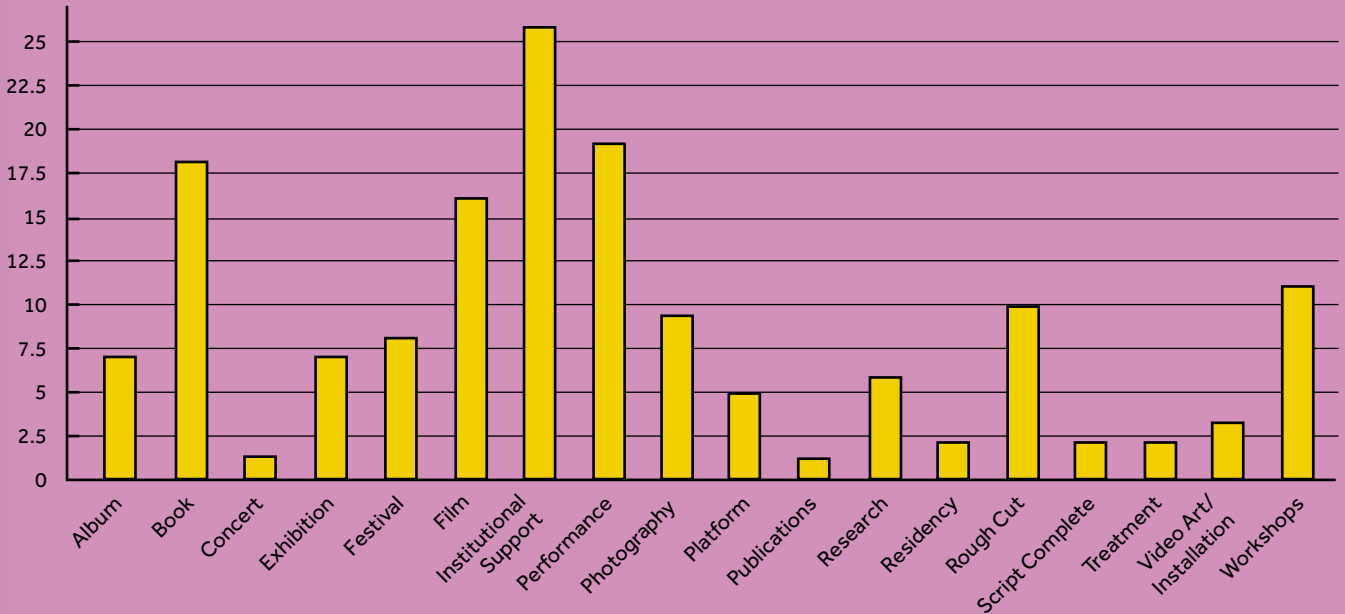


| Program | Number | Output | Number |
|--|--------|------------|--------|
| Creative and Critical Writings | 1 | Platform | 1 |
| Cinema | 1 | Rough Cut | 1 |
| Visual Arts | 1 | Exhibition | 1 |
| Research, Training, and Regional Events | 1 | Research | 1 |
| Music | 1 | Album | 1 |

Distribution per Program



Distribution per Output



News and Awards

Somali filmmaker **Khadar Ahmed**'s film "The Gravedigger's Wife" was nominated for the 53rd NAACP (National Association for the Advancement of Colored People) Image Awards for Outstanding International Motion Picture.

Nine AFAC-supported films participated in the **Red Sea Film Festival** in December, and reaped **6 Yusr Awards**.

Two AFAC-supported films competed in the 2022 Berlinale in February: "Shall I Compare You to a Summer's Day?" by **Mohamad Shawky Hassan**, and "Will My Parents Come to See Me" by **Muhammed Bashiir Harawe**.

Egyptian novelist **Arige Gammal**'s novel "I am Arwa, Mariam" won the **Sawiris Cultural Award** in the section of Youth Writers, in addition to an award for translation and publishing in English.

The Cannes international film festival's 2022 edition and its various sections showcased **five AFAC-supported films** in May: "Mediterranean Fever" by **Maha Haj**, "Harka" by **Lotfy Nathan**, "The Dam" by **Ali Cherri**, "Hamlet from the Slums" by **Ahmed Fawzi Saleh**, and "The Blind Ferryman" by **Ali Al-Fatlawi**.

AFAC-supported films received **7 awards** during the **Cairo International Film Festival** in November: Maher El Khair ("The Dam", by **Ali Cherri**) won the International Competition Best Actor award; "Alam" by **Firas Khoury** received the Youssef Cherif Rizkallah Audience Award and the International Competition Golden Pyramid Award; Mahmoud Bakri (Alam) was named International Competition Best Actor; "Riverbed" by **Bassem Breche** received the Horizons of Arab Cinema Salah Abu Seif Special Jury Award and the Best Arab Film Special Mention; and Carole Abboud (Riverbed) won the Horizons of Arab Cinema Award for Best Acting Performance.

Egyptian ADPP photographer **Rehab Eldalil** won the **Fotoevidence W Award 2022** and the **World Press Photo Regional Award 2022 (Open Format/Africa)** for her project "The Longing of the Stranger whose Path Has Been Broken".

Seven AFAC-supported films showcased in the International Documentary Film festival Amsterdam – IDFA and its various editions in November: “Notes on Displacement” by **Khaled Jarrar**, “From the Other Shore” by **Maher Samra**, “Foragers” by **Jumana Hanna**, “Return to Homs” by **Talal Abu Madi**, “Let’s Play Soldiers” by **Mariam Subhani**, “Theft of Fire” by **Amer Al-Najdi**, and “Women of my Life” by **Zahraa Ghandour**.

Two AFAC-supported films, both by Moroccan directors, took the road to Locarno Film Festival in August: **Adnane Baraka’s** “Fragments from Heaven” and **Sofia El Khyari’s** “L’Ombre des papillons” (Shadow of the Butterflies).

Six films supported by AFAC participated in the 2022 edition of Cinéma du Réel which took place in multiple locations in Paris during the month of March: “The Disqualified” by **Hamza Ouni**, “Talking About Trees” by **Suhaib Gasmelbari**, “Before the Dying of the Light” by **Ali Essafi**, “It Was Better Tomorrow” by **Hinde Boujemaa**, “Fragments from Heaven” by **Adnane Baraka**, and “Hors-Titre” by **Wiame Haddad**, which was produced as part of Haddad’s project “In Absentia”.

Four AFAC-supported films featured at the Toronto International Film Festival – TIFF in September: “Alam” (The Flag) by **Firas Khoury**, “A Gaza Weekend” by **Basil Khalil**, “Simo” by **Aziz Zoromba**, and “Shadow of the Butterflies” by **Sofia El Khyari**.

Two other films took part in the International Venice Film Festival in the end-August: “Hanging Gardens” by **Ahmed Yassin Al Daradji** and “The Last Queen”, the debut film by **Damien Ounouri**. On the sidelines of the festival, another AFAC-supported film, “Land of Women” by **Nada Riyadh**, participated in this year’s Final Cut.

Fifteen ADPP photographers exhibited their works at “An Expression of Absence: Selections from the Arab Documentary Photography Program”, an exhibition organized jointly by Magnum Foundation and the Bronx Documentary Center in New York City. The exhibit spanned from October 26 to December 18.

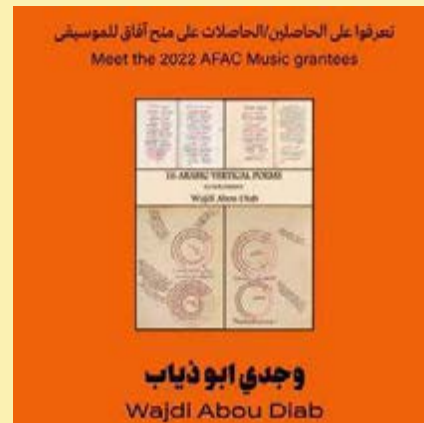
Outreach

New Communication Strategy

In the beginning of 2022, we held a series of workshops with Studio Safar, the graphic design and communication agency behind our rebranding back in 2018. For the first time, we were approaching AFAC as a brand, in order to give its audience the chance to connect to it emotionally. Together with the agency, we had to go through multiple brand attributes and personality traits; how did our community describe AFAC? How did AFAC sound to others? How did the community feel after interacting with AFAC? What tangible, lasting impact did AFAC have on the community? And finally, what makes AFAC special?

Transformational, proactive, engaging, collective, dynamic, and expanding were some of the attributes that we arrived at through our brainstorming sessions. Departing from these attributes, we revamped our communication strategy, specifically on social media, and with Instagram as a primary channel, supported by our monthly newsletters. This revamp allowed to ramp up engagement and bring AFAC closer to its audiences.

For the next three years, we envision strategically evolving the positioning of AFAC to reflect the power behind the creativity it fosters and the changes it instigates in society: a dynamic, resourceful and clever institution pioneering transformation, with and for its stakeholders — creators, appreciators and donors.



أيام ف
Days

سيتم عرض فيلمين تدعمهما AFAC في الدورة ٧٥ لمهرجان لوكارنو السينمائي الذي سيفتح الأسبوع المقبل في سويسرا:



"شظايا من الجنة"

عدنان بركة

"ظل الفراشات"

صوفيا الخباري



AFAC's work is divided into five strategic areas:

3
Knowledge Building and Sharing

AFAC's extensive database includes more than 16,000 applicants and 2,000 funded projects, making it an important source of information on cultural trends, modes of artistic production, social impact, geographic contexts, and all the relevant statistics.

فتح
فتح
فتح
فتح

أسبوع الفيلم اللبناني

Lebanese Film Week



آخر موعد

submission deadline

July 1, 2022

للتقديم

منحة الفنون البصرية

Visual Arts grant

English Newsletter



11.2022 | Framing the Personal and the Political

In an increasingly accelerated world with endless streams of information at our fingertips, we often leave important stories behind. Who will help us sift through these massive waves of data? Who will inform us about struggling environments? Who will give a voice to those in need to be heard? Who will allow a break through all the noise?

In this issue of our newsletter, we invite you to slow down, look, read, connect, and, perhaps, take action.



A Spectrum of Unheard Stories

From health and identity struggles to urban development and socioeconomic constructs, the documentary photography projects developed as part of the 8th cycle of our Arab Documentary Photography Program program put forward both intimate personal topics and political ones. The collection of works is now available on the program's [website](#).



Cairo, Return

Ahmed Qabel



A selection of works by ADPP photographers is currently on view at the Magnum Foundation and the Bronx Documentary Center in New York, as part of "An Expression of Absence: Selections from the Arab Documentary Photography Program" exhibition. Curated by ADPP alumnus Roi Saade and Magnum fellow Rola Khayat, the exhibition explores ways in which photography conjures absence to represent time, memory, disappearance, loss, and erasure.

Explore



ADPP 2022 Concludes First Workshop in Beirut



Participants in the 9th cycle of the ADPP met in Beirut in September for their first workshop. An intense program of presentations, one-on-one meetings with mentors and encounters was in store for them.

We are excited to see this cycle's 12 projects unfold in the months to come: "The Nymphomaniac" by Imane Djamil; "But You Won't Notice" by Mervat Kahloul; "The Land of Water, the Land of Thirst" by Karar Nassor; "Your Life is a Career (The Boulevarde)" by Ahmed Merzagui; "Indelibly" by Lamees Saleh; "At a Peter Pan Moment" by Sara Younes; "Downfall" by Gabriel Fenehi; "11 Years Under the Sho" by Mohammed Namoor; "You Can See Me But I Can't" by Celia Bougdad; "Gaza the City of Absences" by Nidal Rohani; "Exile on a Couch" by Sara Kontar; and "Men of the Peak" by Ali Al Shehawi.

The Arab Documentary Photography Program is a joint initiative of the Arab Fund for Arts and Culture - AFAC, the Magnum Foundation and the Prince Claus Fund.



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10. 2022 | المواطن

كيف نحافظ على أراضينا؟ كيف نضمن الاستمرارية والاستدامة لجمعياتنا؟ وكيف نستعيد الأماكن العامة ونعزز الشعور بالانتماء في المناطق التي يسودها النزاع؟

لقد أدى تغير المناخ والزراعات والأزمات الصحية إلى تقاليم أوجه عدم المساواة وجوانب البشاشة في ما يتعلق بالحق الأساسي في المأوى المناسب والمساحات الآمنة. وفي هذا العدد من نظرة أفاق، ندعوك لقراءة ثلاث مقالات مع ثلاثة من الفنانين الماسلين على منح أفاق، والتي تتعمق في سمات البيئات المختلفة في منطقتنا، والتحديات التي تواجهها.



السعي للانتصاء

مُقابلة مع رحاب الدليل

تعود الصورة الوثائقية المصورة، رحاب الدليل، إلى جذورها في مشروع السود البصري "شوق الغريب للي تقطع سبيله" الحائز على عدة جوائز. بالتعاون مع مجتمع بيو سينا، يستكشف المشروع مفهوم الانتماء والترابط المتبادل بين الناس

قراءة تكميلية



التدهور من منظور جمالي وشعري

سيف كُسمات حول مشروعه «واحة»

ينقل المصور الوثائقي المغربي، ذو النزعة الشعرية، سيف كُسمات، من خلال تقنيات غريبة، تدهور أوضاع الواحات المغربية بسبب تغير المناخ.

قراءة تكميلية



التهافت في الفضاء العام

ساري الفيثوري عن مشروعه «تهافت»

يتامل الفنان الليبي ساري الفيثوري في جهوده لاستعادة الأماكن العامة ويخلق شعور بالانتماء عند أهالي مدينة بنغازي، من خلال مشروعه «تهافت».

قراءة تكميلية



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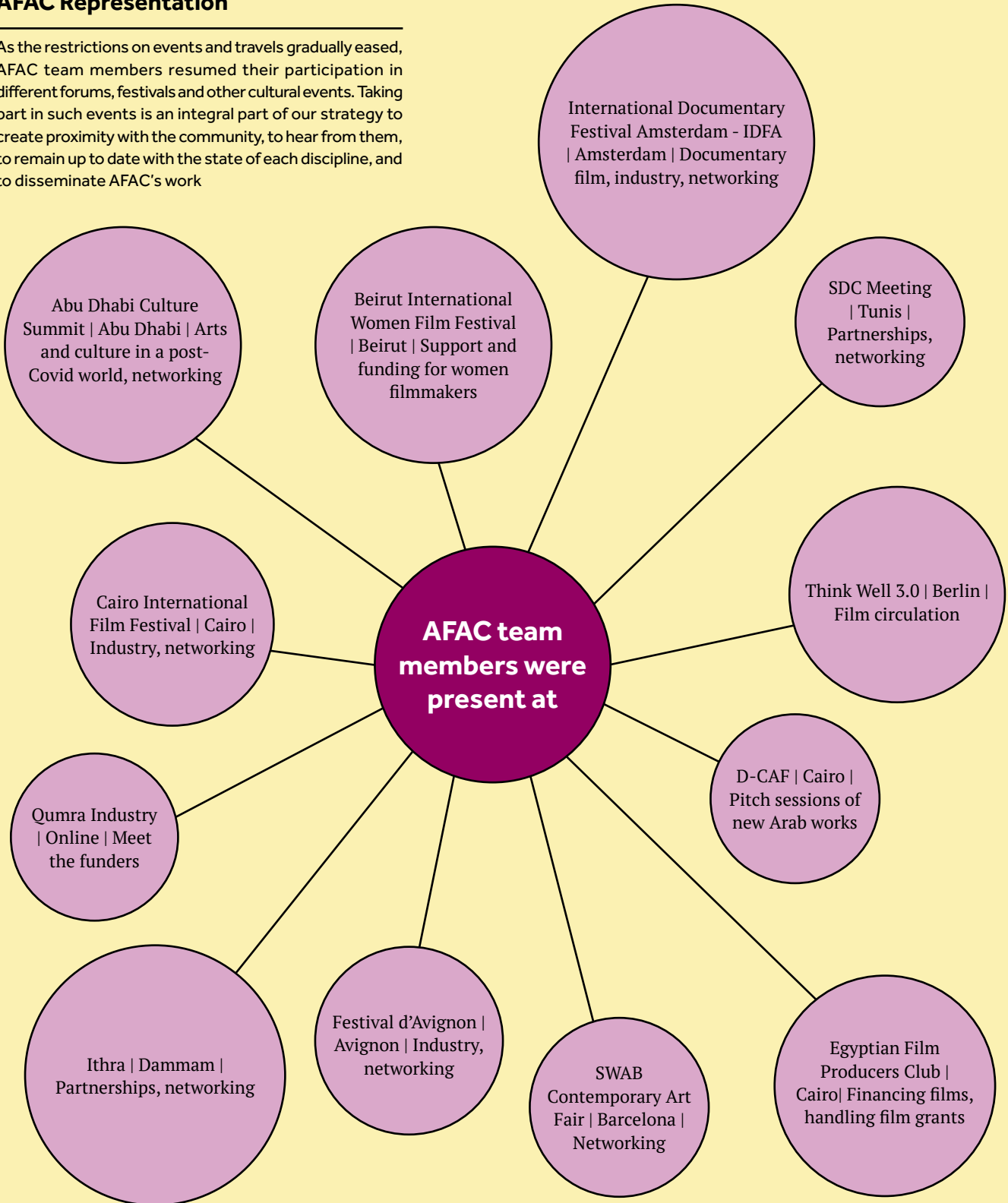
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AFAC Representation

As the restrictions on events and travels gradually eased, AFAC team members resumed their participation in different forums, festivals and other cultural events. Taking part in such events is an integral part of our strategy to create proximity with the community, to hear from them, to remain up to date with the state of each discipline, and to disseminate AFAC's work



AFAC Press

The year 2022 saw AFAC's strong appearance in regional media, whether for the Netflix Creative Equity Fund, the Midane concert, or in news related to AFAC grantees and programs such as ADPP, supported films in festivals or running the Oscars race, etc.

The below is a selection of the press clippings featuring AFAC this year:



Institutional Strengthening

Team Building and Updates

In December 2022, Nouran Hatem joined our team as Communication Specialist. Nouran previously worked with Mada Masr as Membership Coordinator, and freelanced as an artists and events producer. She brings along a solid experience in communication strategy and planning, digital marketing and video production.

Earlier in the year, the AFAC team resumed the practice of organizing an annual retreat after a two-year halt caused by the pandemic. In the spirit of team building, continuous reflection, strategic planning, and addressing challenges, the retreat brought together all 13 members of the AFAC team on April 7 and 8 at Beit El Jabal in the Lebanese district of Chouf. The two days were planned in plenary sessions - each led by two team members - around topics of interest to the team and the institution like internal communications, team development, and the future of the institution. The retreat was also an occasion to discuss the newly drafted employee handbook which details the ethics of conduct, the organization's processes, and the employees' rights and responsibilities.



ICS Manuals

The series of Internal Control Systems (ICS) manuals, developed with consultant Amany Alhadka, were finalized.

These documents detail the internal processes of AFAC, and include a manual and process maps for the different aspects of our work:

- General Administration
- Grants Management
- Jury Operations Management
- Finance Management
- Risk Management
- Procurement





Development and Fundraising

Based on our development and fundraising plan, we dedicated the year 2022 to continue developing further the action points with a focus on: mobilizing resources from within the Arab region, the development of a scheme to engage the AFAC alumni in giving back, and the search for new international partners. In this regard, we initiated discussions with potential partner institutions in the UAE and KSA, which resulted in two new partnerships. The first is with ARAMCO's Ithra Program on a consultancy that involves a restructuring of their giving program (CSR), with AFAC setting up the processes, guidelines, application forms, and following up on implementing the giving program. The second partnership is with OSN streaming platform on a residency program for episodic writing which will be launched in 2023.

Internationally, the general climate is one that is still consumed by the repercussions of Covid-19, the war on Ukraine, and the impact of both on the global economy. In such an environment, priorities are constantly shifting and clarity and decision-making with regards to the way forward seem to be crippled. Nevertheless, we were able to make strides with our existing international partners, securing new agreements with DOEN for €1 million over 2023-2025; OSF for \$1 million over 2022-2023; the German Federal Office for €170K over 2022 and €150K for 2023-2024; the Norwegian Ministry of Foreign Affairs for \$600K over 2022-2025; SDC for CHF5.5 million over 2023-2026. With the partnership with Drosos on ACE coming to an end in May 2023, we are negotiating a new partnership that involves a program addressed to children and young adults.





Financial Allocations

Total Allocations:
\$4,314,359

Grant Activities:
\$3,340,897

Fundraising and Communications:
\$476,275

Overheads:
\$497,187

Difference of Exchange:
\$117,531





Photo Credits

- pp 3-2: Lotfy Nathan, "Harka", Cinema, Egypt, 2021
- p. 6: Nejib Belkadhi, "Communion", Cinema, Tunisia, 2020
- p. 8: Doaa Nasr, "The Many Disguises of Miss Invisible", Arab Documentary Photography Program, Egypt, 2022
- p. 10: Corine Shawi, "Perhaps What I Fear Does Not Exist", AFAC Documentary Program, Lebanon, 2020
- p.11: Yara Boustany, "The Valley of Sleep", Performing Arts, Lebanon, 2022
- p.20: Association Marocaine de Musique Electronique - AMME, Music, Morocco, 2022
- p. 21: Yara Al Hasbani, "Elham", Performing Arts, Syria, 2021
- p. 21: Aziz Zoromba, "Simo", Cinema, Egypt, 2021
- pp 25-24: Roger Anis, "Oh Mysterious Nile... Will You Be Immortal!", Arab Documentary Photography Program, Egypt, 2021
- p. 26: Corine Shawi, "Perhaps What I Fear Does Not Exist", AFAC Documentary Program, Lebanon, 2020
- P. 31: Asmae Elmoudir, "The Mother of All Lies", AFAC Documentary Program, Morocco, 2019
- pp 35-34: Ala Tannir, "The Small Old House by the Sea", Visual Arts, Lebanon, 2022
- p. 36: Lotfy Nathan, "Harka", Cinema, Egypt, 2021
- p. 38: Hardi Kurda, "Archive Khanah: Sounds from Iraq", Music, Iraq, 2022
- p. 39: Somali Women Journalists Rights Association, "Promotion of Somali Young Female Poets", Training and Regional Events, Somalia, 2022
- p. 40: Jana Traboulsi caricature, Lebanon Solidarity Fund, 2022
- p. 41: screenshot of Netflix video
- pp 43-42: Fadi Siryani, "The Day Vladimir Died", Cinema, Lebanon, 2021
- p. 44: Arab Documentary Photography Program workshop group photo in Beirut, 2022
- p. 45: Arts and Culture Entrepreneurship program workshop session in Beirut, 2022
- pp 47-46: Arts and Culture Entrepreneurship program workshop group photo in Beirut, 2022
- pp. 49-48: Omar Al Zo'bi, Arabic Letter Lab workshop and exhibition, Training and Regional Events, Jordan, 2019
- pp. 51-50: North Africa Cultural Program National Fund meeting in Beirut, 2022
- pp. 53-52: Ameen Abo Kaseem, "How Was Everything Before All This Ruin?", Arab Documentary Photography Program, Syria, 2022
- pp 69-68: AFAC retreat in Beyt el Jabal, Chouf District, Lebanon, 2022. AFAC Board meeting in Amman, December 2022
- p. 70: Jumana Manna, "Foragers", Cinema, Palestine, 2020
- p. 71: Lotfy Nathan, "Harka", Cinema, Egypt, 2021
- pp 73-72: Lotfy Nathan, "Harka", Cinema, Egypt, 2021
- p. 75: Ali Al Shehabi, "Men of the Pearl", Arab Documentary Photography Program, Bahrain, 2022





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Website: www.arabculturefund.org

Facebook: [afac.grants](https://www.facebook.com/afac.grants)

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