

# لأفقٍ أوسع

MAKE ART POSSIBLE



آفاق AFAC

AFAC  
2014 Annual Report



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## Message from the Chairman



Empowering independent cultural production is crucial for creating a vibrant Arab society. As the region, and, indeed, the world at large, is increasingly marked by extremism, polarization and violence, it is by supporting individual self-expression with no strings attached that we engender critical thought, inclusive social engagement, appreciation of excellence and foster cross-cultural collaborations. These are the actions needed to promote a deeper understanding of the region's complex realities and to rise above the reductionist portrayals found in mainstream media.

Maintaining our independence as a regional, accessible and professionally run resource for artists of the Arab region is of utmost importance. Governments have long held a strong grip on cultural production, allowing it to flourish in the direction of national allegiance while neglecting innovative approaches to art and reprimanding critical artistic expressions. Creative production is also driven by consumerist marketing strategies of general mass-appeal. Art that is free of government control and market influence is rare in the Arab region. Yet this is the art that will shed light on issues left in the dark and that will revive the region's confidence in its own creativity and its own youth.

– Dr. Ghassan Salamé

## Message from the Director

We are concluding our 8th year of regional grant-making with a steadily growing number of beneficiaries and projects whose impact is reaching large segments of our communities. Through the hard work of our jurors, board members, management team and the assistance of a growing circle of supporters, AFAC has enforced its credibility in the field and become a model for other similar initiatives in the Arab region and beyond.

Early in 2014, we made a bet. We challenged ourselves to raise the awareness for cultural philanthropy and attract new donors to our mission, many of which had not been oriented towards supporting arts and culture before. By designing ACEF-2014, a platform that is at the intersection of crowd-funding and strategic social investment, we have increased the number of individual supporters six-fold.

We will build on this initiative into 2015 and design, develop and deliver special programs that invite aspiring philanthropists to engage with our work for the benefit of their societies. In 2015, we want to bring AFAC into mainstream visibility. We want to give our philanthropists supporters, our grantees, and the topics that they address in their projects, the recognition they deserve.

Finally, we will continue to invest in creative expression as part of our deeply held belief that it is the most relevant way to counter today's harsh realities and inspire new visions for the region.

– Oussama Rifahi





## Executive Summary

2014 has been a successful year at AFAC, a year of expansion and consolidation. Our grant making activity is gradually gaining wider reach and, in our 8th year of activity, we have vamped up our visibility on a regional and an international level, connecting with new communities of artists and patrons alike, as part of our strategy for further communication and development.

### ACEF2014

We launched the Arab Creativity & Entrepreneurship Fund 2014 (ACEF2014) as a new cultural philanthropy platform accessible to everyone interested in supporting the independent cultural sectors of the Arab region. Through ACEF 2014, we increased the number of individual donors from 13 in 2013 to 72 individuals in 2014.

We have also established media partnerships with Canvas and MBC Hope, and gained support from Firehorse Productions, allowing us to reach broader visibility, both among potential grantees and potential donors.

### Grants

The total applications received in 2014 is 1,299, (up from 1003 last year) and we distributed 132 grants (up from 106) with a total grant amount of about \$2.5 Million Dollars.

The Annual General Grant continues to attract a steady stream of applicants from across the region. The call for proposals opens twice a year to cater to the different categories. We replaced the Literature call with a new special program called the AFAC Novel Writing Program in collaboration with Najwa Barakat's Al-Mohtaraf. The open call for Cinema opened from May to August, to allow the jurors more time to evaluate the projects. Announcements of grantees were made twice a year, in July for Visual Arts and Performing Arts and in November for RTR (Research, Training, Regional Events), Music and Cinema.



The distribution of Annual General Grants went as follows: Visual Arts (17), Performing Arts (16), Music (20), RTR (18), Cinema (19). Benefiting projects are based in 16 Arab countries – Lebanon, Morocco, Egypt, Palestine, Syria, Jordan, Tunisia, Algeria, UAE, Sudan, Iraq, Yemen, Mauritania, Libya, Kuwait and Saudi Arabia – and 3 non-Arab countries – USA, UK and Germany. The Annual General Grant this year benefitted 91 projects.

Alongside the Annual General Grant, we launched two new Special Programs, The AFAC Novel Writing Program (ANWP) in collaboration with Najwa Barakat's Al-Mohtaraf, and the Arab Documentary Photography Program (ADPP), in collaboration with the Prince Claus Fund and the Magnum Foundation. We also ran the 2nd round of the AFAC Documentary Program (ADP), in collaboration with the Ford Foundations' JustFilms program, and we are finalizing our engagement with the projects from the Crossroads program. The Special Programs benefitted 41 projects.

We have also created several Special Projects including a scriptwriting workshop for aspiring filmmakers in Jeddah; our first AFAC Film Week showcased award-winning AFAC films to local audiences; our closing cycle of the AFAC "Why Culture?" Competition Series; and, last but not least, our AFAC Public Art Commission, "InVisible", curated by Amanda Abi Khalil and produced by Hetal Pawani of thejamjar in Dubai. The unveiling of the commission was part of AFAC's end of year event, **لأفق أوسع** Make Art Possible, a two-day event which also featured a VIP reception for AFAC donors and a Mashrou' Leila music concert at Music Hall Dubai.

## Recognition

AFAC grantees have received important visibility and awards this year. Our grantees have made great successes in prominent festivals – "Silvered Water, Syria Self Portrait" by Ossama Mohammad and Wiam Bedrixan was twice a winner at the Cannes Film Festival and London Film Festival; "Challat of Tunis" by Kaouthar Ben Hania, also a winner at Cannes Film Festival; "Return to Homs" by Tala Derki and Orwa Nyrabia won at the Sundance Film Festival and has been spurring important discussions in festivals across the region, especially IDFA; "My Love Await Me by the Sea" won at the Latin Arab Film Festival in Buenos Aires and was screened at the Palestine Film Festival in London and at the Carthage Film Festival in Tunisia, just to name a few. Beyond cinema, Lebanese vocalist and music researcher Rima Kcheich's album "Hawa" won the Arab Thought Foundation's award for creativity while the Lebanese rock band "Mashrou' Leila" was featured in the Rolling Stones. Libyan poet Khaled Mattawa was offered the Academy of American Poets Laureate. "Visualizing Palestine" won the Bobs Award for Best Social Activism and "Zoukak" theater company won the Prix Euromed for Dialogue.

## Communication & Outreach

For our Field Visits this year, we have targeted North Africa, particularly Morocco and, for the first time, Mauritania. We gained many insights on the local scene, in the capital and

the peripheries, while serving as ambassadors for inter-Arab collaboration. The trip was very well received, translating to an increase in the number of applications received. We also participated in the Visa for Music festival in Marrakesh, a first of its kind, dedicated to supporting the thriving independent music market in the Arab and African world.

We have produced new audio-visual material about AFAC to demystify any aspects of our process that may seem obscure to first-time applicants and to attract a new generation of art patrons towards our mission. These include our "AFAC Intro-Animation", "AFAC Creative Trailer", "AFAC Corporate Trailer" as well as the "AFAC – Make Art Happen" video and the AFAC Film Week Trailer. We have also collected twelve new grantee stories and fourteen grantee voices to bring the experiences of our beneficiaries closer to our readers and followers.

In 2014, we hosted press conferences for the launching of AFAC's Novel Writing Program and AFAC's Film Week. We also held a press conference and reception for the announcement of the Arab Documentary Photography Program, in partnership with Prince Claus Fund and in collaboration with the Magnum Foundation, at the notorious location of the bullet-ridden Holiday Inn Hotel/Saint Charles Properties. These events have helped garner more visibility and interaction with new publics, attracting bloggers, journalists and media outlets to pay attention to AFAC's role as a supporter of independent arts in the Arab region.

## Forums and Festivals

AFAC was present at various international festivals, establishing partnerships and collaborations for the benefits of its grantees across a variety of fields – music, visual arts, and cinema. These include the Cannes Film Festival, the Art Dubai Global Art Forum, the annual Fête de la Musique in Beirut, the launching of the first DEWAN Symposium for Performing Arts Practitioners and Contemporary Dancers held in Wadi Ram by the Zakharef in Motion initiative and the launching of the first edition of Visa for Music in Marrakesh as a regional market for Arab and African music, just to name a few. AFAC was also present at the Abu Dhabi Film Festival, International Documentary Film Festival of Amsterdam (IDFA) and the Carthage International Film Festival. In Argentina, AFAC offered an award for best Arab film at the Latin Arab International Film Festival of Buenos Aires.

## Advocacy and Philanthropy

AFAC is constantly conducting research and creating tools to help stakeholders in the cultural arena find resources and create effective partnerships based on a deep understanding of reality on the ground. We have published a diagram "Mapping Motivation for Cultural Philanthropy" and we have been invited to speak and to participate at several talks and symposiums to help promote best practices in cultural philanthropy and to advocate for strategic support for the arts in the region.

## Fundraising

AFAC has secured support from international foundations, regional corporations, and an unprecedented amount of individuals. The target for 2014 was to raise \$1 Million annual budget through individual contributions via our new fundraising platform, the Arab Creativity & Entrepreneurship Fund 2014 (ACEF2014). It was launched in March and, as of December, we have reached 66% of our target.

## Outlook

For 2015, we will build on the philanthropy achieved via ACEF2014 to raise awareness on the strategic necessity of supporting arts and culture in the Arab region. On the agenda will also be our second edition of AFAC Film Week, set to take place in Egypt, and field visits to Sudan and Kuwait, as well as our continued presence in North Africa, the Levant, and the Gulf in general. We will continue to invest in creative expression as part of our deeply held belief that it is the most relevant way to counter today's harsh realities and inspire new visions for the region.



# Statistics

## Applications

### TOTAL NUMBER OF APPLICANTS

1299 / 1003

2014

2013

### VISUAL ARTS

210 / 171

2014

2013

### PERFORMING ARTS

146 / 110

### MUSIC

118 / 97

### RTR

141 / 143

### CINEMA

220 / 264

### SPECIAL PROGRAM APPLICANTS

#### WHY CULTURE COMPETITION

11 / 119

#### AFAC DOCUMENTARY PROGRAM

81 / 60

#### AFAC DOCUMENTARY PHOTOGRAPHY PROGRAM (FIRST EDITION)

84

#### AFAC NOVEL WRITING PROGRAM (FIRST EDITION)

283

#### GCC TRAINING INITIATIVE (FIRST EDITION)

5

## GEOGRAPHIC SPREAD IN THE ARAB REGION

37 / 3 / 343 / 31 / 58 / 4 / 198

Algeria

Bahrain

Egypt

Iraq

Jordan

Kuwait

Lebanon

12 / 11 / 105 / 3 / 123 / 7 / 29

Libya

Mauritania

Morocco

Oman

Palestine

KSA

Sudan

123 / 71 / 8 / 43

Syria

Tunisia

UAE

Yemen

## NON-ARAB GEOGRAPHIC SPREAD

59 / 24 / 5 / 3

Europe

North America

Asia

South America

## PERCENTAGE OF APPLICANTS

63 / 37

Male

Female

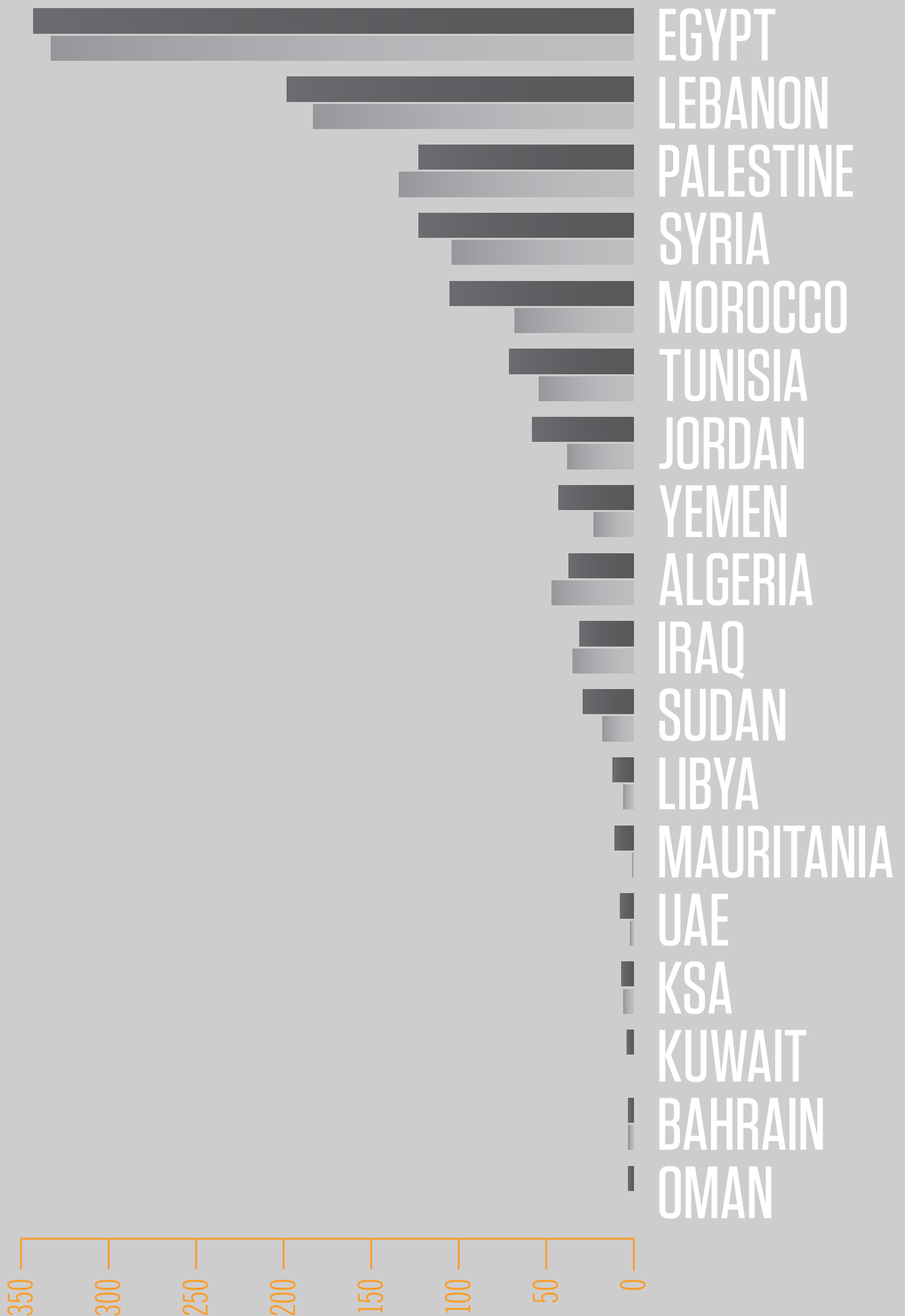
84 / 16

Individuals

Institutions



COMPARATIVE CHANGE OF APPLICATIONS PER ARAB COUNTRY <sup>2014</sup>/<sub>2013</sub>



# COMPARATIVE CHANGE OF APPLICATIONS PER NON-ARAB COUNTRY <sup>2014</sup>/<sub>2013</sub>



## Grantees

### TOTAL NUMBER OF GRANTEES

132 / 114

2014

2013

### VISUAL ARTS

17 / 18

2014

2013

### PERFORMING ARTS

16 / 15

### MUSIC

20 / 17

### RTR

18 / 14

### CINEMA

19 / 16

### GRANTEES AS INDIVIDUALS/INSTITUTIONS, NATIONALITIES AND GRANT AMOUNTS PER CATEGORY

#### VISUAL ARTS

11 / 16

Individuals Institutions

**\$218,000 USD**

Lebanon (4), Morocco (4), Palestine (4)  
Algeria (1), Egypt (1), UAE (1), USA (1)

#### PERFORMING ARTS

12 / 4

**\$186,000 USD**

Lebanon (5), Tunisia (3), Jordan (3)  
Syria (2), Egypt (1), Morocco (1), Sudan (1)

#### MUSIC

12 / 8

**\$335,000 USD**

Lebanon (4), Morocco (3), Egypt (2)  
Iraq (2), Syria (2), Jordan (1)  
Mauritania (1), Germany (1), UK (1)  
USA (1)

### RTR

2 / 14

**\$355,000 USD**

Lebanon (3), Morocco (3)  
Mauritania (2), Algeria (1), Egypt (1)  
Jordan (1), Libya (1), Palestine (1)  
UK (1), USA (1)

### CINEMA

19 / 0

**\$375,000 USD**

Lebanon (7), Syria (2), Tunisia (2)  
Algeria (1), Egypt (1), Iraq (1), Libya (1)  
Palestine (1), Morocco (1), Saudi Arabia (1), Sudan (1), Syria (1)

## SPECIAL PROGRAM APPLICANTS

### AFAC DOCUMENTARY PROGRAM

10 / 0

Individuals Institutions

Lebanon (3), Egypt (2), Syria (1)  
Tunisia (1), Jordan (1), Morocco (1)  
Algeria (1)

### AFAC DOCUMENTARY PHOTOGRAPHY PROGRAM

9 / 0

Egypt (2), Kuwait (1), Lebanon (1), Palestine (1)  
Morocco (1), Syria (1) Yemen (1), UAE (1)

### AFAC NOVEL WRITING PROGRAM

8 / 0

Egypt (2), Lebanon (1), Jordan (1)  
Morocco (1), Sudan (1), Syria (1), Yemen (1)

### PERCENTAGE OF GRANTEES

54 / 46

Male

Female

74 / 26

Individuals

Institutions

58 / 42

Emerging

Established

48 / 32 / 20

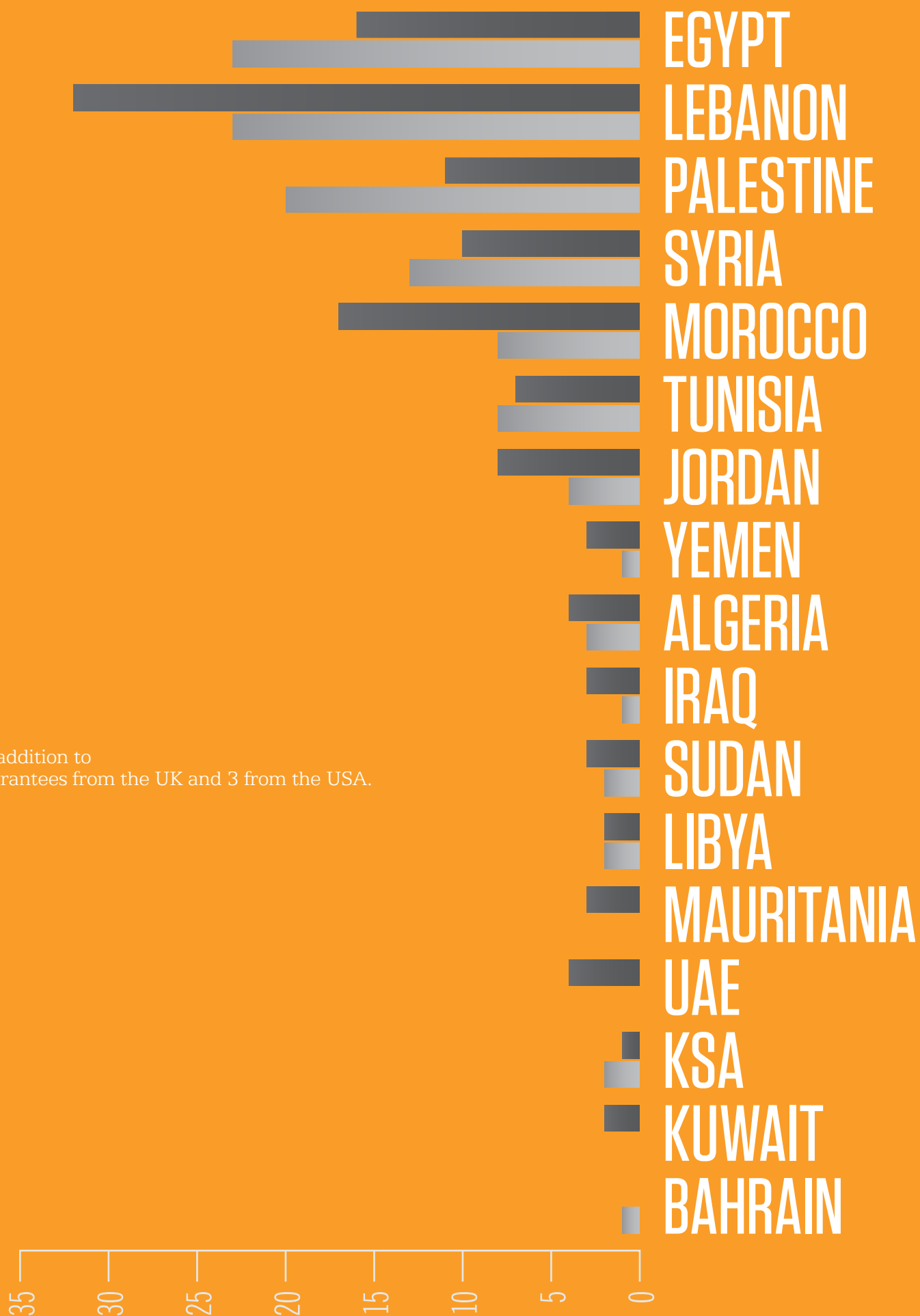
Local impact

Regional

International



# COMPARATIVE CHANGE OF GRANTEES PER ARAB COUNTRY <sup>2014</sup>/<sub>2013</sub>



# General Grants Program

Mohammed Bani Hani, *She of the Red Dress*



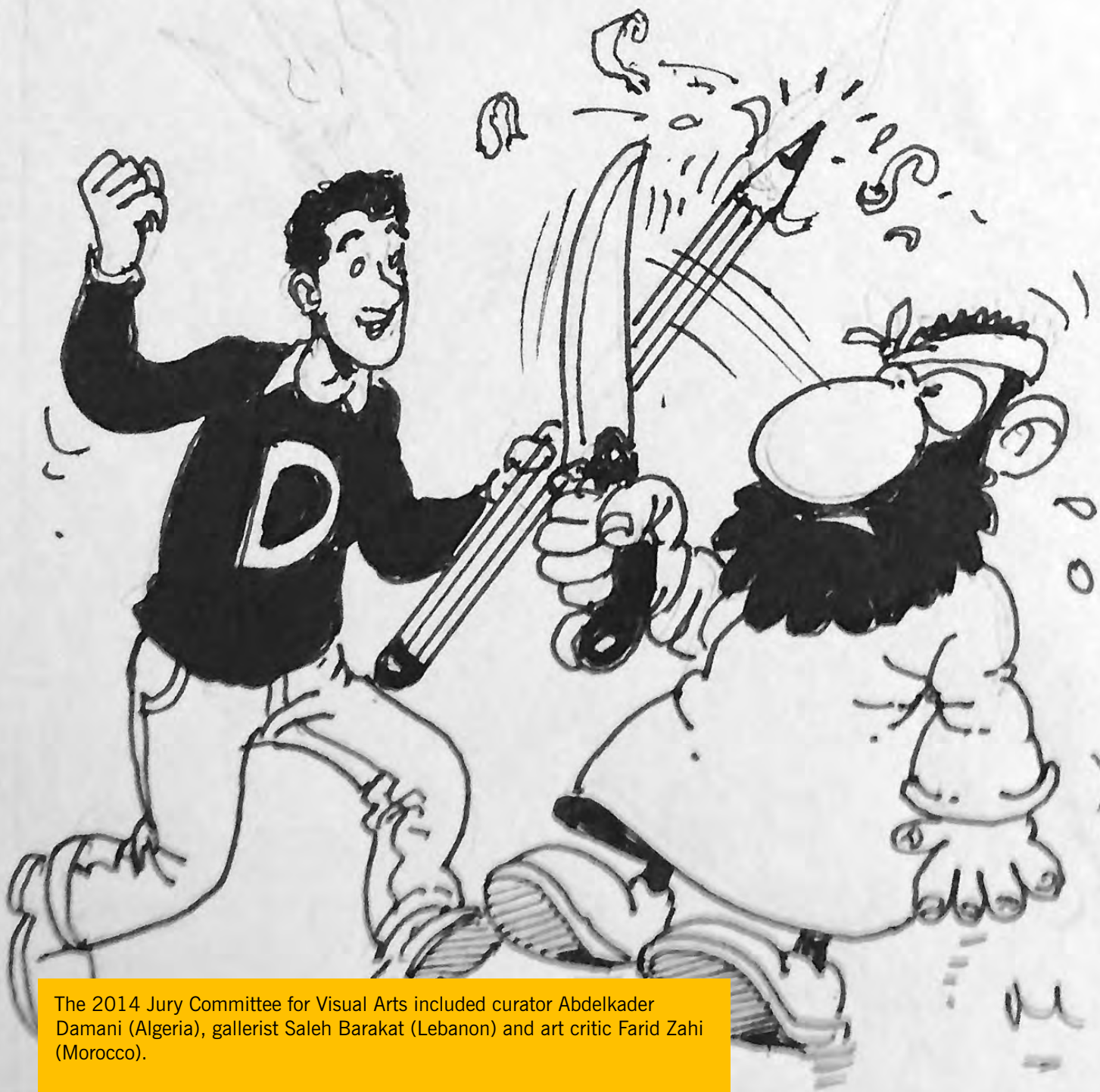
Established as a reliable resource for artists working in a variety of fields, AFAC's Annual General Grants Program has traditionally catered to six categories: Literature, Performing Arts, Visual Arts, Cinema, Music and RTR (Research/Training/Regional events). This year, and for the coming three years ahead, the Literature call has been replaced with the AFAC Novel Writing Program (more on that below). The General Grants first call opened on February 1st and closed on May 1st, catering to Visual Arts & Performing Arts. Grantees were announced July 23rd & 25th respectively. We moved up the call for Cinema to allow the jurors more time to evaluate the applications. The Cinema call opened May 1st and closed August 1st while the call for Music and RTR (Research/Training/Regional Events) opened June 1st and closed September 1st. Announcement of grantees took place on November 15th for Music, November 17th for RTR and November 18th for Cinema. We have distributed general grants to 91 projects this year out of 835 general grants applicants.

# General Grants Grantees

## Visual Arts

NAME	PROJECT TITLE	COUNTRY
Cynthia Zaven	Perpetuum Mobile	Lebanon
Randa Mirza	El-Zohra was Not Born in a Day	Lebanon
Zineb Sedira	Laughter in Hell	Algeria
Sara Ouaddou	Entre 2	Morocco
Rula Halawani	Jerusalem is Calling	Palestine
Amanda M. Kerdahi	Filtered Conversations at a Round Table	Egypt
Mazen Kerbaj	Al-Marseilleise Al Arabi	Lebanon
Younes Baba-Ali	Moro©©o	Morocco
Hassan Darsi	The Square from Below	Morocco
Palestinian Association for Contemporary Art/International Academy of Art Palestine	Art Production	Palestine
Al-Ma'mal Foundation for Contemporary Art	The Jerusalem Show VII	Palestine
Samandal Comics Associations	Soulala, Samandal Anthology 2014	Lebanon
Bidoun Projects	Bidoun Web Archive	USA
Arab Media Lab	Remapping Media Happening and Digital Art Practices in the Arab World – Digital Marrakech Festival 4	Morocco
Shareef Serhan	The Game of War	Palestine
Samara Salam	Four Hours and a Half	Syria
Art Dubai	Global Art Forum Fellowship	UAE
Usama Abu Zeid	The Forgotten	Egypt
Usama El Shazly	Kafr al-Abeet	Egypt
Ghassan Kanafani Cultural Foundation	Ghassan Kanafani Audio Books	Lebanon
Tamer Institute	Letters to the Present	Palestine





The 2014 Jury Committee for Visual Arts included curator Abdelkader Damani (Algeria), gallerist Saleh Barakat (Lebanon) and art critic Farid Zahi (Morocco).

#### **Jury Statement**

*"We met for the final selection to discuss the 72 projects received for this call, many of which we found to be quite inspirational in their addressing the challenges faced by the reality in the Arab world. For this year's pool of applicants, we found the following points of strength:*

*Projects revealed a deep political commitment and proposed technical solutions to current realities;*

*There was a clear tendency to restore the historic contexts through memory and archives;*

*Some projects centered on shapes, forms and aesthetic adventure;*

*Finally, there were projects that aimed to merge contemporary practices with traditional craft and arts.*

*At the end of the deliberations, we found that there was a balance between the generations presented and there was a strong presence among female artists to extract particular themes and address them with their own creativity and innovation."*



# Performing Arts

NAME	PROJECT TITLE	COUNTRY
Carlos Chahine	Carnage	Lebanon
Selim Ben Safia	Impasse	Tunisia
Rita Ibrahim	Stress Kills	Lebanon
Hamza Boulaiz	Mariam	Morocco
Yasir El Tigani	And This Too is Not a Play	Sudan
Hanane Hajj Ali	Jogging	Lebanon
Sawsan Darwaza	We Forgive	Jordan
Majd Fadd	A Window for the Author Airenyosh Aaredenski	Syria
Acem Bettouhami	Metamorphosis	Tunisia
Osama Halal	Above Zero	Syria
Mohammad Bani Hani	She of the Red Dress	Jordan
Nadet Abdel Masih Bostros	The Mincer	Egypt
Danceurs Citoyens	Made by the Street	Tunisia
Zakharef in Motion	Nomads Dance Camp	Jordan
ASSABIL – Friends of Public Libraries Association	Horsh Beirut Festival performance	Lebanon
Zoukak Theatre Company	Death Comes Through the Eyes	Lebanon

The Performing Arts Juror Committee for 2014 included actor and director Haytham Abdulrazzaq (Iraq), actress Randa Asmar (Lebanon) and actress Najwa Kandakji (Jordan).

### Jury Statement

*"It was noteworthy how many projects submitted this year are exploring the body-language of dance, especially projects coming from Lebanon and Tunisia. We tried, as much as possible, to keep a broad scope, taking into account the variations between different types of performing arts, dance, drama, theatre, monodrama and interactive theater, in addition to workshops and experimental work. We also tried, as much as possible, to achieve a balance between the geographical scope of projects and their respective technical standards, as well as the scope between first-time projects by young artists and projects by accomplished professionals. There was some difficulty in understanding some of the projects technically, especially those that remained in the conceptual boundaries and did not offer a clear picture of how the project idea would result as a performance. We relied on supporting materials to get a better sense of the applicant's caliber, artistically and intellectually. We aimed to distribute support to collective and to individual projects, as well as projects with immediate targets and those with long-term goals. We noticed that many of the projects were leaning on the current political events of the Arab region, the so-called 'Arab Spring', but this was not an overriding criteria for our selection, which was based on AFAC's criteria of quality, innovation, financial feasibility and relevance."*





## RTR (Research/Training/Regional Events)

NAME	PROJECT TITLE	COUNTRY
Hana Tefrati	MAM15 / Maroc Artist Meetings 2015	Morocco
Adelita Husni Bey	White Paper, Land, Occupation and the Social Body	Libya
Cinema et Memoire	Passages in African Cities	Algeria
Ma3mal 612 – Think Factory	Karama Human Rights Film Festival “From Amman to Gaza... with hope”	Jordan
Arab Puppet Theatre Foundation	Puppet Theatre in the Arab World	Lebanon
Trankat	Art and Architecture: The Madinas	Morocco
L’Observatoire	Curating the Contemporary	Morocco
Shubbak: A Window on Contemporary Arab Culture	Shubbak 2015	UK
International Film Seminars Inc./ The Flaherty	The Scent of a Place	USA
YANTE – Youth, Art and Levante	I Can Move	Palestine
Dar Al-Musawwir	Ten Stories from Various Syrian Refugee Communities in Lebanon	Lebanon
Misir International Films	The Fiction in the Real: Non Fiction Films Month at Zawya	Egypt
Arab Image Foundation	A Collaborative Online Platform for Photographic Archives in the MENA Region	Lebanon
Cultural Space Association	The Schools’ Festive of Popular Sayings	Mauritania
Cinema House	Cinema Crossroads	Mauritania
Ashkal Alwan	Artist Residencies	Lebanon
Midrar for Contemporary Art	Cairo Video Arts Festival	Egypt
Ashkal Alwan	Home Works 6	Lebanon



The RTR Jury Committee for 2014 included anthropologist and humanitarian researcher Anders 'Anas' Hastrup (Sudan/Denmark), cultural manager Reem Khattab (Syria), and the director of the Saudi Arabian Society for Culture and the Arts Sultan Al-Bazei (KSA).

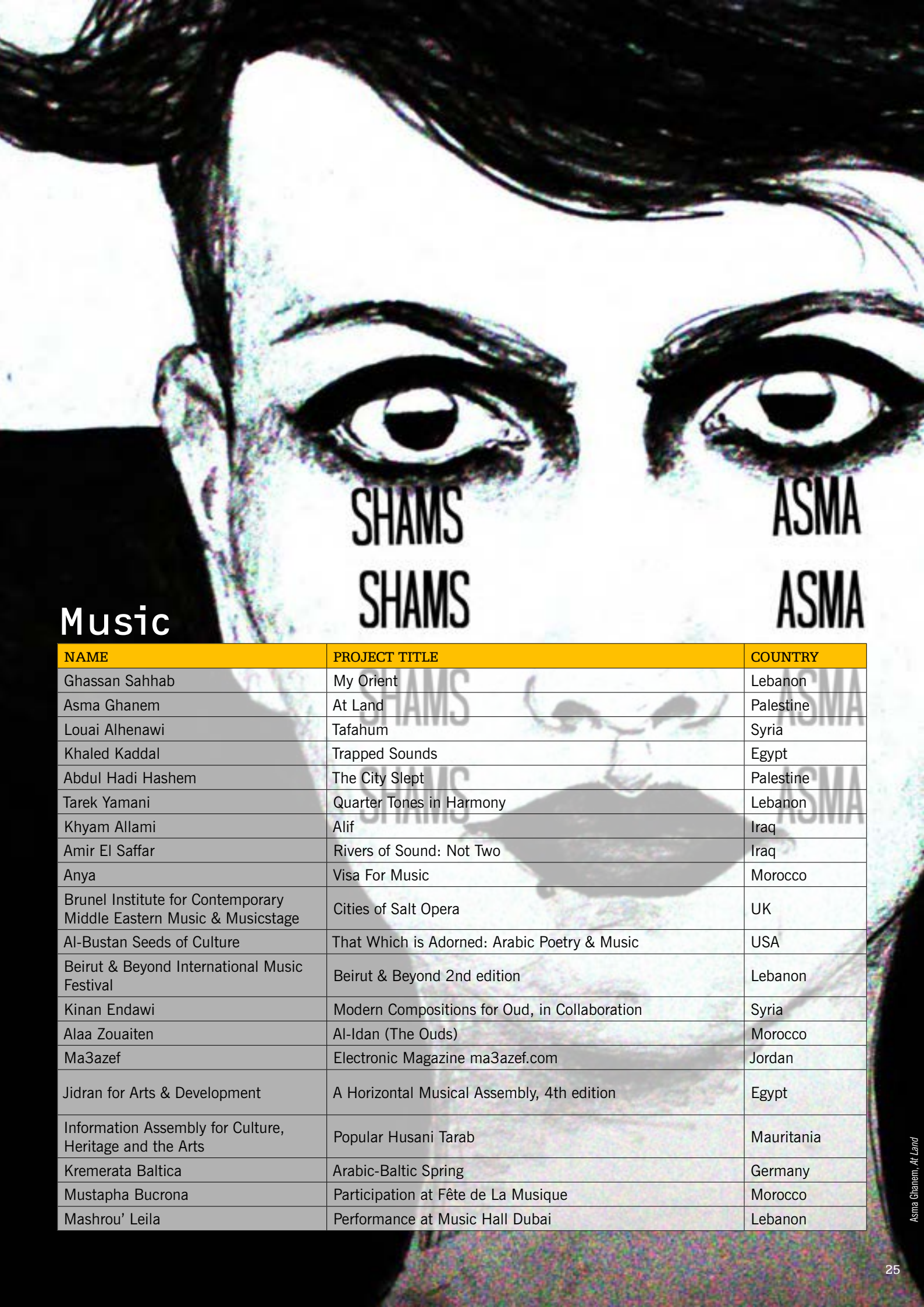
## Jury Statement

*"What a pleasure it has been evaluating the many interesting projects and applications from dedicated individuals and institutions across the Arab World. We want to thank AFAC for giving us this chance."*

*Of importance in this round of application was the relation between originality and continuity. We really appreciated the many projects that remain engaged and in dialogue with the rich cultural tradition of the Arab World at the same time as they offer something new. We have seen many projects stressing the awareness of Arab cultural heritage and institutions and individuals who have the ability to translate this particular knowledge into new and exciting projects.*

*It was great to see so many different artworks at play and so many different countries represented, from Mauritania to Gaza. We learned a lot from the many different projects each with unique backgrounds and insights. In times of upheaval and civil wars it is great to see how many cultural actors and institutions remain embedded in a long tradition of cultural exchange and it has been a pleasure to see projects taking place outside the Arab World, branding Arab cultural and artistic production in the West. In times like these, when we only hear bad news of war and conflict coming out of the Arab World and the Middle East, being on the juror committee for AFAC in 2014 provided us with really good news and brought us new valuable insights into the different cultural landscapes across the region."*





SHAMS  
SHAMS

ASMA  
ASMA

## Music

NAME	PROJECT TITLE	COUNTRY
Ghassan Sahhab	My Orient	Lebanon
Asma Ghanem	At Land	Palestine
Louai Alhenawi	Tafahum	Syria
Khaled Kaddal	Trapped Sounds	Egypt
Abdul Hadi Hashem	The City Slept	Palestine
Tarek Yamani	Quarter Tones in Harmony	Lebanon
Khyam Allami	Alif	Iraq
Amir El Saffar	Rivers of Sound: Not Two	Iraq
Anya	Visa For Music	Morocco
Brunel Institute for Contemporary Middle Eastern Music & Musicstage	Cities of Salt Opera	UK
Al-Bustan Seeds of Culture	That Which is Adorned: Arabic Poetry & Music	USA
Beirut & Beyond International Music Festival	Beirut & Beyond 2nd edition	Lebanon
Kinan Endawi	Modern Compositions for Oud, in Collaboration	Syria
Alaa Zouaiten	Al-Idan (The Ouds)	Morocco
Ma3azef	Electronic Magazine ma3azef.com	Jordan
Jidran for Arts & Development	A Horizontal Musical Assembly, 4th edition	Egypt
Information Assembly for Culture, Heritage and the Arts	Popular Husani Tarab	Mauritania
Kremerata Baltica	Arabic-Baltic Spring	Germany
Mustapha Bucrona	Participation at Fête de La Musique	Morocco
Mashrou' Leila	Performance at Music Hall Dubai	Lebanon



The Jury Committee for Music in 2014 included Grammy Award winning composer, pianist and producer Fathy Salma (Egypt), musician and researcher Kamilya Jubran (Palestine) and composer and oud player Charbel Rouhana (Lebanon).

#### **Jury Statement**

*"It is a pleasure to have participated in the Juror Committee, assessing the music projects provided for AFAC's 2014 call. We commend this initiative's role in supporting and encouraging the creative potentials of art, especially among the young, which are in dire need of such support.*

*We noted that this activity of receiving open calls on a regional level offered us an opportunity to see and learn about art movements and music in particular across the Arab world, both among individuals and institutions.*

*With regard to the projects that we have studied, we observed the common recurrence of projects based on musical fusion, music as a synthesizer of worlds. Many were keen on highlighting traditional instruments from the Orient and showcasing technical expertise in bringing these instruments to the fore.*

*We can only thank AFAC for having allowed us to experience this music and to bring us together to share our evaluations and selection at the level of jurors."*



# Cinema

NAME	PROJECT TITLE	STAGE	COUNTRY
Mohamed Luati	Refugees	Development	Tunisia
Eliane Raheb	Miguel's War	Development	Lebanon
Mark Louis	Dangerous Profiles	Development	Egypt
Tamara Stepanyan	Limbo	Development	Lebanon
Alyaa Musa	Becoming Omar Khairy	Development	Sudan
Roy Samaha	Last Portrait	Development	Lebanon
Vatche Boulghourjian	Tramontane	Production	Lebanon
Jocelyn Saab	Faten Hamama's Honour	Production	Lebanon
Bassam Chekhes	To All Naked Men	Production	Syria
Maysoon Pachachi	Nothing Doing in Baghdad	Production	Iraq
Leyla Bouzid	God Protect My Daughter	Production	Tunisia
Michel Kammoun	Beirut Hold'em	Production	Lebanon
Khalid Shamis	The Colonel's Stray Dogs	Production	Libya
Rana Aljarbou	Our Walls	Production	Saudi Arabia
Hamid Saidji	L'Echappee	Production	Algeria
Omar Sharqawi	Madina	Postproduction	Palestine
Khalid Abdulwahed	Refraction of Light	Postproduction	Syria
Hicham Lasri	The Sea is Behind	Postproduction	Morocco
Sarah Francis	AFAC Creative Trailer	Full Project	Lebanon





# THE COLONEL'S STRAY DOGS

OPPOSING THE GREAT DICTATOR FROM PERSECUTION TO REVOLUTION

A FILM BY KHALID SHAMIS

The Cinema Jury Committee for 2014 included film critic and historian Tahar Chikhawi (Tunisia), director and producer Ahmed El Maanouni (Morocco), distributor and programmer Hania Mroue (Lebanon).

## Jury Statement

*"The jury is privileged to have been granted that insight into the imaginations of Arab filmmakers. The varied worlds of cinema suggested by each and every director and created by each and every project proved at once refreshing and reassuring of the vibrancy of Arab filmmaking in the region. One cannot but anticipate with eagerness the outcome of this mosaic of personal, intimate, engaged and critical selection of film projects. Despite the hardships accompanying the evaluation of 64 film projects, mostly applying with full-length scripts, the overall process was more than enjoyable, fresh and eye-opening. The level of pre-selected projects was more than very good.*

*The jury would like to point out three important aspects that had taken us by surprise in this commission and selection: The high ratio of female directors is something that, in our perspective, bears hope for the region; The individuality that is highly present in the projects is in fact a position that assumes responsibility and calls for action; The choices made by most filmmakers in this selection are unconventional, experimental, bold and risky and we were thrilled to have been able to acknowledge those choices."*

# Project Descriptions

## VISUAL ARTS



**Grantee:** Zineb Sedira (ALGERIA)

**Project:** Laughter in Hell

**Synopsis:** Through humor, Algerians have been able to talk about and denunciate the most unspeakable of events. Laughter in Hell addresses the psychological, philosophical and political dimensions of jokes and the tropes of irony and parody as a subversive mode of communication during Algeria's 'Black Decade' during which the government fought a brutal internal war against Islamist insurgency. Laughter in Hell is a cultural research and installation project that explores black humor as a form of resistance used by civilians to escape everyday violence.

**Grantee:** Sara Ouahdoud (MOROCCO)

**Project:** Entre 2

**Synopsis:** Artisanal practices define and reaffirm cultural identity. This project aims to explore the relationship between the Moroccan tradition of crafts and contemporary art work as a part of a wider debate about the role of art in Arab culture today. The project will explore the way tradition can be used as a basis for artistic innovation in Morocco.

**Grantee:** Rula Halawani (PALESTINE)

**Project:** Jerusalem is Calling

**Synopsis:** Using archival images and recordings from PBS (Palestinian Broadcasting Service), this artistic intervention tells the story of a Jerusalem that once served as a cultural capital. It conveys the hope and promise of a fluid inter-communal vibrancy that is all but lost on present-day Jerusalem due to the systematic suppression of Palestinian cultural expression in public.

**Grantee:** Amanda M. Kerdahi (EGYPT)

**Project:** Filtered Conversations at Round Table

**Synopsis:** This project is a video installation which merges the female body, sexuality, and smoking to explore the taboos associated with the three in Egypt. A woman smoking in public triggers stereotypes and stigmas associated with her sexuality. This project seeks to create dialogue between women, and to counter taboos in Egyptian society in relation to the female body.

**Grantee:** Mazen Kerbaj (LEBANON)

**Project:** Al Marseillaise Al 'Arabi

**Synopsis:** The project is to publish for the first time Al Marseillaise Al 'Arabi ("The Arabic Marseillaise"), an important text by one of the greatest modern Arab poets and writers, the Syrian Mohammad Al Maghout (1934-2006). The play was staged in February 1975 in Orly Theater in Hamra, Lebanon. After a month and a half of full house performances, it stopped due to the beginning of the Lebanese civil war. The last performance was the "matinee" of April the 13th; the "soirée" show was cancelled, and the actors never returned. The set remained on the theater stage until the mid-80's. By adapting Mohammad Al Maghout artwork into a graphic novel, Kerbaj's project is to release this text from anonymity, and to reawaken the period when it was written and performed.

**Grantee:** Cynthia Zaven (LEBANON)

**Project:** Perpetuum Mobile

**Synopsis:** PERPETUUM MOBILE is a 12 channel sound installation. There will be 12 loudspeakers hanging from the ceiling, in a circle, each separated by 1 meter. The composition attempts to emulate the process by which we perceive the passing of time, with the sound of one note moving clockwise from one speaker to the next, once every second, before descending into total chaos.

**Grantee:** Randa Mirza (LEBANON)

**Project:** EL-ZOHRA was Not Born in a Day

**Synopsis:** My artistic project is a photographic representation of Arab myths from the Jahiliya period. By visually representing the mythological stories of pre-Islamic Arabs, I aim to reveal a part of Arab history that has been long hidden and ignored. Photography seems for me the optimal medium to deconstruct hegemonic discourses and to disclose the many readings that constitute historical truths.

**Grantee:** Younes Baba-Ali (MOROCCO)

**Project:** Moro©©©

**Synopsis:** MORO©©© is a project by visual artist and activist Younes Baba-Ali questioning copyrights or the right to copy in today's globalized economy as it seems to be practiced in contemporary Morocco. Baba-Ali will invent in this project a new rhythm of gestures, sounds and images that inhabit the so-called pirated logos, ending in a touring exhibition.

**Grantee:** Hassan Darsi (MOROCCO)

**Project:** The Square from Below

**Synopsis:** This project was inspired by the geographic location of the artist's studio which overlooks an abandoned space in the heart of Casablanca, the former "Légal et Frère" factory. It could be the kind of view found in many different cities; locations damaged by time and left behind by the ongoing striving for modernity: Algiers, Tunis, Beirut, Cairo...

While this perspective is a denouncement of society failures, it also arouses dreams of what new function can be imagined for this specific space.

**Grantee:** Palestinian Association for Contemporary Art/  
International Academy of Art Palestine (PALESTINE)

**Project:** Art Production

**Synopsis:** There is a current lack of specialist art education in contemporary visual art in Palestine. The International Art Academy of Palestine (IAAP) currently provides a pioneering specialized BA program with the emphasis on research-based art practice. Our aim is for our students to be conversant with contemporary debates in visual art, to be able to continue on to postgraduate study, professional practice and to have an impact on local and regional creative industries. This project showcases the knowledge of contemporary visual art accumulated by students in the academy. It showcases the innovative and creative talents of Palestinian youth.

**Grantee:** Al-Ma'mal Foundation for Contemporary Art  
(PALESTINE)

**Project:** The Jerusalem Show VII

**Synopsis:** The Jerusalem Show is an art and culture festival that is comprised of art exhibitions, performances, workshops, and creative encounters (talks, film screenings, guided tours, and seminars), taking place in the old city of Jerusalem, in Ramallah, and in towns and villages all over Palestine, in collaboration with partner institutions.

**Grantee:** Samandal Comics Association (LEBANON)

**Project:** Soulala, Samandal Anthology 2014

**Synopsis:** Soulala is a Comics anthology publication that gathers works of several artists from Arab countries and worldwide. It links their art, beyond cultural boundaries, in an aesthetic horizontal genealogy based on the specific language of Comics. Soulala is the result of a research on visual-narrative influences between artists and an outcome of a long networking process.

**Grantee:** Bidoun Projects (USA)

**Project:** Bidoun Web Archive

**Synopsis:** The Bidoun Web Archive initiative is committed to making freely available a decade of content from Bidoun Magazine and Bidoun Projects through a dynamic new website. The future archive will serve as an unparalleled resource for readers, artists, writers, scholars, and others interested in cultural activity in and about the Middle East over the last decade.



**Grantee:** Arab Media Lab (MOROCCO)

**Project:** "Re-Mapping of the Media Happening and Digital Art Practices in the Arab World" during Digital Marrakech Festival 4

**Synopsis:** The project is designed to support practitioners and activists in digital arts by offering a platform that encourages the sharing of experiences and knowledge. It contributes to establishing a regional network among artists, festivals and institutions in the Arab world. It will also be the first showcase of its kind to offer a basic topography of Arab digital arts across the region.

**Grantee:** Sharif Serhan (PALESTINE)

**Project:** The Game of War

**Synopsis:** This contemporary visual arts project brings the ongoing presence of war to the people, the neighborhoods, the streets, through the use of toy soldiers and children's games. It aims to highlight the ongoing damage of war through an interactive and accessible artistic production based on toys and the drawings made by children who have lived through war, in the hope of encouraging citizens all over the world to stand against war.

**Grantee:** Samara Salam (SYRIA)

**Project:** Four Hours and a Half

**Synopsis:** A series of conceptual photographs, some of which are related to short stories, serve as an archive of what the artist has seen in her life, during the war in Syria and her current status as a refugee, for the second time, now in the deserts of Algeria. The photographs will be displayed in an



interactive way in different cities, bringing them close to people's everyday spaces, and the viewers will be filmed, in order to capture the impact of the experience, culminating in a small video arts project that ties together the whole sequence of events.

**Grantee:** Art Dubai (UAE)

**Project:** Global Art Forum Fellowship

**Synopsis:** The Global Art Forum Fellows program brings together a select group of exceptional young curators, writers and translators. In the long-term, this intense program aims to develop an alumni group of dynamic practitioners who exchange ideas and experience, and promote best practice.

## PERFORMING ARTS



**Grantee:** Carlos Chahine (LEBANON)

**Project:** Carnage

**Synopsis:** Following a school fight between Bruno and Fares, the parents decide to hold a cordial meeting to resolve the dispute. At first, they are benevolent, civil, amiable and tolerant. Soon, however, the discussions fester, the tones escalate and the masks fall off. Violence arises and the encounter turns into a moment of truth...

**Grantee:** Selim Ben Safia (TUNISIA)

**Project:** Impasse

**Synopsis:** This choreographic creation presents three different characters, each trying to manage the weight of their lives, societies, judgments, and fears. Some of them roar and defy, some are passive and offer no resistance, but all are dreaming of a better future. Three life situations are played out on stage successively, three sad realities from three different settings; it is a ceaseless internal battle between desire and renunciation expressed through contemporary dance.

**Grantee:** Rita Ibrahim (LEBANON)

**Project:** Stress Kills

**Synopsis:** The idea for this performance is inspired by the bloody reality of the Arab region, today, yesterday, and probably tomorrow too. It revolves around a gun, which transforms to become a rifle, then a bomb... meanwhile, the audiences is kidnapped inside the theatre, which is, itself, a hijacked space inside the studio. Some small wars are interspersed across the performance, which ends with a satirical tone, mundanely concluding that war is part of our daily routine.

**Grantee:** Hamza Boulaiz (MOROCCO)

**Project:** Mariam

**Synopsis:** This dance theatrical performance is about Mariam the prostitute, or 'the whore', as the people in Morocco call her. When night falls, everyone seeks her out, and in daylight, everyone denounces her. The performance will take place in the common spaces like local coffee shops and bazaars. Viewers will be watching while they eat their daily bread and the Moroccan 'Kermooos' sandwich, a meal traditionally served at the death and burial of Moroccan citizens.

**Grantee:** Yasser Tijani (SUDAN)

**Project:** And Too Is Not a Performance

**Synopsis:** By running three projects nearly simultaneously and in quick sequence, this project aims to establish an ongoing theatrical work called "Performances by the Khartoum Theatre Laboratory Project." The selected plays are "Death and the Maiden" by Ariel Dorfman, "A Day from our Times" by Wannous and "This is Not a Play." Improvisation and playwriting are at the core of the project as it deals with present-day Sudan, the separation of the country between North and South, the biggest tragedy facing contemporary Sudanese history.

**Grantee:** Hanan Hajj Ali (LEBANON)

**Project:** Jogging

**Synopsis:** The play is built on two elements: an actress and a treadmill. It is my habit, me, Hanan Hajj Ali, a Lebanese citizen and an actress, to do some daily jogging in order to stay fit and avoid fat, osteoporosis, stress, etc. This routine creates continuity and interruption between my personal intimate space as Hanan and between the public space of the city where I jog. The exercise helps me release hormones like adrenaline and dopamine, which have the opposite effects of rousing and calming, construction and destruction, amidst a city that destroys to rebuild and destroy again.

**Grantee:** Sawsan Darwazah (JORDAN)

**Project:** We Forgive

**Synopsis:** Addressing revenge and forgiveness, crimes against

humanity and crimes against one's self, this theatrical work asks the question, is forgiveness 'feasible' after so much blood? Have we grown used to large scale massacre? Is a reconciliation of some kind possible once we discover who our killer is? What is the scale of devastation, when there are cracks of the moral fabric?

**Grantee:** Majd Fadda (SYRIA)

**Project:** A Window for the Author Airenyosh Aaredenski

**Synopsis:** The play follows the story of a couple in their thirties that have grown tired of monotony and waiting. They have no shortage of love, but they lack action, an event, any event, inside the house or outside. It may not be effective, but the yearning to stir the static waters and add flavor and excitement, is like a return to the priority of human curiosity to the pair. The fun of discovery and achievement, even if it they are illusory, is pleasing to the man, though it disturbs the woman, who starts looking for a logical explanation to refuse conventional life and so-called happiness. A journey of openness and revelation begins. What appears as playful jokes and games may become a fire burning down the house.

**Grantee:** Acem Bettouhami (TUNISIA)

**Project:** Metamorphosis

**Synopsis:** A play that tells the story of a young man in his 30's living alone who decides one day to pack his bags and leave. But every attempt to leave is met with a range of obstacles and interventions that take him to the edge of madness.

At last, he gives up completely on the idea of leaving.

"Metamorphosis" tells the transformation of internal conflicts arising from the reality of a daily routine through physically creative expressions.

**Grantee:** Ossama Halal (SYRIA)

**Project:** Above Zero

**Synopsis:** On war, fear, emigration, and longing, "Above Zero" is a dance performance bringing together 8 dancers and 4 musicians, telling a Syrian tale, set to the rhythm of shelling and gunfire, within a space as large as a tent in a refugee camp. The performers are seeking answers to the questions of human life in times of war. They start with the works of German playwright Bertold Brecht, and his poetic approaches to the German experience, to go beyond the Syrian local story and into the depth of humanity.

**Grantee:** Mohammad Beni Hani (JORDAN)

**Project:** She of the Red Dress

**Synopsis:** This theatrical performance discusses Arab reality as it is being lived today, which can be abbreviated as a series of wars and endless struggles, meaningless death that is beyond logic, and a reality that does not submit to any of the red lines that define human rights, the right to live a safe and dignified life, with freedom of expression and progress and the pursuit of happiness. It tells of the Arab desire for a beautiful life, secure and happy, free of trouble.

**Grantee:** Nadet Abd-Al-Massih Boutros (EGYPT)

**Project:** The Mincer

**Synopsis:** This project is an ambitious attempt to develop a performance piece within an alternative location and to pursue capacities for theatrical work to take place in unconventional spaces, while keeping the quality of artistic production high and developing the conceptual foundations

on which the performances are based. Thoughts and images are developed through ongoing research and attention to detail, focusing on placing the workers of this piece under the pressure of experimentation. The project aims to elicit authentic feeling from its participants and viewers.

**Grantee:** Danseurs Citoyens (TUNISIA)

**Project:** Made by the Street / صنع في الشارع

**Synopsis:** There is a new jargon emerging in our neighborhoods. Revolution! Freedom of Expression! Alternative Art! What does it all mean? What is the revolution? What is 'alternative'? Is there a limit to freedom of expression? The events of January 14, 2011 have overthrown Tunisians, physically and mentally. Some have chosen to remain passive, but the Young Dancers-Citizens demand their rights to freedom of expression and creation. This is an experimental work that aims to find and express the new technical and emotional terms defining existence today.



**Grantee:** Zakharef in Motion (JORDAN)

**Project:** Nomads Dance Camp

**Synopsis:** Young North African and Middle Eastern Arab dancers will come together at this camp to share each other's stories, discovering and reflecting on common themes. They will choreograph and dance a performance that weaves together all their stories. The shared experience of collaboration and expression will also construct a meaningful network of strong ties and deep thoughts and understanding, to build trust and stay connected. A dynamic dance piece will emerge, based on individualism, community and co-authorship in our language.

**Grantee:** Assabil, Friends of Public Libraries (LEBANON)

**Project:** Performing Arts in Horsh Beirut Festival

**Synopsis:** This project is a collaboration between Lebanese, Arab and French artists and performers who are working together to organize a series of street performances for the Horsh Beirut Festival 2014. Performances will be created specifically for this particular event, which will be taking place at the largest of Beirut's public green spaces and which is usually closed off to the public. Performances will also be featured at the Seafront Corniche and other public gardens of Beirut.

**Grantee:** Zoukak (LEBANON)

**Project:** Death Come through the Eyes

**Synopsis:** This is a dialogue-performance between the public and two actors, written and directed by Omar Abi Azar. Taking as a point of departure a text by Anaïs Nin on Antonin Artaud, the project is an investigation on the subject of immortality today, resulting from two residencies in London and Mannheim, then a final phase in Beirut.

RTR



**Name:** Hana Tefrati (MOROCCO)

**Project:** MAM15 / Maroc Artist Meeting 2015

**Synopsis:** MAM aims to reach artists who want to reflect on their cultural environments, living realities, arts and their artistic practice in a critical way. Through this project, a selection of ten Moroccan artists and ten international artists will spend three weeks together, working, experimenting, networking and living daily life within the Moroccan context.

**Name:** Adelita Husni Bey (LIBYA)

**Project:** White Paper, land, occupation and the social body (working title)

**Synopsis:** This workshop-based project seeks to address the question of 'property' with a focus on the history of the occupied island of Qursaya in Cairo, now threatened by the '2050 Cairo' urban plan. In debating the current situation of Qursaya, the project also wants to address the patterns which displace informally settled populations through neo-liberal policy worldwide.

**Name:** Cinéma et Mémoire (ALGERIA)

**Project:** Passages in African Cities

**Synopsis:** A screenplay competition of short films, "Passages in African Cities" is open to young African filmmakers active across 10 countries – of which 5 Arab countries (Algeria, Mauritania, Morocco, Tunisia and Egypt) and 5 Sub-Saharan. The selected participants (about 3-4 per country), will participate in a creative workshop for the making of their films, whereby one workshop per participating country will be offered.

**Name:** Ma3mal 612-Think Factory (JORDAN)

**Project:** Karama Human Rights Film Festival "From Amman to Gaza... with Hope"

**Synopsis:** KHRF Festival is a platform that utilizes screen arts that address human rights and social justice issues. The festival aims to bring together relevant subject matter and to create a cross-cultural platform for the wider public, filmmakers, artists, activists and other stakeholders in the Arab World.

**Name:** Arab Puppet Theatre Foundation (LEBANON)

**Project:** Puppet Theatre in the Arab World, A Selection of Past and Present Experiences

**Synopsis:** This research project will result in an Arabic book that offers a comprehensive history of puppetry in the Arab world. It aims to serve puppetry students, instructors, scholars, practitioners and the general public. The book contributes to the Arab Puppetry Theatre Foundation's mission of ensuring accessibility to knowledge about this particular artistic heritage and its current uses.

**Name:** Trankat (MOROCCO)

**Project:** "Art and Architecture. The Medinas: an Experimental Model of Development"

**Synopsis:** This project takes the city of Tetouan as a starting point. It is a series of six talks about the relationships between contemporary art and architecture, as well as one seminar around the idea of the traditional Arabic city seen as a current theoretical and practical model of artistic, architectural, sociological and economic development.

**Name:** L'Observatoire (MOROCCO)

**Project:** CURATING THE CONTEMPORARY: Training Program for Curators of the Arab Region

**Synopsis:** The program offers training in curating for young art professionals from the Arab (North African-Middle East) region. The ten-day seminar will include talks, workshops, lectures, and on-site visits. The program will address contemporary curatorial practices, career development, art history, and the legal and economic background required to set up an exhibition. Its first edition will take place in Morocco in March 2015.

**Name:** Shubbak: A Window on Contemporary Arab Culture (UK)

**Project:** Shubbak 2015

**Synopsis:** Building on the successes of the 2011 and 2013 festivals, Shubbak 2015 will develop its reach as London's only citywide festival of contemporary Arab culture bringing international and London-based Arab artists to growing audiences of London residents and visitors, through an eclectic mix of artists, art forms and locations. Its core program focuses on new commissions, premieres and artistic installations, particularly targeting 'Art in the Public Realm' and 'Live International Performance' strands.

**Name:** International Film Seminars, Inc. / The Flaherty (USA)

**Project:** The Scent of a Place – رائحة مكان

**Synopsis:** The 61st Robert Flaherty Film Seminar to be held on 13-19 June 2015 in New York State, USA, will have a curatorial focus on film, video, and computer-based media of the Arab world under the working title "The Scent of a Place." It aims to showcase a lot of artists and filmmakers from the Arab world while simultaneously "de-Arabizing" them and allowing the audience to focus on the works themselves and to encourage critical thought about the moving image's role in our societies.



**Name:** YANTE – Youth, Art, and Levante (PALESTINE)

**Project:** I CAN MOVE

**Synopsis:** In its 4th and final year, the I-Can-Move training of trainers program aims to create the first Community Dance Movement in the region as a tool for addressing specific social development obstacles. Weekly community classes will take place, open to disabled participants, women and children in villages across Palestine, as well as thematic performances that raise awareness on issues presented and explored during the framework of the training Program.



**Name:** Dar Al-Mussawir (LEBANON)

**Project:** Ten Stories from Various Syrian Refugee Communities in Lebanon

**Synopsis:** A group of 20 Syrian youths living in Beirut, ages between 18 and 25, will be given the opportunity to participate in a series of filming and editing workshops that train them to develop their own short films. The participants will pair up in teams of two and create 10 short videos (5 to 7 mins each), thereby covering various aspects of their lives as young Syrian refugees living in Lebanon.

**Name:** Misr International Films represented by Youssef Chahine (EGYPT)

**Project:** The Fiction in the Real: Non Fiction Films Month at Zawya

**Synopsis:** A month-long event hosted at Zawya, Cairo's first art house cinema and an initiative of Misr International Films. It will be dedicated to documentary, ethno fiction and ethnographic cinema. The event includes a 4 part workshop by 4 different instructors and 20 film screenings.

**Name:** Arab Image Foundation (LEBANON)

**Project:** A Collaborative Online Platform for Photographic Archives in the MENA Region

**Synopsis:** The Arab Image Foundation intends to launch an online platform that is being conceived as an innovative and interactive tool that allows access to its own collection as well as regional photograph archives. The platform aims to encourage critical reflection in the field of photography and visual culture by engaging Arab and global audiences and

specialists from various disciplines.

**Name:** Cultural Space Association (MAURITANIA)

**Project:** The Schools' Festival of Popular Sayings, Narratives and Proverbs

**Synopsis:** This project includes various activities around story-telling circles to be organized and held in schools and cultural centers, presentation on popular sayings and proverbs and workshops in oration and story-telling. The project includes trainings for 10 storytellers and the preparation of a publication of 60 stories expressing the country's intangible heritage of Arab and African culture.

**Name:** Cinema House (MAURITANIA)

**Project:** Cinema Crossroads

**Synopsis:** The project targets young aspiring filmmakers living on the crossroads of Nouakchott city. It aims to offer them artistic and financial support in completing their first film projects and to accompany their projects through the production phase so that the young filmmakers may register for the competitions at the Annual Nouakchott Festival for Short Films.

**Name:** Ashkal Alwan (LEBANON)

**Project:** Home Works Art Residencies

**Synopsis:** To support the participation of two emerging artists from the region at the Lebanese Plastic Arts Association Ashkal Alwan, Dina Khouri from Jordan and Salwa Alaryani from Yemen.



# MUSIC



**Name:** Ghassan Sahhab (LEBANON)

**Project:** My Orient – original oriental tunes

**Synopsis:** The production and launch of the applicant's first instrumental album, containing original compositions for Qanun and accompanying instruments. All compositions will be original and present the applicants current view of the Orient and of oriental music. It is a music inspired by traditional musical forms from the region, with a modern twist and innovative playing techniques on the Qanun.

**Name:** Asma Ghanem (PALESTINE)

**Project:** At Land

**Synopsis:** An experimental music album about my own philosophy and analysis of sound and space, particularly in a space like occupied Palestine. Text/Context is an important aspect to understanding the whole process of experimental music and the reasons behind composing music in such a way. Sound in Palestine is affected by instantaneous elements very similar to experimental sound production, as the latter is not independent, but rather unstable, broken, volatile, disturbing, and quite cacophonous, not unlike the sounds of war. My album will be a conceptual and imaginary work.

**Name:** Louai Alhenawi (SYRIA)

**Project:** Tafahum Album

**Synopsis:** Our project will see a debut audio recording of the group, Tafahum, a fusion of classical Arabic music with contemporary western music, weaving it into a fresh, new and innovative whole. The CD will feature a selection of newly composed materials (10 tracks) both by myself and by British conductor and composer Benjamin Ellin.

**Name:** Khaled Kaddal (EGYPT)

**Project:** Trapped Sounds – أصوات محاصرة

**Synopsis:** "Trapped Sounds – أصوات محاصرة" is a conceptual sonic art exhibition adopting the theme of the individual's resistance towards mass noises. It brings the relationship between noise and social behavior into discussion. Noise

can have many impacts on interpersonal behavior and relationships with place; however, the definition of noise is relative from a culture to another, and this project will be Egypt-specific.

**Name:** Abdul Hadi Hashem (PALESTINE)

**Project:** The City Slept – المدينة نامت

**Synopsis:** In a city, which is closed and isolated, whichever destination you choose to go to, eventually leads you back to where you started. The project will explore the psychological effects of living inside a loop. The style that the album will have is a combination of field recordings, dialogue, and rap over dark, ambient, electronic sounds, echoing the journey of an imaginary character that is looking for answers and seeking a way out.

**Name:** Tarek Yamani (LEBANON)

**Project:** Quarter Tones in Harmony

**Synopsis:** As my earlier work on Lisan Al Tarab was about applying jazz harmonies and rhythms to Muwashahat and folk songs from the Arab world, "Quarter Tones in Harmony" is about exploring the quarter tone by proposing new ways of interpreting it using progressive jazz conceptions.

**Name:** Khyam Allami (IRAQ)

**Project:** Alif

**Synopsis:** Alif is one of the most exciting combinations of artists to emerge from across the Arab world in recent years. Combining a subtle electro-acoustic approach with contemporary Arabic poetry and abstract lyrics, they have created a sound that is both familiar and unknown. The project is the production, promotion and professional development for Alif and the creation of their debut album.

**Name:** Amir El Saffar (IRAQ)

**Project:** Rivers of Sound: Not Two

**Synopsis:** Rivers of Sound: Not Two is a 75-minute work composed for an ensemble of 17 instrumentalists and vocalists of Arab, Central Asian, and Western musical backgrounds. Using resonance as its governing principle, the music incorporates Middle Eastern modal maqam, jazz and contemporary practices creating a novel microtonal musical environment which transcends traditions and allows uninhibited musical communication.

**Name:** Anya (MOROCCO)

**Project:** Visa for Music

**Synopsis:** Visa for Music is a new platform for Middle-Eastern and African music that aims at contributing to the development of the cultural sector of these areas and promoting their music by gathering artists and professionals of the musical industry.

**Name:** Brunel Institute for Contemporary Middle Eastern Music & Musicstage Promotions (UK)

**Project:** Cities of Salt Opera

**Synopsis:** The world premiere of Syrian composer Zaid Jabri's new opera with a libretto by Rosalind Morris and Yvette Christianse, based on the famous novel 'Cities of Salt' by Abdel Rahman Munif. The project comprises four scenes from the opera sung by 9 solo voices, with a chorus and an orchestra of 26 players, to be presented at the Royal Opera House in London.

**Name:** Al-Bustan Seeds of Culture (USA)

**Project:** CD and Video Documentation of "That Which is Adorned: Arabic Poetry and Music" Project

**Synopsis:** Al-Bustan seeks to produce an audio CD and video documentation of the project "That Which is Adorned: Arabic Poetry and Music." The project will premiere two new compositions for takht ensemble, chamber choir, and soloist by Arab-American composers Kareem Roustom and Kinan Abou-Afach, to be performed by Al-Bustan Takht Ensemble, The Crossing choir and vocalist Abeer Nehme in Philadelphia in December 2015.

**Name:** Beirut & Beyond International Music Festival (LEBANON)

**Project:** Beirut & Beyond – Second Edition

**Synopsis:** The 2nd edition of BG&B is scheduled to take place in December 2014 in Beirut. Along with a rich music program, it will host 2 workshops and 1 lecture around current industry themes. The festival invites key members of the international music industry to create networking opportunities for showcased musicians.

**Name:** Kinan Ednawi (SYRIA)

**Project:** Modern Compositions for Oud, in Collaboration

**Synopsis:** This project places the Oud instrument at its core, with other instruments appearing as guests. It mixes oriental and western rhythms alongside instruments like the cello, the saxophone, the counter-bass, the accordion and the ney (Arabic flute). All musical pieces are composed by the applicant and performed in collaboration with the fellow musicians, building on their unique experiences and musical experimentations.

**Name:** Alaa Zouaiten (MOROCCO)

**Project:** "Al-Idan" (Plural of Oud)

**Synopsis:** The recording and production of a new album, "Al-Idan" (The Ouds), featuring 10 musical compositions by Moroccan Oud-player Alaa Zouaiten and his band, which includes some of the best jazz musicians in Thüringen, Germany. The album presents Moroccan musical heritage in all its diversity – Arab/Islamic, African, Amazigh – with the Oud at its center, while merging western forms like rock, jazz and flamenco.

**Name:** Ma3azef (JORDAN)

**Project:** Electronic magazine 'Ma3azef.com'

**Synopsis:** An online publication specializing in articles, studies, research and resources pertaining to contemporary Arabic music, Ma3azef aims to support and anchor investigative journalism and research in the contemporary music scene. It aims to present pivotal issues and themes that recur in alternative and independent musical works as topics open to urgent and multi-faceted study and research.

**Name:** Jidran for Arts and Development (EGYPT)

**Project:** A Horizontal Musical Assembly, 4th edition

**Synopsis:** This musical assembly aims to develop and support the alternative music scene taking place in the city of Alexandria. On offer will be a series of musical activities including workshops, live performances, seminars and film screenings. The assembly will take place over 11 days, creating opportunities for audiences to engage with the music and the musicians on a daily basis and to engage more closely with contemporary music production. The Assembly will take place in June 2015 in Alexandria.

**Name:** Information Assembly for Culture, Heritage and the Arts (MAURITANIA)

**Project:** Popular Husani Tarab

**Synopsis:** This project aims to preserve the practice and the record of rare musical works from the Mauritanian musical heritage, works that are on the verge of extinction.

**Name:** Kremerata Baltica (GERMANY)

**Project:** An Arabic-Baltic Spring

**Synopsis:** Seeking to bring together musical virtuosos from the Arab world and the musicians of the Kremerata Baltica, this concert featured Gidon Kremer (violin), Andris Veismanis (conductor), Fadia Tomb El-Hage (contralto), Maias Alyamani (violin), Taha Mohammad (percussion), Giedre Dirvanauskaitė (violoncello), and Andrei Pushkarev (vibraphone).

**Name:** Mustapha Bucrona (MOROCCO)

**Project:** Participation at the Fête de La Musique Beirut

**Synopsis:** Seeking to give wider visibility to emerging artists and to encourage inter-Arab networking in the music scene, Mustapha Bucrona was invited to perform at the Fête de La Musique in Beirut, together with local bands in cooperation with the Institut Français du Liban.

**Name:** Mashrou' Leila (LEBANON)

**Project:** Music Hall Dubai Concert

**Synopsis:** This popular alternative music band performed at the Dubai Music Hall to celebrate the conclusion of the 8th year of AFAC's work as part of the 'Make Art Happen' AFAC End of Year Event.





**Project:** Refugees  
**Director:** Mohamed Louati (TUNISIA)  
**Producer:** N/A  
**Type:** Documentary  
**Synopsis:** One in five people living in Lebanon is a Syrian refugee wandering in the fields and the streets, living in garages and abandoned habitats. There are camps for Palestinians; Lebanon is an open camp for Syrians. The project is a series of portraits of Syrian refugees, composing a filmic mosaic of the fractures and the paradoxes of the region.

**Project:** Miguel's War  
**Director:** Eliane Raheb (LEBANON)  
**Producer:** N/A  
**Type:** Documentary  
**Synopsis:** When he was 18 years old, Miguel participated in the Lebanese civil war to prove to his family that he "exists" and that he could fight like a "real man". Traumatized by this experience, Miguel became a masochist homosexual, living with the eternal feeling of guilt and shame. The film accompanies him in a journey of self-confrontation and emotional reparation.

**Project:** Dangerous Profiles  
**Director:** Mark Louis (EGYPT)  
**Producer:** N/A  
**Type:** Documentary  
**Synopsis:** This documentary film is a journey through virtual spaces to uncover the role of anonymous Egyptian revolutionaries in the freedom struggles of the digital age.

**Project:** Limbo  
**Director:** Tamara Stepanyan (LEBANON)  
**Producer:** N/A  
**Type:** Documentary  
**Synopsis:** Marseille, 2014. Dozens of Armenian asylum-seekers are trying to survive while waiting for their application to be considered. For most of them, they have landed here by chance, at the desire of the whims of smugglers. Now they would like to start a new life here, but they must first wait until the court allows them to do so.

**Project:** Becoming Omar Khairy  
**Director:** Alyaa Musa (SUDAN)  
**Producer:** N/A  
**Type:** Documentary  
**Synopsis:** Passion and obsession made the Sudanese visionary artist Omer Khairy achieve everything an artist could possibly dream of. After the summer of 1960, Omer started signing all his artworks and manuscripts as OK /George Edward. He began to register the childhood and youth memories of George Edward in a detailed biography book that signed under the same name in 1972. An invented identity allowed him to find his self-expression.

**Project:** Last Portrait  
**Director:** Roy Samaha (LEBANON)  
**Producer:** N/A  
**Type:** Fiction  
**Synopsis:** The Lebanese Civil War is nearing its end. A young Lebanese news-photographer quits his job, after having witnessed and photographed someone being killed, only to find himself entangled in the (un)death realm and its ever-unfolding labyrinth. This is a spiritual journey through a hell that strangely resembles a touristic vacation on a sunny Mediterranean landscapes.

**Project:** Tramontane  
**Director:** Vatche Boulghourjian (LEBANON)  
**Producer:** N/A  
**Type:** Fiction  
**Synopsis:** Rabih, a young blind man, travels across rural Lebanon in search of a record of his own birth after discovering that his identity card is a forgery. He gradually descends into a Kafkaesque encounter with a nation unable to retell his or its own narrative.

**Project:** Faten Hamama's Honour  
**Director:** Jocelyne Saab (LEBANON)  
**Producer:** N/A  
**Type:** Docu-Fiction  
**Synopsis:** Faten Hamama's apprehension, while she waits to receive a Doctor Honoris Causa, provokes flashbacks and questions related to her first aesthetic and cinematographic emotion. She recollects her pioneering silent film, Assia... The project is a mixture of fiction and documentary that traces

Faten Hamama's history as the living mother of Egyptian and Arab cinema.

**Project:** To All Naked Men

**Director:** Bassam Chekhes (SYRIA)

**Producer:** N/A

**Type:** Fiction

**Synopsis:** One night, Salman wakes up frightened. He must escape the investigation taking place in his dream, as he realizes he knew more about the crime than he cared to remember. The hidden body is Salma's, his missing sister. Surprisingly, she now has a ten-years old son, Wael, who welcomes Salman back to the family.

**Project:** Nothing Doing In Baghdad

**Director:** Maysoon Pachachi (IRAQ)

**Producer:** Talal Al-Muhanna

**Type:** Fiction

**Synopsis:** Iraq, winter, 2006. A time of extreme sectarian violence and nightly curfews. The story unfolds on Christmas Eve and follows the lives of several residents in a typically mixed Baghdadi neighborhood; people who are just trying to live ordinary, everyday lives in spite of the difficult and sometimes deadly circumstances. The odds are overwhelming, but, like a miracle, life still blossoms.

**Project:** God Protect My Daughter

**Director:** Leyla Bouzid (TUNISIA)

**Producer:** Sandra da Fonseca

**Type:** Fiction

**Synopsis:** Tunis, summer of 2010. A few months before the revolution, Farah turns 18. She joins a politically-engaged band of musicians, and discovers freedom and love, against her mother Hayet's will, who knows Tunisia and its taboos. The two women are opposed in a conflict. When Farah finally sets free, it's to end up in the hands of the state police...

**Project:** Beirut Hold'em

**Director:** Michel Kammoun (LEBANON)

**Producer:** Georges Schoucair

**Type:** Fiction

**Synopsis:** Amidst a suicide-bombs-ravaged Beirut, an ex-convict gambler finds his way back to his lower middle class Christian neighborhood. Bearing the burden of a deceased brother and a soiled love story, he is forced into a last scam to help get himself back on his feet. In a city where life looks like Russian roulette, he tries to change his ways and find redemption.

**Project:** The Colonel's Stray Dogs

**Director:** Khalid Shamis (LIBYA)

**Type:** Documentary

**Synopsis:** In 1981, seven Libyan exiles formed the major opposition to Colonel Muammar Gadhafi. Thirty years later, they have their country back only to inherit the mess he left. The film is an intricate blend of rare first-hand accounts, propaganda archival material turned on its head, evocative cinematography and an untold history of a country, the reality of which very few know about.

**Project:** Our Walls

**Director:** Rana Aljarbou (SAUDI ARABIA)

**Type:** Short Fiction

**Synopsis:** Jidranuna (working title), is a 20-minute film touching on three approaches to graffiti and street art in Saudi Arabia: the artist, the vandal, the activist. It claims the Saudi identity through a different lens, through its walls.

**Project:** L'échappée

**Director:** Hamid Saïdji (ALGERIA)

**Producer:** Tewfik Rays and Claire Mazeau Karoum

**Type:** Short Fiction

**Synopsis:** A kaleidoscopic journey through the streets of Algiers aboard Hocine Filali's ramshackle taxi. Dreaming of setting sail for a better life in Italy, Hocine will first have to break free from the hold this magical city and its colorful cast of characters around him.

**Project:** Madina

**Director:** Omar Shaqawi (PALESTINE)

**Producer:** Rula Nasser

**Type:** Fiction

**Synopsis:** "Yousif" is back to his homeland "Madina." It has been ages since he last time set foot touch on its soil. Hidden voices are calling... Is it the call of God? Or the call of the City? One thing is for sure, Madina is a mess and Yousif has lost his directions...

**Project:** Refraction Of Light

**Director:** Khaled Abdulwahed (SYRIA)

**Producer:** Amira Kaadan

**Type:** Documentary

**Synopsis:** Four activists are holding the camera for the first time in Zabadani, the suburbs of Damascus in early 2012. Omar, Rudi, Oubaida and Mouhannad filmed the evolution of events around them. Their desire to show the world what is happening became a tool manipulated by the media. They filmed everything: death, life, suffering, laughter and even staged burning tanks.

**Project:** The Sea Is Behind

**Director:** Hicham Lasri (MOROCCO)

**Producer:** Lamia Chraïbi

**Type:** Fiction

**Synopsis:** Tarek is a man who wears make-up and dresses up as a woman to host weddings. Most people take for a homosexual and abuse him. He is a man who had lost it all – wife, children, home, life – under a sun that burns everything, in a decadent world where water is a stranger and color is a quest.



# General Grants Jurors

## VISUAL ARTS

### **Abdelkader Damani (ALGERIA)**



Head of Veduta at the Biennale de Lyon, France, and Co-curator of the Dakar Biennale 2014. Born in 1969 in Algeria, he trained in architecture at Oran. On his arrival in France in 1993, he studied art history and philosophy at the University Lyon 2 and Lyon 3. After being in charge of art and architecture projects during 5 years in the "Centre Culturel de Rencontre" of la Tourette (a monastery of Le Corbusier), he has been leading since 2007 the "VEDUTA" platform at the Biennale of Contemporary Art of Lyon. After a test launch of Veduta in 2007, he has implemented three editions working with Thierry Raspail, Artistic Director of the Biennale de Lyon and guest curators Hou Hanru (The Spectacle of the Everyday, Biennale 2009), Victoria Noorthoon (A terrible beauty is born, Biennale 2011), and Gunnar Gvaran (Meanwhile... Suddenly and Then, Biennale 2013). The next edition for 2015 is prepared with guest curator Ralph Rugoff. In 2014 he is co-curator of the Dakar Biennale. He is also an independent curator.

### **Farid Al-Zahi (MOROCCO)**



Academic researcher, art critic and translator. He has published in both Arabic and French on contemporary Arab art, the body, the image and the imagined in the Arab world. He has also translated many French thinkers and writers and from the Maghreb. His books and translations have won numerous awards. He is the director of the periodical (Nadharat Muwariba) of the Studio Rabat publications and the artistic advisor to the Central Bank of Morocco. Currently, he works at the Institute for Scientific Research in Rabat. Among his most recent publications are "The Image and The Other," published by Dar Al-Hiwar (Damascus; 2013), "Mohammed Al Qasimi: Art as a Paramount Movement" (Rabat 2013), "Positions and Locations; Writings about Art (French), (Studio Rabat; 2012); "Jalluli Gharbaoui, the Pioneer of Artistic Modernity in Morocco," (Rabat; 2012); "The Body of the Other" (French), (Studio Rabat, 2012) as well as 'Ibraaz' publications (Tunisia; 2012), "The Threshold and the Horizon; The Experience of Openness in Contemporary Arab Art," (Sharjah, 2009).

### **Saleh Barakat (LEBANON)**



A leading expert in modern and contemporary Arab art, Saleh Barakat founded Agial Art Gallery in Beirut in 1991. As executive manager, he participated in building some major collections of modern and contemporary Arab art in Lebanon and the region. Possessing a strong business background complimenting his experience in the arts, Barakat has engaged in developing a healthy market environment for creative expression in the Arab world. He has curated several pan-Arab exhibitions, including the IXth Francophone Summit in Beirut, the 2003 World Bank Summit in Dubai, "The Road to Peace: Painting in Times of War 1975-1991" at the Beirut Art Center in 2009. He also co-curated the first national pavilion for Lebanon at the 52nd Venice Biennale, the touring exhibition "Mediterranean Crossroads", in collaboration the Italian Ministry of Foreign Affairs and recently "Word and Illumination" in collaboration with the British Museum at Madina Munawwara in 2013. He curated "Saloua Raouda Choucair: The Retrospective" in 2011, Chafic Abboud in 2012, and Michel Basbous in 2014 at the Beirut Exhibition Center. He serves on the steering committee of the Arts Center at the American University of Beirut. He was nominated as a Yale World Fellow in 2006.

## PERFORMING ARTS

### **Haytham Abdul Razzak (IRAQ)**



Born in 1953 in Kirkuk, Iraq, he has a PhD from the Faculty of Fine Arts at Baghdad University and has been working in theatre since 1976, both as actor and director, primarily in Baghdad. He has also participated in many television series and feature films. He has participated at festivals in Tunisia, Cairo and Dubai and he was honored as Best Director and received three times the National Award. Abdulrazzaq also appeared in several guest performances in France, Germany and the U.S. For over 25 years he has been working as a lecturer at the College of Fine Arts at Baghdad University and teaches the art of acting in particular. In 2003, he founded the independent theater group "Continuous Training Space Workshop Baghdad." While his work is characterized by contemporary post-dramatic theater, he has staged plays from a wide variety of authors: Aristotle, Shakespeare, Henrik Ibsen, Heiner Müller and others. His aim is always to respond to the reality.

### **Randa Asmar (LEBANON)**



Lebanese actress with a MA in Performing Arts. She played many starring roles with top directors of theater like Raymond Jabara, Jawad al-Assadi, Nidal al-Ashqar, Chakib Khoury, Joseph Bou Nassar, Mounir Abu Debs, Nabil Alozn and Gabriel Yameen and participated in many festivals and theater tours in the Arab countries and Europe, earning several awards and honorable mentions. She was selected by the Arab Theater Assembly in Sharjah in 2012 to be the honorary Lebanese actress on the occasion of 'The Year of the Woman' in Arab theater. She has also participated in key roles in many film and television productions. She has worked as executive producer of the production committee for Baalbek International Festival and as the director of Madina Theatre in Beirut between 2005 and 2009. Her recent works include "The Anthem" (2006), which was selected for the opening night of the 18th Cairo International Festival for Experimental Theatre, "Civilization" (2008) with Gabriel Yameen, and the monodrama "Viva La Diva" written by Huda Barakat and directed by Nabil Alozn, which was staged in Beirut and the United Arab Emirates in 2010 and 2011. Asmar is currently director of the International Beirut Spring Festival organized annually by the Samir Kassir Foundation.

### **Najwa Kandakji (JORDAN)**



A Jordanian/Syrian actress, she earned a master's degree in theater from Moscow in 1994 and she is a member of the Jordanian Artists Association. She participated in the 2013 Carthage Festival with the play "Thakirat Assanadeek Al-Thalatha" (The Memory of the Three Containers) Gandakji's has impressive performance and a strong perspective on the issues of art, life and the humanities. Her distinct directorial experience in Russia included the play "Al-Sultan Al-Ha'ir" (The Perplexed Sultan) by Tawfiq al-Hakim for a full year at the Nizhny Novogorod Theater, and she directed in Jordan a text by Faisal Al-Zubi entitled "Tarweed" (Taming). She was also the founder and supervisor of the drama curriculum in many schools and educational institutions of Jordan, and she lectured at the University of Jordan, Faculty of Performing Arts, the subjects of the theatre directing and acting. She has about a dozen plays for the stage, most notably "The Maids," and "The Goat Island," "Maria's Eyes," "Sinbad" and most recently "The Memory of the Three Containers," by Sawsan Darwazah. Her most prominent cinematic works include the Syrian film "The Soil of Strangers" (1997) and the Jordanian film "Jameela" (2005). Her most prominent works for television include the series "The Al-Nawwar Secret" and "Fadwa Toukan" series.



#### **Anders (Anas) Hastrup (SUDAN/DENMARK)**

Anders Hastrup, known among his Arab friends and colleagues as Anas, holds a master's degree in Arabic and Middle East Studies and a PhD in anthropology both from the University of Copenhagen. He has had a long career in international humanitarian agencies, mostly in Sudan, where he has worked as field coordinator and refugee camp coordinator. In 2010 he became the director of the Danish Institute in Damascus, a position he held until 2012. He is a post.doc fellow at Roskilde University, where he works on the relation between revolution and art in Syria. He is the author of "The War in Darfur: Reclaiming Sudanese History" (Routledge, London, 2013) and took the initiative to launch the book-project "Safa' Youm Jadiid: Aswaat Arabiyya Shaaba" (New Day Rising: Young Arab Voices), with Syrian author Khaled Khalifa, the first literary anthology from the Arab uprisings, published in both Danish and Arabic in 2012.



#### **Reem Khattab (SYRIA)**

Activist and cultural manager. Reem completed her education in French Literature at the Damascus University and specialized in literary studies as part of her higher education. She was the treasurer of the French Cultural Center in Damascus between 1998 and 2007, after which she became program designer for the French Cultural Center. She organized several cultural and artistic events in the fields of visual arts, performance arts and living arts. When the French Cultural Center of Damascus closed in June 2011, she relocated her work to the French Embassy's cultural attaché until the latter also closed in March 2012. She then moved to Beirut and worked with a collective of Syrian and Lebanese artists preparing a theatrical performance by young Syrian playwright Abdullah Al-Kafri called "Mrs. Ghada's Threshold of Pain". Most recently, she has joined in the French Embassy in Beirut, March 2013, working in the writer's support office dedicated to publication and translation projects and collaborations, most notable of which is the Francophone Book Fair. She is also the administrative director of Koon Dance Company since the latter's inception in 2002.



#### **Sultan bin Abdul Rahman Al-Bazei (SAUDI ARABIA)**

Executive director, communications manager and head of operation for the Saudi Arabian Society for Culture and the Arts. He graduated from the King Saud University with a BA in journalism in 1979 and became editor in chief for Al-Riyadh magazine. He worked in the Ministry of Higher Education as Saudi Cultural Attaché in France between 1985 – 1988. He was Secretary of the Committee for International Cultural Relations. He was appointed editor in chief for "Al-Yowm" in Dammam where he served between 1993 – 1997 before returning to his public office at the Ministry of Higher Education and then took leadership of the National Guard where he was responsible for the cultural activities in the National Ganadria Festival. He has served as a freelance consultant for the public investment agency and as media consultant for the King Abdul Aziz Center for National Dialogue as well as media consultant and spokesperson for the Higher Committee of Governor Elections. He was elected to head the Saudi Arabia Society for Culture and the Arts in 2012 where he is currently an active member in several of its professional and technical committees



## MUSIC

### **Charbel Rouhana (LEBANON)**



An oud player. Born in 1965, he pursued his music education at the Université Saint-Esprit de Kaslik and obtained his diploma in oud instrumentation in 1986 and his M.A. in Musicology in 1987. He was the winner of the Murex d'Or for the year 2000/Musician of the Year. Furthermore, Winner of the First Prize at the 1990 Hirayama, Japan competition for the composition "Hymn of Peace". He participated in different concerts, in different countries: Lebanon, Tunisia, Syria, France, Morocco, Jordan, Germany, Greece and others. Charbel composed music for the choreographer Abdul Halim Caracalla's shows "2000 and 2 Nights", "Bi Laylat Qamar", "Andalusia, the Lost Glory", and "Elissa, Queen of Carthage". His albums are: 2010: Doux Zen Oud Duet with Ellie Khoury, 2008: Handmade, 2006: Dangerous, 2004: Sourat, 2003: The Art of Middle Eastern Oud, 2000: Mazaj Alani, 1998: Mada with Hani Siblini, 1997: Salamat, 1993: Zekra.

### **Kamilya Jubran (PALESTINE)**



She grew up in Al Rameh, a Palestinian village situated in the Galilee, and was raised by music-loving parents. She was initiated to classical Arabic music, particularly by her father Elias Jubran, a music teacher and instrument maker. At the age of 18, she moved to Jerusalem where she studied at the Hebrew University and joined Sabreen, a musical group-based in East Jerusalem, for whom she was the lead vocalist as well as instrumentalist, playing Oud and Qanun for the next 20 years. She recorded four albums and toured in many local as well as international towns and cities with Sabreen from 1982 to 2002, becoming the voice of the resistance. They founded a small association that organized cultural activities focusing on the importance of music and music education in Palestine. Since 2002, Kamilya lives in Europe, where she started her first "solo" show "Mahattaat" and then "Wameed" in Bern, Switzerland on a year-long tour; joined by Werner Hasler, trumpet and electronic music player, and Sarah Murcia, a double-bass player from France, who became her research partners, alongside other artists and groups she has met.

### **Fathi Salama (EGYPT)**



Grammy Award-winner Egyptian musician, Fathy usually appears with his ensemble Sharkiat (شرفيات, "Easterners"). Influenced by the greatest Arab classical artists such as Umm Kulthum, Mohammed Abdel Wahab and Farid El Atrache he decided to get involved with music, and started to create his own versatile type of music. He played the piano from the age of six which made an excellent start and soon the child made visits to Europe and to New York to learn Jazz with such great artists as Barry Harris, Sun Ra, Roman Bunka, Malik Osman, Hal Galper and Pat Patrick. Since then he has been touring the world and he has won two prizes for his film sound tracks for Fallen Angels Paradise and Signs Of April. It is, however, with Sharkiat that Fathy is making his dreams come true of merging modern and traditional music together.

## CINEMA



### **Ahmed El Maanouni (MOROCCO)**

A Moroccan screenwriter, film director, cinematographer, actor and producer. Born in Casablanca, his films include one of the most emblematic titles of Moroccan cinema *ALYAM ALYAM* (1978), which was the first Moroccan film to be selected at the Cannes Film Festival and winner of the Grand Prize at the Mannheim Film Festival. He caught international attention when his film *TRANCES* (Al Hal) was honored and presented by Martin Scorsese at the 2007 Cannes Film Festival to inaugurate the World Cinema Foundation. His film *BURNED HEARTS* (2007) won the Grand Prize at the National Film Festival and was awarded many international prizes. His documentary films consistently interrogate colonial history and its impact on Moroccan memory. He directs study groups and educational programs in Morocco and throughout the world. In 2007 he has been honored with the title of Officier of the Ordre des Arts et des Lettres in France.



### **Hania Mroué (LEBANON)**

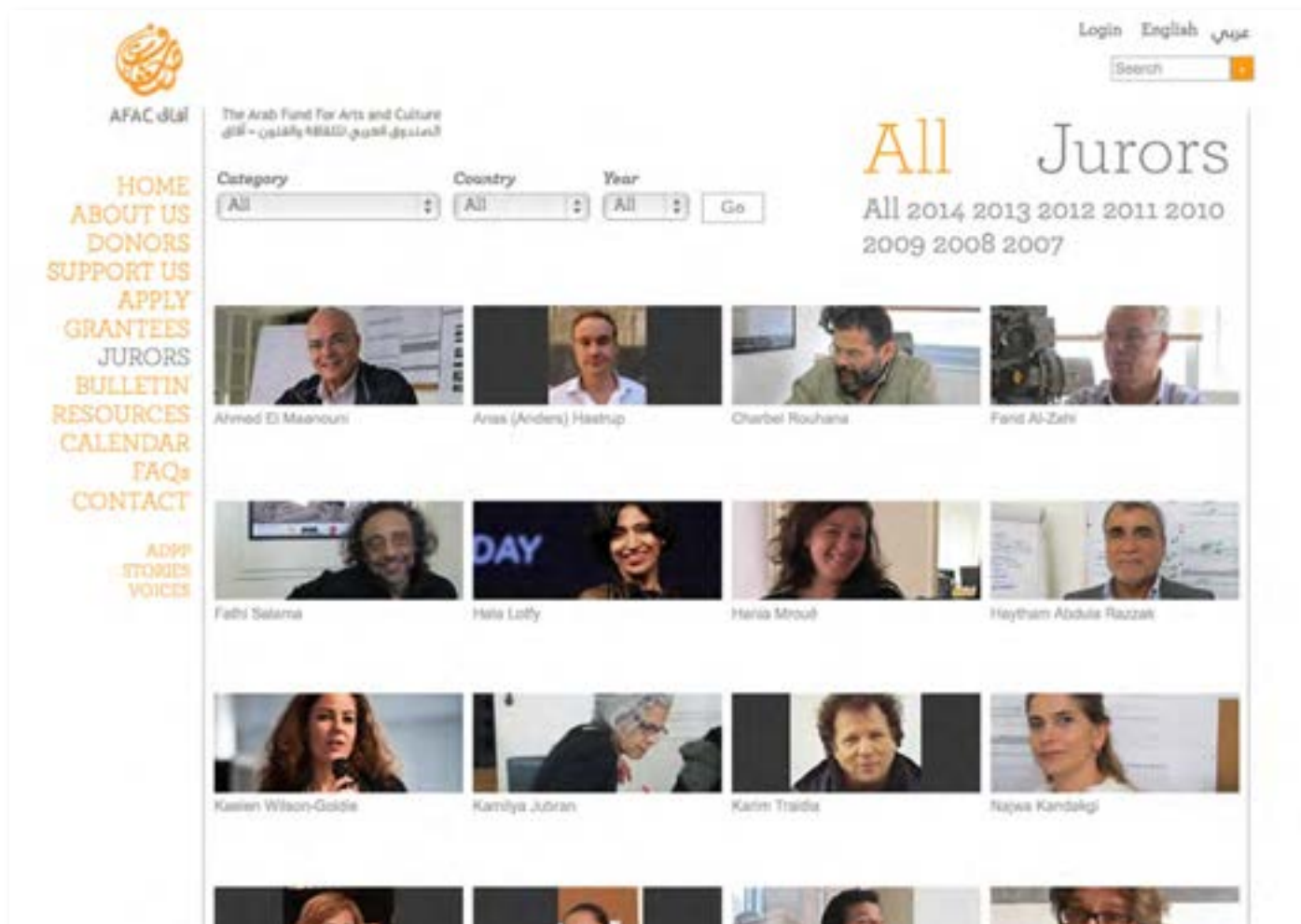
Founder and Director of Metropolis Art Cinema, the first art-house cinema in Lebanon, which opened in 2006 and aims to support regional and international productions by presenting audiences with alternative cinema, including recent independent titles, cult films, creative documentaries, and experimental videos. In 2009 Hania started MC Distribution, a distribution company specialized in Arab independent titles, and she is also a founding member of Beirut DC, the Cultural Association for Cinema production created in 1998. She was the Chief Arab Programmer for Doha Tribeca Film Festival between 2010 and 2013.



### **Taher Chikhaoui (TUNISIA)**

Born in Tunisia in 1954, he graduated from the Teachers' Training School of Tunis. He works as assistant lecturer in Arts and Humanities at Manouba, where he teaches French Literature and also Cinema (film analysis and film history). In the process, he trains students from EDAC, a private school of Arts and Cinema. Tahar Chikhaoui is the founder and organizer of "Cinecrits", a review published in Tunisia. He has authored several cinema articles in Tunisia and abroad. He is also the Artistic Director of International Meetings for Arab Cinemas in Marseille.

# Jury Database



AFAC's juror committees are selected every year to bring together professionals from all across the region and also beyond to lend their expertise and insights on to the wide scope of artistic and cultural productions that we cater to, evaluating the hundreds of applications we receive and selecting the most compelling and promising projects to support. AFAC appoints new juror committees for each of its Annual Grant categories and Special Programs on a yearly basis. Jurors are called to evaluate on four criteria: Quality, Innovation, Relevance and Cost.

To uphold our high standards of independence and professionalism, AFAC jurors remain anonymous to each other during the evaluation period, submitting their markings independently before they convene for the final selection meeting. AFAC discloses the identities of juror committee members to the public only after the announcement of the grantees in each respective category is made.

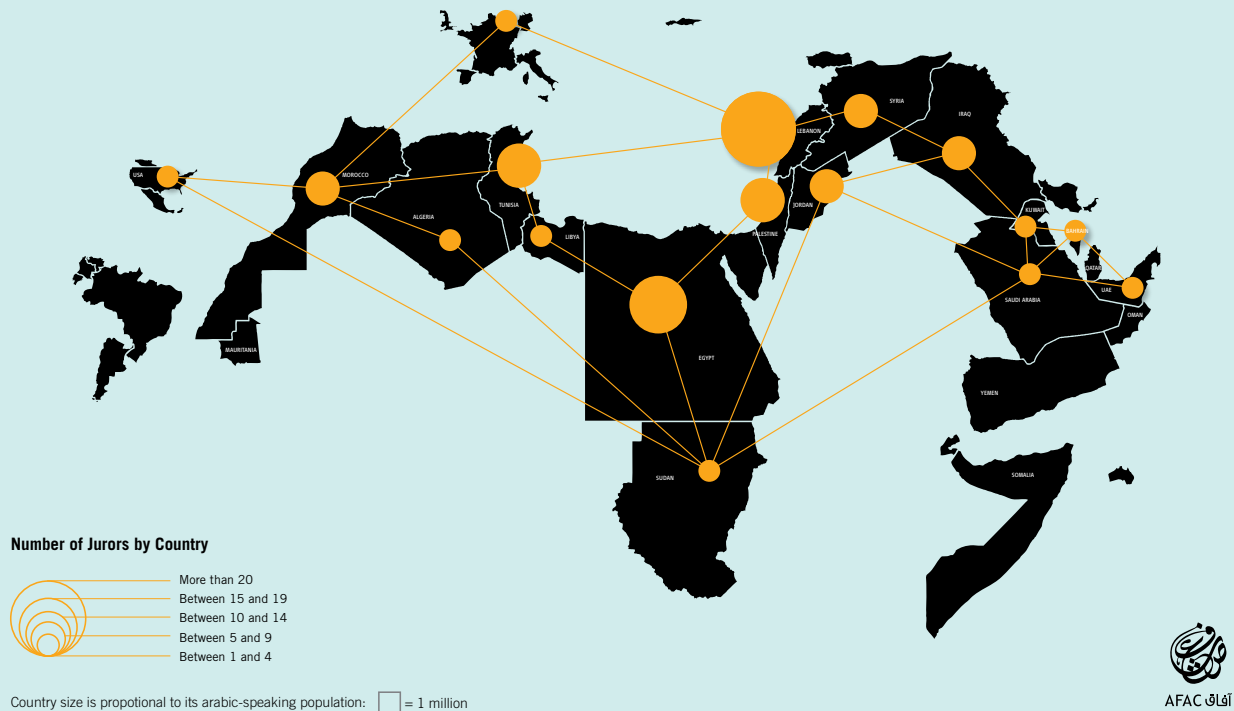
In recognition of the growing network of AFAC Jurors, AFAC's first Juror Directory was published in May 2014, called "AFAC Jurors (2007 – 2013); 128 Cultural Critics, Curators and Producers of the Arab Region".

## AFAC's Jurors

An online Juror's database was launched on October 20th, serving as an important reference of professionals in the cultural sector. Since AFAC's inception in 2007, over 150 cultural professionals have been invited to participate as jurors for AFAC.

### AFAC JURORS 2007 - 2013

128 CULTURAL CRITICS, CURATORS, AND PRODUCERS OF THE ARAB REGION



Abbas Beydoun  
Abdel Rasool Salman  
Abdelkader Damani  
Abdellah Karroum  
Abdo Wazen  
Abdulkhaleq Abdulla  
Ahmad Baydoun  
Ahmad Mualla  
Ahmed El Maanouni  
Alawiya Sobh  
Ali Abou Shadi  
Ali Essafi  
Ali Osman  
Ali Shaath  
Alia Arasoughly  
Amine Al Zaoui  
Amjad Nasser  
Ammar Dajani  
Anas (Anders) Hastrup  
Andre Al Haje  
Asem Al Bacha  
Ayman Bardawil  
Azza Madian  
Basma El Hussein  
Bayan Kanoo  
Brahim El Mazned  
Bruni Burres  
Cara Mertes  
Charbel Rouhana  
Christine Tohme  
Dora Bouchoucha  
Elia Suleiman  
Elias Farkouh  
Elias Khoury  
Ezzat Al Kamhawi  
Fadhil Al Azzawi  
Fadi Abi Samra

Fadil Khalel  
Faouzi Bensaidi  
Faouzi Skali  
Faouzia Sahly  
Farid Al-Zahi  
Farida Benlyazid  
Fathi Salama  
Ferial Ghazoul  
Ghassan Salhab  
Gilbert Hage  
Habiba Djahnine  
Hala Lotfy  
Hani Kalouti  
Hania Mroué  
Haytham Abdula Razzak  
Ibrahim Al Ariss  
Ibrahim Jaber Ibrahim  
Ibrahim Nasrallah  
Irit Neidhart  
Isabel Arrate Fernandez  
Issam Bou Khaled  
Jaber Asfour  
Jalila Baccar  
Jamal Al Ghitany  
Jeryes Samawi  
Joanna Hadjithomas  
Joslyn Barnes  
Joumana Al Jabri  
Kaelen Wilson-Goldie  
Kamal Boullata  
Kamilya Jubran  
Karim Tradia  
Khaled Jubran  
Khaled Mattawa  
Khaled Mohammed Ali  
Khalil Benkirane  
Khalil Sweileh

Kirsten Johnson  
Laila Hourani  
Latifa Lahrarre  
Lina Abyad  
Mahmoud El Lozy  
Manal Abaza  
Marcel Khalife  
Marianne Khoury  
Marie Elias  
Marie-Therese Abdel Messih  
Marwa Seoudi  
Marwan Abado  
Masoud Amrallah Al-Ali  
Menha Batraoui  
Michel Khleifi  
Mikael Opstrup  
Mohammed Al Rashdi  
Mohammed Berrada  
Mohammed Djehiche  
Mohammed Makhoul  
Mohammed Soueid  
Mo'jab Al-Zahrani  
Moufida Tlatli  
Nadia Kamel  
Nadine Touma  
Nadira Laggouné  
Najwa Kandakgi  
Najwan Darwish  
Nejib Belkadhi  
Nidhal Guiga  
Nizar Rammal  
Nouri Al-Jarrah  
Oussama Ghanam  
Peirre Abi Saab  
Qassem Haddad  
Rachida Triki  
Raed Asfour

Rajaa Ammari  
Rana Sadik  
Randa Asmar  
Rania Stephan  
Ranwa Yehya  
Rasha El Ameer  
Rasha Salti  
Reem Khattab  
Rola Kobeissi  
Said Murad  
Saleh Barakat  
Salma Feriani  
Salwa Mikdadi  
Samar Martha  
Sami Ben Said  
Samia Mehrez  
Sawsan Darwaza  
Sawsan Jafar  
Steven Markovitz  
Sulayman Al Bassam  
Sultan Al-Bazei  
Susan Meiselas  
Tahar Chikhaoui  
Talat Mualla  
Taleb Al Refaie  
Taoufik Jebali  
Tarek Abou El Fetouh  
Tarek Atoui  
Tarek Yamani  
Vera Tamari  
Wael Abd Al-Fattah  
Zaid Jabri  
Zeid Hamdan  
Zeina Arida  
Zeina Maasri  
Ziad Doueiri  
Ziad Khatlan

Special Programs

# AFAC Novel Writing Program (AWNPP)

in collaboration with

Mohtaraf Najwa Barakat



AFAC Novel Writing Program Announcement Press Conference – January 2014

The AFAC team, together with jurors and board members, conducted an analysis of the outcomes of its annual call for literature and found that a different approach may yield better results, one that is not solely financial, but rather, an approach geared towards practical support, professional guidance, intensive training and support in publishing.

Thus, in 2014 AFAC replaced the general literary grant – which has been part of the Annual General Call since AFAC's inception in 2007 – with a new intensive training program in collaboration with Najwa Barakat's Al-Mohtaraf, called the AFAC

Novel Writing Program. ANWP is conceived as a yearlong training program that aims to select first-time novelists and support them through the development and the completion of their works. The aim of the program is to focus on fiction writing and to improve the standard of creative writing in the Arab region; to train authors to deepen their approach and their skills in character development, plot development and story narration; to select and showcase strong literary narratives from the Arab region; and, last but not least, to support wider access to literature by collaborating with publishing houses to publish the resulting works.



## Process

The call opened January 30th and closed March 30th with a total of 291 applications received – the highest number of applicants for any single category in AFAC's programs. Applicants hailed from 16 countries: Jordan, Bahrain, Algeria, Sudan, Iraq, Morocco, Saudi Arabia, Yemen, Tunisia, Oman, Syria, Palestine, Lebanon, Libya, Egypt and Mauritania. Announcement of grantees was made on April 20th with the selection of 8 winning projects hailing from Egypt (2), Jordan (1), Morocco (1), Lebanon (1), Sudan (1), Syria (1), Yemen (1).

Oussama Riahi and Najwa Barakat sign the ANWP 2014 - Mohtaraf's agreement



## Workshops

Three intensive weeklong workshops were held during the year, from May 16th – 23rd, August 8th – 15th, and November 15th – 22nd respectively. The first two workshops were held in Beirut and the third in Marrakech at Dar Al-Ma'mun. Grantees filled out evaluation reports for feedback on the quality of the workshop and what they feel they are gaining from this experience. Feedback has been positive all around, each finding great value in the discipline and the depth acquired through this intensive training.

At the conclusion of the final workshop, it was clear that each story had significantly changed and evolved since their first meeting together seven months earlier. The work has been transformative, not only on the level of prose writing and format, but, more importantly, on the level of character and plot development.

The grantees are scheduled to submit their first final drafts by mid-January 2015. AFAC has been in contact with three Lebanese publishing houses and negotiations are underway to select which one to partner with. It is estimated that most of the projects will be ready for publication as completed works by April 2015.

## ANWP Grantees

NAME	PROJECT TITLE	COUNTRY
Ahmed Essadek	Dance of the Pendulum	Egypt
Maan Mahmoud Abu Taleb	The Transformations	Jordan
Soukaina Habiballah	Unread Mail	Morocco
Arthur Gabriel Yak	The Day Azrael Committed Suicide	Sudan
Sumaya Abdulqader	The Round Table of the Morgue	Yemen
Zainab Charafeddine	The Last Bottle Before the Dawn Prayer	Lebanon
Mustafa Abd Rabu	Naked Houses	Egypt
Wassim Sharqi	Haute Majeur	Syria

All 8 grantees benefitting from this program are first-time authors when it comes to writing a full novel. They hail from 7 different countries and their projects are diverse, each embodying the concerns of the generation and the community they represent. They tell the tales of exile, war, violence, casting an examining eye on the past, the family, and the society, each in their own contexts.





### Statement from Najwa Barakat, founder of Al-Mohtaraf and partner in ANWP

*"The AFAC Novel Writing Program, by partnering with Najwa Barakat's Al-Mohtaraf 3rd round (May 2014 to May 2015), addresses the core goals and values of Al-Mohtaraf's mission: to help establish a new generation of novelists who are well-trained and capable of taking their place in the contemporary Arab literary scene by training young and aspiring authors with evident writing talents, even if they have not had any professional training before, by diving into this experiential and unique creative writing practice, whereby we accompany the grantees from the beginning of their ideas through different phases of writing and experimenting, exploring techniques in story-telling and building on vibrant material that addresses their everyday lives, striving to the completion of their works and ridding their projects of any of the common errors that tend to occur in first works, and finally reaching the point of publication and allowing the projects to enter the limelight, provided that the final results satisfy the quality standards we are aiming for. These are the aims of the Al-Mohtaraf and the AFAC Novel Writing Program, and hope to offer them to all our participants."*

### Statement from ANWP grants coordinator Cathy Khattar

*"What distinguishes this AFAC program from most of its other programs is that it follows very closely the progress of the novels. We aim to participate deeply in the creative work to help it reach its best fruition, without in any way interfering with the aspiring novelists' vision. Rather, we aim to give them the skills and the discipline to truly hone their work. And, the most important contribution this program has to offer is that commitment to help create young Arab authors with promising futures as novelists."*

## Project Descriptions



**Grantee:** Ahmed Essadek (EGYPT)

**Project:** "Dance of the Pendulum"

**Synopsis:** This novel addresses three taboos (sex, politics and religion) as it delves into the human soul and collides with reality. With an existentialist vision, the anxious pendulum dances constantly to reveal the characters one after the other, trying to achieve self-fulfillment and to find a meaning in life.

**Grantee:** Maan Mahmoud Abu Taleb (JORDAN)

**Project:** "The Transformations"

**Synopsis:** There are football and basketball players, judo, karate, taekwondo practitioners, as well as shot-put athletes and other athletics competitors, but there is not one boxer.

"Boxer" is a noun that fully describes the person it refers to. We see it in his swollen ears, hidden chin, thick neck, crooked nose and alert eyes. We also see it in his few and calculated moves, his long silence that creates gossips and shows, his deep solitude and instinctive knowledge of the impasse that we are all experiencing. In this novel we see Sa'ed Habjouka becoming a boxer. This transformation may or may not be

completed for many interrelated reasons. In both cases, Sa'ed must clearly trace the contours of his new persona and fills the voids in it. This novel addresses the concept of violence and raises the issue of whether violence is or is not an integral part of human nature. It also tackles the relationship between organized violence that is tolerated within certain limits and laws and random violence which could erupt anywhere at any moment, threatening Sa'ed, his family and his city.

**Grantee:** Soukaina Habiballah (MOROCCO)

**Project:** "Unread Mail"

**Synopsis:** Naima is a Moroccan woman in her thirties. She works as a teacher for blind and visually impaired students in Paris and has always looked for a place where she can experience life the way she experiences words in the books of her students, by touching it, not merely listening to it. She faces the risk of becoming blind due to a hereditary condition, which makes her detached, rebellious and resigned at the same time. She also does not own anything and knows well the location of the tombstone that bears her full name, because she is the surrogate of another girl who was born before her and died when she was only three years old. The novel spans one day in the life of this woman when she returns from France to Morocco carrying the memoirs of a father born to an old war in a far off land. After two years in France, she returns to Casablanca, which carries the fate of many people who made Naima the woman she was, the woman she is and the woman she will become.

**Grantee:** Arthur Gabriel Yak (SOUTH SUDAN)

**Project:** "The Day Azrael Committed Suicide"

**Synopsis:** The novel begins at a police division in the city of Juba, the capital of southern Sudan, where an ethnic massacre took place on December 16, 2013 and no trial was held. Then the novel takes another turn and starts addressing tribal issues from a purely sociological perspective. Captain Franco cannot tell how many shots he fired from his Kalashnikov rifle nor how many victims he killed. He knew nothing except that they belonged to a different tribe than his. Franco himself is a victim of having witnessed his mother being tortured by his father. This torture became a sort of

rite his father would practice before making love to her: he would whip her and laugh as she wept and screamed before he made love to her. Then he would regret what he did to her and would start crying his heart out. This is how Captain Franco grew up. He lives in solitude, avoids other people and harbors a strong hatred towards his father. Franco's father has a story to share too. He had been having a premarital affair with Franco's mother who got pregnant by another man. He was the only one who knew this secret and he married her after convincing her parents that it was his child. Suddenly, the capital city was swept by the wildfire of random assassinations which soon turned into a raging war, leaving significant rips and tears in the social fabric between rival ethnicities. All this hatred, death, displacement, homelessness, mass killing in a nascent country! At the beginning, Azrael was happy to reave all these souls, but soon enough despair and frustration crept into him as well; death has become unbearable even for the Archangel of Death himself.

**Grantee:** Sumaya Abdulqader (YEMEN)

**Project:** "The Round Table of the Morgue"

**Synopsis:** In 2000, a horrible feeling of panic seized the capital of Yemen, Sana'a, as it was plagued by a monstrous act of murder in the Faculty of Medicine of the University of Sana'a. After two girls had mysteriously gone missing and months of search and investigation lead to nowhere, their bodies were found in the sewer of the Faculty of Medicine's morgue. The Sudanese morgue technician, Adam Ali, became the suspected murderer and the shaky investigation proved him guilty of the two murders. He became a scapegoat and was publicly executed to quell the terrified people's anger. Twelve years later, the file was opened again because it was related to a case about human organ trafficking. It then became clear that there is actually a big network involved in the murder of the Faculty of Medicine's morgue. The novel investigates this act of murder and analyses the events that preceded and followed it, shedding light on the reasons for human conflicts since the dawn of time, such as money, sex, power, murder and fear, and addressing the conflicts and internal lives of the protagonists who can be murderers, relatives and friends of the victims, authorities investigating the crime, reporters and the grey eminences behind the crime.

**Grantee:** Zeinab Sharafeddine (LEBANON)

**Project:** "The Last Bottle Before the Dawn Prayer"

**Synopsis:** Safiyya left her home during the Israeli invasion of Lebanon to fight the enemy with her comrades in arms. She faces disappointment during a "Resistance Ceremony" because of her father's shamelessness. He is different than the other men, handsome and repulsive, moral and immoral, brutal and tender, an aggressor and a protector, a poor man and a rich man, a patriot and a traitor all at once. He is a womanizer by day who turns into a homosexual at night and commits incest with his young son, as Safiyya, barely nine years old, curls up around herself, watching the scene unfolding in front of her, feeling scared, embarrassed, hurt, but also sensing a twinge of mysterious pleasure which seeks to understand the absurdity of this long night. This is the story of Safiyya who experienced chronic trauma resulting from the shock she had faced before knowing what sex is. This reality will trace the contours of her personality and make her identify with her father in many aspects of her behavior, without even realizing it. She breaks several taboos



and starts drinking alcohol because she believes it's a sedative to soothe her long-lasting pain before she descends into addiction.

**Grantee:** Mustafa Abd Rabbuh (EGYPT)

**Project:** "Naked Houses"

**Synopsis:** A young teenager commits suicide for a reason unknown to anyone except his friends. However, they had no idea the issue will take such a tragic turn. They did not tell anybody that they entered the cemetery at night, drunk on their happiness for achieving a great victory, and the cemetery with the surrounding streets became their own play area. The street residents were terrified after the tragic incident, but soon found their old rhythm again, as if nothing had changed: Oum Fawzi would recite Coptic spells as she prepared falafel; Oum Issam would tell her dreams and visions to passers-by; some people would say they saw Mohammed Zakariyya, who was killed in Afghanistan, standing on the roof of the house; Fawziyya returned to her father's house, abandoning her husband and leaving him incapable of playing the violin and incapable of loving her, instead he spends his time drinking brandy and babbling; and rainwater in winter still leaked through the cracks in the walls caused by the earthquake in 1992, and the spirits of the dead still passed through the same walls in summer on their way to heaven.

**Grantee:** Wassim Sharqi (SYRIA)

**Project:** "Haute-Majeur"

**Synopsis:** "Attayyeb" is an Algerian soldier in the French army during the occupation of Algeria. He is taken to Syria to complete his military service. After Syria's independence in 1946, he decides to stay in Damascus to start a family. His grandson, "Farid," lived his early childhood in Saudi Arabia before moving back to Damascus with his family at the beginning of the nineties and discovering a different world at home and in school than the world he knew in Saudi Arabia. The story of the "father" as the connecting link between two generations is lost between the stories of the "grandfather" who left his family in Algeria and that of the "grandson" who is discovering his homeland anew. This novel seeks to underline this approach relying on two parallel narrative levels between the chapters.

Special Programs

# Arab Documentary Photography Program (ADPP)

Samar Hazboun, Beyond Checkpoints

While documentary photography sheds light on important, neglected and unknown narratives, it remains an under-developed genre in the Arab world. The Arab Documentary Photography Program was co-launched with the Prince Claus Fund in collaboration with the Magnum Foundation and with the official sponsorship of HSBC Private Bank specifically to address and help develop documentary photography in the Arab region. It offers an annual mentorship program over three years and aims to support compelling, non-stereotypical and unconventional visual documentation of important social issues and narratives relevant to the Arab region. It also explores how such a body of work will reach

out to wider audiences and engage with them in compelling and impactful ways.

ADPP's objectives are to raise the level of creative documentary photography in the Arab region; to train photographers and expand their approaches to visual storytelling; to share strong visual narratives from the Arab region regionally and internationally; and to explore wider access to documentary photography and a more active engagement with its audiences. Photographers may propose to work in a range of non-fiction narrative styles, from classic documentary photography to more experimental visual storytelling, and include audio and video elements.



Supported by **HSBC** 





## Process

The call for applications opened on February 7th and closed on April 15th, receiving 84 applications from 16 countries - Algeria, Bahrain, Egypt, Iraq, Jordan, Kuwait, Lebanon, Mauritania, Morocco, Palestine, Saudi Arabia, Sudan, Syria, Tunisia, UAE, Yemen. Nine projects were selected and announced on June 7th during a press conference held at the notorious bullet-ridden military site of the Holiday Inn/Saint-Charles Center in Beirut. The controversial choice of venue helped attract important press coverage to the launching of this new program and to the role of documentary photography in offering a more intimate understanding of the complex realities in the region.

The grantees hail from Egypt (2), Kuwait (1), Lebanon (1), Palestine (1), Morocco (1), Syria (1), Yemen (1) and the UAE (1). They include 3 men and 6 women, each responding to realities in their own societies and seeking to document and deliver a compelling visual narrative. In addition to financial support and on-line mentorship, the grantees benefit from two intensive workshops.

The First ADPP Workshop was held at the Dar Al-Mussawir in Beirut, between August 23rd and 27th. The nine emerging Arab documentary photographers benefitting from this program were gathered together from across the Arab region - Eman Bedir from Giza, Egypt, Zara Samiry from Casablanca, Morocco, Faisal Al-Fouzan from Yarmuk, Kuwait, Amira Al-Sharif from Sana'a, Yemen, Reem Falaknaz from Dubai, UAE, Hamada El-Rasam from Cairo, Egypt, as well young Beirut photographer Natalie Naccache and Beirut-based Syrian photographer Omar Imam – to participate in this intensive training headed by workshop coordinator Jessica Murray and curatorial advisor Hester Keijser. Mentoring photographers guiding the grantees through their projects – Eric Gottesman from New Hampshire, Peter Van Agtmael from New York, Randa Shaath from Cairo and Tanya Habjouqa from Jerusalem – were also in attendance.

The Second ADPP Workshop is scheduled for the third week of February 2015 and the completion of the projects is scheduled for March. Ideas are now being explored for hosting physical exhibitions from the works of selected grantees in April 2015. This includes an exhibition at the Prince Claus Fund Gallery in Amsterdam as well as an exhibition at Athr Gallery in Jeddah.









## ADPP Grantees

NAME	PROJECT TITLE	COUNTRY
Amira Sharif	Yemeni Women with Fighting Spirit	Yemen
Eman Bedir	Just Stop	Egypt
Faisal Al Fouzan	Friday Gathering	Kuwait
Hamada El Rasam	Leftovers of Conflict	Egypt
Natalie Naccache	Our Limbo	Lebanon
Omar Imam	Live Love Refugee	Syria
Reem Falaknaz	The Place of Perpetual Undulation	UAE
Samar Hazboun	Beyond Checkpoints	Palestine
Zara Samiry	Tales of the Moroccan Amazons	Morocco

The ADPP Juror Committee comprised of Magnum Foundation President Susan Meiselas (New York), Sursock Museum Director and former director of Arab Image Foundation Zeina Arida (Lebanon) and art critic, journalist Kaelen Wilson-Goldie (Lebanon).

### Jury Statement

*"As a jury, we were struck not only by the geographical and stylistic range of the proposals but also by the remarkably varied approaches to what documentary photography is and can be. In a field of strong and timely ideas, with a sustained focus on women's issues that took us by surprise, we responded in particular to projects that were distinctive in their subjects, compelling in their narratives, serious in their research, and encouraging in their promise to develop and grow in a mentored relationship.*

*We were impressed with those candidates who showed the potential for intimacy and engagement, and who ranged, collectively, from classic reportage to conceptual art. The ten chosen projects tackle issues of tremendous social relevance – war, crime, sexual harassment, tenuous labor conditions, refugee status and class, architectural heritage, banishing landscapes, wasted youth, and otherwise invisible subcultures, to name just a few – but in proposal after proposal, they do so in unexpected ways and address these topics from unusual angles. Moreover, all the winning projects are in some way multi-dimensional, complementing traditional photography with other media as a means of bringing their work to broader audiences."*

## Project Descriptions



**Grantee:** Amira Al-Sharif (YEMEN)

**Project:** Yemeni Women with Fighting Spirits

**Synopsis:** This is a photo essay documenting vulnerable Yemeni women's lives fighting back for their rights and leading to change: fighting to get education, to refuse to marry a relative, to follow the career of choice.



Amira Al-Sharif, Yemeni Women with Fighting Spirits





**Grantee:** Eman Bedir (EGYPT)

**Project:** Just Stop

**Synopsis:** The phenomenon of sexual harassment has grown out of control in Egypt. Women are now afraid to be alone in public places due to the threat of sexual harassment. The photo essay will document this issue affecting a large segment of the Egyptian population.







**Grantee:** Faisal Al Fouzan (KUWAIT)

**Project:** Friday Gathering

**Synopsis:** Amidst Kuwait's high-end neighborhoods and landmark architecture live thousands of migrant workers in conditions far from luxurious. These workers are living on the margins of society though they play a key role in shaping and maintaining its physical environment.



Faisal Al Fouzan, Friday Gathering



**Grantee:** Hamada El Rasam (EGYPT)

**Project:** Leftovers of Conflict

**Synopsis:** Turmoil in Egypt continues and the Egyptian people are increasingly polarized, identifying themselves as being members of one of two enemy groups. Nearly three years after the Arab spring, the conflicts have left an emerging generation with little opportunities to grow and a burden of jaded loneliness and distrust.



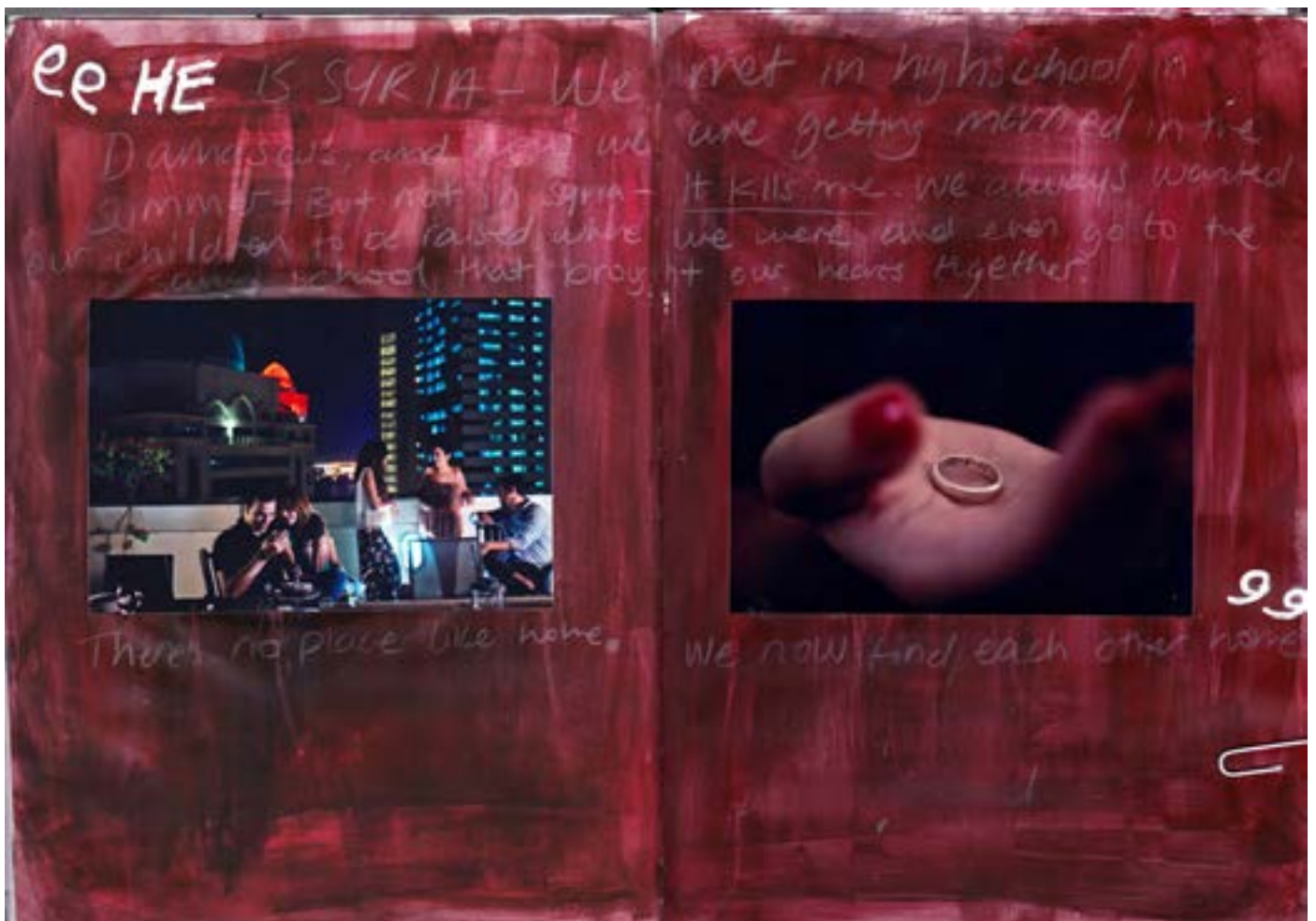




**Grantee:** Natalie Naccache (LEBANON)

**Project:** Our Limbo

**Synopsis:** The war in Syria has created millions of refugees from all across the socio-economic spectrum. Most media coverage has focused on the plight of the refugees that are poor and underprivileged. This project aims to broaden the spectrum and include Syrian families that have relocated and are now living in the middle/higher-class neighborhoods of Beirut.





**Grantee:** Omar Imam (SYRIA)

**Project:** Live Love Refugee

**Synopsis:** A series of photographs documenting the worlds of couples from Syria; how have the war, revolution and displacement affected intimate relationships between men and women? The essay will include documentary and fictional photographs based on the lives of Syrian refugees living in Lebanon.



Omar Imam, *Live Love Refugee*





**Grantee:** Reem Falaknaz (UAE)

**Project:** The Place of Perpetual Undulation

**Synopsis:** This is a study on small village life and the inner landscapes of its inhabitants. It explores the lives of those residing in small communities in the UAE valleys.





**Grantee:** Samar Hazboun (PALESTINE)

**Project:** Beyond Checkpoints

**Synopsis:** This project aims to serve as a visual archive of the faces and the stories of Palestinian women, denied the permission to cross and reach hospitals, and forced to give birth at Israeli military checkpoints, unfortunately not an uncommon phenomenon.



Samar Hazboun, *Beyond Checkpoints*

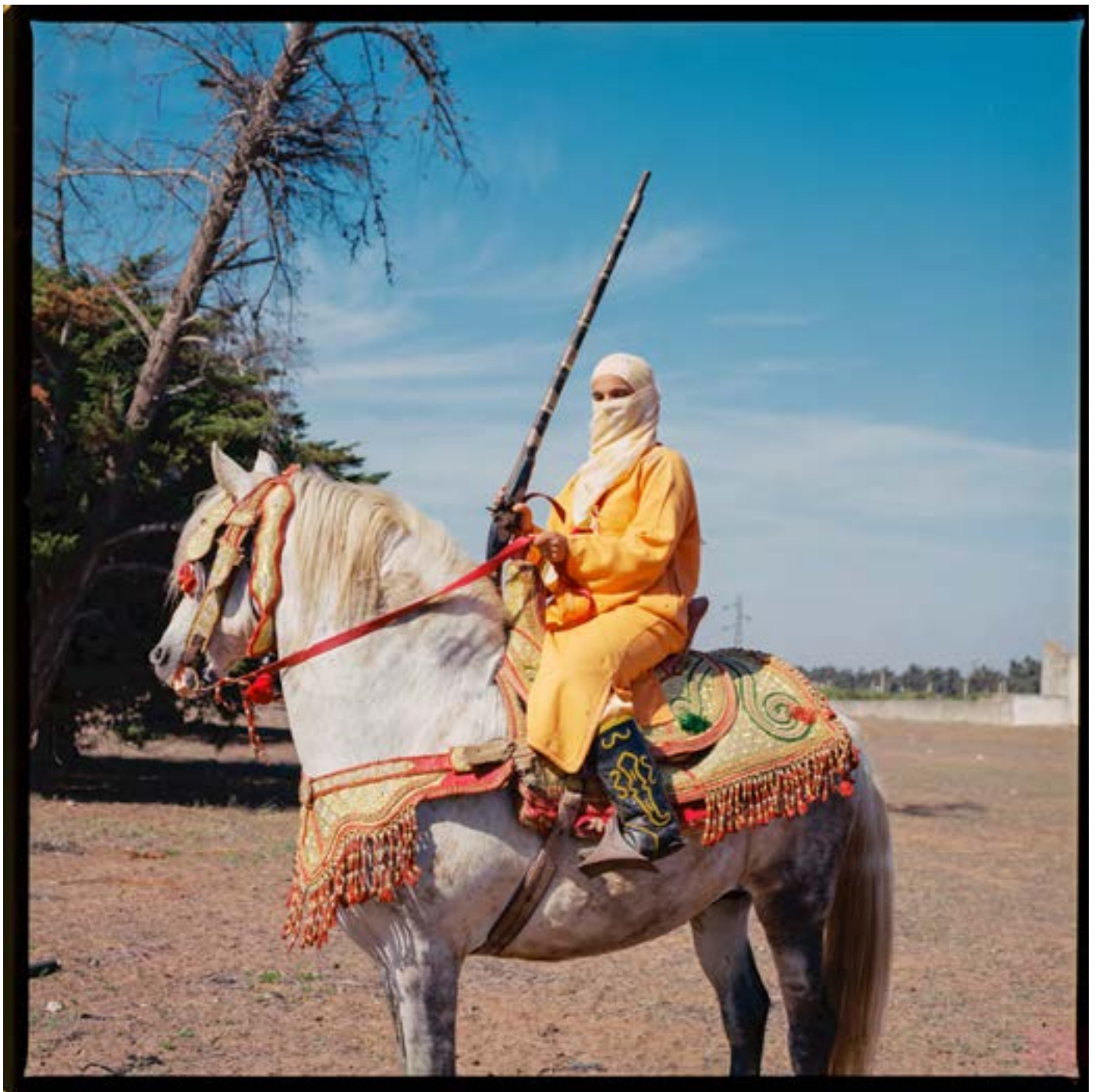




**Grantee:** Zara Samiry (MOROCCO)

**Project:** Tales of the Moroccan Amazons

**Synopsis:** The fantasia or the "tbourida" (لعبة البارود) is a traditional equestrian show, which feigns war techniques developed by the Arabs to surprise the enemy. It is a man's business from the days of pre-modern chivalry. Yet, for a few years now, women in Morocco have hustled the habit. These new 'amazon women' strive to stand out in this patriarchal warlike discipline.



Zara Samiry, Tales of the Moroccan Amazons

# About the Jurors



## **Susan Meiselas (USA)**

Meiselas is an award-winning American documentary photographer born in Baltimore, Maryland in 1948. She has been associated with Magnum Photos since 1976 and a full member since 1980. Her works have been published in newspapers and magazines including The New York Times, The Times, Time, GEO and Paris Match. She received the Robert Capa Gold Medal in 1979 and was named a MacArthur Fellow in 1992. She earned her BA at Sarah Lawrence College and an MA in visual education at Harvard University. She received Honorary Doctorates in Fine Arts from the Parsons School in 1986 and from The Art Institute of Boston in 1996. In 2006, she was awarded The Royal Photographic Society's Centenary Medal and Honorary Fellowship (HonFRPS) in recognition of a sustained, significant contribution to the art of photography.



## **Kaelen Wilson-Goldie (LEBANON/USA)**

A writer and critic based in Beirut, she is a contributing editor for Bidoun, writes regularly for Artforum, and pens a column for Frieze. As a journalist, she has written for The New York Times, The Village Voice and The Times of London, among many other publications. As an essayist, she has contributed to anthologies, exhibition catalogues and journals (including Afterall, Art Journal and Camera Austria) on subjects ranging from video art, experimental music and public space in postwar Beirut to monographic texts on the work of Rabih Mroué, Walid Raad, Akram Zaatari, Saloua Raouda Choucair and Etel Adnan. She was a 2007 fellow in the Annenberg Getty Arts Journalism Program in Los Angeles and is a graduate of the American University of Beirut, Columbia University and the University of Virginia.



## **Zeina Arida (LEBANON)**

A founding AFAC Board Member until 2012. She was born in Beirut in 1970 and educated between Beirut and Paris; Arida studied Literature and Theatre at the Sorbonne in Paris and graduated in 1993. Returning to Beirut, she was involved in several cultural projects and has been the Director of the Arab Image Foundation – a non-profit organization that seeks to preserve and study photographs from the Middle East, North Africa and the Arab Diaspora – since its inception in 1997 until 2013. In 2014, she became the Director of the Nicolas Sursock Museum.



# About the Advisors

## **Susan Meiselas – Overall Program Advisor**

Meiselas is an award-winning American documentary photographer born in Baltimore, Maryland in 1948. She has been associated with Magnum Photos since 1976 and a full member since 1980. Her works have been published in newspapers and magazines including The New York Times, The Times, Time, GEO and Paris Match. She received the Robert Capa Gold Medal in 1979 and was named a MacArthur Fellow in 1992. She earned her BA at Sarah Lawrence College and an MA in visual education at Harvard University. She received Honorary Doctorates in Fine Arts from the Parsons School in 1986 and from The Art Institute of Boston in 1996. In 2006, she was awarded The Royal Photographic Society's Centenary Medal and Honorary Fellowship (HonFRPS) in recognition of a sustained, significant contribution to the art of photography.

## **Hester Keijser – Curatorial Advisor**

A freelance curator and author specialized in contemporary photography with a focus on the Middle East. In the past four years, she developed exhibitions for The Empty Quarter gallery in Dubai, and went on to become the creative director of East Wing, a new platform for photography based in Qatar, a position she left at the end of 2013 to set up Stead Bureau, which will explore and rethink new publishing and presentation models for photography, cross-linking its offline and online manifestations and audiences. Stead Bureau maintains a strong commitment to emerging photographic practices from the Middle East. Together with Joerg Colberg, Hester manages The Independent Photo Book blog, a free distribution tool directly connecting makers and collectors of limited edition photo books. In partnership with LhGWR, she organizes and leads the Book Case Study, a lecture and workshop program on the making and publishing of photo books.

## **Randa Shaath – Mentor**

Born to a Palestinian father and an Egyptian mother, lived in Beirut from 1969 until 1977 and currently resides in Cairo. She received a BA in Middle Eastern Studies from the American University in Cairo, and a MA in Visual Mass Communication from the University of Minnesota. She worked as a photographer for Agence France Press in Egypt and Gaza in 1994, and for the Al-Ahram Weekly newspaper since 1993. She worked on various projects in Palestine, Nubian villages, and Cairo. In the Cairo project she captured daily life in the city, on the streets and the rooftops, and on its forgotten islands. Recent exhibitions include The state of Palestine, Sony Gallery, American University in Cairo, 1998; In the Heart of the Nile (Islands of Cairo), Atelier Le Caire, Cairo, 1999; Nubian Life, The Nubian Museum, Aswan, Egypt, 2000; and Being There, in Home Works: A Forum on Cultural Practices in the Region, Beirut, Lebanon, 2002.

## **Eric Gottesman – Mentor**

A photographic artist and organizer. Central to his practice is collaboration. He uses photography, writing and film as vehicles to engage others in conversation and critical thought about the social structures that surround them, and him. He works slowly, often spending a long time in a community, and exhibits work locally first, to an audience determined by the co-creators of the work. He has taught at the Massachusetts College of Art and Design, Amherst College, the International Center for Photography, the Institute of Contemporary Art, Boston and in collaborative workshops in Lebanon, Jordan and Ethiopia.

## **Peter van Agtmael – Mentor**

Born in Washington DC. He studied history at Yale, graduating with honors in 2003. Since 2006 he has primarily covered the 9/11 Wars and their consequences, working extensively in Iraq, Afghanistan and the USA. He has won the W. Eugene Smith Grant, the ICP Infinity Award for Young Photographer, the Lumix Freelens Award, as well as awards from World Press Photo, American Photography Annual, The Pulitzer Center, The Center for Documentary Studies at Duke University and Photo District News. In 2008 he helped organize the book and exhibition Battlespace, a retrospective of largely unseen work of 22 photographers covering Iraq and Afghanistan. Peter joined Magnum in 2008 and became a full member in 2013.

## **Tanya Habjouqa – Mentor**

Based in East Jerusalem, born in Jordan and educated in Texas, receiving her masters in Global Media and Middle East Politics from the University of London SOAS. She is known for gaining unique access to sensitive gender, social and human rights stories in the Middle East. Recently, she won the 2014 World Press Award for Daily Life Stories, was a finalist for the 2014 FotoEvidence Book Award, and was a recipient of the Magnum Foundation 2013 Emergency Fund. She is a founding member of Rawiya photo collective, the first all-female photo collective of the Middle East. Her work has been widely exhibited and her series, "Women of Gaza," was acquired by the Boston Museum of Fine Art in 2013. She is represented by East Wing, an international platform for photography, founded in Doha, Qatar.

Special Programs

# AFAC Documentary Program (ADP)

Marouan Omara, *Dream Away*



AFAC's Documentary Program (ADP), launched in partnership with the Ford Foundation's JustFilms, is a three-year program, currently in its second year. It welcomes, on an annual basis, submission of feature-length, medium-length and short documentaries in the production and post-production phases. It aims to build on AFAC's dedication to documentary film by supporting established and emerging Arab documentary filmmakers that are addressing the social realities of a changing Arab world in creative and compelling ways.

The call opened on February 1st and closed on May 1st with the announcement of grantees taking place

on July 21st. Of the 81 projects received, 10 were selected for support, 7 of which are in production phase and 3 in post-production. They hail from Lebanon (3), Egypt (2), Syria (1) Tunisia (1), Jordan (1), Morocco (1) and Algeria (1)

Selected ADP2014 grantees have benefitted from a documentary filmmaking workshop in Amsterdam with IDFA, the International Documentary Film Festival of Amsterdam, held between Nov. 19th – 30th.

In partnership with

**JustFilms**  
FORDFOUNDATION

## ADP Grantees

NAME	PROJECT TITLE	STAGE	COUNTRY
Anthony Chidiac	Room for a Man	Production	Lebanon
Amine Hattou	Searching for Janitou	Production	Algeria
Kaouthar Ben Hania	Zineb Hates the Snow	Production	Tunisia
Mohamed Soueid	The Insomnia of a Serial Dreamer	Production	Lebanon
Yasser Naeim	Looking for Essam Abdullah	Production	Egypt
Marouan Oumara	Dream Away	Production	Egypt
Sarah Srage	Winter Storm	Production	Lebanon
Yahya Alabdallah	The Council	Postproduction	Jordan
Salim Abu Jabal	Roshmia	Postproduction	Syria
Slaoui Mohamed	Generation Boulevard	Postproduction	Morocco

This year's ADP Jury Committee brought together film & television producer Steven Markovitz (South Africa), director, producer & founder of Al-Hassala Films Hala Lotfy (Egypt) and director Karim Traidia (Algeria).

### Jury Statement

*"We have been delighted by the creative range of the submitted projects and inspired by the established and emerging talents among the applicants. There has been a shared desire among the jurors to support both emerging filmmakers as well as more established ones and we believe this is reflected in our final choices. The selected projects varied in topics and cinematic elements; nevertheless they all shared this eagerness to express social and political issues with intimate and personal approaches. The selected projects reflected the growing desire of Arab filmmakers to tackle the most controversial issues of the past and the present with an open eye on the future. It is also notable that most of the projects tended to find a link between the bigger picture of our societies today and the small tales that represent human beings in their quest for better conditions in their daily life."*

## Project Descriptions

**Project:** Room for a Man

**Director:** Anthony Chidiac (LEBANON)

**Producer:** Carole Abboud

Synopsis: At home, there is no "man". My mother, sister and even myself agree that I'm not one either. 'A stranger' will help me re-construct my room, thus, my identity. We will exchange all elements that define us and allow us to understand the real essence behind the word "man". In the end will I find Room for a Man?



Anthony Chidiac

**Project:** The Council

**Director:** Yahya Alabdallah (JORDAN)

**Synopsis:** Two young students Abed and Omar, are running for student council in a Palestinian primary UNRWA school. The film follows their journey from announcing the election till the end of the academic year.

**Project:** Roshmia

**Director:** Salim Abu Jabal (SYRIA)

**Synopsis:** Youssef and his wife Amina – a couple in their eighties – live in a shack since 1956. Life is quiet in Roshmia valley until Haifa municipality decides to open a new road. Aouni, the couple's middleman, is about to discover the possibility for financial compensation, which creates tension among the three people. In addition to physical displacement, the couple is about to divorce.

**Project:** Searching for Janitou

**Director:** Amine Hattou (ALGERIA)

**Synopsis:** Algeria, mid 1980s. During a period of intense political and social unrest emerged the Bollywood film "Janitou" that tells the timeless story of two separated young lovers. Overnight, the film became an unexpected sensation throughout the country, and an integral part of the Algerian popular culture. Using this film as a tool, the filmmaker will confront his country and society to find out about love, gender, and identity in past and contemporary Algeria.

**Project:** Zaineb Hates the Snow

**Director:** Kaouther Ben Hania (TUNISIA)

**Producer:** Habib Attia

**Synopsis:** The nine-year-old Tunisian Zaineb lost her father in a car accident. Her mother will rebuild her life with a new man in Canada. Zaineb was told that once she is there, she can finally see the snow! But she wants nothing to do with either this new man or his country. She has decided that she hates the snow.

Kaouther Ben Hania, *Zaineb Hates the Snow*



**Project:** Looking for Essam Abdullah

**Director:** Yasser Naeim (EGYPT)

**Producer:** Mouwafak Mouwafak

**Synopsis:** After being captivated by a song he heard as a child in the 80s, filmmaker Yasser Naeim embarks on a decade long journey to find out the story of the songwriter, Essam Abdullah. What he uncovers is that Abdullah's story reopens an insightful window into the hidden stories and dynamics of a decade that has lingering effects on today's Egypt.

Yasser Naeim



**Project:** Generation Boulevard

**Director:** Slaoui Mohamed (MOROCCO)

**Synopsis:** Morocco 1999. With the new king, a breath of freedom has been blowing in a little theatre called LA FOL. Thousands of young underground musicians were performing in this place. Very soon they became too many and the government imprisoned some of them. They decided to fight for their freedom and stand for their rights.

**Project:** The Insomnia of a Serial Dreamer

**Director:** Mohamed Soueid (LEBANON)

**Synopsis:** A creative documentary based on the accumulation of footage filmed in different places and through different time phases. The main plot is inspired by the director's insomniac nature: in order to overcome his sleeplessness, he meets several people asking each and every one to tell him a story that would help him to sleep, but his attempt goes on and on over years. Eventually, he finds himself in the face of stories and visual materials filmed over the last 12 years. Astonished by the fact that all stories told to him did not put him in a fictional mood, he noticed that other people's stories mirrored their realities and the harsh realities of the places they live in. The film becomes about the sleepless realities of our societies as it evolved over the years of shooting. It is also his story and his voyage in time and place with a yearning for an inaccessible dream, reminiscence...and forgetfulness.

**Project:** Dream Away

**Director:** Marouan Oumara (EGYPT)

**Synopsis:** Migrant workers in their own country, young Egyptians are lured to Sharm Al-Sheikh by dreams of freedom, material gain, and close encounters with Western tourists. "Dream Away" is a journey deep into the imagination of a generation that dreams to survive.

**Project:** Winter Storm

**Director:** Sarah Srage (LEBANON)

**Synopsis:** Dalieh, a small port in Beirut, is about to be relocated. In the filmmaker's point of view, this operation is the extension of the nineties post-war reconstruction works. She films the last days of two fishermen, Naknouk and Amer in Dalieh, and intimately questions her father Nader who had taken part in the reconstruction of Beirut.



Sarah Srage



# About the Jurors



## **Hala Lotfy (EGYPT)**

A director, producer, and the founder of Hassala Films. She studied filmmaking at the Cairo Film Institute. Her documentary *Feeling Cold* (2005) received a number of awards. She has also directed seven documentaries for Al Jazeera. In 2007 she received the prestigious Katrin Cartlidge Foundation Award given to new cinematic voices reflecting integrity of spirit in independent film. Her long debut *Coming Forth by Day* (2012) won many prestigious awards.



## **Karim Tradia (ALGERIA)**

Born in Algeria, Annaba, has lived in Holland since 1979 and graduated in 1991 from the Film Academy. Since then he has made a dozen short drama films and documentaries. Many of his films are about foreigners who move to new environments. His first feature, *The Polish Bride*, won many prizes, including the audience award in Rotterdam. Among his films: *SOS - THD* (1990), *De onmacht* (1991, short), *15 jaar wachten* (1991, short), *Reda* (1992, short), *De vloek/The Curse* (1993, short), *De Poolse bruid* (1998), *Les diseurs de Vérité* (1999)



## **Steven Markovitz (SOUTH AFRICA)**

Steven Markovitz (born 1965) is a South African film and television producer. He has produced, co-produced and executive-produced features, documentaries and short films including the acclaimed "*Boy called Twist*", "*Behind the Rainbow*" and "*Viva Riva!*". Since 2007, he has worked all over Africa producing documentary series and fiction. He has an associate office in Kinshasa, Democratic Republic of the Congo and works with production offices across Africa. Markovitz is the co-founder of "*Encounters*", the South African International Documentary Festival, and the Close Encounters Documentary Laboratory, now in its 16th year. He is a founding member of the "*Independent Producers Organization*" and has sat on various international film juries and selection panels, including Cinemart, Rotterdam, [22] IDFA Bertha Fund and Silverdocs. He recently moderated the first Good Pitch in Johannesburg in partnership with BRITDOC.

Special Programs

# Crossroads



**MONUMENTUM**

Fadi Yeni Turk, *Momentum*, 2012

Crossroads was designed in response to the transformations taking place in the region. It was launched in 2011 and closed its call in 2012, resulting in a selection of 12 film projects in development stage. The projects came from Algeria, Jordan, Egypt, Lebanon, Morocco, Syria, Tunisia and Yemen. The Crossroads program would oversee these projects over a two-year period, offering a slower, more deeply engaged approach. It includes financial support, professional support through workshops with experts, one-on-one meetings with advisors, networking opportunities at film markets and festivals and post-production support as needed.

At the conclusion of these two years, we experienced first-hand with our grantees the many challenges that emerging filmmakers have and helped them to navigate through with professional and financial support to the changing realities of the Arab region.

## Crossroads Grantees

NAME	PROJECT TITLE	COUNTRY
Ahmad Ghossein	Upside Down	Lebanon
Mohammad Rashad	The Little Eagles	Egypt
Bahia Ben Cheikh El Fegoun	Algerians: State of Mind, State of Affairs	Algeria
Fadi Yeni Turk	Monumentum	Lebanon
Mohammad Hassan Shawky	And on a Different Note	Egypt
Karima Zoubir	Behind the Wall	Morocco
Rifqi Assaf	The Curve	Jordan
Sara Ishaq	The Mulberry House (previously Fatherland)	Yemen
Philip Rizk & Jasmina Metwaly	Out/In the Streets	Egypt
Hazem Al Hamwi	From My Syrian Room (previously Caravan in a Room)	Syria
Djemal Fawzy	Abruption	Tunisia
Mazen Khaled	A Very Dangerous Man	Lebanon

## Progress Reports 2014

### Upside Down

#### Ahmad Ghossein

The project is in the good hands of Lebanese producer George Choucair (Abbout Production), German co-producer Tituts Kreyenberg (Unafilm) and French co-producer Surprise Alley. It was the producers' decision to postpone the shoot until 2015, as the script demanded some revisions and re-writes as well as more funding. In the meantime, the project has participated in several international markets.

### The Little Eagles

#### Mohamed Rashad

The project took part in the AFAC Editing Workshop held in September 2014. The filmmaker attended with his editor and worked with three different editors-consultants (Nadia Ben Rachid, Yannick Kergoat and Anders Villadsen) who gave detailed feedback and advice on a two-hour rough cut. The filmmaker and producer were convinced that they should work with a creative editor for the final cut. AFAC provided them with an additional grant to secure a good editor to finish the film. The project also won the TAKMIL award for projects at rough-cut stage at the Carthage Cinema Days in December.

### Algerians, State of Mind State of Affairs

#### Bahia Ben Cheikh-El-Fegoun

After an intensive work year, the film will go through its final editing in January 2015 with French editor Caroline Detournay. As expected with first-time filmmakers, the director felt detached from her film at a certain point and uncertain of the structure. She had to film again to support her visual material with more poetic shots. Her work on the archival material got her back on track. AFAC is following up closely on the final editing stage and will provide consultancy support when needed.

### Monumentum

#### Fadi Yeni Turk

The film is ready for color grading and sound mix and was submitted to various film festivals in 2015.

### And on Another Note...

#### Mohammad Hassan Shawky

The film is in the final stages of post-production and it just got selected by the Berlinale to premiere in its Forum Expanded section this coming February.

### Behind the Wall

#### Karima Zoubir

Karima had requested a postponement earlier on, and was only able to begin working in 2014. She is now working with her longtime mentor Kirsten Johnson. AFAC also arranged for screenwriter Magalli Negroni to go to Morocco and work with her directly over a three-week period in March 2014 where they wrote a great script together. Her plans to start shooting in Autumn 2014, however, didn't materialize as she was denied filming permits. More astonishingly, the parents of the child she had planned to include in the movie withdrew their permission, fearing Karima was trying to kidnap their child. To allow time to address these issues, it was agreed to push the shoot into early 2015. AFAC will continue to follow up during the post-production.

### The Curve

#### Rifqi Assaf

The search for an editor was priority, especially after receiving the Injaz Post Production Fund. Connections were made with Hisham Saqr and an agreement was made to start editing in April 2014, but the editor apologized much later for personal reasons. The search for a new editor went on during the summer and a second cut was completed in August with Doaa Fadel. Test screenings took place, spurring decisions on shooting sub plots and missing scenes. Bassam Chekhes was hired as DOP and consultant of editing in October, re-editing the first 40 mins. A final round of editing will take place in January 2015, after a three-day shoot, with the final cut planned for February.

### The Mulberry House

#### Sara Ishaq

The film was completed late 2013 and is still enjoying a good festival life. It received most recently the Jury Award at the International Human Rights Film Festival in Vienna and was bought by Al-Jazeera English.



## **Out/In The Streets**

**Philip Rizk & Jasmina Metwaly**

The project benefitted from the Editing Workshop AFAC held this year and things are going well with project editor Louly Seif, and now moving from rough-cut to final-cut. Sound engineer Max Schneider is spending time in Cairo in November and December to work closely with Philip, Jasmina and Louly on finalizing the film. During a recent visit the directors went to Tibin to share the rough-cut with the actors. The aim now is to have the final film (with color correction, final mixing, and DCP) by end of January. A version of the film has been selected to screen at La Biennale de Venezia 2015 (German Pavilion).

## **From My Syrian Room (previously Caravan in a Room)** **Hazem Alhamwi**

The film was completed in early 2014 but due to security concerns, many of the characters requested that their faces be concealed. The filmmaker decided to use his practice as a painter to cover some of the faces. The film screened at Leipzig, DIFF and Arte and was recently bought by Al-Jazeera. It is distributed by Deckert Distribution (Germany).

## **Abruption**

**Djemal Fawzy**

This short film is now in the editing room. At the end of the first editing round, the director was not pleased with the result and decided to cut it again. AFAC will provide him with consultancy for the rough-cut once it's done.

## **A Very Dangerous Man**

**Mazen Khaled**

Completed in December 2012.



## **AFAC Editing Workshop** **September 18 - 21**

AFAC offered professional support focused on editing for creative documentaries. The workshop took place in collaboration with the Metropolis Association at the launching of the first edition of Beirut Talents (BT) in partnership with the Berlin Film Festival's Berlinale Talents and FIDMarseille – a version of Berlinale Talents designed for the Arab region. Master classes and workshops were held in the fields of editing, cinematography, sound design and music composition.

The three mentors were editing experts shared by both BT and the AFAC Editing Workshops: Nadia Ben Rachid, Yannick Kergoat and Anders Villadsen.

## **About the Mentors**

### **Nadia Ben Rachid (Tunisia)**

With an experience of over 30 years as chief editor, Nadia Ben Rachid has been praised for her work on both documentaries and fiction films. Throughout her career, she has been awarded several international prizes. She began as assistant editor with Hervé Deluze, Sam O'Steen, Yves Deschamps and she learned to master the craft of editing with influential directors such as Roman Polanski (Bitter Moon), Claude Berri (Germinal) and Roland Joffe (City of Joy). She has worked with acclaimed filmmakers such as Anne Aghion (on her much-praised Gacaca trilogy), Yamina Benguigui and Merzak Allouache. She has been working for the past two decades with Abderrahmane Sissako, editing his feature films Life on Earth (for which she has won Best Editing at the 1999 edition of the FESPACO), Waiting for Happiness, Bamako and his latest, Timbuktu, which has premiered in the official selection of the 2014 Cannes Film Festival.

### **Yannick Kergoat (France)**

After studies in sociology and visual anthropology, Yannick Kergoat started working very early on in film in different positions before becoming an editor. Over twenty years, he has edited around thirty feature films and has been collaborating with acclaimed filmmakers such as Costa-Gavras, Rachid Bouchareb or Mathieu Kassovitz. He also been militant in his concern for the media and has co-directed a documentary, (The New Watchdogs), released in cinemas in 2012 and nominated for a César Award in 2013 for Best Documentary. Kergoat earned a César nomination for Best Editing for the film (Days of Glory) directed by Rachid Bouchareb in 2006 after having won the same award in 2000 for his work on the film (With a Friend Like Harry...) directed by Dominik Moll.

### **Anders Villadsen (Denmark)**

He graduated from the National Danish Film School in 1995 and has since worked as a freelance editor in both television and cinema. He has edited more than thirty films. Villadsen also works as a script and dramaturgical consultant.

Special Projects

# Why Culture Campaign

an Online Competition Series



Wesam Khalil's submission

AFAC's 'Why Culture?' campaign was launched in 2013 to invite the general public to engage with the question of why culture matters. This was done through a series of three visual design competitions which were open to all and accessible online.





The first was the AFAC "Why Culture?" Poster Design Competition (June 2013), followed by the AFAC "Why Culture?" Video Competition (December 2013) and concluding with this year's AFAC "Why Culture?" Comics Competition (April 2014). Calls to participate were spread through Facebook and through presentations to student bodies at various universities across the region, while keeping the competition open to amateurs and professionals alike.

In its third and final round, the "Why Culture?" competition focused on comics. Applicants were invited to submit a one-page comic strip or caricature on why culture matters today. Entries that included text could be submitted in Arabic, French or English, in slang, colloquial or standard language. Entries were accepted until March 31st. Two awards of \$1,000 each were given: the AFAC Why Culture Voter's Selection and AFAC's Why Culture AFAC's Selection. The shortlist was published online for public voting on April 2nd via AFAC's Facebook account. The voting period closed April 9th and the following winners were announced April 10th:

- Joseph Kai (Lebanon) won the AFAC Jury Selection Prize
- Amina Benali (Morocco) won the Voter's Selection Prize

In conclusion, this two-year campaign helped address the gap between critical art production and amateur artists of all sorts, targeting the general public through an interactive online platform while generating a general discussion about why culture matters.











Special Projects

# AFAC Film Week

Beirut, March 4-11



Since AFAC's inception in 2007, over 150 film projects have benefited from AFAC's support, a significant amount in the region's landscape of independent cinema production. And yet, Arab audiences are largely out of the picture, as most films enter the festival circuits and then disappear into oblivion. Filmmakers spend years of toil and creativity to produce their cinematic productions, only to be offered disappointing limited opportunities for viewership. Their voices are left unheard and they are unable to connect with their natural audiences, despite the real efforts taking place, from individuals and local film organizations alike, in seeking out traditional and alternative means of film distribution.



AFAC Film Week was launched to offer a modest compensation for the general lack of distribution and visibility available for independent Arab film productions. It aims to be a traveling exhibition showcasing contemporary award-winning AFAC-supported films for Arab audiences and in the presence of their directors for deeper engagement with the themes and the creative processes presented in each film.

#### AFAC Film Program Manager's statement

*"From Algeria to Egypt, passing through Tunisia, arriving to Palestine and off to Iraq, with Lebanon and Jordan en route, reaching to the Yemen... these 11 films offered creative and vivid reflections on contemporary Arab society, with all its complex challenges of identity and history, disintegration and revolution, inner turmoil and hope. They expressed, with heart-felt honesty and critical depth, the chaos of the present moment and the haze surrounding the future. Yet, each film is also a persistent voice, holding a deep faith in the filmmaker's role to make a difference."*

#### Outcome

AFAC launched its first AFAC Film Week in Beirut, in collaboration with Metropolis Cinema, screening 11 films produced between the years 2012 and 2014 – all of which had received international recognition in festivals and none of which had been screened in Beirut before. Their directors were flown in to Beirut to engage directly with the audiences and the halls were open to the public free of charge. Press and media were also activated with several media outlets in print, radio and television. Metropolis Cinema was vibrant the whole week of AFW with audience and press, despite the tense political situation in the city at the time.

Attendees at the AFAC Film Week included general public, journalists, film students and friends of AFAC. Many attendees were professionals in the independent filmmaking scene who had questions about production and funding. A notable feature was the cosmopolitanism of the audience, locals and foreigners as well as multi-generational.

During the nightly Q&A sessions, discussions on creative and directorial decisions were brought up in why the filmmakers chose to address their topics the way they did. The current context of transformation, instability and change was an apparent theme in each of the projects and an eye-opener for audiences. As one attendee from Syria, a recent university graduate, commented after watching Sara Ishaq's film, "What I saw was happening in the homes and families in Yemen are the same things that I experienced back home. I didn't realize.

The poster for AFAC Film Week features a blue background with a collage of film titles in white and yellow text. The titles include "MY LOVE AWAITS ME BY THE SEA", "SCENT OF REVOLUTION", "MULBERRY HOUSE", "RAIS AND HIS WATERS", "AMAL'S GARDEN", "NATION ESTATE", "THE DISCOVERY", "BIRDS OF SEPTEMBER", "WAVES", "FAMILY", and "HAPPY". The AFAC logo is in the top right corner. The main title "AFAC Film Week" is in large white letters, with the Arabic translation "أسبوع آفاق السينمائي" below it. The dates "4-11 March 2014" and "من ٤ الى ١١ آذار ٢٠١٤" are displayed. The venue "At Metropolis Empire Sofil, Achrafieh" and "في سينما مетроبوليس أمبير صوفيل، الأشرفية" are listed. Screening times "Screenings at 8PM - Except for Saturday (screenings start 7 pm) - Free Entry" and "كله الفروض في تمام الساعة الثامنة مساءً - باستثناء يوم السبت حيث تبدأ في الساعة سبعة - الدخول مجاني" are provided. The website "www.arabculturefund.org" is at the bottom, along with logos for "الحديث", "السمير", "الرشيد", and "الأمل".

## Facts and Figures

### Films Featured

11 films including 6 documentaries, 3 short films and 2 features.

### Directors present

9 directors present.

### Nationalities Represented

8 – Jordan, Egypt, Yemen, Iraq, Palestine, Lebanon, Algeria, Tunisia

### Duration of AFAC Film Week

8 nights – March 4th to 11th

### Media partners

4 - MBC's Al-Amal, Al-Jadeed TV, Al-Akhbar, Assafir

### Communication Deliverables

- AFAC Film Week Trailer, screened nightly one week prior to the event and throughout the event
- 250 Posters distributed in selected cultural venues in Beirut
- 700 Catalogues distributed at Metropolis

### Live Audience Attending AFAC Film Week

- The range of attendees per night was between 270 and 120 viewers.
- Total attendees for the week were approximately 1,700 viewers.

### Interviews

46 one-on-one interviews in total were conducted in a one week period, published and aired on various media platforms as per below:

### \*Press Coverage

- Al-Akhbar
- Al-Mustaqbal
- Al-Nashra
- Al-Quds Al-Arabi
- Assafir
- Elaph
- L'Orient Le Jour
- Reuters

### \*Radio Coverage

- Voice of Lebanon
- Radio Van
- Radio El-Balad

### \*Television Coverage

- Al-Arabia (Sabah Al-Arabia)
- Al-Mayadeen
- Al-Jadeed
- ANB
- Future TV (Akhbar Al-Sabah)
- LBC (B-Beirut & Showbiz)
- MBC
- New TV
- Sky News Arabia

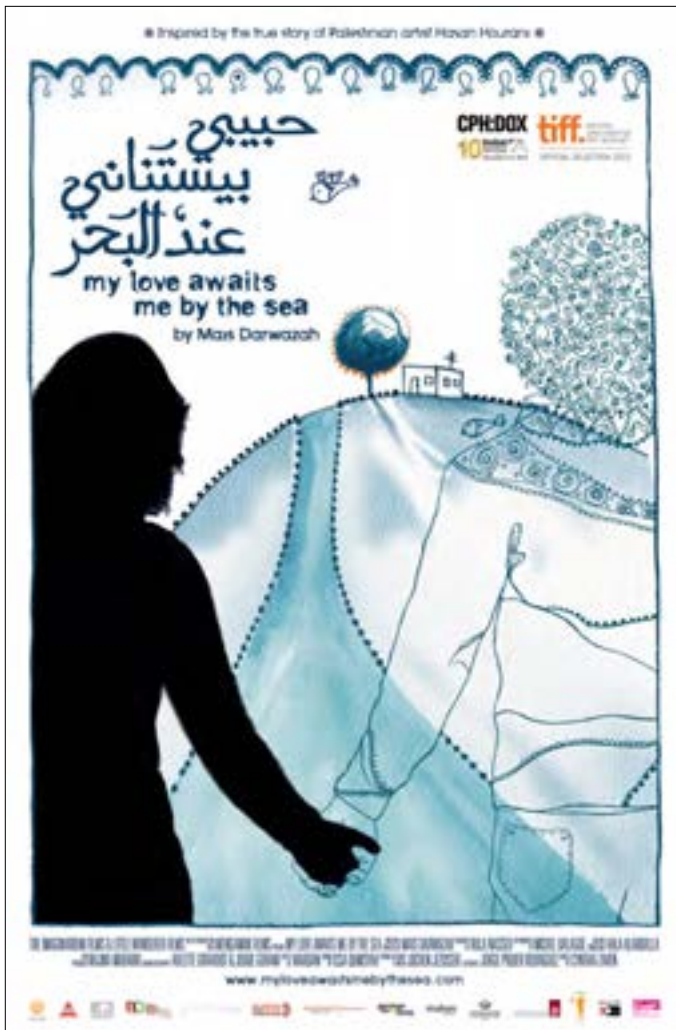
### Online media visibility

Over 40 platforms sharing AFW news from across the region (African News Hub, Al-Akhbar, Al-Bayan, Algerian Web Radar, Al-Jadeed, Al-Liwaa, Al-Mudun, Al-Mustaqbal, Al-Quds, Al-Wasat, Al-Watan, Al-Yowm, Akhbara, Annashra, Ashuruq, Assafir, Baghdadiya News, Egypt Avatar, Maktoub, Mowsooat Al-Iraq, Middle East Online, MBC Net, Qatar Web Radar, Sayyidaty Magazine, Sky News Arabia, Star Times, Yafita... etc).



Clockwise: Ahmad Abdalla, Sara Ishaq, Sarah Francis, Mais Darwazah, Rima Mismar, and Oussama Rifahi and Rima Mismar

## The Featured Films



### **My Love Awaits Me By The Sea** **Mais Darwazah (JORDAN)**

Feature Documentary

(CPHDOX 2013 Official Competition, Dubai International Film Festival Official Competition 2013)

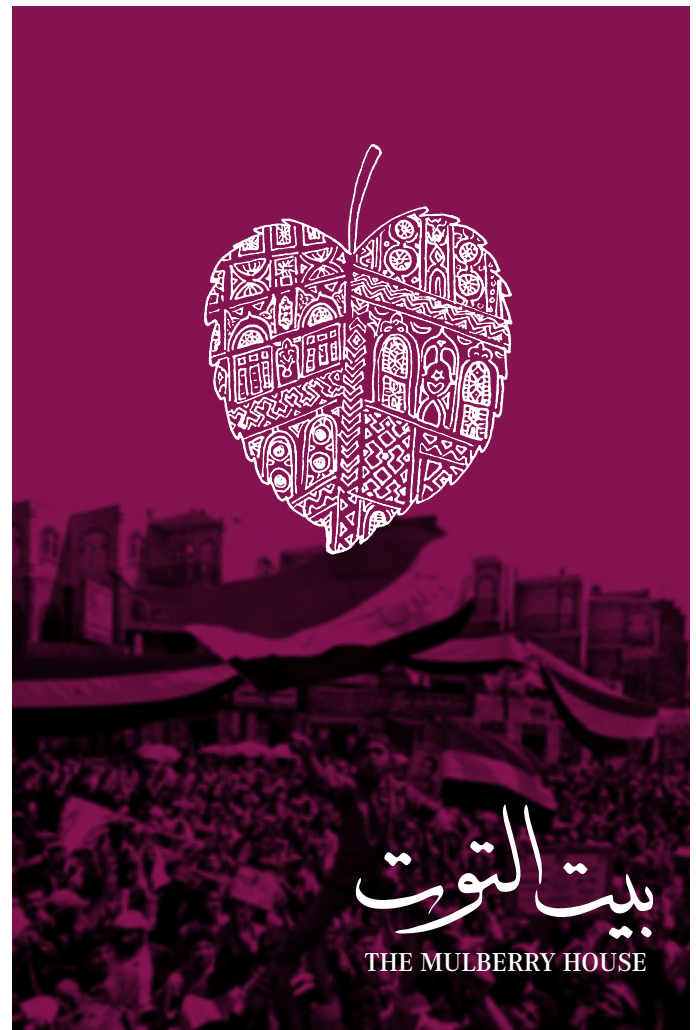
"My Love Awaits Me by the Sea" is a poetic documentary narrating the story of the director who takes a first time journey back to her homeland, Palestine. She leaves a secluded reality and follows a lover whom she has never met, Hasan, a Palestinian artist who discovers a beautiful and utopian world. Fairytale and reality are woven together to ask the question about the elusive place, and the need to believe in dreams.

### **Scent Of A Revolution** **Viola Shafik (EGYPT)**

Feature Documentary

(Special Screening at Berlinale 2014)

What if you witness a revolution but things get worse? What if your homeland is in ruins with no signs of reconstruction? How do you cope? You can either get angry, sick and depressed, or just escape into memories of a golden but lost past... Four people, two revolutions and the story of a destroyed Egyptian city...



### **The Mulberry House**

Sara Ishaq (YEMEN)

Feature Documentary

(World Premiere at IDFA 2013)

Sara grew up in Yemen to a Yemeni father and a Scottish mother. As a teenager, she became increasingly suffocated by the constraints of her surroundings, and at age 17, finally decided to move to Scotland, where her mother now resides. Her father, however, would only approve under the condition that she would not forsake her Yemeni roots – a promise she made, but could not keep.

Ten years later – 2011 – Sara returns to Yemen as a different person, geared up to face the home of her past and reconnect with her long-severed roots. But against all personal expectations, she returns to find her family and country teetering on the brink of a revolution.



### **Rags & Tatters**

**Ahmad Abdalla (EGYPT)**

#### **Feature Narrative**

(Winner of the Golden Antigone Prize of Cinemed International Mediterranean Film Festival, Montpellier 2013)  
The film is a journey of one man's search for an identity, during the first few days of the Egyptian revolution. Escaping from prison amid the turbulence of the 2011 Tahrir Square demonstrations, a fugitive desperately seeks warmth and shelter in the outer regions of Cairo in this vivid and captivating portrait of the fallout from the Arab Spring.



### **The Disquiet**

**Ali Cherri (LEBANON)**

#### **Short Experimental**

(Best Director Award at Dubai International Film Festival 2013)

Lebanon has witnessed a number of violent earthquakes as a result of its geographical location on several fault lines. Through an investigation of the country's seismic history, "The Disquiet" explores the catastrophe in the making.

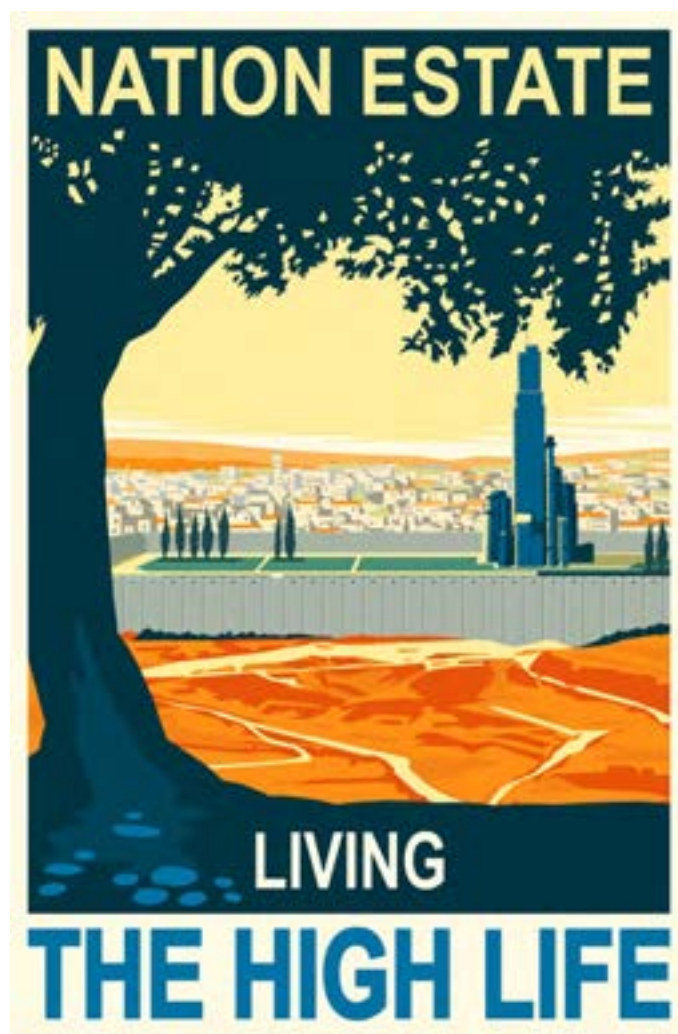
### **Nation Estate**

**Larissa Sansour (PALESTINE)**

#### **Short Fiction**

(Prize of the Ecumenical Jury at the International Short Film Festival of Oberhausen 2013)

A 9-minute sci-fi short offering a clinically dystopian, yet humorous approach to the deadlock in the Middle East. The film explores a vertical solution to Palestinian statehood: one colossal skyscraper housing the entire Palestinian population – now finally living the high life.



### **Amal's Garden**

**Nadia Shihab (IRAQ)**

#### **Short Documentary**

(Dubai International Film Festival 2012 and Birds' Eye View Film Festival London 2013)

Amal and Mustafa have shared a long life together in northern Iraq. When Amal decides to finally renovate their home after a decade of war, Mustafa retreats to the melodic wilderness of the garden, where he encounters the curious gaze of his grandniece and her camera. An intimate snapshot of life at the boundary of destruction and renewal, "Amal's Garden" is the unexpected portrait of one Turkmen couple moving forward in a new Iraq, where, even in the stillness of night, life is blooming.

## **Birds Of September**

**Sarah Francis (LEBANON)**

**Feature Documentary**

(World Premiere at CPH-Dox Denmark Official Selection 2013)

A glassed van roams the streets of Beirut, home to the filmmaker's camera that explores the city behind the glass. Along the way, several people are invited to share a personal moment in this moving confessional. Each one comes as a face, a body, a posture, a voice, an attitude, an emotion, a point of view, a memory. Their confessions are true, blunt, and intimate. However, soon enough, the vehicle empties again, and roams Beirut; restlessly looking for something, for someone.

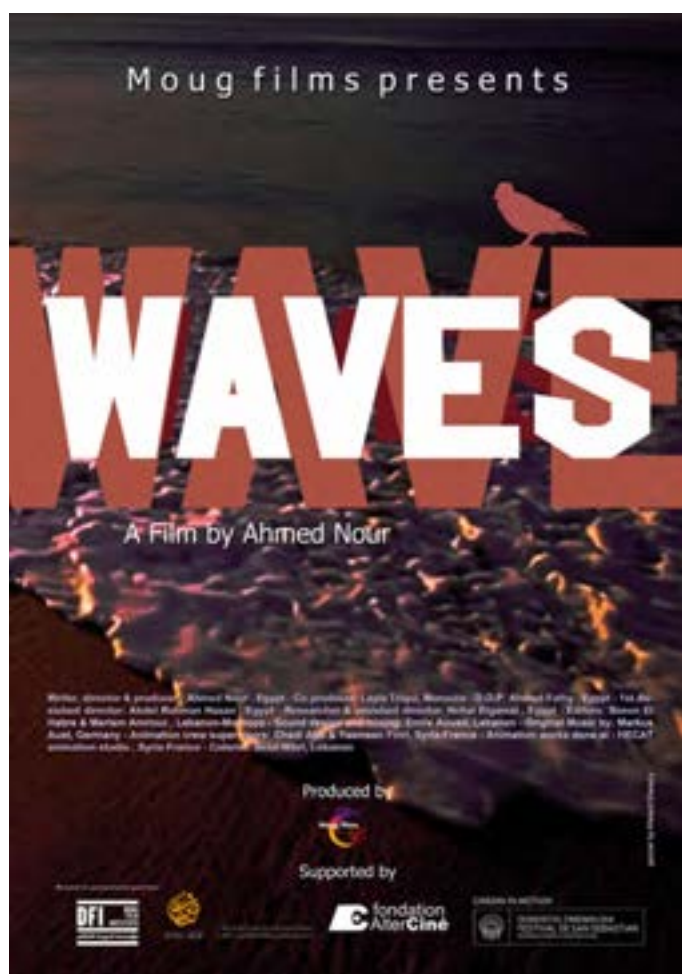
## **Waves**

**Ahmed Nour (EGYPT)**

**Feature Documentary**

(Winner of the Arab Muhr Documentary Competition at the Dubai International Film Festival 2013)

In the extraordinary Egyptian city of "Suez", the Egyptian revolution was born and the film features its entire special divided story. The Suez-born 30 year-old filmmaker invites the audience to share his internal meditative look at the very special 5 periods of time in his life. Using the director's voice over, animation scenes, and a poetic style of sound design and cinematography, the film describes the mental and psychic structure of the so-called "Egyptian revolution generation", reconstructing facts related to Egypt's far and near history.



## **Family Albums**

**Mais Darwazah (JORDAN), Nassim Amaouche (ALGERIA), Erige Sehiri (TUNISIA), Sameh Zoabi (PALESTINE)**

**Short Documentaries Collection**

(Winner of Special Mention at the Mediterranean Cinema Festival Montpellier 2012)

A collective feature-length documentary made of four personal narratives which take on the issues of identity and its passage from one generation to the next. Four Arab films set in four different cities reflect the personal experiences of their respective directors and the places they come from. They break through geographic and political boundaries creating a single shared artistic project.

## **Chaos, Disorder**

**Nadine Khan (EGYPT)**

**Feature Narrative**

(Winner of Jury Prize at the Dubai International Film Festival 2012)

This is the story of lost love in a controversial setting. Manal, Zaki and Mounir are in their twenties, living in a confined community where basic needs are met yet chaos and disorder brew. The two boys are in love with the same girl who finds herself being the bet for a football match between them; the winner marries Manal. This story reflects a football and play-station youth and how they deal with their emotions in a community that is increasingly closed off and isolated.

## **Outlook for 2015**

The AFAC Film Week aims to be a traveling exhibition of AFAC-supported films, taking place in a different city /cities every year and seeking to establish strong local connections and visibility with the local communities. For 2015, we plan to host AFW in Egypt towards the latter half of March. Discussions with independent spaces in Cairo, such as Cimateque and Zawya, are underway. We also seek to expand beyond capitals, looking into spaces in Alexandria and Port Said.

Special Projects

# KSA Film Master- classes

Jeddah, April 1-5



"Why Culture? Competition" at AUD

In December 2013, AFAC launched the first of a series of Filmmaking Master Classes targeting Saudi Arabia in particular, and responding to the impressive popular activity of filmmaking output on Saudi YouTube channels. A second workshop was held in the spring of 2014 and a third one will be held in 2015. These workshops invite Arab and international experts in the filmmaking industry to share their insights and offer direct feedback to emerging Saudi filmmakers.



The AFAC Scriptwriting Workshop held in Jeddah in the first week of April and building on feedback from the previous workshop, aimed to give aspiring Saudi scriptwriters an opportunity to hone their storytelling skills. It was held at the Nesma Training Center in collaboration with the Saudi Film Association (SFA) and Eggdancer Productions. The workshop was open for writers and filmmakers whether or not they had projects in progress and was divided in two parts: Master Classes (open to all) and Laboratory (by selection).

The call for registration opened February 18th. Submissions for the Laboratory required a 2-3 page write-up of the idea/short script of the project, a 1-page essay on why the applicant wants to pursue this particular idea, a CV, and links to previous works. No fees were required to attend the Master Classes or the Laboratory.

AFAC's Visiting Experts were Screenwriter Jacques Fieschi (FRANCE), Director Ali Essafi (MOROCCO), and Director Ahmed Maher (EGYPT). Approximately 45 participants attended the master-classes and 12 participants benefited from the intensive lab.

1. Abdulhakeem Hakeem
2. Abdulmajeed Timraz & Emad Eskandar
3. Alaa Bamoshmoosh
4. Ali Alattas
5. Ekleek Alazama
6. Israa Alkuhlani
7. Maram Taibah
8. Mohammed Bahagry
9. Mohammed Bamashmous
10. Reem Habib
11. Salem Alkaf
12. Samer Yaseen

## About the Visiting Experts

**Jacques Fieschi** is a French screenwriter. He has written more than 30 films since 1985. He wrote and directed the film French California (2006), which was screened in the Un Certain Regard section at the Cannes Film Festival that year. His most recent films are Going Away (2013) and Yves Saint Laurent (2014).

**Ali Essafi** was born in Morocco and studied psychology in France before exploring documentary, art and essay cinema. Among his films are "General, Here We Are", "The Silence of the Beet Fields," and "Sheikhat Blues." He has been recognized and awarded in various international film festivals.

**Ahmad Maher** is an Egyptian film director. His directorial debut, "The Traveller" (2009) competed for the Golden Lion Award at the 66th Venice International Film Festival and was screened in the Special Presentations section at the Toronto International Film Festival that year.



Special Projects

# "InV i s i b l e" Public Art Commission

Dubai, November 29



Vartan Avakian, *Collapsing Clouds of Gas and Dust*

To promote inter-Arab collaboration, and to engage with artists in the Gulf region, AFAC commissioned five public artists – including two from the UAE, one from Kuwait, one from Lebanon and one from Egypt – to create site-specific public works under the theme of "InVisible". The commissions were curated by Amanda Abi Khalil, founder of Temporary Art Platform, and produced by Hetal Pawani of 17A and

thejamjar, a Dubai-based initiative that supports artistic engagements with the public. The artists explored, each in their own way, the characteristics of public art in scale, forms and presence, within the site-specific context of the UAE. How does public art, in a direct or indirect way, conceal the visible and reveal the invisible?



Monira Al-Qadiri, Alien Technology

"InVisible" was unveiled on November 29th, 2014 featuring the works of Shaikha Al Mazrou (UAE), Vartan Avakian (Lebanon), Doa Aly (Egypt), Vikram Divecha (UAE) and Monira Al-Qadiri (Kuwait).

#### **Stand Here**

by Shaikha Al Mazrou

The Jalila Cultural Center for Children

#### **Collapsing Clouds of Gas and Dust**

by Vartan Avakian

Shindagha Heritage Village

#### **Deer in the Headlights**

by Doa Ali

Shindagha Heritage Village

#### **Boulder Plot**

by Vikram Divecha

Shindagha Heritage Village

#### **Alien Technology**

by Monira Al-Qadiri

Shindagha Heritage Village

Thanks to the official sponsorship of HSBC Private Bank, as well as Projacs, Orontes, Aramex, HBK Investments, Saudi Diyar Consulting and United Chemicals International, together with media partners MBC Hope and Canvas, and in collaboration with the Dubai Culture & Arts Authority and with Al Jalila Cultural Center for Children, these public art works are now open to the public, inviting different perspectives on the themes of monumentality, permanence, transience and urbanization. The works will remain in situ until the end of March 2015, allowing an international audience of curators, artists and gallerists to visit during Art Dubai and the Sharjah Biennale on top of the general public.

HSBC 



canvas

aramex





## About the Artists



**Doa Aly** (born in Egypt, 1976) is a visual artist based in Cairo. She studied painting at the Faculty of Fine Arts, Helwan University, in Cairo where she received her BFA in 2001. Her work is informed by the notion of disturbance and is often based on short stories, epics and myths that speak of an intense struggle between control and consummation. Selected group exhibitions include Meeting Points 6, Beirut Art Center, Beirut; Argos, Brussels, The Future of Tradition, Haus Der Kunst, Munich, 7th Busan Biennale and 11th Istanbul Biennial. Solo exhibitions include Darat Al Funun, Amman and Townhouse Gallery, Cairo.



**Monira Al Qadiri** (born in Senegal, 1983) is a Kuwaiti visual artist based in Beirut. She studied inter-media art at Tokyo University of the Arts, where she received her PhD in 2010. Her research focused on the aesthetics of sadness in the Middle East region stemming from poetry, music, art and religious practices. Her work explores the relationship between narcissism and masculinity, as well as other dysfunctional gender roles, and is currently expanding towards more social and political subjects. Recent solo exhibitions include Sultan Gallery, Kuwait and Achievements in Retrospective, Moma PS1, New York, as part of the artist collective GCC. Selected group shows include, X-Apartments Home Works 6, Beirut; The Fertile Crescent: Gender, Art and Society and Princeton Arts Council & Rutgers University, USA.



**Shaikha Al Mazrou** (born in UAE, 1988) is a visual artist based in the Emirates. She studied at the College of Fine Arts and Design, University of Sharjah and received her Master's degree from Chelsea College of Fine Art, University of the Arts, London. Her work borrows formally from minimalism and intellectually from conceptual art, arising from the on-going discourse around materiality. The use of minimal aesthetics and abstract geometry challenges certain ideas of display. Recent exhibitions include the 1<sup>o</sup> International Arezzo Biennial of Art, Italy; Art Dubai 2013; 14th Asian Art Biennale 2010, Bangladesh; Sharjah Art Museum, UAE; Museum of Modern Art, Germany 2010. She has taken part in residency programs at the Delfina Foundation, London in collaboration with Tashkeel, Dubai Culture and Arts Authority, Bastakiya, Dubai.



**Vartan Avakian** (born in Lebanon, 1977) is a visual artist based in Beirut. He studied Communication Arts at the Lebanese American University and has a Masters in Architecture and Urban Culture from Universitat Pompeu Fabra and the Centre de Cultura Contemporània de Barcelona. He works with video, photography, installation and more recently natural material. His practice is often related to mundane aesthetics with a focus on urban culture and is comprised of long-term research related projects. Avakian is a founding member of the art collective Atfal Ahdath and a member of the Arab Image Foundation. Recent exhibitions include Art Dubai; Mori Art Museum, Tokyo; Transmerdiale 2K + 12, Berlin; Wallach Art Gallery, New York and Sharjah Biennial X. He is represented by Kalfayan Galleries, Athens – Thessaloniki.



**Vikram Divecha** (born in Lebanon, 1977) Vikram Divecha is an artist who lives and works in the UAE. Divecha investigates the permeation of urbanization and the economic and cultural shifts it precipitates. He situates his practice within various production cycles of a city, involving himself with construction industries, contractors, laborers and municipalities. His sculptural works and installations are made using construction materials. He also works with photography and video. Divecha has exhibited extensively in the UAE, including Maraya Art Centre and Cuadro Art Gallery and was awarded the Middle East Emergent Artist Prize, 2014. He recently participated in the Meziara International residency with Temporary Art Platform in Lebanon.

## About the Curator

Amanda Abi Khalil is an independent curator based in Beirut with curatorial interest in site-specific work and public spaces. She is the founder of T.A.P (TEMPORARY. ART. PLATFORM) is a curatorial platform that develops art projects relating to the public realm. Amanda studied Art Mediation, Sociology and Cultural Anthropology at the Sorbonne in Paris, graduating with an MBA/Masters 2 in Curating Art for Public Spaces. Her approach to exhibiting art explores the impact of traditional exhibition spaces, non-spaces and public spaces on the artwork and its perception by the viewer, interchanging, among other processes, the context of display of site-specific works.

## About the Executive Producer

Thejamjar is one of the few spaces in Dubai devoted mainly to residencies and art education. Set up in 2005 by Hetal Pawani, whose family presence in Dubai goes back generations, thejamjar's original purpose was to provide a community space for art. The focus was very much on providing a creative space for UAE-based artists, based on Hetal's experience in Philadelphia.

17A Art Consultants work with clients to achieve custom art environments by providing high quality concepts, artworks and design objects. Our portfolio of projects includes hotels, hospitals, corporate offices, residences and public art initiatives. Offering an extensive selection of local and international artists, 17A provides complete solutions from initial planning through to procurement and installation. 17A Art Consultants is the new image for thejamjar's Art Consulting Services.



Unveiling Doa Ali's *Deer in the Headlights*

Vartan Avakian, *Collapsing Clouds of Gas and Dust*



Shaikha Al Mazrou, *Stand Here*





Vikram Divecha, Boulder Plot



Unveiling Monira Al-Qadiri's *Alien Technology*



# Field Visits and Outreach





# Morocco

## May 5 – 13



AFAC aims to include the widest scope of Arab participation in its granting programs and to engage more directly with artists and cultural practitioners in their home contexts. It was essential for the AFAC team to organize a visit to Morocco and discover the arts scene and its evolution in a country where youth represents more than 48% of the population and where the population features a distinctive ethnic diversity – Berbers, Arabs, Africans, and Spanish-Andalusians – contribute to the national culture of the country.

Artists in the Maghreb, we've been told, generally feel left out of initiatives that claim to be 'Arab' in scope but end up being Levant-focused. Their appreciation of AFAC's field visits was tremendous and it was a valuable opportunity to learn about, and respond to, the local scene more directly.

Our first meeting was with the gallerist Fatma Jellal, a long time activist for the independent cultural scene in Morocco. Her gallery is a creative collaborative space – more than just a place for exhibition. According to Fatma, Moroccan artists have succeeded in creating the strong connections and collaborations, even if authorities are seen as restrictive. We held a public meeting at the gallery the following day, after spending the morning touching base with AFAC grantees, including filmmaker Karima Zoubir, who has won several awards for her AFAC-supported debut film 'Camera/Woman' and is currently working on a feature film, 'Behind the Wall' also with AFAC's support; and filmmaker Rachid Biyi, who is in the final stages of his documentary film "Of Bread and Angels."

AFAC visited Espace Darja, established 2 years ago and founded by AFAC Grantee Meryam Jazouli, a dancer/choreographer and one of the pioneers of contemporary dance in Morocco. Her AFAC-supported project, 'Hay Rhapsody,' was a six-month dance workshop led by Zouheir Atbane targeting teenagers living in a humble district of Casablanca. The project was a success and the group performed for the "On Marche" festival, Morocco's first contemporary dance festival, founded by Taoufiq Izzediou.



Fatma Jellal's presentation, Casablanca



Arab Media Lab, Marrakech





We visited the office/studio of Hassan Darsi, an established artist and founder of Source du Lion. His latest work, a model reconstruction of a derelict building, was sold to the Centre Pompidou as a museum piece and, building on this project, he won an AFAC grant for visual arts this year.

The second AFAC public meeting was hosted by L'Boulevard in their space Boultek, located in an industrial zone of Casablanca. L'Boulevard is a cultural non-profit organization that works for the promotion and development of urban culture. Founded by dynamic duo Momo & Hicham, their objective is the development of all forms of creative alternative arts and they attract a great crowd; their space has become a popular meeting place for musicians, designers, performers, cineastes and cultural activists. They offer soundproofed rooms for rehearsals and recordings, a main big concert room, and various rooms for meetings, trainings, and workshops.

The following day took us to Marrakech where we met our grantee Abdel Aziz Taleb, co-director and co-founder of the Arab Media Lab (AML), and initiator of the Arab Digital Media Festival. We hosted a third public talk at the Ecole de Cinema and Visual Arts in Marrakech. As in every meeting we hold in a North African country, the issue of language came up and the Moroccan youths expressed feeling marginalized by many 'Arab' funds and initiatives, as most use Arabic and English as their working language, with no recourse to French. We explained that the reasons AFAC does not adopt the French language either is mainly logistical – it is difficult to find 18

new trilingual jurors every year. We encouraged them to apply nonetheless and to simply translate what is needed for their application.

Our fourth public talk took place at Dar Al-Ma'mun, established in 2010 to support contemporary artists. The place has become an important cultural focal point, bridging urban and rural arts, hosting residencies, offering a public library and exhibition spaces. In less than 4 years, it has succeeded in becoming one of the most popularly requested arts residencies with 38 artists coming for medium and long-term stays (3 to 5 months). AFAC made arrangements to host one of its Arab Novel Writing Workshops at Dar al-Ma'mun later in the year.

Our next destination, the city of Agadir, was unlike any other Moroccan city, having been completely rebuilt in the 1960's, under the direction of Le Corbusier, after a devastating earthquake. Our host in this city was Brahim El Mazned, the artistic director of the Timitar Festival of World Music and member of the Board of EFWMF (European Forum of Worldwide Music Festivals), a large network of music festivals. Brahim was an AFAC Music Juror in 2013 and the main speaker at an open discussion with independent musicians and music producers hosted by AFAC at Metro Madina, Beirut in 2013. His new project, Visa For Music (VFM), aims to establish the first professional market of African and Middle-Eastern music. The project took place in November and aims to be a platform for the promotion of the musical sector of the region. AFAC was present at this edition of VFM.



# Mauritania

May 14 – 18



Mauritania has a large diversity of culture and language. With an extremely young population (67% under 25 years-old), it is composed of several ethnic groups, Moors (Berbers and Arabs) locally known as Beidanes, Haratins (descendants of freed sub-Saharan black slaves), Peul, Wolof, and Soninké.

On our first day in Nouakchott, we met Abderrahmane Salem, a filmmaker and the main founder of La Maison des Cinéastes, one of the most active cultural movements of the country. According to him, "We have real problems due to the very recent slavery history of Mauritania. The government keeps the subject taboo, imagining that this will avoid the country a civil war. Artists are almost the only ones daring to work and talk frankly about slavery and its sad impact on the society. We are not afraid to bring up the subject and to organize discussions and awareness, not by creating networks and collaborations between artists from different communities, but also by the choice of locations we decide to work in."

Our next destination was the office of the Assalam Alekhoum Festival, founded by the young hip-hop star Mozna with the help of a young French producer Marion Mourre, and his friend Sadeck. Located in the center of the city, the festival doors are open to artists for exhibitions, meetings and live concerts, and offers financial support for cultural events. The work of these artists has been very inspirational for the young generation.



Abderrahmane subsequently took us to Space Camara, created by the storyteller, Ciré Camara. The space includes a library catering mostly to children and is the only independent cultural space in the city.

Then we met with a diverse collection of cultural managers, giving each one the opportunity to present their cultural vision and their projects, while explaining to them how they can benefit from AFAC's programs. Attendees included the founders of Bios Diallo – Traversées Mauritanides de littérature festival in its 5th edition where a group of writers and poets travel the desert of Mauritania to bring international authors to meet with local writers and lovers of literature – Mohamed Ali Bilal who's trying to create Les Nuits d'El Medih festival (the nights of El Medih – Medih: songs of praise to the Prophet Muhammad historically specific to the slaves imploring deliverance), and Salem Dendou, president of the filmmakers' union and the main actor in Sissako's latest film presented lately in Cannes. Also present were Ahmad Habibi, consultant at UNESCO and member of "Association Theatre together" with Taki Abdelhay and Baba Mindi, Aziz Wane member of "Theatre Nomad", Ahmed Salem, journalist, Maimouna Salek from "Biodiveristé association" and Mohamed Idoumou from Maison des Cinéastes.

Next we met with the "Rebel Diva of the Desert," Malooma Meidah. Besides being a militant singer and spokesperson for women rights, she succeeded in becoming a senator in the Mauritanian parliament in 2007. Due to her straightforward expression for freedom against injustice, the authorities forbade her to sing or express her opinions for several years.



Friends, intellectuals and young activists decided to create a resistance movement and designated her "the singer of the people". In 2003, thousands demonstrated, taking over Mauritanian national television and claiming the freedom of Malooma. Immediately after this event, the President pardoned the singer and Malooma was welcomed back into the public scene. Malooma works today on educating the young generation on traditional instruments and rhythms and promoting new instruments and beats that adapt to the taste of the new generations.

The Maison des Cinéaste, founded in 2006 under the patronage of Abderrahmane Sissako, the spiritual father of cinema in Mauritania, has been under the leadership of Abderrahmane Salem, who has just given over his position as director to the young Mohamed Idoumou. The cinema house is characterized by a strong collective and collaborative vibe. The objective of this active group of filmmakers is to provide professional training and support to emerging filmmakers in Mauritania. "A whole education is to be done in this country where there are no cinema schools and not even a cinema!" they all claimed. To fill this gap, they offer script writing, editing, and other technical workshops.

For our last meeting in Nouakchott, we were received by Ahmad Zeidan, the Living Heritage of Mauritania and the preserver of Mauritanian cultural memory. An elderly man with a mesmerizing confident presence and a sweet smile, he told us: "Isn't it sad to have that much of musical and cultural diversity in a country but not a single written note or document about them?" Ahmad's son is the founder of the association "Ahmed Al Kabir Ahmed Zeidan", and plans to create a website platform and archive for traditional and current Mauritanian singers. Father and son were clearly determined to preserve this heritage and find a way to make it accessible to the world.



# Timeline



## JANUARY

30

Open Call AWP

## FEBRUARY

1

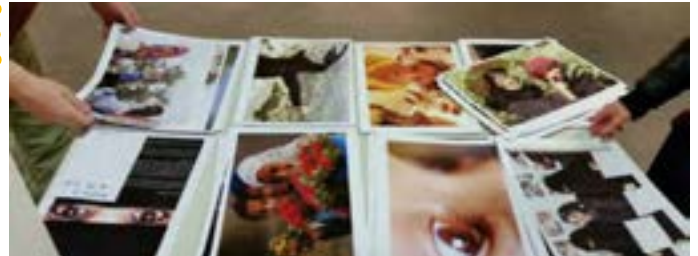
Open Call Visual Arts, Performing Arts, & ADP

7

Open Call ADPP

10 – 12

AFAC at Informal Donors Meeting for Arts & Culture, Tunisia



## MARCH

4 – 11

AFAC Film Week, First Edition, Beirut, Lebanon

15 – 21

Art Dubai Global Art Forum, UAE

19

ACEF2014 Fundraiser hosted at Board Member Amr Ben Halim's, Dubai

30

Close Call ANWP



## APRIL

1

AFAC Publishes "Mapping Motivation for Cultural Philanthropy" Diagram

1 – 5

AFAC Scriptwriting Workshop, Jeddah

2 – 10

AFAC 'Why Culture?' Online Voting for Comics Competition

7 – 8

AFAC Participates at Final Conference on Preparatory Action for Culture in EU External Relations, Brussels

15

Close Call ADPP

17

AFAC Reception hosted by young philanthropist & journalist Rima Abushakra, Beirut



## MAY

1

Close Call for Performing Arts & Visual Arts  
Open Call for Cinema

15

Close Call for ADP

18 – 22

Cannes Film Festival, France

27

ACEF2014 Fundraiser hosted by Rami El-Nimer at Otium, Beirut





# JUNE

1

Open Call Music & RTR

7

ADPP Press Conference at Holiday Inn/San Charles Center &  
Announcement of ADPP Grantees

21

Fête de la Musique, Beirut



# JULY

10

Athr Gallery Panel: "The Language of Human  
Consciousness", Jeddah

21

Announcement of ADP Grantees

23

Announcement of Visual Arts Grantees

25

Announcement of Performing Arts Grantees



# AUGUST

1

Close Call Cinema

28 – 31

Dewan Symposium for Performing Arts & Contemporary  
Dance, Wadi Ram, Jordan



# SEPTEMBER

1

Close Call RTR & Music

23

ABANA Panel: "The Current MENA Art Market", New  
York

24

ACEF2014 Fundraiser hosted by Board Member Olfat  
Juffali, the Gramercy Park Hotel, New York

26

Middle East Institute Panel: "The (Soft) Power of Arts in a  
Changing Middle East", Washington DC

**Sept 29 – Oct 3**

Global South Colloquium on Arts, Culture & Social  
Justice, Cape Town, South Africa



# OCTOBER

11

IRAB Book Signing & Music Concert, Beirut

22

Sharq Panel: "Syrian Culture in Times of Conflict: Art  
Patronage & Funding", Beirut

**Oct 23 – Nov 1**

Abu Dhabi Film Festival

30

ACEF2014 Fundraiser hosted by Ayman & Sawsan Asfari,  
London.





## NOVEMBER

**Oct 30 – Nov 10**

Latin Arab International Film Festival, Buenos Aires, Argentina

**12 – 15**

Visa for Music, Marrakesh

**15**

Announcement of RTR Grantees

**17**

Announcement of Music Grantees

**18**

Announcement of Cinema Grantees

**19 – 30**

IDFA – Amsterdam

**29**

Unveiling of AFAC Public Art Commission "InVisible", Dubai

**30**

AFAC Board Meeting, Dubai

**30**

AFAC VIP Reception & Mashrou' Leila Music Concert, Dubai

## DECEMBER

**Nov. 29 – Dec 6**

Carthage Cinema Days, Tunisia

**4 – 9**

Beirut & Beyond International Music Festival, Lebanon

**10 – 17**

Dubai International Film Festival



# Forums and Festivals

Democratiz at Beirut & Beyond International Music Festival



## Cannes Film Festival France, May 18 – 22

AFAC's Film Programs Manager spent 5 days at the Cannes Festival for a series of meetings and networking sessions with industry leaders to promote better production and distribution opportunities for AFAC grantees. Rima Mismar met with program directors from IDFA (Amsterdam), the Sarajevo Film Festival, The Arab Film Festival in Brazil, the Carthage Film Festival and the Abu Dhabi Film Festival to discuss current projects and long-term collaboration including workshop possibilities for AFAC's ADP grantees. At the festival proper, AFAC-supported films receiving awards at Cannes this year including Ossama Mohammad's "Silvered Water; Syria Self Portrait" and Kaouthar Ben Hania's "Challat of Tunis." At L'Atelier de Cannes, the AFAC supported the project "To All Naked Men," represented by director Bassam Chekhes from Syria and producer Behrooz Hashemian, received impressively positive feedback. The festival's Lebanese pavilion included two AFAC-supported films, Sarah Francis's "Birds of September" and Mahmoud Hojeij's "Stable/Unstable." AFAC's film programs manager was also invited by Radio Monte Carlo to speak about AFAC's work in supporting independent cinema.

## Fête de la Musique Beirut, Lebanon, June 21

AFAC Grant's Manager aims to promote the participation of its grantees in public events where possible and to encourage inter-Arab collaborations and connections. Racha Salah approached the French Cultural Center in Beirut to advocate the inclusion of young contemporary Arab musicians in this year's Fête de la Musique from beyond Beirut. Thanks to AFAC's networking, emerging Syrian rock band Khebz Dawleh and Moroccan Slameur Mustapha Bucrona were able to take part in this festival.





## **DEWAN Symposium Retreat for Performing Arts Practitioners & Contemporary Dance**

Wadi Ram, Jordan, August 28 – 31

The Dewan Retreat Symposium, held in the wide expanse of the deserts of Wadi Rum, was a first of its kind in the Arab world, bringing together sixty performing artists, cultural leaders and activists to share stories of survival and best practices, to learn and discuss new tactics in artistic work and cultural leadership and to attend on site interventions and performances. Dewan Retreat organizers, Zakharef in Motion and several of the attending participants are beneficiaries of AFAC's grants. Their belief that culture productions must play a role in the changes being witnessed in the region, and that cultural practitioners cannot continue to simply be at the receiving end of the political changes taking place on the ground, emphasized the ability of the arts to give agency to the disempowered.



## **IRAB book-signing & music concert**

Beirut, Lebanon, October 11

AFAC was invited to the launch of "The Fleifel Brothers" publication. The event included a music concert by the National Orchestra and an award ceremony recognizing supporters of Arab culture in the region, where AFAC was offered a plaque of appreciation. The event was held at the UNESCO Palace in Beirut followed by the signing of the AFAC-supported book "Revolutionary Compositions" documenting the lives of the brothers Fleifel, pioneers of the modern Arab musical heritage.

## **Abu Dhabi Film Festival**

UAE, October 23 – November 1

AFAC's presence in Abu Dhabi was prominent, with four AFAC-supported films winning awards and receiving international recognition at the Abu Dhabi Film Festival 2014, held between October 23rd to November 1st: "The Valley" by Lebanese filmmaker Ghassan Salhab won the Best Director from the Arab World Award, while in the Documentary Competition, "The Wanted 18" by Palestinian filmmaker Amer Al-Shomali

and Canadian Paul Cowan won Best Documentary from the Arab World Award. Additionally, the documentary film "Mother of the Unborn" by Nadine Salib won the FIPRESCI Award for Best Documentary while Talal Derki's "Return to Homs" received Special Mention in the Documentary Competition. The success of AFAC's grantees was an excellent opportunity to gain wider visibility and to spread the word about the Arab Creativity & Entrepreneurship Fund 2014. To that effect, AFAC Executive Director was invited to speak at several interviews, advocating the value of investment into cultural philanthropy for the Arab region.

## **Visa for Music**

Marrakesh, November 12 – 15

This is the first market for music in the Arab and African world, launched in Rabat, running from November 12th to 15th, and organized by Brahim Al-Mazned, a former AFAC juror for music in 2013 and the artistic director of Timitar Festival. Located at the crossroads between Africa and Europe and with a rich musical and cultural landscape, Morocco is ideally adapted for this 1st edition of Visa For Music, attracting thousands of visitors and industry experts. AFAC was invited to present its programs and strengthen ties with the emerging and the established musical scene of the Maghreb. AFAC's Grants Manager used this opportunity also to connect musicians from North Africa with the Beirut & Beyond International Film Festival, another AFAC-supported project.

## **Latin Arab International Film Festival**

Buenos Aires, October 30 – November 10

Building on collaborations with the Latin Arab International Film Festival in Buenos Aires and engaging with the abundant cultural practices and filmmaking of Arabs that have migrated to South America, The AFAC Award for Best Arab Filmmaker at the Latin Arab International Film Festival (LAIFF) was given in its third year. This year's winner was Mais Darwazah for her poetic documentary "My Love Awaits Me by the Sea." Previous winners included Eliane Raheb for her film "Sleepless Nights" and Damien Ounouri for "Fidai."



## IDFA

Amsterdam, November 19 – 30

AFAC had a strong presence at one of the largest documentary festivals in Europe, the International Documentary Festival of Amsterdam. This connection with IDFA has been initiated two years back and is currently being developed for future plans of collaborations. Several AFAC projects entered the festival this year, with "Mother of the Unborn" by Nadine Salib (Egypt) coming away a winner at the Competition for First Appearance category, where 15 feature length documentary films from around the world were competing, and "Silvered Water; Syria Self-Portrait" by Ossama Mohammed and Wiam Bedirxan (Syria) featured in the Best of Fests. Seven other AFAC-supported films pitched at the IDFA Docs for Sale Film Market, including "The Mulberry House" by Sarah Ishaq (Yemen), "From My Syrian Room" by Hazem al Hamwi (Syria), "Camera/Woman" by Karima Zoubir (Morocco), "The Wanted 18" by Amer Shomali (Palestine), "As if We Were Catching a Cobra" by Hala Alabdallah (Syria), "Morning Fears, Night Chants" by Salma Aldairy and Rola Ladkani (Syria) and "Return to Homs" by Tala Derki (Syria).



## Carthage Cinema Days

Tunisia, November 29 – December 6

The 25th Carthage Film Festival featured no less than 10 AFAC-supported films of which 5 were participating in the Documentary Competition, 1 in the Feature Narrative Competition and 4 in the TAKMIL selection for Works in Progress. "The Wanted 18" by Amer Shomali and Paul Cowan came away winning the Golden Tanit for BEST DOCUMENTARY and, all AFAC-supported films in the TAKMIL section received cash awards for projects still in rough cut, aiming to help with the completion of their films: "Counterbalance" by Selim Mrad, "In the Last Days of the City" by Tamer Al Said, "The Little Eagles" by Mohamed Rashad and "Jellyfish" by Khaled Abdulwahed. Other participants in the Documentary Competition included "Mother of the Unborn" by Nadine Salib (Egypt), "Waves" by Ahmed Nour (Egypt), "My Love Awaits Me by the Sea" by Mais Darwazah (Jordan), and

"The Mulberry House" by Sara Ishaq (Yemen), while "The Valley" by Ghassan Salhab (Lebanon) competed for the Feature Narrative Competition.

## Beirut & Beyond International Music Festival

December 4 – 7

A platform for showcases, a place for meeting and exchange, for dialogues focused on encouraging the growth of talents within the independent music industry, the Beirut & Beyond Festival aims to promote the growth of the music scene by supporting it to reach its full potential and prosper. It hopes to transform collective realities and spread a greater spirit of tolerance and collaboration through the universal language of music. The Festival has benefitted from AFAC support both in its first edition last year and in its 2014 edition, bringing together artists from around the MENA region to perform concerts and to take part in workshops for the development of the independent music industry in the region. AFAC grantees participating include "Democratof" from Algeria, and the Iraqi/Palestinian/Egyptian/Lebanese band "Alif." The workshop, "Get the Most of Your Music Rights", held at Alt City – Hamra, December 6th, brought musicians and producers to benefit from the expertise of Morten Madsen, Danish Lawyer from the Danish Union of Musicians. The workshop presented the rights of authors, performers and sound recording rights, explained how collecting societies work and offered an overview about the laws in the Middle East and the different applicable treaties.

## Dubai International Film Festival

December 10 – 17

Nine AFAC-supported films featured at the Dubai International Film Festival this year. Competing in the Muhr Feature Competition were "The Council" by Yahya Alabdallah (Jordan), "Roshmia" by Selim Abu Jabal (Syria), Trip Along Exodus by Hind Shoufani (Palestine), "Diaries of a Flying Dog" by Bassem Fayyad (Lebanon) and "From My Syrian Room" by Hazem Al Hamwi (Syria). In the Muhr Short Competition are "Free Range" by Bassem Breish (Lebanon) and "...And Romeo Married Juliette" by Hinde Boujemaa (Tunisia). Featured as part of the Arabian Nights selection are "The Valley" by Ghassan Salhab (Lebanon) and "Home Sweet Home" by Nadine Naous (Lebanon).

# Advocacy and Philanthropy Activities

Conference on Preparatory Action for Culture in EU External Relations, Brussels



## Arts and Culture Donors Meetings Tunisia, February 10 – 12

This is the 7th informal meeting for initiatives engaged in support of the arts and culture, aimed at discussing lessons learned, best practices and new possibilities with regards to raising funds and supporting the arts. AFAC has been a regular attendee at these annual meetings with leading and emerging foundations supporting the arts in the region.

## "Mapping Motivation for Cultural Philanthropy" Diagram, Online April 1

As part of AFAC's role in developing philanthropic awareness for the Arab region, AFAC designed and published a diagram mapping the motivations of different stakeholders of cultural philanthropy. We no longer live in an age where philanthropy is confined to the ultra-wealthy but is open and accessible to all, with an equally open and accessible array of worthy causes to support.

## Final Conference on Preparatory Action for Culture in EU External Relations Brussels, April 7 – 8

AFAC was invited to the conference that took place at the Centre for Fine Arts of Brussels (BOZAR) in Belgium between April 7th and 8th, bringing together 300 people engaged in cultural diplomacy and foreign service. AFAC Executive Director was invited to speak as a panelist on "The 'Smart' and Flexible Option for the Achievement of Added Value," – one of three panels prepared for the conference as it seeks to map the external cultural relations, policies and practices of diverse stakeholders in the EU. The conference also aimed to ascertain how third-country actors assess these relations and what their expectations are for better future relations.

## Rima Abushakra hosts AFAC Reception Beirut, April 17

Young philanthropist, journalist and friend of AFAC Rima Abushakra hosted an informal reception in her Hamra apartment in Beirut to introduce AFAC to her family and friends. Rima is also co-owner of Dar Bistro and fellow-founder



of Zakira – an AFAC Grantee initiative that uses photography workshops and exhibitions for the underprovided and the marginalized in Lebanese society as a means to promote social development and cohesion. In addition to showcasing trailers of award-winning films supported by AFAC, it was an opportunity to announce the new fundraising platform, the Arab Creativity & Entrepreneurship Fund 2014, to a younger audience and to open up the possibility of philanthropy through modest means.

## **ADPP Press Conference and Announcement of Grantees Beirut, June 7**

When The Arab Fund for Arts and Culture, AFAC, together with the Prince Claus Fund in Amsterdam and the Magnum Foundation in New York, launched a three-way partnership to cultivate documentary photography in the Arab region through the Arab Documentary Photography Program (ADPP), AFAC arranged a unique event to announce the partnership and the first round of grantees: a Press Conference and evening reception at the Holiday Inn Hotel/ Saint-Charles Center in Beirut. An iconic remnant of the city's civil war, AFAC revived the derelict space that evening by announcing a program that aims to witness hidden truths and to support photographers that are creatively, critically and compassionately engaging with their contexts.



## **ABANA Panel on "The Current MENA Art Market" at Sotheby's New York, September 23**

AFAC collaborated with the Arab Bankers Association of North America and was invited to speak at a panel they hosted regarding "The Current MENA Art Market." The art market in the Middle East and North Africa has seen significant growth in recent years, with more regional investors approaching art as a distinct asset class. AFAC joined in a panel of experts of auction houses and galleries at the Sotheby's Institute in New York to discuss the current state of – and expectations for – the MENA art market, offering important insights from AFAC's grounded and comprehensive viewpoint.

## **Middle East Institute's Panel on "The (Soft) Power of Arts in a Changing Middle East" Washington DC, September 26**

The Middle East institute hosted a discussion about the growing impact and influence of the region's dynamic arts scene with rising Saudi artist Sarah Abu Abdallah, Stephen Stapleton, artist and director of Edge of Arabia, a collective of contemporary Saudi artists, and Oussama Rifahi, executive director of Arab Fund for Arts and Culture (AFAC). The panelists discussed the transformational social role that artists are playing in their societies, as well as the challenges and opportunities that both artists and art platforms face as they seek to increase and enhance contemporary art and culture production in the Arab world.

## **Global South Colloquium on Arts, Culture & Social Justice, Cape Town September 29 – October 3**

AFAC was invited to South Africa to participate in the Global South Colloquium on Arts, Culture and Social Justice which brings together directors of social, cultural, community, educational and arts NGOs that are rooted in the 'Global South' to share their experiences on the ground, build stronger ties with each other, and to gain insights from each other's practical experiences and solutions.

Public talks were also open to the general public, giving them access to the invitees and their perspectives in educational institutions, funding agencies, civil society organizations, business, government agencies, parastatal agencies and the media.



## **Sharq Organization on "Syrian Culture in Times of Conflict: Art Patronage and Funding"** Beirut, October 22

The Sharq Organization, based in Beirut, is an independent cultural and social development platform that hosts a series of discussions about 'Syrian Culture in Times of Conflict.' In its second series, dedicated to exploring and better understanding the art funding scene for Syrian artists today, AFAC's grant manager was invited as a panelist. Fellow panelists included cultural manager Raghad Mardini and professor and playwright Roger Assaf, both of whom had also benefitted from AFAC grants in previous years. The attendees at this public talk featured several young beneficiaries of AFAC, showcasing spontaneously the positive impact and transparent methodologies of AFAC's work while reflecting on the current challenges and hopes of Syrians working in the cultural sector. The talk was recorded live for viewership online.

# Communication & Visibility

AFAC creative trailer

Since the beginning of the year, AFAC has dedicated special attention to developing its communication network, producing audio-visual material as well as printed material for better visibility, and hosting events, dinners and receptions to strengthen ties and presence.

## New Media Partners



canvas







## New Visual Productions

AFAC Info-Animation for Applicants – February

AFAC Film Week Trailer – February

AFAC 'Make Art Possible' Trailer for ACEF – September

AFAC 'InVisible' Making Of – November

AFAC Creative Trailer – November

AFAC Corporate Trailer – November



## Grantee Stories

1. Dancing For Water – Nawel Skandarani (Tunisia)
2. Beyond Prison Walls – Ramzi Haidar of Zakira (Lebanon)
3. Voices of a Generation – Esra'a Al-Shafei of Mideast Tunes (Bahrain)
4. Body Tells a Story – Ali Chahrour (Lebanon)
5. Transformative Discoveries – Monira Al-Qadiri (Kuwait)
6. Bollywood Memories in Algeria – Amine Hattou (Algeria)
7. Contemporary Circus Practices in Palestine – Jessika Devliegheri of the Palestine Circus School (Palestine)
8. Vulgar Truths – Dona Timani (Lebanon)
9. Excavating Exhibition in the Middle of War – Kristine Khouri & Rasha Salti (Lebanon)
10. Imagination Bursts Forth with Blood and Stories – Alaa Rashidi (Syria)
11. Militant Cinema – Mohanad Yacoubi (Palestine)
12. Overcoming Isolation – Dina Abu Hamdan of Zakharef in Motion (Jordan)

Nawel Skandarani, *Dancing For Water*



Ramzi Haidar of Zakira, *Beyond Prison Walls*



Esra'a Al-Shafei, *Voices of a Generation*



Ali Chahrour, *Body Tells a Story*



Monira Al-Qadiri, *Transformative Discoveries*



Amine Hattou, *Bollywood Memories in Algeria*





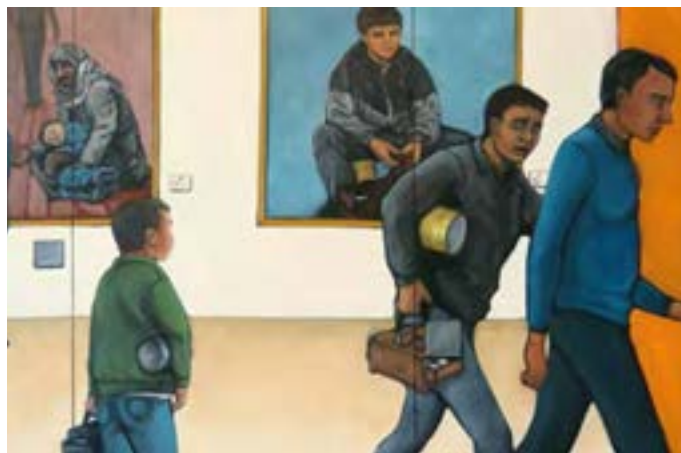
Jessika Deviliegher of the Palestine Circus School,  
*Contemporary Circus Practices in Palestine*



Kristine Khouri and Rastha Sali, *Excavating Exhibition in the Middle of War*



Mohamad Yacoubi, *Militant Cinema*



Dona Timani, *Vulgar Truths*



Alaa Rashidi, *Imagination Bursts Forth with Blood and Stories*



Dina Abu Hamdan of Zakharef, *Overcoming Isolation*



## Grantee Voices

1. Anas Al-Maghrabi, Musician (Syria)
2. Ahmad Abdallah, Filmmaker (Egypt)
3. Meryem Jazouli, Performing Arts (Morocco)
4. Mohamad Azazi, Music Manager (Egypt/Bahrain)
5. Raghad Mardini, Cultural Manager (Lebanon//Syria)
6. Waleed Daghsni & Souhir Lahian, Performance Arts (Tunisia)
7. Hadia Gana, Visual Arts (Libya)
8. Roy Dib, Visual Arts (Lebanon)
9. Lena Merhej, Visual Arts & Literature (Lebanon)
10. Parine Jaddo, Filmmaker (Iraq)
11. Mustafa Bucrona, Slameur Poet (Morocco)
12. Dahna Abou Rahmeh, Filmmaker (Palestine)
13. Ahmad Khouja – Visual Artists & Musician (Syria/Lebanon)
14. Reem Falaknaz – Visual Artist & Researcher (UAE)

Anas Al-Maghrabi



Ahmad Abdallah



Meryem Jazouli



Mohamad Azazi



Raghad Mardini



Waleed Daghsni and Souhir Lahian



Hadia Gana



Lena Merhej



Mustafa Bucrona



Ahmad Khourja



Roy Dib



Parine Jaddo



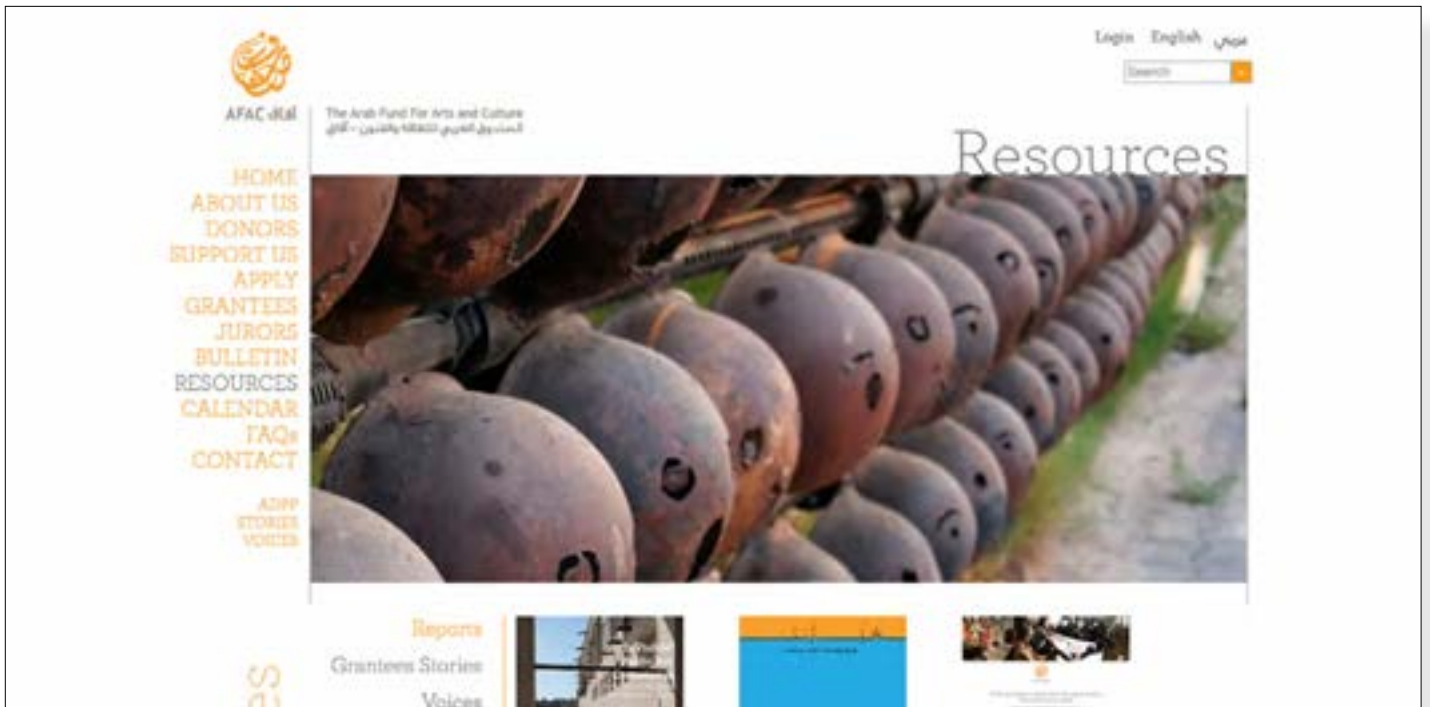
Dahna Abou Rahme



Reem Falaknaz



## Online Presence and Social Media



### Website

Our highest growth of followers came from Egypt, Lebanon and the United States. We noticed, however, a drop of hits from Egypt, which probably has to do with the political situation in the country this year.

#### Maximum Unique Visitors per Month

15057 / 12331 / 4810 / 1940

2014

2013

2012

2011

#### Maximum Number of Visits per Month

26343 / 21400 / 8518 / 4300

2014

2013

2012

2011

#### Maximum Number of Page Views per Month

201243 / 183006 / 68669 / 10000

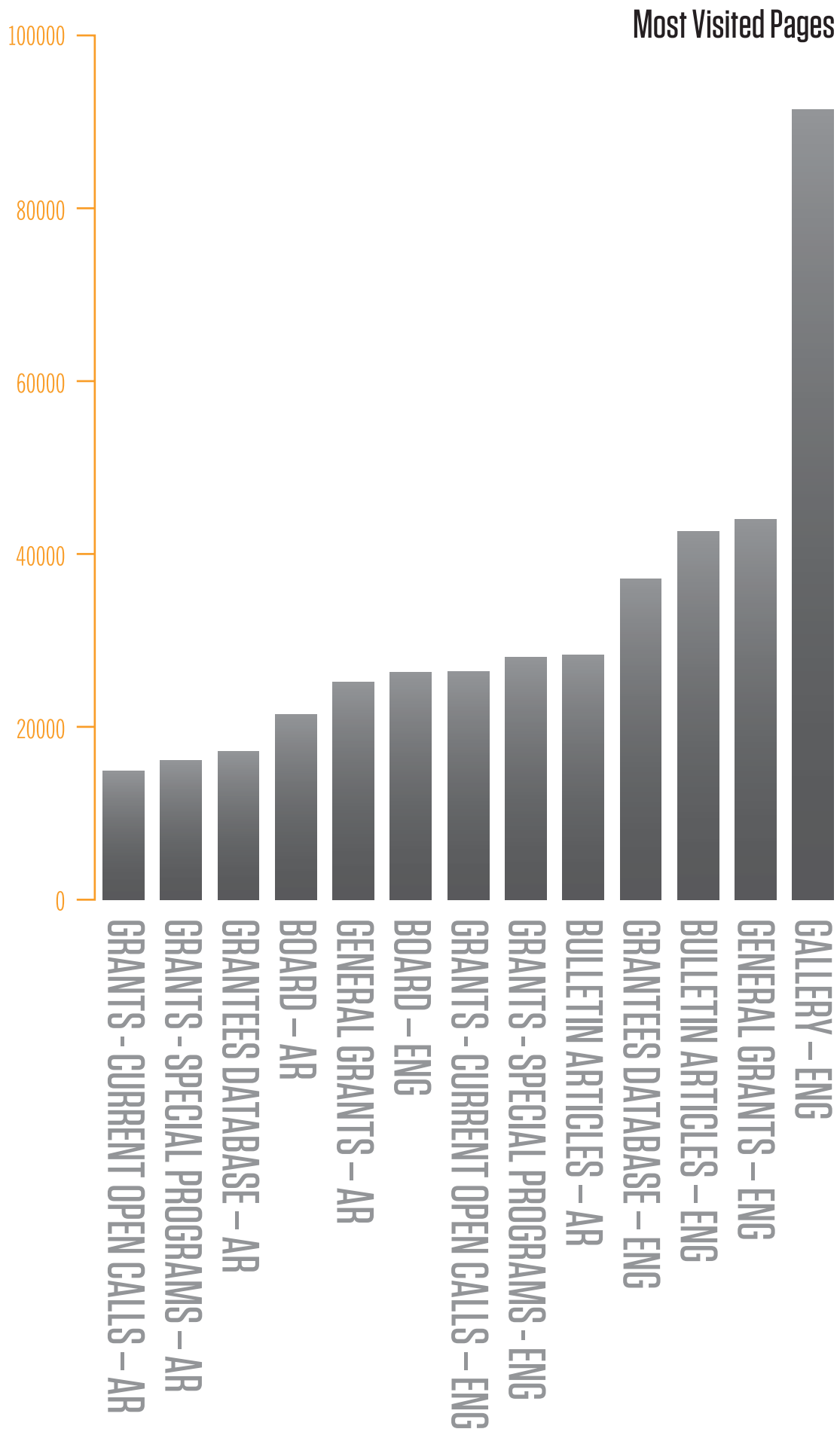
2014

2013

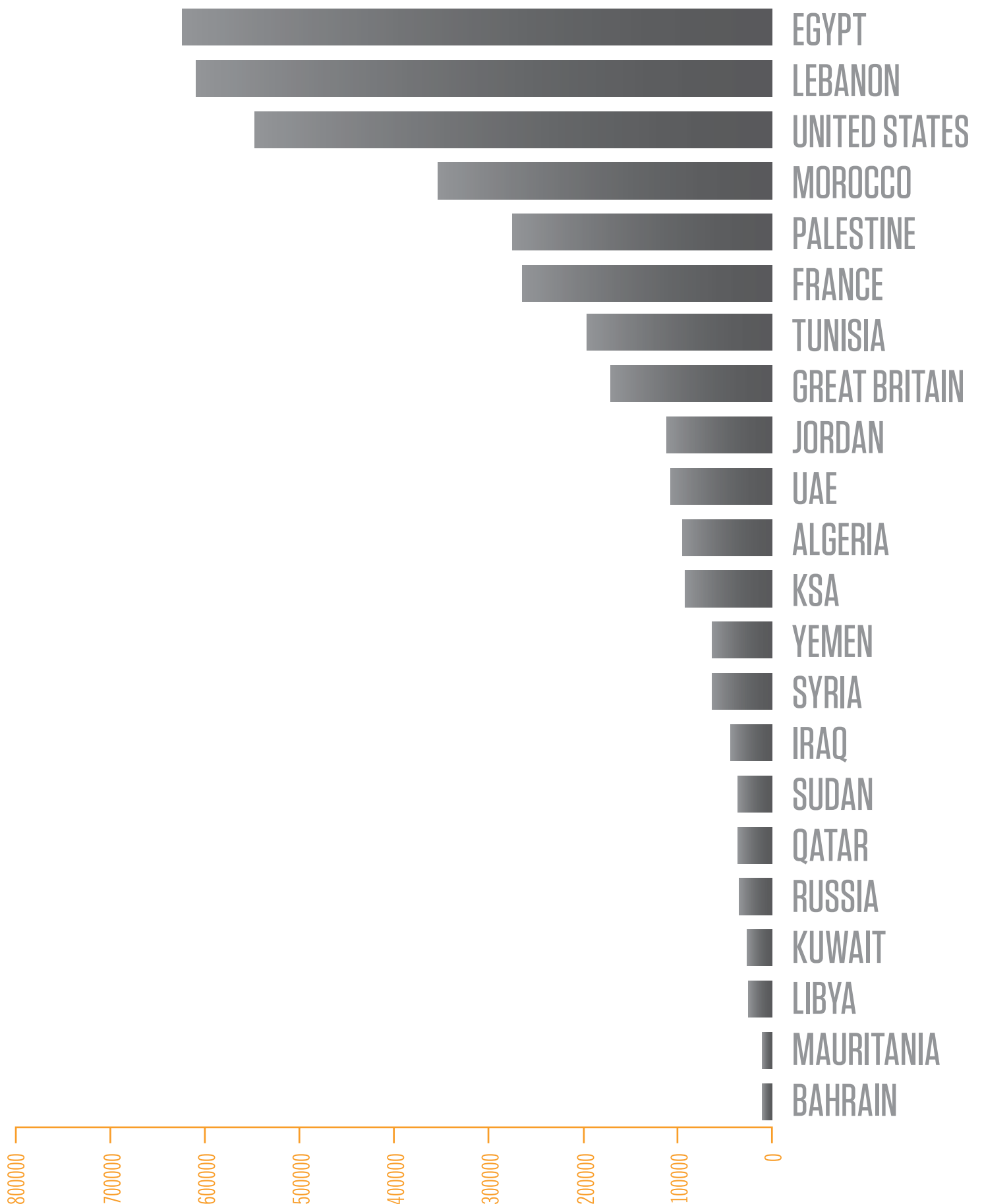
2012

2011





Number of Hits per Country



Facebook

Our ratio of followers upholds the same pattern as last year's.

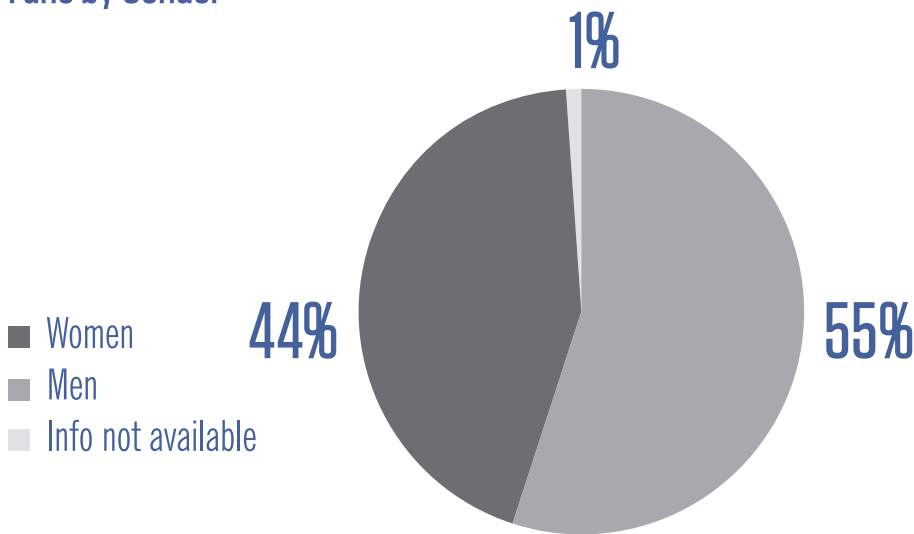
Total Page Likes

17500

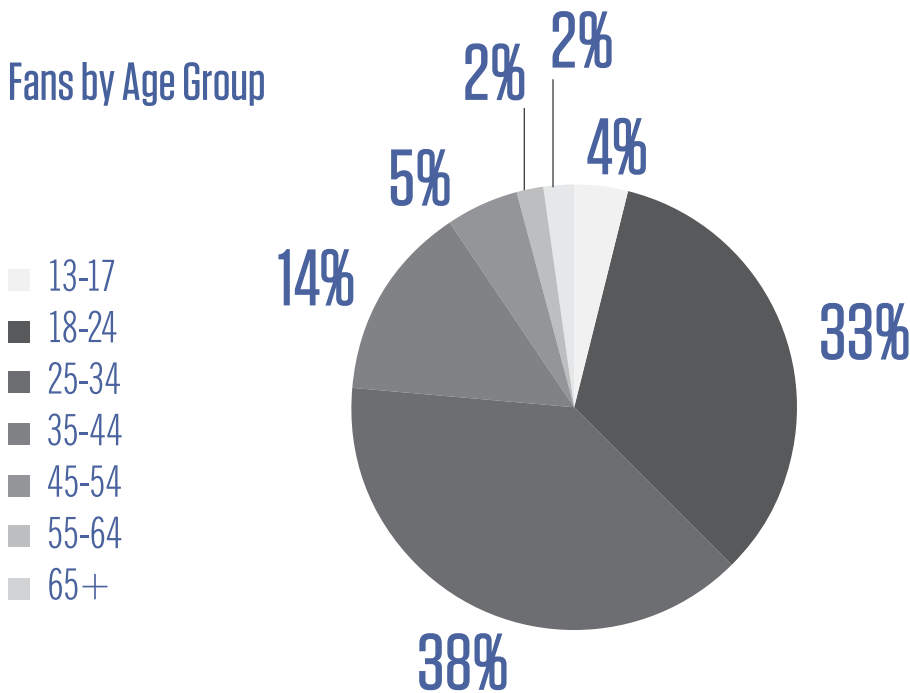
Maximum Reach per Month

154,391

Fans by Gender



Fans by Age Group





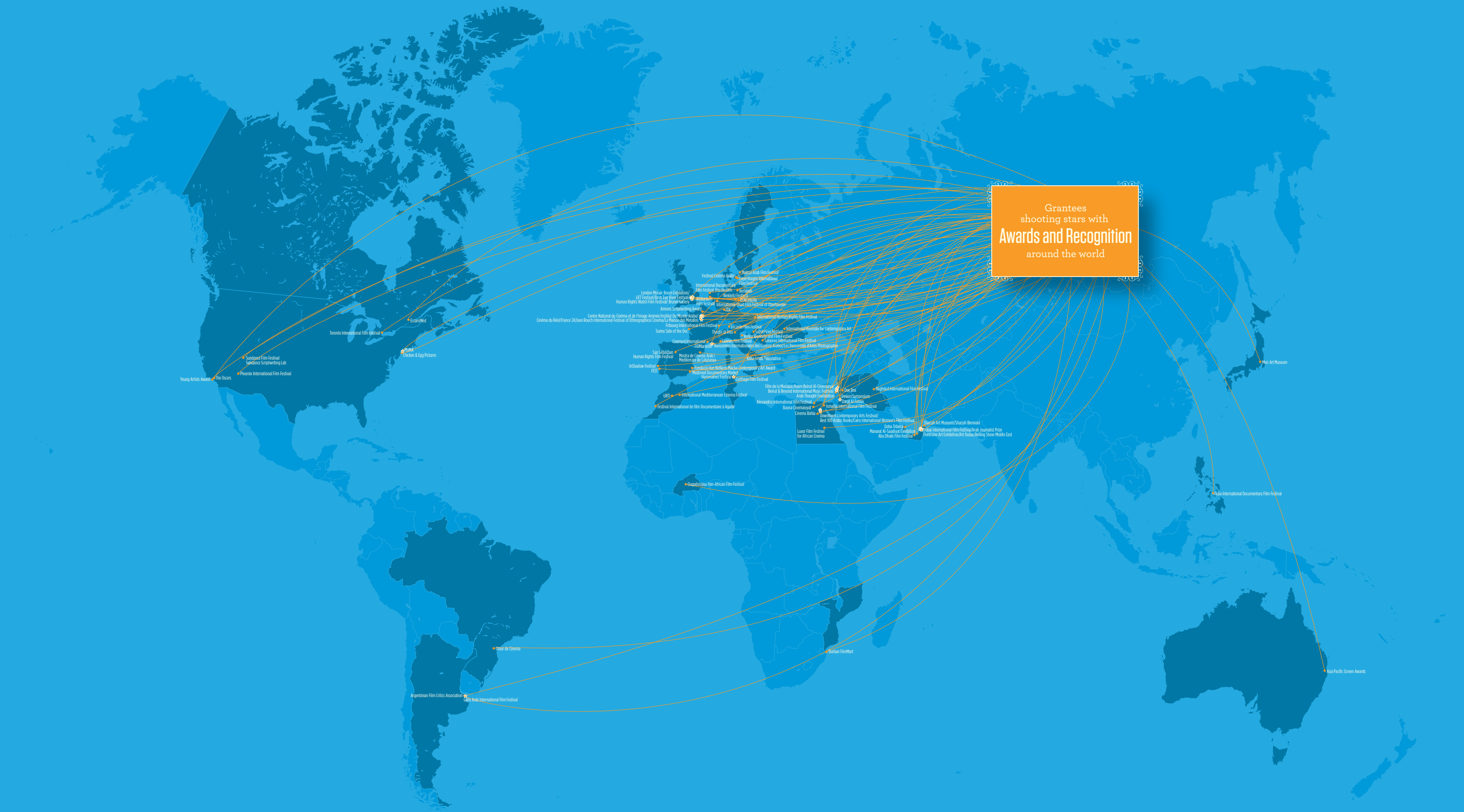
## Fans per Country <sup>2014</sup>/<sub>2013</sub>

Once again, Egyptians are in a league of their own, with 7 times more followers than any other country and more than all the countries combined. A steady group of followers, growing more gradually, are the Algerians, Tunisians, Palestinians, Moroccans, Lebanese and Syrians. The numbers from Libya, Jordan, UAE, Iraq, Yemen, Saudi Arabia and Mauritania are also slowly increasing. We have also seen an increase of fans from the USA, Germany and the UK. Yet, all in all, the numbers have increased steadily in comparison to last year.



# International Recognition and Awards won by AFAC Grantees in 2014





Grantees  
shooting stars with  
**Awards and Recognition**  
around the world



**A.R.I.A. Artist Residency in Algeria**  
**"Intervening Space Exhibition" (ALGERIA) – RTR2011**

- London Mosaic Room Exhibition, London, UK, May 2014

**Ahmad Nour**  
**"Waves" (EGYPT) – ADFP2012**

- MERIT AWARD for BEST FILM in CINEMATOGRAPHY at Cebu International Documentary Film Festival Cebu Philippines – Sept. 2014
- Sarajevo Film Festival, Bosnia & Herzegovina – Aug. 2014
- Ismailia International Film Festival for Documentaries & Shorts, Cairo, Egypt – June 2014
- Carthage Cinema Days, Tunisia – Nov. 2014

**Alif Ensemble (IRAQ) – Music2014**

- Beirut & Beyond International Music Festival – December 2014

**Amer Shomali & Paul Cowan**  
**"The Wanted 18" (PALESTINE) – ADFP2009**

- Best Documentary from the Arab World at Abu Dhabi Film Festival, UAE – Oct. 2014
- GOLDEN TANIT AWARD FOR BEST DOCUMENTARY at Carthage Cinema Days, Tunisia – Dec. 2014
- Toronto International Film Festival, Canada – Sept. 2014
- IDFA Docs for Sale, Amsterdam, The Netherlands – Nov. 2014
- Carthage Cinema Days, Tunisia – Nov. 2014



**Amir Zubi (PALESTINE) – Performing Arts2010**

- Dewan Symposium for Performing Arts & Contemporary Dance, Wadi Ram, Jordan – Aug. 2014

**Annemarie Jacir "When I Saw You" (PALESTINE) – Cinema2009**

- Best Picture in World Cinema at Phoenix International Film Festival, Arizona, USA – Apr. 2014
- MoMA Screenings, New York, USA – Jan. 2014



**Bassam Chekhes**  
**"To All Naked Men" (SYRIA) – Cinema2013**

- Cinefondation Atelier at Cannes Film Festival, France – May 2014
- Cinelink co-production market, Sarajevo, Bosnia & Herzegovina – Sept. 2014

**Bassem Breish**  
**"Free Range" (LEBANON) – Cinema2013**

- Muhr Short Competition at DIFF, Dubai, UAE – Dec. 2014

**Bassem Fayyad**

**"Diaries of a Flying Dog" (LEBANON) – Cinema2010**

- Muhr Feature Competition at DIFF, Dubai, UAE – Dec. 2014
- Democratoz (Algeria) – Music 2013
- Beirut & Beyond International Music Festival – Dec. 2014

**Enaam Kachachi**

**"Tashari" (IRAQ) – Literature2012**

- Booker Prize Nominee, Abu Dhabi, UAE – Jan. 2014

**Espace Darja/ Mariam Djazouli**

**"Espace Darja" (MOROCCO) – PerformingArts2013**

- Dewan Symposium for Performing Arts & Contemporary Dance, Wadi Ram, Jordan – Aug. 2014

**Ezzat Ezzat**

**"A Night of Contemporary Dance" (EGYPT) - PerformingArts2012**

- Dewan Symposium for Performing Arts & Contemporary Dance, Wadi Ram, Jordan – Aug. 2014

**Firas Khoury**

**"The Flag" (PALESTINE) – Cinema2013**

- Sarajevo Cinelink co-production market, Sarajevo, Bosnia & Herzegovina – Sept. 2014

**Ghassan Salhab**

**"The Valley" (LEBANON) – Cinema2012**

- Best Director at Abu Dhabi Film Festival Narrative Competition, Abu Dhabi, UAE – Oct. 2014
- Toronto International Film Festival, Canada – Sept. 2014
- Carthage Cinema Day, Tunisia – Nov. 2014
- Arabian Nights at DIFF, Dubai, UAE – Dec. 2014



**Hala Alabdalla**

**"As If We Were Catching a Cobra" (SYRIA) – ADFP2011**

- IDFA Docs for Sale, Amsterdam, The Netherlands – Nov. 2014

**Hazem Al Hamwi**

**"From My Syrian Room" (SYRIA) – Crossroads2012**

- IDFA Docs for Sale, Amsterdam, the Netherlands – Nov. 2014
- Muhr Feature Competition at DIFF, Dubai, UAE – Dec. 2014
- Bought by Al-Jazeera

**Hicham Lasri**

**"The Sea is Behind" (MOROCCO) – Cinema2014**

- Winner of TAKMIL AWARDS for works in Progress, Carthage Cinema Days, Tunisia – Nov. 2014

**Hind Shoufani**

**"Trip Along Exodus" (PALESTINE) – ADFP2012**

- Muhr Feature Competition at DIFF, Dubai, UAE – Dec. 2014

**Hinde Boujemaa**

**"And Romeo Married Juliette" (TUNISIA) – Cinema2013**

- Muhr Short Competition at DIFF, Dubai, UAE – Dec. 2014

**Jana Wehbe & Selim Mrad**

**"Counterbalance" (LEBANON) - ADFP2012**

- Winner of Takmil Awards for works in Progress, Carthage Cinema Days, Tunisia – Nov. 2014

**Kaouthar Ben Hania**

**"Challat of Tunis" (TUNISIA) – ADFP2009**

- Official Selection of ACID at Cannes Film Festival, France – May 2014

**Karima Zoubir**

**"Camera/Woman" (MOROCCO) – ADFP2009**

- First Film Award, Jean Rouch International Ethnographical Cinema Fest., Paris, France – Nov. 2014
- IDFA Docs for Sale, Amsterdam, the Netherlands – Nov. 2014

**Khaled Abdulwahed**

**"Jellyfish" (SYRIA) – Cinema2014**

- Winner of TAKMIL AWARDS for works in Progress, Carthage, Tunisia – Dec. 2014

**Khaled Mattawa (LIBYA) – Literature Juror in 2008 & AFAC Express Grantee in 2012**

- Academy of American Poets Laureate, New York, USA – Jan. 2014

**Khebez Dawle**

**Rock performance (SYRIA) – Music2013**

- Fete de La Musique, Beirut, Lebanon - June 2014

**Kristine Khouri (LEBANON) – RTR2012**

- Art Dubai 2014 Global Art Forum, UAE – Mar. 2014

**Maher Abi Samra**

**"A Maid For Each" (LEBANON) – ADFP2012**

- Venice Final Cut Award, Italy – Sept. 2014



## A MAID FOR EACH

A Maher Abi Samra film  
Written by Maher Abi Samra and Maya Abdul-Malak

**Mahmoud Hojeij**

**"Stable/Unstable" (LEBANON) – Cinema2011**

- Lebanese Film Pavilion at Cannes, France – May2014

**Mais Darwazah**

**"My Love Awaits Me by the Sea" (JORDAN) – ADFP2011**

- Afac Best Arab Film Award, Latin Arab International Film Festival, Buenos Aires, Argentina – Nov. 2014
- Golden Linx Award, Lisbon FEST, Portugal – June 2014
- Sarajevo Film Festival, Bosnia & Herzegovina – Aug. 2014
- Ismailia International Film Festival for Documentaries & Shorts, Cairo, Egypt – June 2014
- Carthage Cinema Days, Tunisia – Nov. 2014

**Mohamed Rashad**

**"The Little Eagles" (EGYPT) – Crossroads2012**

- Takmil Award for works in Progress, Carthage Cinema Days, Tunisia – Dec. 2014

**Mounira Solh (LEBANON) – Visual Arts 2008**

- Art Dubai Projects 2014, UAE – Mar. 2014

**Mustafa Bucrona**

**"Slameur Poetry" (MOROCCO) – Music2013**

- Fête de La Musique, Beirut, Lebanon – July 2014

**Nadine Michael Salib**

**"Mother of the Unborn" (EGYPT) – ADFP2012**

- FIPRESCI AWARD at Abu Dhabi Film Festival, Abu Dhabi, UAE – Oct. 2014
- SPECIAL JURY AWARD, First Appearance Competition at IDFA, Amsterdam, the Netherlands – Nov. 2014
- Carthage Cinema Days, Tunisia – Nov. 2014

**Nadine Naous**

**"Home Sweet Home" (LEBANON) – ADFP2011**

- Vision du Réel, Nyon, Switzerland – Apr. 2014
- Arabian Nights at DIFF, Dubai, UAE – Dec. 2014

**Nancy Naous**

**"These Shoes Are Made For Walking" (LEBANON) – PerformingArts2013**

- La Maison des Metallos, Paris, France – Nov. 2014

**Nazeha Arebi**

**"Freedom Fields" (LIBYA) – ADP2013**

- Postproduction Award from Chicken & Egg Pictures for Women Non-Fiction Filmmakers, New York – Dec. 2014



**Omar Abi Azar**

**"Hamlet Machine" (LEBANON) – PerformingArts2009**

- LIFT Festival, London, UK – June, 2014

**Orwa Nyrabia/Salma Aldairy & Rola Ladkani**

**"BALADI – Morning Fears" (SYRIA) – ADFP2009**

- IDFA Docs for Sale, Amsterdam, the Netherlands – Nov. 2014

**Orwa Nyrabia/Talal Derki**

**"BALADI – Return to Homs" (SYRIA) – ADFP2009**

- World Cinema Grand Jury Prize at the Sundance Film Festival, Utah, USA – Jan. 2014
- Special Mention at ADFF, Abu Dhabi, UAE – Oct. 2014
- Sarajevo Film Festival, Bosnia & Herzegovina – Aug. 2014
- IDFA Docs for Sale, Amsterdam, the Netherlands – Nov. 2014



**Ossama Mohammad**

**"Silvered Water, Syria Self Portrait" (SYRIA) – ADP2013**

- Official Selection, Cannes Film Festival, France – May 2014
- Best Documentary, London Film Festival, UK – Oct. 2014
- Locarno Film Festival Jury's Films, Switzerland – Aug. 2014
- Toronto International Film Festival, Canada – Sept. 2014
- IDFA Best of Fests, Amsterdam, The Netherlands – Nov. 2014
- Theatrical Release, Paris, France – December 2014

**Rifki Assaf**

**"The Curve" (JORDAN) – Crossroads2012**

- Aide aux Cinémas du Monde, Paris, France – Feb. 2014

**Rima Khcheich**

**"Hawa Music Album" (LEBANON) – Music2010**

- Arab Thought Foundation Award for Artistic Creativity, Beirut, Lebanon – Nov. 2014



**Roy Dib**

**"Objects in Mirror Are Closer Than They Appear" (LEBANON) – VisualArts2011**

- EcransMed, Montreal, Canada – May 2014

**Sara Ishaq**

**"The Mulberry House" (YEMEN) – Crossroads2012**

- Jury Award at the International Human Rights Watch Award, Vienna – Dec. 2014
- IDFA Docs for Sale, Amsterdam, the Netherlands – Nov. 2014
- Carthage Cinema Days, Tunisia – Nov. 2014
- Bought by Al-Jazeera, Doha, Qatar

**Sarah Francis**

**"Birds of September" (LEBANON) – Cinema2011**

- Lebanese Film Pavillion at Cannes, France – May 2014

**Selim Abu Jabal**

**"Roshmia" (SYRIA) – Cinema2014**

- Muhr Feature Competition at DIFF, Dubai, UAE – Dec. 2014

**Sulaiman Al-Bassam (KUWAIT) – Performing Arts 2011**

- Art Dubai 2014 Global Art Forum, UAE – March 2014

**Tamer Al-Said**

**"In the Last Days of the City" (EGYPT) – Cinema2012**

- Winner of Takmil Award for works in Progress, Carthage Cinema Days, Tunisia, – Nov. 2014

**Usama Kamal**

**"The Scent of Absence" (EGYPT) – Literature2012**

- Nominated for Arab Journalist Prize, Dubai, UAE – April, 2014

**Viola Shafik**

**"Scent of a Revolution/Areej" (EGYPT) – Cinema2012**

- Subversive Festival, Zagreb, Croatia – May, 2014
- Cinema Bahia, Cairo, Egypt – April, 2014
- Berlinale, Germany – February, 2014
- Festival Cinema Arabe, Amsterdam, the Netherlands – May 2014

**Visualizing Impact**

**"Visualizing Palestine" (JORDAN) – RTR2012**

- Winner of Bobs Award for Best Social Activism Online, June 2014

**Yahya Alabdallah**

**"The Council" (JORDAN) – ADP2014**

- Venice Final Cut Award, Italy – Sept. 2014
- Muhr Feature Competition at DIFF, Dubai, UAE – Dec. 2014

**Ziad Kalthoum**

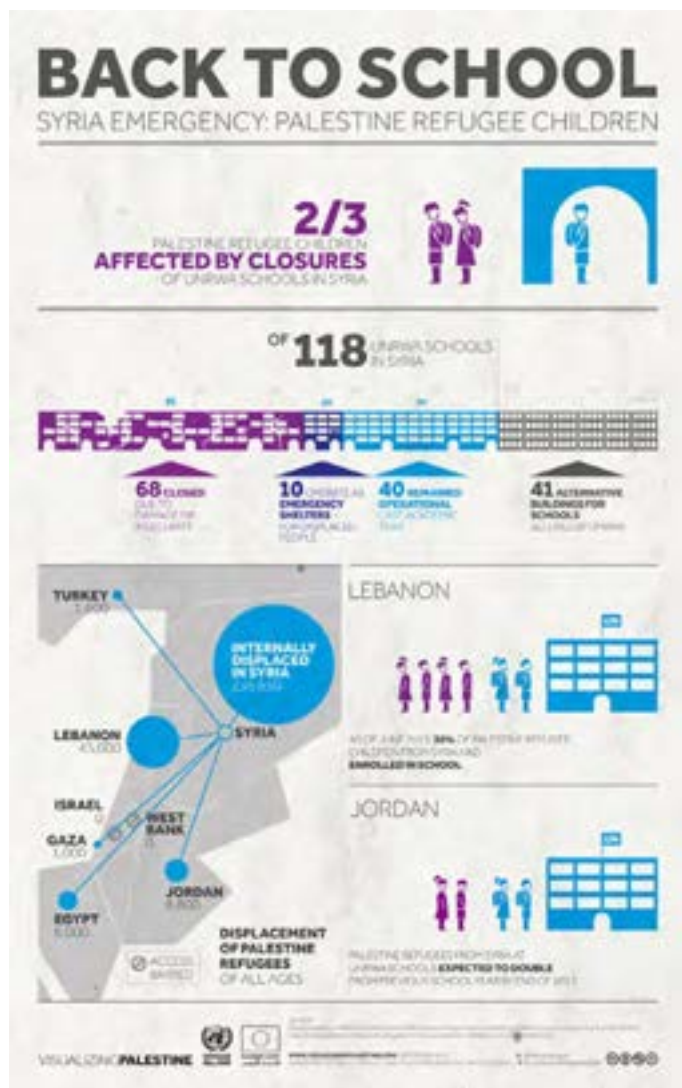
**"The Immortal Sergeant" (SYRIA) – ADP2013**

- Locarno Film Festival, Switzerland – Aug.2014
- Venice Architectural Biennale, Syrian Special Exhibition "Excavating the Sky", Italy – Aug. 2014

**Zoukak**

**"Death Comes Through The Eyes" (LEBANON) – PerformingArts2014**

- Euromed Award for Dialogue, Anna Lindh Foundation & La Fondazione Mediterraneo, Naples, Italy – Oct. 2014



# Fundraising



## Launching Arab Creativity Entrepreneurship Fund ACEF 2014

ACEF2014 seeks to engage a wider range of patrons towards supporting a strategic vision of cultural philanthropy for the Arab region. By selling 1,000 shares at \$1,000 each, investors in this platform help raise a million dollars to help support 50 new independent artistic and cultural projects.

To target people to invest from all around the world, AFAC's board members and friends hosted private receptions whose guest lists included prominent business leaders, diplomats, philanthropists and art patrons. AFAC has also coordinated higher visibility for ACEF2014, with full page advertisements in the region's leading art publication, CANVAS, and a communication partnership with MBC broadcaster's CSR division, MBC HOPE. Full-page articles were also featured in several printed and online media, and AFAC's executive director presented ACEF2014 during various radio and television interviews.

We are now at the 66% mark of our \$1,000,000 USD target and the call for investors is open until March 2015. Our pool of investors has grown significantly, from 12 to 70 patrons – nearly six times more than the number of individual donors last year.





## Fundraising Events Introducing ACEF2014

Amr Ben Halim in DUBAI  
March 19

Board member Amr Ben Halim in his Dubai home hosted a pre-launch of ACEF2014, presenting the platform to a select group of friends to help kickstart the fundraising effort. Attendees included board members Dr. Nabil Qaddumi and Hani Kalouti as well as AFAC donors Lubna and Saadallah Khalil. New donors to invest in the ACEF2014 drive included Dina and Amine Jabali, Rania and Omar Ashur, Sherine Jafar and Amin Maghraby.



## Rami El-Nimer in Lebanon May 27

Friends of AFAC Mr. & Mrs. Rami and Melek El-Nimer, longtime philanthropists, dedicated to supporting the arts and social development, are also founders of the Unite Lebanon Youth Project, a national initiative that addresses youth disengagement and social inequality faced by marginalized Lebanese youth and their refugee peers. Recognizing the value of supporting culture, they offered Otium, a sophisticated venue in Clemenceau, Beirut, as a location to host AFAC's ACEF 2014 Reception. Guests included art patrons and collectors, gallerists, ambassadors, leaders in business and public relations, as well as artists and grantees of AFAC. A collection of grantee portraits and stories were exhibited alongside AFAC's 'Why Culture?' banners calling for increased awareness of the importance of cultural philanthropy.





## Olfat and Khaled Juffali in New York September 24

Under the patronage of AFAC Trustee Mrs. Olfat Juffali, and her husband Sheikh Khaled Juffali, AFAC hosted its first New York Reception at the Gramercy Park Hotel on September 24th. Mrs. Olfat Juffali welcomed her guests, an elite group of patrons, introducing them to AFAC's pioneering work in the field of cultural philanthropy for the Arab region. AFAC Chairman Dr. Ghassan Salamé presented the history of the evolution of AFAC and its establishment as a reliable independent resource for Arab artists and cultural practitioners. Fellow Trustee Mr. Abbas Zouaiter spoke about the role of cultural production in perpetuating a more positive image of the region. AFAC Executive Director presented an overview of AFAC's granting programs, field visits and outreach. Also in attendance was fellow Trustee Hani Kalouti. The event featured the launching of AFAC's Make Art Possible trailer calling for contributions to the Arab Creativity & Entrepreneurship Fund 2014. The evening was enlivened by performances from musicians Suheil Nafar and Taufic Amer.





## Sawsan Asfari in London October 30

Philanthropists Mr. & Mrs. Ayman and Sawsan Asfari hosted AFAC's first London reception in their private home, formerly the residence of 18th century Dutch-British artist Sir Lawrence Alma-Tadema. AFAC Chairman, Dr. Ghassan Salamé, together with members of the AFAC team presented AFAC's work and its new platform for cultural philanthropy, the Arab Creativity & Entrepreneurship Fund 2014, to a select group of prominent businessmen and women, ambassadors, curators, art producers, filmmakers and art patrons. The evening was enlivened by musical performance by Syrian kanoun-player Maya Yousef.



## AFAC End of Year Event "لأفق أوسع" Make Art Possible" Dubai, November 29 and 30

AFAC's End of Year Event is an opportunity to celebrate creativity and contemporary critical practices in arts and culture. Hosted this year in Dubai, with the official sponsorship from HSBC Private Bank, our AFAC End of Year Event took place over a two-day period.

The first day presented the unveiling of the AFAC Public Art Commission of 5 visual artists from across the region to explore the theme of "InVisible" as it relates to public art in the context of the UAE, followed by a public panel moderated by the curator Amanda Abi Khalil with the commissioned artists.

The second day saw AFAC Chairman and Board Members hosting a VIP Reception at the Music Hall Dubai attended by HE Sheikh Abdallah bin Zayed Al-Nahyan, AFAC Donors and AFAC-supported artists in Dubai. The reception was followed by a sold-out Mashrou' Leila concert that attracted over 700 attendees. AFAC Chairman Dr. Ghassan Salamé spoke of the importance of maintaining an independent resource for artists and actively reaching out to support new, young emerging talent. HSBC Private Bank's Head of Philanthropy Mr. Russell Prior spoke of the long-term benefits of cultural philanthropy, and AFAC Executive Director Oussama Rifahi presented AFAC's vision and impact.





# Outlook 2015



AFAC will be moving to a new office and looks forward to hosting its donors, grantees and friends there!

## Granting

The grants schedule will be the same as in 2014, including the Annual General Grants program as well as the Arab Documentary Photography Program, the AFAC Documentary Film and the AFAC Novel Writing Program.

## Outreach

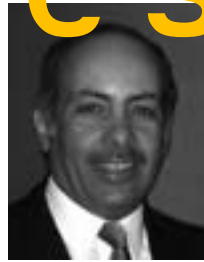
The 2nd Edition of AFAC Film Week is planned to take place in Egypt in March /April. Filmmaking master classes for GCC filmmakers will continue and an outreach field trip is planned for Sudan to take place in May. A series of fundraising events will also be underway in 2015.

## Communication

News, stories and announcements will continue to be shared on the AFAC website and through social media. Grantees Stories & Voices will be collected and published on a monthly basis and we will produce a Juror's Trailer towards the end of 2015.



# Board of Trustees



AFAC's board members represent a geographical diversity and hail from a multitude of backgrounds, contributing a breadth of expertise to the initiative. Convening twice a year, the board has supported AFAC's reach in their own countries, cities and cultural communities.

## Dr. Ghassan Salamé Chairman

Dr. Ghassan Salamé is Dean of the Paris School of International Affairs/PSIA and professor of International Relations at Sciences-Po (Paris) and Columbia University (New York). Born in 1951 in Lebanon, he studied Law (Saint-Joseph University and Paris University); Literature (PhD, Paris University); and Political science (PhD, Paris University). He taught international relations at the American and Saint-Joseph universities in Beirut and, later, at Paris University.

Dr. Salamé was Senior Advisor to the United Nations Secretary-General (2003-2006) and Political Advisor to the UN Mission in Iraq (2003). In 2000-2003, he was Lebanon's Minister of Culture, in charge of national heritage and the arts; Chairman and Spokesman of the Organization Committee for the Arab Summit (March 2002) and of the Francophone Summit (October 2002) in Beirut. He presently sits on the board and executive committee of the International Crisis Group (Brussels) and the boards of the Open Society Institute (New York), The Bibliotheca Alexandrina (Alexandria), the Center for International Conflict Resolution (New York), the Center for Humanitarian Action (Geneva) and a few other not-for-profit organizations. He is the founding chairman of the Arab Fund for Arts and Culture (Beirut).

**Dr. Nabil Qaddumi**  
Vice Chair and Treasurer – Member  
of the Fundraising Committee

Dr. Nabil Qaddumi combines private and public sector roles. He is Chairman of Projacs International, the region's leading Arab project management firm. Dr. Qaddumi is the Chairman of the Board of Trustees of the Welfare Association, Palestine's Governor at the Board of Governors of the Arab Fund for Economic and Social Development, a co-founder of the Hani Qaddumi Scholarship Foundation, and a board member of the Institute for Palestine Studies.

**Dr. Suzanne Wettenschwiler**  
Statutory Secretary

A member of the Swiss Bar Association, Dr. Wettenschwiler is a commercial and not-for-profit attorney based in Zug, Switzerland. Having earned a PhD from the University of Zurich Law School, she is a member of the HDV Canton of Zug (Trade and Services Association), the SRO VQF (Association of Quality Assurance in Financial Services) and the International Bar Association (IBA). Dr. Wettenschwiler is also a member of the board of the Open Society Institute Zug and various other Swiss charitable foundations.

**Abbas Zuaiter**  
Member of the Fundraising  
Committee

Abbas Farouq ("Eddy") Zuaiter is the Chief Operating Officer and a member of the management committee of Soros Fund Management LLC ("SFM"), a private investment management firm founded by famed financier and philanthropist George Soros. He is also the chairman of the firm's Valuation and Brokerage Committees and a member of its Oversight Committee. Zuaiter is a Certified Public Accountant and a member of the AICPA and the NYSSCPAs. He is also a board member of the Arab Bankers Association of North America and a member of the Managed Funds Association ("MFA").

**Hani Kalouti**  
Member of the Fundraising  
Committee

Hani Kalouti, is the President and Founder of HBK Investments Advisory S.A. based in Geneva, Switzerland. HBK is a multi-family asset management firm providing independent expert advice to high net worth individuals, their families and foundations. Mr. Kalouti started his career with Citibank, New York in 1981 and was chief investment officer of their Swiss Private Bank in Geneva when he left in 1996 to establish HBK. He holds a B. S. degree in Civil Engineering from the University of Wisconsin-Madison and an MBA from Syracuse University, New York. He is a member of the Board of Trustees and Management Committee of the Welfare Association.

**Dr. Mohammed Berrada**  
Member

Dr. Mohammed Berrada is a Moroccan novelist, literary critic and translator. He is considered one of Morocco's most important modern authors. From 1976 to 1983, Berrada was the president of Morocco's writers union. He teaches Arab literature at the Faculté des Lettres of the Mohammed V University in Rabat. He is a member of the advisory board of the Moroccan literary magazine Prologue.

**Ferial Ghazoul**  
Member

Ferial Ghazoul is a noted Iraqi scholar, critic and translator. She is professor of English and Comparative Literature at the American University in Cairo, and editor of Alif: Journal of

Comparative Poetics. She has written extensively on gender issues in modern and medieval literature and is the author of Nocturnal Poetics: The Arabian Nights in Comparative Context (AUC Press, 1996).

**Sawsan Al-Fahoum Jafar**  
Member

Sawsan Al-Fahoum Jafar was born in Lebanon into a Palestinian family and holds a B.S in Economics from the American University of Beirut. She is a founding member of the board of The Friends of Cancer Patients Society in the United Arab Emirates and acted as its chairman from 2000 to 2008. She is a member of the Baden-Powell organization, as well as a board member for the Welfare Association, the Institute for Palestine Studies and the Chairman of the Board for MIFTAH – The Palestinian Initiative for the Promotion of Global Dialogue and Democracy. Jafar also won a prize for voluntary work in the Emirate of Sharjah, UAE.

**Abla Lahoud**  
Member

Abla Lahoud, an engaged philanthropist in the Arab Region, joined AFAC's board of trustees in 2012. She is an active member in several associations' boards including the President's Club Board and The Administrative board of the office of development at the American University of Beirut in addition to the Lebanese Association of SOS Children's Villages.

**Amr Ben Halim**  
Member of the Fundraising  
Committee

Amr Ben Halim has served and partnered with multinational engineering and project management firms in developing, building and operating industrial projects. He is a founder, board member and shareholder of AYTb and Maritime Industrial Services Arabia (MISA), companies that are leading providers of hydrocarbon processing, energy, and industrial

services in the Kingdom of Saudi Arabia and Qatar. He founded one of the first women-led micro-lending programs in the refugee camps of south Lebanon. He is also a founder board member of the Forum for Democratic Libya, an NGO working to promote transparency, civic engagement, and a culture of democracy in Libya. He continues to be an active member and supporter of various philanthropic and civil society projects in the Arab world.

## **Olfat Al-Mutlaq Juffali** Member of the Fundraising Committee

Olfat Al-Mutlaq was born in Riyadh, Saudi Arabia. She earned a Bachelor's degree in Economics and a Master's degree in International Development from the American University of Washington. Fluent in Arabic, English, German, French and Italian, she is dedicated to supporting philanthropic initiatives that benefit the Arab region and support the well-being, health, education and creativity of the next generation. She is married to Saudi businessman Khaled Juffali, with whom she has four children. Among her philanthropic engagements, Olfat is a member of the Board of Trustees for the Arab Thought Foundation and the Al-Elm Foundation of the Dar Al-Hekma College, as well as a Co-Founder and member of the Advisor Council of the Shefa Philanthropy Fund in collaboration with the Bill and Melinda Gates Foundation. She joined the Board of Trustees for the Arab Fund for Arts and Culture in 2013.



# Team



There have been no changes to the constitution of the AFAC team in 2013. Each individual has developed well into their respective functional areas.

## **Oussama Rifahi** Executive Director

Oussama Rifahi joined AFAC in July 2010. Previously, Rifahi was Managing Director for Museum Development in New York with Global Cultural Asset Management GCAM, and provided cultural consultancy services to governments, cities, foundations and private collectors in Europe, the Middle East and Central Asia. As director of special projects for the Guggenheim Foundation, Rifahi led feasibility studies of modern and contemporary museums in Lithuania and France in 2007. From 2003 to 2006, he was project manager at Mubadala in Abu Dhabi and an advisor to the chairman of the Tourism Development and Investment Company TDIC. Rifahi directed the market analysis, strategy definition and development of the business model for tourism and culture in Abu Dhabi and supported the first architectural developments on the cultural district of Saadiyat Island, as well as the initial negotiations between the Emirate of Abu Dhabi and the Louvre and Guggenheim museums.

## **Racha Salah** Grants Manager

Racha Salah joined AFAC as Grants Manager in November 2010. A graduate of the University of Bordeaux in France with a BA in Socio-cultural Development in 1994 and an MS in Anthropology in 1996, she has worked with the United Nations Agencies (UNRWA and UNRSD), the European Union, the Lebanese Ministry of Displaced Persons and a number of International NGOs in Lebanon. She has managed projects in social and humanitarian development, youth project management, and has worked in journalism and research. From 2007 to 2010 she worked for the Canadian organization "Right to Play" as Regional Deputy Director for the Middle East and North Africa, where she was responsible for the overall quality and success of the organization's regional programs.

## **Rachad Chamoun** Content Manager

Rachad Chamoun joined AFAC in March 2011 to develop and manage the content of the initiatives' website. He has worked as a freelance facilitator and trainer for civil society organizations including The Youth Advocacy Process and The Social Movement. He also worked as a compliance officer/internal auditor for the Belgium NGO ACTED. A graduate of the Lebanese American University (LAU) in Beirut with a BA in Economics/ Political Science, Rachad worked at UNESCO as a project assistant for the "Youth empowerment and participation project" in Lebanon where he drafted the youth policy briefs and project reports, translated related policy papers, documented roundtables and workshops, and managed the website for the project. Most recently, Rachad was a research assistant at UNDP where he helped building and managing the Program of Governance in the Arab Region's online library database.

## **Rima Mismar** Cinema Programs Manager

Rima Mismar completed her studies in Communication Arts (Radio/TV/Film emphasis) at the Lebanese American University (LAU) in Beirut in 1998. Prior graduation, she began writing for local newspapers and cultural supplements, focusing on cinema and pursuing her professional career as a film critic as of 1999. She had participated in several festivals as jury member or as a member of the selection committee, contributed to serious critical writings on Arab cinema, moderated panels and wrote for several regional media. She worked briefly in television, writing and producing several episodes of "The Arabic Lens" (Al Adasa Al Arabiya), a series on Arab cinema produced and broadcasted by Al-Jazeera channel between 2005 and 2008. She also wrote and researched a number of feature documentaries produced by and broadcasted on Al-Arabiya channel. She is currently the managing editor for Abu Dhabi Film Festival website and has under print a critical biography of the late Lebanese director Randa Chahal. Rima has joined the Arab Fund for Arts and Culture (AFAC) in June 2011 as the Film Programs Manager and oversees their films' general call and special film programs such as the ADFP and Crossroads.

## **Cathy Khattar** Grant Coordinator

Cathy Khattar joined AFAC in July 2012. A graduate of the University Saint Joseph in Beirut in Economics, she worked previously as a financial coordinator in ASSABIL, Friends of Public Libraries. She also writes books for children and animates creative writing workshops with children and teenagers.

## **Zena Takieddine** Communications and Public Relations

Zena Takieddine is a graduate of the American University of Beirut where she obtained a BA in History in 2000 (with honors) followed by post-graduate diploma from Sotheby's Institute in Arts Connoisseurship in 2001 and an MA in Islamic Art and Architecture from SOAS, the School of Oriental and African Studies, in 2004 (with honors). She has edited, researched and authored contributions for cultural publications in museums, galleries and art magazines of the Arab region, including Canvas, Contemporary Practices and Oasis. She has also participated in several documentaries to speak about the history of arts and culture, Syrian, Islamic and Modern. As an art historian, Zena has lectured at private universities in Damascus and has served as local coordinator and editor for the Syrian contributions in the EuroMed Heritage project "Museum With No Frontiers" and its virtual database "Discover Islamic Art." She joined the AFAC team in August 2011.

## **Nahed Mokdad** Finance Officer

Nahed joined AFAC as Finance Officer in January 2011. She is a graduate of the American University of Science and Technology (AUST) in Beirut, with a BA in Finance. Previously she worked as an accountant at Management and Development Company (MDC), from January 2006 to December 2010.

## **Sarah Al-Naddaf** Office Manager

Sarah Al-Naddaf joined AFAC in July 2014. She is a graduate of Damascus University – Translation. She worked as an editor and translator in Al-Thara E.magazine in Damascus and as an office manager at Khayatt Group. Sara volunteers in many charity organizations for Syrian refugees and hosts a weekly feast of Syrian cooking.

# Financials

Amount spent in Dollars

2.46 million

Grants activities

177 k

Crossroads

183 k

ADPP

236 k

ADP

153 k

GTI

1680 k

General Grants

123 k

Fundraising, Advocacy  
and Communications

313 k

Overhead

In 2014, AFAC launched the first edition of the Arab Documentary Photography Program and the second edition of ADP. Other special program included Crossroads and GCC-Initiative GTI.

Overall \$2.46 million were spent of total grants activities, \$123K on Fundraising, Advocacy and Communications (4% of total expenses) and \$313K on Overhead (11% of total expenses) for a total expenditure of \$2.9 million.

Grants activities included \$183K for ADPP, \$177K for Crossroads, \$263K for ADP, \$153K for GTI as well as \$1,680K for the core General Grants program.

With a total of \$3.03 million in contributions this year, a carry-forward of \$512K from 2013 and a carry-forward of \$65K to 2015, a surplus of \$600K was added to AFAC's reserve fund, which now amounts to \$1 million.

AFAC is registered in Lebanon under decree 6388 dated 24 September 2011 as the Lebanese branch of the foundation AFAC, registered in 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 Deloitte and Touch in Beirut, Lebanon and by PricewaterhouseCoopers in Zurich, Switzerland.



