

There is Space for More

AFAC
Annual Report 2013



آفاق AFAC

AFAC is an independent Arab initiative generously supported by a number of foundations, corporations and individuals in and outside the Arab region.



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AFAC is also grateful to a number of donors who prefer to remain undisclosed.

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Message from the Chairman



Our keen guardianship of AFAC's independence and professionalism marks us now, 7 years on, as a successful example of cultural philanthropy for the Arab region. AFAC is setting a strong example of transparent grant-making; every penny is accounted for and there are no cutting corners or under-the-table agreements when it comes to influencing grant distribution. The process is streamlined and AFAC relies on independent juror committees for its grantee selections.

Moreover, the smooth process of grant-making has allowed AFAC to widen its means of support to include opportunities for professional training and industry-networking to benefit artists together with financial sustenance. If creativity is to flourish, both funds and exposure are needed, and there is no lack of either for the Arab region. Nevertheless, the independent and simultaneously regional scope of AFAC's work is both its greatest strength and its weakness since it becomes all the more challenging to secure committed supporters of our vision.

Creativity and talent are often not tangible. As our era is increasingly materialistic, it is difficult for people to quickly grasp the significance of what we do since we are investing in people, in ideas, in experiences and discussions; not in acquisitions, events or tall buildings.

Furthermore, AFAC gives full respect and copyright ownership of the products created with its grants to the artists themselves; it is part of our emphasis on empowering creativity and supporting an independent cultural sector.

While AFAC is playing a unique and much-needed role in the Arab region as a professional grant-maker, the fact remains that the majority of AFAC's funding comes from Non-Arabs. This is unacceptable and needs to change.

Over the past few years, the ratio of Arab funding has gradually increased, but it is now more urgent to ramp up these efforts. As the region seeks to redefine its future and its values, we must remember and strategize to keep a primacy of place for the field of arts and culture. Only in creative expression can there be hope for the region to renew itself as a resilient and tolerant society, with all its multi-faceted diversities.

– Dr. Ghassan Salamé

Message from the Director

2013 was a year of consolidation for AFAC; our calls for proposal are now the most preferred access point to funding by independent artists across the Arab region. The steadiness of our grant making programs has allowed us to focus our attention on long-term strategies for developing local philanthropy in the cultural sector.

Pioneering the cause of arts and culture as a worthy investment is no simple task. Over the past year, we found ourselves talking about arts and culture with directors of leading petrochemical companies, construction companies, pharmaceutical companies, etc., inviting them to channel their CSR support towards our artists - a juxtaposition that would have been far-fetched not too long ago. But the region is changing, and so is the realization that supporting artistic expression is a necessary investment back into society.

To further our goal, we started researching the trends of philanthropic support for the arts and culture with 200 corporations in the region and are developing tools that aim to better connect donors with recipients. What are the different motivations that inspire people to support the arts? From personal development to financial investment, education to international diplomacy, there are many compelling reasons, but it is important that discussions between fund-seekers and fund-providers remain transparent and properly framed from the onset.

Finally, in spite of the images of gloom and grim realities broadcast to the world from this region in 2013, our artists will continue unabated to inspire their communities and instill hope where it is needed most. They continue to project with confidence and resourcefulness, their vision of a better world.

– Oussama Rifahi



Executive Summary



Arts and culture are making impact across the world, transmitting current thoughts, experiences, emotions and new perspectives that bridge over the gaps of distance, language and history. 2013 was an extraordinary year for AFAC. For the Arab context in particular, the need to support artists today is all the more urgent, and the drive to produce creative work all the more compelling.

Grants

In 2013, we received a total of 1,003 applications and distributed 106 grants to independent artists and cultural institutions across the region, with a total grant budget of \$2.3 Million USD. From discovering a hitherto unheard-of band from the Algerian boondocks called 'Democratouz', to a Theatre Laboratory going beyond the city halls and into the streets across the provinces of Tunisia; from Mashrou' Leila's worldwide tour catching the eye of CNN, BBC, Al-Arabia, Jadaliyya and many other prominent news platforms to Visualizing Palestine making the case for social justice across the billboards of Washington DC... from the story of a football hero-turned rebel-leader witnessing the falling-apart of his country in "The Return to Homs" launching the opening night of IDFA in Amsterdam to that of the first national Libyan women's football team emerging in the wake of the regime's fall in "Freedom Fields"; from Iraqi author Maysaloun Hadi's collection of short stories that delve into immigration, exile and the survival of family connections through electronic spaces and social media in "The Far Side of the Garden" to Annemarie Jacir's feature "When I Saw You" that revives the still-naïve innocence of the 1960's in a fairy-tale film which launched the opening night of UK's Birds Eye View Festival for Female Filmmakers and won the Best Asian Film Award at the Berlinale... the stories go on, with over 500 independent art works supported to date. AFAC has concluded its' 7th year of funding and is entering a new phase; one where our methodologies are well-consolidated and recognized worldwide as professional, transparent and able to deliver support in one of the world's most volatile, complex and contradictory regions while remaining sensitive to the local pulse of concerns and visions that artists express.

Workshops

Alongside the grants, AFAC has also sponsored and organized several film-related workshops for scriptwriting and development in Beirut and, for the first time, in the Kingdom of Saudi Arabia as well. We have also launched various collaborations with the Sarajevo Film Festival, the Sunnyside of the Doc Festival at La Rochelle and the Dubai International Film Festival.

In the field of music, we have also initiated a platform of discussion to bring together the various practitioners, composers, managers and distributors dedicated to contemporary independent music production from the Arab region. A new sense of collaboration is emerging, improving intra-Arab networking from Morocco to Egypt, Lebanon to Bahrain, and beyond.

Communication

Online followers of AFAC have increased 6 fold this year and continues to grow. Our on-line 'Why Culture?' campaign aiming to target wider audiences working or studying in the creative sector of illustration, video arts and graphic design continues to be an informal space for virtual discussions and creative expression on why culture matters.

And, seeking feedback, we conducted a Grantee Survey this year to get a clear picture on how our programs and grant-making process are experienced from the artists' side in order to improve our support. Over 200 beneficiaries have participated in our survey, and the feedback has been encouraging, with AFAC offering professional, transparent and accessible programs in a comprehensive scope. What is needed now is to improve our visibility in the mainstream media, not just online, and not only among the art circles.

Reaching out to connect directly with art circles, our field trips this year included Algeria, Libya and Saudi Arabia, as well as participation in festival and seminar held in Morocco, Tunisia, Egypt and Malta dedicated to supporting the Arts.

Advocacy and Philanthropy Activities

Regional and international foundations have sought AFAC for consultancy on cultural engagement in the Arab region. We have been invited to speak at strategy meetings and think tanks discussing the role of culture and philanthropy in relation to contemporary social development and global networking: i.e. the Philanthropy for Peace and Social Justice Conference, the ArteEast Conference on Arts and Culture in Transformative Times, as well as being a board member for the Arab Foundations Forum.

Leading cultural foundations in Europe and the US have adopted AFAC's tailored application method and evaluation process to improve their support of the region.

Fundraising

AFAC has met and exceeded the fundraising target for 2013, putting an extra \$225,000 USD in our reserve fund. Our strongest challenge is to continue to meet the ever-increasing demands for cultural support and to expand our fundraising reach further afield.

To that effect, AFAC is co-funding a CSR survey project of 200 corporations in 7 countries which will be published in May 2014.

Outlook

For 2014, we aim to increase our fundraising target to \$3 Million and to build on corporate and individual contacts from within the Arab region, focusing on the GCC.

Alongside the general grant, special program ADP will launch its second cycle while Crossroads will be winding down to a finish. New programs being proposed are the Gulf Training Initiative, The AFAC Novel Writing Program, and the Arab Documentary Photography Program in collaboration with the Magnum Foundation and the Prince Claus Fund.

While expanding our presence in North Africa and the Gulf, we are seeking to nourish intra-Arab collaboration and to widen the visibility and accessibility of independent Arab artworks within the region.

General Grants Program



Rima Djahin, 2013

The six categories of art in AFAC's annual general call are spread across separate cycles. The call for Visual Arts, Performing Arts and Literature was open between January 7th and April 2nd, with the announcement of grantees made on June 21st, 23rd and 25th respectively. The call for Cinema, Music and RTR (Research, Training and Regional Events) was opened on April 15th with Cinema closing on August 1st to allow for the more lengthy pre-selection process and the call for Music and RTR closing on September 1st. Winners for Music and RTR were announced on November 20th while the Cinema grantees were announced on December 10th.

2013 General Grants Statistics

APPLICATIONS

1003 / 945

Total

General Grant

GENERAL GRANT

945 / 699

2013

2012

PERCENTAGE OF APPLICANTS

74 / 26

Male

Female

76 / 24

Individuals

Institutions

LITERATURE

160 / 97

2013

2012

PERFORMING ARTS

110 / 61

VISUAL ARTS

174 / 114

MUSIC

98 / 51

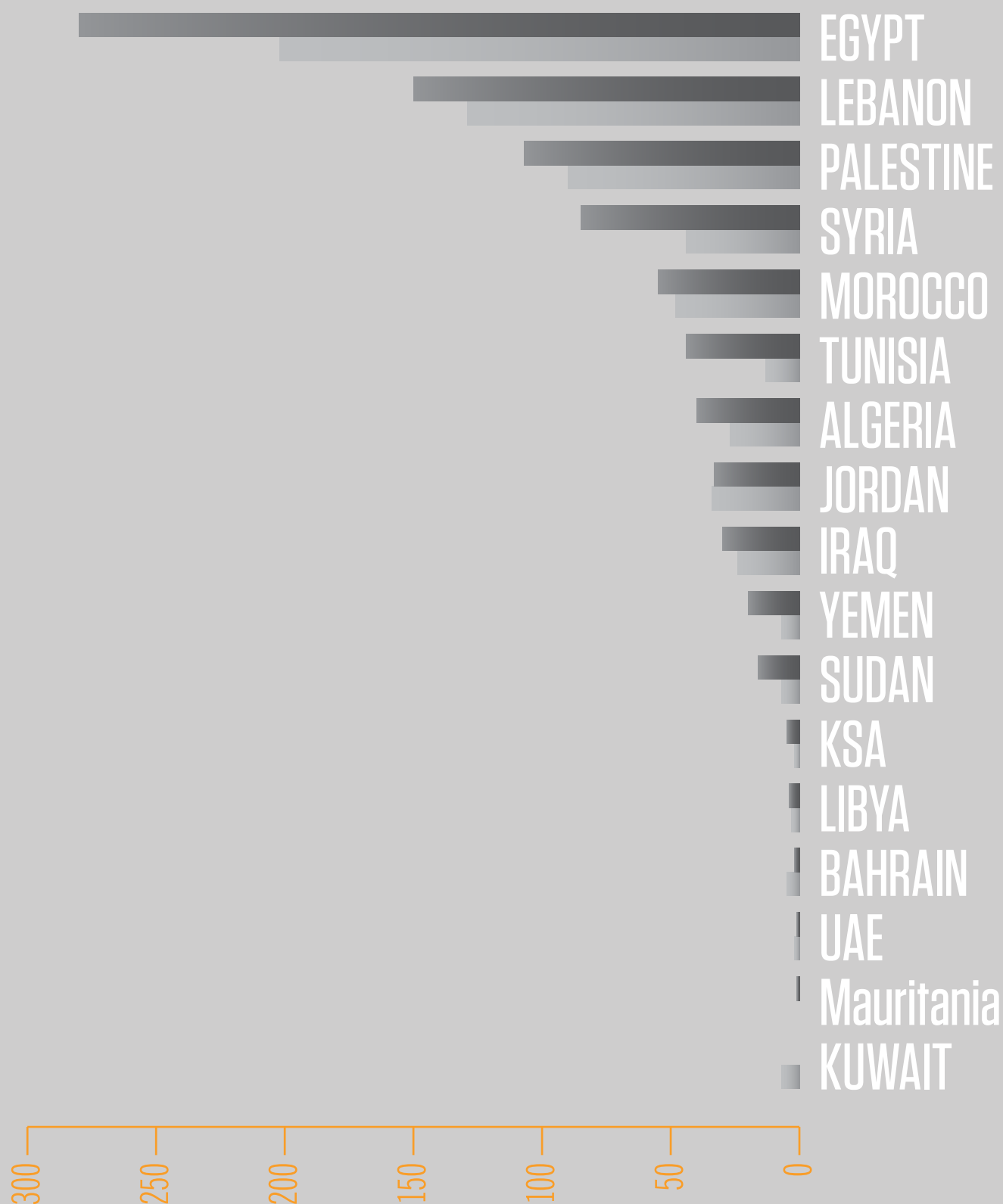
RTR

146 / 107

CINEMA

266 / 239

COMPARATIVE CHANGE OF APPLICATIONS PER COUNTRY $\frac{2013}{2012}$



GENERAL GRANT RECIPIENTS

96 / 945

Recipients

Total Applications

GRANTEES PER CATEGORY

LITERATURE

16 / 21

2013

2012

PERFORMING ARTS

15 / 12

VISUAL ARTS

18 / 16

MUSIC

17 / 9

RTR

14 / 10

CINEMA

16 / 12

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

LITERATURE

14 / 1

Individuals

Institutions

\$77,000 USD

Egypt, Iraq, Lebanon, Morocco,
Palestine, Sudan and Yemen

PERFORMING ARTS

9 / 16

\$182,000 USD

Lebanon, Egypt, Palestine, Tunisia,
Syria, Jordan, Morocco

VISUAL ARTS

14 / 4

\$195,500 USD

Palestine, Egypt, Morocco,
Tunisia, Lebanon, Syria, Jordan

MUSIC

14 / 3

RESEARCH, TRAINING, REGIONAL EVENTS

10 / 4

\$200,000 USD

earmarked for training workshops.
Egypt, Palestine, Lebanon, Morocco,
Tunisia, Jordan, Syria, Algeria, Sudan

CINEMA

15 / 0

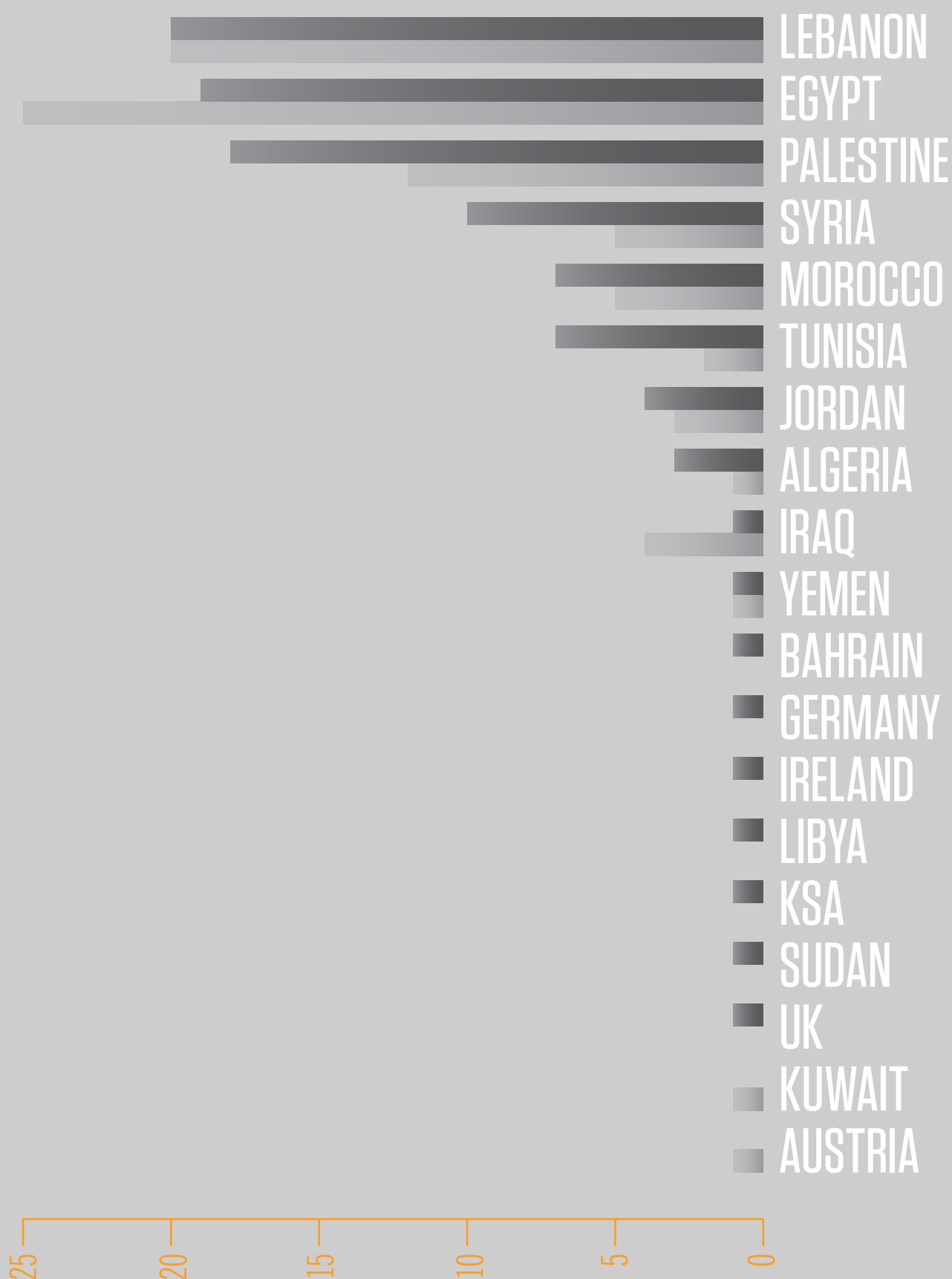
\$300,000 USD

Lebanon, Syria, Tunisia,
Egypt, Palestine, Jordan, Ireland

\$320,000 USD

Egypt, Palestine, Lebanon, Bahrain,
Syria, Libya, Saudia Arabia,
United Kingdom, Germany

GRANTS BY COUNTRY ²⁰¹³/₂₀₁₂





The total number of applications received was 945, coming from 16 different countries.

Qualitatively, feedback from the jury committees indicated that Visual Arts and Performing Arts projects are increasingly original and impressive, noting new initiatives in contemporary dance (Eau Secours!, Cairography, These Shoes Were Made for Walking, and Yante's "I Can Move" projects, to name a few), and in audio-visual multi-media installations (such as "The House of Rumours," "Cassette Sermons," and "The Cairo Video Arts Festival").

The Literature category revealed a weakness in the quality of fiction written by emerging authors and the need to offer a program of professional training. The AFAC Novel Writing Program is therefore being prepared for launching next year.

As for Music, talent in the independent music scene is prolific but under-supported. The discovery of the "Democratoz" band from Oran in Algeria stood out as an unlikely and inspirational group, in addition to the now well-recognized Lebanese rock band Mashrou' Leila band which has received international visibility on CNN and BBC for expressing the realities of an alternative youth scene.

The RTR category continues to serve as an opportunity to support spaces, cultural exchange, original research and artistic training across all fields. Highlights this year include Visualizing Palestine, which has succeeded in spreading its visual messages on social injustice against Palestinians not only across the Arab region, but also in the United States. Also under RTR, AFAC has been able to support the careers of Libyan visual artists Hadia Gana and Saudi artist Nasser Al-Salem to attend the Ashkal Alwan Home Works program based in Beirut.

The Cinema category, as usual, brings the most significant increase, both in the quantities and qualities of applications. At the conclusion of the selection process, we were pleased to realize that, with the exception of two feature-length projects, all the rest were of the films selected this year were first films. This could well foretell of a new wave in cinema - an awakening - and is certainly a reassuring testament of an emboldened imagination and the desire to share stories, dreams and images in unexpected and novel ways in times of turbulence and embattled social change.

Below are the winning projects for each category together with their respective jury committees.

General Grants Grantees

Literature

NAME	PROJECT TITLE	COUNTRY
Yasser Abdo Ahmad	Trawdell	Yemen
Yasser Abd Al-Hafez	The Coffee Revolution (preliminary title)	Egypt
Yassine Abu Al-Haytham	The Car (short stories)	Morocco
Mohammad Shoair	The Days of Naguib Mahfouz	Egypt
Charbel Dagher	Critical Analysis and study of a previously unknown novel by Francis Al-Marrash	Lebanon
Maysaloun Al-Azzawi	The Far End of the Garden	Iraq
Ahmad Jaber	Metro	Egypt
Mo'tasim Jakro	Waiting for the Turtle	Sudan
Mohammad Jomaa	The Spider's House	Egypt
Mahmoud Khairallah	Egypt's Bars, the rise and fall of civil society	Egypt
Sobhi Moussa	The Moriscos	Egypt
Atheer Safa	The Tale of a Tweet	Palestine
Abd Al-Wiham Samkan	Inshitar al-Mutawa77id / (preliminary title)	Morocco
Raed Al-Wahsh	A Missing Piece from the Damascus Sky	Palestine
Tanweer – Independent Culture	Promoting Literary Publication	Egypt
Sara Ismail	A Writing and Reading of an Untitled Play.	Egypt
Inaam Kachachi	Tashari (Temporary Title)	Iraq
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 2013 Literature Jury Committee included author and founder of Dar al-Jadeed Publishing House Rasha Al Ameer (Lebanon), political science professor Dr. Abd Al-Khaleq Abdullah (UAE), and novelist and cultural journalist Khalil Sweileh (Syria).

Jury Statement

"Many of the selected projects were concerned with the current social and political issues of the Arab Region while some focused on researching historical and conceptual issues. With a majority of this year's grantees fitting in the young and emerging writers category, the projects were characterized by a contemporary style while experimenting with new forms of writing and new language."

Performing Arts

NAME	PROJECT TITLE	COUNTRY
Joyce Raie	Empty Casette	Jordan
Sawsan Bou Khaled	Alice	Lebanon
Cyrinne Douss	Grains of Memories	Tunisia
The Palestinian Circus School	Borders and Orders	Palestine
Dictaphone Group	Nothing to Declare	Lebanon
Maqamat Dance Theatre	Bern-Beirut	Lebanon
The Freedom Theatre	The Playback Theatre Freedom Bus	Palestine
Espace Darja	Hay Rhapsody	Morocco
Ali Shahrou	The Moon's Abode	Lebanon
Omar Jbail	Doctor Balmy's Parallel Story	Syria
Wisal Mahmoud	Arousa (Doll)	Egypt
Safa Mohammadi	100 Thousand Mimes for Change – 2nd edition	Egypt
Moez Mrabet	Striptease – the Rats' Feast	Tunisia
Nancy Naous	These Boots were Made for Walking	Lebanon
Popular Imagination Theatre	The Revolution of Colors – Developing Theatre Performances	Egypt

The 2013 Performing Arts Jury Committee included actor Fadi Abi Samra (Lebanon), stage director and playwright Mahmoud El Lozy (Egypt) and theatre and film director Sawsan Drawaza (Jordan).

Jury Statement

"The selected projects emphasized the necessity to move out of capitals and towns into suburbs and marginalized areas and were overly conscious of a dominant youth audience in the Arab region. Several projects represented a collective effort to think, create and perform, moving away from an individualistic into a group-driven cultural production. While several grantees dwelled on the burning issues lived by a region that is still undergoing change and an increased polarization, many seemed to look for inspiration from written sources outside of their immediate environment, possibly indicating a difficulty to write and express in one's own words about one's own reality."

Visual Arts

NAME	PROJECT TITLE	COUNTRY
Ghassan Halawani	Clean up the Living Room, We've got Visitors Coming	Lebanon
Ali Tnani	Erro	Tunisia
Donna Al Timani	Entry Forbidden	Lebanon
Doa Aly	The House of Rumour	Egypt
Ahmad Khouja	Whiskey...Lima...Xrays: A Web of Signals	Syria
Najib Hakim	Home Away from Home	Palestine
Amira Hanafi	A People's Dictionary of the Revolution	Egypt
Lawrence Abu Hamdan	Cassette Sermons	Jordan
B'Chira Art Center	Art at my Door	Tunisia
Mohammad Friji	Casablanca's Basin of the Old Whale	Morocco
Mohammad Al-Hawajiri	The Red Carpet	Palestine
Rima Djahnine	Disaster... And Time Fades Away	Algeria
Ayman Alladaa	There, on the Map	Palestine
Mohammad Al-Mahdawai	Central Margins	Morocco
Mohammad Musallam	Art in Public Spaces	Palestine
Haifa Institute for Arts and Media	Spotlight from Gaza – a Video Arts workshop	Palestine
Midrar for Contemporary Art	Cairo Video Arts Festival	Egypt
Ashkal Alwan	Home Works 6	Lebanon

The 2013 Visual Arts Jury Committee included Museum of Modern Art director Mohammed Djehiche (Algeria), aesthetics academician Rachida Triki (Tunisia) and art school director and freelance curator Samar Martha (Palestine).

Jury Statement

"The selected projects featured a wide variety of genres and media such as video art, film, installations, performances and sculpture. Several artists reacted to the general state of turmoil and amnesia caused by wars, disappearances and diasporas by focusing on reviving elements of individual and collective memories such as photographs, documents and abandoned places; one way to reclaim, through art, a common space that is fading into oblivion."

Music

NAME	PROJECT TITLE	COUNTRY
Beirut and Beyond International Music Festival (BBIMF)	Beirut and Beyond	Lebanon
Mustafa Bou Krouna	Kazabou aleina (They Lied to Us)	Morocco
Moulay Abdellah Hassak	Drop Bump	Morocco
Samer Jradat	Oboor (Crossing)	Palestine
Basel Rajoub	The Queen of Turquoise	Syria
Hani Sawwah (Sayyed Darwish)	Qessat al-Naymeen (The Story of the Sleepers)	Syria
Anas Al Moghrabi	Khebez Dawleh (Bread of a Nation)	Syria
Lubna Naaman	Kan Ya Ma Kan (Once Upon a Time)	Tunisia
Mazen Al Sayyed (Rass)	Kabsula (Capsule)	Lebanon
Nizar Rouhana	Bidaya (Beginning)	Palestine
Naïssam Jalal	Naïssam Jalal and Rhythms of Resistance	Syria
Fadi Ghawanmeh	Designing Compositional Algorithms for an Improved Automatic accompaniment of the Maww I	Jordan
Sadek Bouzinou	Democratoz	Algeria
Hisham Abed	1001 Arabian Knightz (Hip Hop Story telling)	Egypt
Huda Asfour	Fusayfusaa (Mosaic)	Palestine
The Edward Said National Conservatory of Music	Ramadan Nights and Tarab Nights Festival in Jerusalem	Palestine
HelaHelp National Organization	Tanawua' (Diversity) Band	Sudan

The 2013 Music Jury Committee included Timitar Festival Director Brahim El-Mazned (Morocco), founder of Cairo Jazz Club Ammar Dajani (Egypt) and musician Tarek Yamani (Lebanon).

Jury Statement

"The submitted projects confirmed that Arab musicians are seeking to develop different types of modern music, beside the traditional and classical Arabic one. There is also a lot of chaos, and that can be considered positive in terms of allowing the coexistence of good and bad music, thus allowing the listener to compare and select. The projects that were selected show the variety of styles, and the fact that there is a will of developing the independent music in the Arab region."

Research, Training and Regional Events (RTR)

NAME	PROJECT TITLE	COUNTRY
Ismail Nashef	Death in Palestinian arts	Palestine
Yazid Anani	50 Unrecognized Palestinian Artists	Palestine
Gramafon	Gramafon	Egypt
Foundation for Arab Music Archiving and Research (AMAR)	Treasures of Private Musical Recordings	Lebanon
Mideast Youth	Mideast Tunes	Bahrain
Art Residency Aley	Art residence for young Syrian artists	Syria
Seen Film	SITE: Seen's Initiative for Technology and Expression	Egypt
Palestine Film Foundation	The world is with us	UK*
Riwaq- Center for Architectural Conservation	Research on regeneration of rural Palestine	Palestine
Orient Production for Film and Theater	D-CAF 3rd edition	Egypt
Nafas Magazine	Nafas Magazine	Germany*
Ashkal Alwan	Home Workspace Program	Lebanon
Hadia Gana	Residency of AFAC's grantees	Libya
Nasser Al-Salem	Residency of AFAC's grantees	Saudi Arabia

*A portion of the RTR budget is open to non-Arab institutions that are engaged in supporting the Arab arts and culture scene.

The 2013 RTR Jury Committee consisted of publisher, visual artist and filmmaker Nadine Tuma (Lebanon); architect, designer and social entrepreneur Joumana Jabri (Saudi Arabia) and social activist Ali Shaath (Egypt).

Jury Statement

"RTR is a very important program, it's a reflection of society, development, needs, assessments, and a deep understanding of one's environment, and it's the seeds for the future. The group of projects selected took into account the finite resources available through the RTR grant, by that; a few shortlisted projects did not make the last round. The projects selected were comprehensively and thoroughly presented, with each project responding to distinguishing elements of which: urgency, long term vision, and being in tune with the present knowledge in the respective fields."

Cinema

NAME	PROJECT TITLE	COUNTRY
Mohammed Abunasser (Director)	Casting	Palestine
Ahmad Magdy (Director)	Not One There	Egypt
Dora Bouchoucha (Producer) with Mohamed Ben Attia (Director)	Hedi	Tunisia
Sherif El Bendary (Director)	Two Rooms and One Entrance	Egypt
Amira Kaadan (Producer) with Soudade Kaadane (Director)	The Day I Lost my Shadow	Syria
Jowe Harfouch (Director)	Fap Fap	Lebanon
Hany Abu Assad (Producer) with Feras Khouri (Director)	The Flag	Palestine
Rakan Mayasi (Director)	Al Hawi Khattaf Al Tabaq	Jordan
Imed Marzouk (Producer) with Hind Boujemaa (Director)	And Romeo and Juliet Married Each Other	Tunisia
Katia Saleh (Producer) with Chadi Aoun (Director)	Free Range	Lebanon
Chadi Aoun (Director)	Silence	Lebanon
Ehab Tarabieh (Director)	The Returning	Syria
Bassam Chekhes (Director)	To All Naked Men	Syria
Joyce Nashawati (Director)	Heatwave	Lebanon
Patrick Campbell (Producer) with Mahdi Fleifel (Director)	Men in the Sun	Ireland

The 2013 Cinema Jury Committee included film researcher, curator and writer Rasha Salti (Lebanon), actor and filmmaker Najib Belkadhi (Tunisia) and film critic Ziad Khatlan (Iraq).

Jury Statement

"Guiding the Jury's selection were several criteria, privileging singularity of cinematic vision, originality in story-telling and boldness in form as well as choice of themes or issues. The selection process proved at once rewarding and challenging with a remarkably high incidence of captivating projects. As such the Jury would like to extend its sincerest compliments to Arab filmmakers and producers who submitted their projected or completed films. We conclude this granting session with the conviction that the landscape of Arab film talents is witnessing a thrilling surge in creativity and courage.

After the selection process was finalized, we realized that, with the exception of two feature-length projects, all the rest were first films. Perhaps a foretelling of a new wave in cinema, or an awakening, certainly a reassuring testament of an emboldened imagination and the desire to share stories, dreams and images in unexpected and novel ways in times of turbulence and embattled social change."

Workshops and Professional Support

Script-writing Workshop for Cinema

Between May 28 and 30, a scriptwriting consultation workshop for 2012 Cinema projects took place in Beirut with the help of a team of advisors including Marie-Pierre Macia (France), Ghassan Salhab (Lebanon) and Karim Ainouz (Brazil).

Realizing the time and effort needed to delve into feature-length fiction scripts, AFAC kept the number of participating projects at 3, allowing for more room for each author/filmmaker to benefit from the discussions and exercises conducted by the advisors. The three feature fiction projects which took part in the workshop were: Ahmad Fawzi Saleh's *Poisonous Roses* (Egypt), Rabih El-Amine's *The Trees Also Die* (Lebanon), and Bassam Jarabawi's *Solitaire King* (Palestine).

Informal Meeting for Contemporary Arabic Music

On the 7th of November, AFAC, in collaboration with Metro Al-Madina, Beirut, invited musicians, composers, producers, managers and distributors working in the independent Arabic music scene to attend an open meeting with Brahim El-Mazned, Artistic Director of Timitar Festival of World Music. The meeting also hosted Ammar Dajani, founder and manager of "The Cairo Jazz Club" and a leading figure in cultivating a space for independent music in Egypt. This informal gathering open to all aimed to help create a new strategy for improving independent music distribution and encouraging collaboration. New initiatives were encouraged to launch in the aftermath of this meeting, such as the "Beirut and Beyond" concert series.



Project Descriptions

Literature



Grantee: Yasser Abdo Ahmad (YEMEN)

Project: Trawdell

"Trawdell" is a fantasy tale that revolves around the adventures of a Yemeni student who goes to Germany. There, he is exposed to many strange and scary experiences, some of the novel's content are autobiographical.

Grantee: Yasser Abd Al-Hafez (EGYPT)

Project: The Coffee Revolution (preliminary title)

This novel is based on historical reality, set in the era of the 16th century AD Mamluk ruler Sultan Al-Ghuri during whose reign the drinking of coffee began to spread across the Arab region. How did the Arabs get introduced to this drink? Starting from Sufi beginnings and traveling to the cultural realm of intellectuals and scientists, this novel seeks to imagine the places and setting where the drinking of coffee was desired and the accompanied changes that took place, in terms of socializing and staying up late outside one's home and the development of public coffee houses, and the counter-reaction by the government to use religious authority to prohibit the drinking of coffee.

Grantee: Yassine Abu Al-Haytham (MOROCCO)

Project: The Car (short stories)

The Car is a collection of short stories written by the grantee and inspired by the spaces in the city of Marrakesh. Taking on the familiar and the complicated, the lives of the city's people, the by passers travelling through this red town.

Grantee: Mohammad Shoaib (EGYPT)

Project: The Days of Naguib Mahfouz

A biographical tale about the city of Cairo and a description of the transformations experienced by Egyptian society through the literary legacy of foremost Egyptian novelist Naguib Mahfouz. The tale begins with his birth on December 11th, 1911. How was Egyptian society then? A study based on historic documentation and newspaper archives of the turn of the last century ends with the final scene of Naguib Mahfouz's funeral, in August 30th 2006, during which his coffin becomes a quarrelling point between the ruling government, the political Islamists, and the general public.

Grantee: Charbel Dagher (LEBANON)

Project: Critical Analysis and study of a previously unknown novel by Francis Al-Marrash

During the grantee's research, he discovered a previously unknown literary work by the author Francis Al-Marrash (1836 – 1874) with the title "Durr Al-Sadaf fi Ghara'ib al-Sudaf" (The Shining Pearls of Odd Coincidences) which was published in 1872 and distributed for a second edition by Shaheen Mecarius in the Egyptian magazine "Al-Lataef", in 1886. This project aims to conduct a critical review of this newly discovered text by comparing it with the previous two editions and then studying the historical and critical aspects of this literary work to shed light on one of the pioneers of modern Arab literature.

Grantee: Maysaloun Al-Azzawi (IRAQ)

Project: The Far End of the Garden

A collection of stories exploring the virtual reality in which today's human being inhabits via the electronic spaces and social media, in contrast with reality off screen. Some of the stories are looking into immigration and exile that many Iraqi's are experiencing, others are looking into the need to preserve the environment, lamenting the (mis)management of resources caused by feverish consumerism, resulting with wastefulness.

Grantee: Ahmad Jaber (EGYPT)

Project: Metro

This novel discusses the social and economic circumstances in Egypt, before, during and after the revolution. It sheds light on the interpersonal relationships between Egyptians, from a religious and a social perspective, as well as their relationships with the leadership and how it has evolved over time. The novel also looks into Egyptian society's changing relationship to television as a primary source, and often the only source – of knowledge.

Grantee: Mo'tasim Jakro (SUDAN)

Project: Waiting for the Turtle

This is a second novel in a series of publications about the 'Arab Spring', starting with "Departure Hymns" which was published in 2011. The series is a literary compilation aspiring to crystallize a regional intellectual vision that is inclusive in

scope, dissecting Arab reality. It lays its hand directly on the accumulated pains – old and new – and attempts to offer some solution.

Grantee: Mohammad Jomaa (EGYPT)

Project: The Spider's House

In May 2011, the "Queen Boat" scandal broke out in Cairo, 52 men were arrested, charged with homosexuality and sentenced to prison. This novel attempt to gage the impact of this drastic event on the lives of these men. What happens after they get out of prison? Can they return to their old lives? Many are in a state of shock and are unable to speak. Can they regain their voices through writing?

Grantee: Mahmoud Khairallah (EGYPT)

Project: Egypt's Bars, the rise and fall of civil society

This is a narrative journey into the bars and pubs of Egypt, in Cairo and in the provinces alike, exploring these emblems of civil society as they currently are. It is a reminder of the venerable history that many of these public hang-outs have as locations for cultural exchange and reflections of Egyptian cultural diversity. The novel falls somewhere in between a personal memoir and a documentation project, aiming to preserve these remnants of a once-thriving city before they vanish.

Grantee: Sobhi Moussa (EGYPT)

Project: The Moriscos

The East/West discourse within the context of Islamic civilization in Andalusia comes to the fore in this novel about 'The Moor.' It aims to offer a thought paradigm that can be used to bring Mediterranean culture closer together. It is based on a medieval publication by a travelling Moor who set a record of his travels from the Iberian Peninsula to North Africa and, today, one of his descendants is dedicated to researching the history of his family back to the age of the "Moriscos."

Grantee: Atheer Safa (PALESTINE)

Project: The Tale of a Tweet

The 'Artists's Dilemma' is the core issues of this novel. Because the artist, as a symbol, offers a good paradigm for freedom from authority, oppression and control (in any way) of thought, as well as a passion for hope and ambition at all costs, this novel is a tragedy. The narrative expression used is one of exaggeration, with concise and intense events to thicken the plot, resulting in a work that is more poetic rather narrative in nature.

Grantee: Abd Al-Wiham Samkan (MOROCCO)

Project: Inshitar al-Mutawa77id / (preliminary title)

An artist is killed. His controversial death leaves two investigators seeking out the truth. Was it suicide or was it murder? There are no definitive clues except for a collection of papers the artist had left behind. They are personal monologues, unsent letters and diary entries from different dates. The investigators learn more about the artist's life, his personality, and his 'schizophrenia', but will they discover the truth about his death?

Grantee: Raed Al-Wahsh (PALESTINE)

Project: A Missing Piece from the Damascus Sky

Following a documentary narrative recording the daily lives of war and revolution based on testimonies of eye witnesses and on online discussions with visual and textual content through 'chatting' directly with the victims, the exiled and the formerly detained as they tell their tales of fright and arbitrary violence which they had experienced first-hand. The narrative also records stories of broken families left to destitute, hunger and homelessness. Through all this destruction, they tell their personal tales out of a need to be heard, to have their stories told. The narrative weaves together imagination with actual fact.

Grantee: Tanweer – Independent Culture (EGYPT)

Project: Promoting Literary Publication

The literary publication project is a program that offers support to the works of young authors from the delta area in Egypt in order to boost their confidence and support them to develop their writing talents and to distribute their works, that they may see the light of day and become part of the cultural discourse. It also aims to enrich the content of contemporary Arab literature and to offer something new and unique to the Arab reader.



Ahmad Gabr

Performing Arts



Grantee: Joyce Raie (JORDAN)

Project: Empty Casette Krapp lives in a small furnished apartment that does not contain any of his belongings. All that his neighbors know about him is that he is a stranger. They even start to doubt his existence. Nobody notices his absence except for a young lady next door, a writer in her mid-twenties who sets off to search for this ever absent-present neighbor.

Grantee: Sawsan Bou Khaled (LEBANON)

Project: Alice

Curled up in her bed, a woman glimpses into an infinity of worlds, worlds of dreams and hallucinations. She swings between wakefulness and sleep, between emptiness and infinity. She unleashes her imaginary friends, and dares not set foot on the ground, for the monster hiding under her bed waits to grab her and pull her into the abyss.

Grantee: Cyrinne Douss (TUNISIA)

Project: Grains of Memories

After the revolution, there is confusion and contradiction. Some Tunisian feel utterly lost and afraid while others are hopeful and confident about their life's direction and their roles for the future. This dance performance offers a choreographic research on time and history in today's Tunisia. It deals with what has been burned into our conscious and unconscious memory, both from a collective and an individual perspective.

Grantee: The Palestinian Circus School (PALESTINE)

Project: Borders and Orders

We walk on lines that have been drawn for us. We live in

molds fabricated through the accumulations of history. Repetition and pressure drags the mind into a confined and hysteric state. Insanity becomes the motor of going against the 'normal'.

Grantee: Dictaphone Group (LEBANON)

Project: Nothing to Declare

Nothing to Declare is a performance that explores borders within Lebanon and across the Arab world. Through a personal journey along railways and across border demarcations, Nothing to Declare is a collection of lived events that question these borders that were imposed upon us. It presents our understanding of shared space along with a new set of political propositions.

Grantee: Maqamat Dance Theatre (LEBANON)

Project: Bern-Beirut

Bern Beirut (working title) is a collaborative dance project initiated by Marcel Leemann (Marcel Leemann Physical Dance Theatre, Bern, Switzerland) and Omar Rajeh (Maqamat Dance Theatre, Beirut, Lebanon). Composer, guitarist and oud virtuoso Mahmoud Turkmani (born in Lebanon, living in Berne) will create the music for this contemporary work. The performance highlights and questions our perception of 'life' as expressed and understood through words and language.

Grantee: The Freedom Theatre (PALESTINE)

Project: The Playback Theatre Freedom Bus

One-year Playback Theatre Freedom Bus project takes a troupe of professional Playback Theatre actors to remote Palestinian communities where they transform personal accounts of audience members into pieces of improvised theatre. This interactive approach is congruent with the age-old story-telling tradition of the Arab Hakawati. Even the most under-exposed audiences will have the opportunity to watch and participate in this high-quality theatre experience.

Grantee: Espace Darja (MOROCCO)

Project: Hay Rhapsody

The project will lead 15 young children, ages 11 to 14, to create their own musicality from everyday life and surroundings sounds and noises. It invited them to use their environment to dance and to explore new ways of creation.

Grantee: Ali Shahrour (LEBANON)

Project: The Moon's Abode

This interactive contemporary dance performance explores the aesthetics of music appreciation within Arabic culture and how it manifests as body expression among the Arab youth today, particularly in relationship to Beirut city, a focal point for many young Arab artists and art appreciators. The songs of Um Kulthum will be used as the testing ground for this project's study, being equally familiar to the dancers participating and the audiences alike as the most exalted artistic and social expression that has shaped Arab cultural taste.

Grantee: Omar Jbaili (SYRIA)

Project: Doctor Balmy's Parallel Story

Based on the play by Spanish playwright Antonio Buerro Biacho, whose text looks into the psychological and humanistic impact of torture in prisons, the executioner is not presented as an evil character, but rather as a victim of

another superior executor. The play mixes the realistic school of performance together with contemporary performing arts and cinematic media.

Grantee: Wisal Mahmoud (EGYPT)

Project: Arousa (Doll)

Seeking to promote the art of puppetry among children living in marginalized areas, and particularly Syrian children living in the refugee camps in the city of Alexandria, this project is a series of workshops and theatre performances that uses story-telling to develop the sense of self-expression and creative capacity among these children. The stories will be composed from their own imagination, their own sense of heritage, and their own ways of coping with the obstacles they are facing. We aim also to find those children who have a sense of leadership and have the potential to be trained as professional puppetry theatre practitioners in the future.

Grantee: Safa Mohammadi (EGYPT)

Project: 100 Thousand Mimes for Change – 2nd edition

In the aftermath of the huge political changes that Egypt and the entire Arab region have been going through, there is a strong need for performance arts theatre, particularly the non-verbal expression of miming. This performance project will share the works of silent actors who are witnessing and engaging with these changes in a profound way, offering an important opportunity for the public to connect with new forms of embodied artistic expression and openness to diverse expressions through acting in silence.

Grantee: Moez Mrabet (TUNISIA)

Project: Striptease – the Rats' Feast

This project is an experimental performance that explores issues of authority, identity, religion and the contentious relationships between them. It is a journey across the past, present and future of the Tunisian revolution. It questions the act of theatre, in its various aspects, the artistic and the technical, and seeks to discover new theatrical expressions that can reflect on the deep transformations that Tunisian society is witnessing in this critical period of the country's history.

Grantee: Nancy Naous (LEBANON)

Project: These Boots were Made for Walking

A theatrical and contemporary dance performance combining movement, sound and music through an acting/dancing couple. Inspired by the current events in the Arab region, there will be a couch on set, a microphone, and shoes everywhere, questioning where to go next?

Grantee: Popular Imagination Theatre (EGYPT)

Project: The Revolution of Colors – Developing Theatre Performances

After presenting 'The Revolution of Colors' across various districts in Egypt and in collaboration with several development organizations, this production company is convinced of the crucial role that theatre is playing in processing the political changes taking place in Egypt and seeks to respond to this demand for local and international festivals by offering a second edition of its popular performance street festival. It will offer training workshops in the arts of theatre: acting, writing narratives, developing characters, music (sound and tempo), and the techniques of street performances.

VISUAL ARTS



Doaa Aly

Grantee: Ghassan Halawani (LEBANON)

Project: Clean up the Living Room, We've got Visitors Coming

This project is a distinct treatment of stories about people missing since the Lebanese Civil War. Its singularity lies in the fact that it is not a documentary that is advocating a certain cause or policy, nor is it a personal testimony. Rather, it uses a visual narrative that weaves together various aspects drawn from the artist's thirty year of experience in researching, recording and watching the evolution of this circumstance of war.

Grantee: Ali Tnani (TUNISIA)

Project: Erro

Erro is a multidisciplinary project where the artist uses photography, free-hand drawing, digital design, and installations to describe his personal attitude that allows him to live a nomadic ideal.

Grantee: Donna Al Timani (LEBANON)

Project: Entry Forbidden

A collection of paintings that explore experiences within a set of social and economic contexts that are revolving around the theme of restrictions imposed on third world country citizens in their pursuit of better opportunities.

Grantee: Doa Aly (EGYPT)

Project: The House of Rumour

A video installation based on words, this projects attempts to synthesize voices and to deconstruct phrases, words and syllables which constitute the every-day expressions of frenzied city-life in Cairo.

Grantee: Ahmad Khouja (SYRIA)

Project: Whiskey...Lima...Xrays - A Web of Signals

Recorded radio transmissions from Zabadani, Syria (2001), containing unedited, coded transmissions, foreign news, music and more are used to visualize the audio in an architectural sound installation that allows the public to experience the strangeness of the material and to give them the peculiar and rare awareness of the many signals transmitted overhead on a regular basis.

Grantee: Najib Hakim (PALESTINE)

Project: Home Away from Home

Through photography and interviews, the artist explores the questions "What does it mean to be Palestinian in America?" How do Palestinians maintain ties to Palestine while grappling with life in a country whose political culture is profoundly hostile to their core aspirations and identity? Through various portraits, audiences are brought to hear the voices of US Palestinians tell their stories.

Grantee: Amira Hanafi (EGYPT)

Project: A People's Dictionary of the Revolution

A People's Dictionary of the Revolution is an artist book project, tracing the experience of the ongoing people's uprising through changes in the colloquial Egyptian language. It is a document of collective memory, assembled through the spoken voices of diverse Egyptians.

Grantee: Lawrence Abu Hamdan (JORDAN)

Project: Cassette Sermons

This new body of work builds on this cultural practitioner's ongoing research into the contemporary political geography of Egypt as it is expressed by listening specifically to the most popular Islamic media form—the cassette sermon.

Grantee: B'Chira Art Center (TUNISIA)

Project: Art at my Door

The project aims to bring art to a non-specialized audience and to strengthen links between artists and the wider public. Artists have to create artworks in front of their doors and encourage the participation of their neighbors in the artistic experience. After this first phase of the project, an exhibition will be held to document the results, as well as a round table discussion, to be presented in B'chira Art center.

Grantee: Mohammad Friji (MOROCCO)

Project: Casablanca's Basin of the Old Whale

This is a temporary art exhibition that highlights the old port of Casablanca, a building of great historical and architectural significance. The project explores the relationship between the Arab artist and his social and natural environment.

Grantee: Mohammad Al-Hawajiri (PALESTINE)

Project: The Red Carpet

An ironic critique of the siege on Gaza, this project uses the symbol of 'the red carpet' to offer an unlike juxtaposition of reality in Gaza, inaccessible to most people and separating the Gazan population from the rest of the world. The red carpets, an essential feature of official protocol and honor, whether it is rolled out for high government officials or for prominent artists at international art festivals across the world, is here brought into the spaces where the people of Gaza dwell...

Grantee: Rima Djahnine (ALGERIA)

Project: Disaster... And Time Fades Away

There is a natural original balance to existence. Time passes, without stop or interruption, without sudden changes or surprises. In this project, Memory and Time are together addressed against an ongoing rhythmic background. The sequential processes and consequence of particular events are merely the superficial skins of Time and Memory. A painful occurrence that appears to disturb the surface currents of Time may make us believe that Time has stopped...

Grantee: Ayman Alladaa (PALESTINE)

Project: There, on the Map

A conceptual art project displaying contemporary visual language, this project is made up of fourteen works of plastic arts that include a mix of photography, collages and graphic design while using the latest in digital technology. Every scene offered by the works of art is each a visual story drawn from imagination, interpretation and fact, that brings the past and present to meet.

Grantee: Mohammad Al-Mahdawai (MOROCCO)

Project: Central Margins

Seeking to imagine the possibility of a fair and inclusive distribution of architecture, this project is an attempt to transfer the shadows of the biggest buildings in Morocco from their urban contexts out into the rural. The project explores inter-architectural relationships, on one side, and looks into the assumptions that exist around the impact of architecture on other fields of life – social, economic and political – on the other.

Grantee: Mohammad Musallam (PALESTINE)

Project: Art in Public Spaces

Seeking to remove art from its conventional setting bringing it into the wider public, this project aims to use waste material and transform them into prominent aesthetic products designed to occupy public spaces. It pushes artists to go beyond the narcissism of art galleries and to find creative expression through common waste material, while pushes the display of art into the public spaces in the hopes of inspiring greater public participation and awareness of environmental issues.

Grantee: Haifa Institute for Arts and Media (PALESTINE)

Project: Spotlight from Gaza – a Video Arts workshop

The Haifa Institute for Arts and Media has prepared a series of art workshops for a group of young Palestinian artists to help them develop their visual arts practices, with a focus on video arts. Discussions, training sessions and case studies will teach the participants about the possibilities and the fundamentals of video arts including an introduction to the latest in editing and audio-visual techniques. The workshop will also produce a collection of films that result from the young artists' works. These films will serve both as a therapeutic process allowing these young Palestinian artists to creatively express their inner turmoil, particularly after the latest war on Gaza, and also offer an artistic contribution to the growing field of video arts.

Grantee: Midrar for Contemporary Art (EGYPT)

Project: Cairo Video Arts Festival

An exhibition and discussion space bringing young artists to gather in Cairo and offering them a platform to share their works with the public. The festival is dedicated specifically to experimental and low-budget video arts created by young artists. It will also offer, open discussions aiming to support contemporary arts practices. It is a rare opportunity for artists to display their works and receive critical feedback. Participation will be accessible to all through an international open call.

Grantee: Ashkal Alwan (LEBANON)

Project: Home Works 6

Curated by Christine Tohme, this contemporary cultural forum includes lectures, screenings, publications and performances — as well as the exhibition program curated by Tarek Abou El Fetouh and the X-Apartments Project produced by Matthias Lilienthal with the participants of Ashkal Alwan's Home Workspace Program 2012-13 cohort. It is inspired by the tinkering heard on side-streets, rooftops, hallways, and in stadiums, living rooms, classrooms, and storage spaces. These are experienced as sites of excavation—and of trial: Trial as an act of hearing and rehearsal; trial as glimpsed through the fallible strata of history.

MUSIC



Grantee: Beirut and Beyond International Music Festival (LEBANON)

Project: Beirut and Beyond

In partnership with the Oslo World Music Festival, "Beirut and Beyond International Music Festival" will launch 4 consecutive evenings of world music concerts in five different venues around Beirut. The festival is featuring 25 artists from the region and the world including AFAC former grantees Maryam Saleh, Tamer Abu Ghazaleh and "Tanjaret Daghet". The festival has also recently toured Oslo, Stockholm, Malmo and Copenhagen presenting music from the independent scene to a European audience.

Grantee: Mustafa Bou Krouna (MOROCCO)

Project: "Kazabou Alena" (They Lied to Us)

A slam poetry album with significant social dimension and depth. Slam poetry is an experimental verbal art form that first appeared in the United States and has gained wide acclaim in Morocco through the records of Mustafa Bucrona, the first Moroccan artist to have produced this free genre of poetry.

Grantee: Moulay Abdellah Hsak (MOROCCO)

Project: "Drop Bump" music album

An album that mixes together contemporary electronic music and North African music, the production of "DROP BUMP" is the third album for the Moroccan musician and producer, Moulay Abdallah Hsak. This new project brings 13 songs that combine electronic instruments from all around the world with traditional and folk sounds from North Africa, namely Morocco, Algeria and Egypt.

Grantee: Samer Jaradat (PALESTINE)

Project: "Oboor" (Crossing)

A collaborative musical project produced by the Folk Art Center, the Baladna center of Haifa, the municipality of Ramallah, as well as the Khalil al-Sakakini Cultural Center and the Arab Education Forum - Palestine. The project includes five albums of diverse content and music genres. More than 145 Palestinian and international musicians will participate in this project that aims at producing top quality music and creating a network of cultural institutions.

Grantee: Basel Rajoub (SYRIA)

Project: The Queen of Turquoise

An Eastern contemporary music album composed of 2 traditional songs and 9 musical compositions written by Basel Rajoub in collaboration with Arab and European musicians. The educational tour for the musicians of the "Asia" album at the universities of Harvard, Brandeis and Dartmouth in the United States has provided the artist with the moral motivation to continue on this creative experience of adapting the saxophone to the music of Eastern cultures.

Grantee: Hani Al-Sawah, A.K.A Sayyed Darwish (SYRIA)

Project: "Qessat Al-Naymeen" (The Story of the Sleepers)

An attempt to tackle the successive recent events through poetry and rhythm. This project is a critique of the social situation of people in the Arab world, of the Syrian Uprising and the reasons that have led to it. It is an attempt at self-understanding, to discover oneself more, the many hidden layers, and to strive to change for the better. Contrary to what is portrayed in the media, the general/external aspects of reality are closely connected to the private/internal aspect, and it is possible to truly have a popular and independent media, even if it is only in poetry and music.

Grantee: Anas Al-Moghrabi (SYRIA)

Project: "Khebez Dawle" (Bread of a Nation)

This is the first album of the band "Khebez Dawle". Founded in Syria in the late 2012, the band was consolidated in Beirut in early 2013 and seeks to produce its first Concept Album composed of 12 songs that tell the story of a young man experiencing the events of the Arab Spring, particularly the Syrian Uprising, with all the positive or negative consequences it has had on his life and that of his friends. This album tells the story from a humanitarian point of view, away from any polarizing political alignment.

Grantee: Lubna Naaman (TUNISIA)

Project: "Kan Ya Ma Kan" (Once upon a time)

The concept of this project is to record an album that includes songs for the band "Hess" (Sensitivity), composed by the oud player and composer Mehdi Shakroun and musician Rida Al-Shamk, and written by a group of Tunisian, Arab

and international poets. The album also includes songs from the Tunisian tradition with a new and contemporary arrangement.

Grantee: Mazen Al-Sayyed (LEBANON)

Project: Kabsula (Capsule)

The "Capsule" is a basin of memories, a fingerprint of the moment. The artist believes that there is a common Arab moment depicted at its best these days, and therefore, the project aims at producing a music album which tries to capture this moment. This can be achieved by collaborating with many creative young Arabs with whom the artist has been interacting over the past three years, and creating a common ground to tackle past, current and future events.

Grantee: Nizar Rouhana (PALESTINE)

Project: Bidaya (Beginning)

This project is the production and release of "Bidaya", the first of the artist's trilogy. In this work, Palestinian oud player Nizar Rouhana presents new compositions as well as new arrangements for traditional Eastern musical compositions. He is working on this project together with French-Lebanese percussion player Wassim Hallal and Hungarian bassist Mathias Tzanday.

Grantee: Nayssam Jalal (SYRIA)

Project: Iqaat Muqawima (Rhythms of Resistance)

A music album inspired by current events in the Arab world. It seeks to inspire the Arab audience at the current moment. Strange and experimental aesthetics are necessary to convey the idea of political change.

Grantee: Fadi Al-Ghawanmeh (JORDAN)

Project: Designing a digital equation for the Arabic Mawwal

This project seeks to develop the melodic compositions of a digital model that provides an automatic musical accompaniment to the Arabic mawwal. The research aims at improving and expanding the digital equations used in polyphonic melodic compositions that have a harmonious melody. These digital equations can be added to music applications on computers or websites, thus contributing to the dissemination of Arab culture and music.

Grantee: Sadek Bouzinou (ALGERIA)

Project: "Democratoz"

This Algerian band seeks to record its first album by using new instruments and collaborating with professional sound and recording technicians. Demacratoz represents a new generation of reggae rock musicians in Algeria. The band has added to this kind of music Algerian tunes such as the Rai and the Kerkabou.

Grantee: Hisham Abed (EGYPT)

Project: "1001 Fares Arabi" (1001 Arabian Knights)

A music album production that will be based on stories to be written during a series of hip-hop workshops held in Cairo. The project seeks to integrate traditional stories and story-telling with the modern style of hip-hop and to involve distinguished students in the album. The project will close with an open ceremony during which young and professional artists will gather together and applaud the freedom of expression.

Grantee: Huda Asfour (PALESTINE)

Project: Fusayfusaa (Mosaic)

This album reflects the artist's multi-faceted musical and life experiences. Its songs aim at reviving the different musical legacies that have helped shape the personality and music repertoire of Huda Asfour, ranging the compositions of Iraq to Tunisia, while using a mix of vocals and a variety of Eastern and Western instruments.

Grantee: The Edward Said National Conservatory of Music (PALESTINE)

Project: "Ramadan Nights and Tarab Nights Festival in Jerusalem"

This conservatory seeks to organize 30 musical evenings highlighting the beauty of Eastern music. This will be achieved by hosting a group of Palestinian musicians (such as Simon Shaheen, Khaled Jubran, Sana Moussa, Reem Talhami, etc.) and a number of Palestinian orchestras, as well as Eastern music groups in the conservatory and other musical institutions in order to encourage musicians to produce new works and introduce them to wider audiences. This month-long music festival seeks to highlight the city of Jerusalem and its Arab identity.

Grantee: Hela Help Orangization (SUDAN)

Project: Tanawwoh (Diversity)

The band "Tanawwoh" is seeking to answer the ongoing questions about Sudanese identity by showing the Sudanese cultural diversity under the slogan: "Diversity is our greatest asset". For this purpose, the band is currently organizing and presenting musical performances to accompany dances from various regions of Sudan.



Nizar Rouhana

Research, Training and Regional Events (RTR)



Grantee: Ismail Nashef (PALESTINE)

Project: "Death in Palestinian Art"

This project focuses on the patterns of representing death in the Palestinian art since 1948. The research will address three specific types of death: the victim, the martyr and the suicide martyr. The project examines the relationship between the institutional aspect and features of the Palestinian art field, and the forms of standardizing death and how they work. Based on the results, a systematic theoretical framework will be proposed to examine ways of facing death through art in the current Arab societies.

Grantee: Yazid Anani (PALESTINE)

Project: "50 Unknown Palestinian Artists"

A journey into the lives and works of 50 local artists - seen as village artists - from the West Bank and Gaza. This project reveals how art is perceived in the rural areas and the widespread aesthetic and artistic sense which contradicts the elitist obsession with modern art in cities that claim national representation, like Ramallah for instance.

Grantee: "Gramophone" (EGYPT)

Project: Gramophone Music Archive

Gramophone seeks to protect the region's musical archive and to make it available to the wide range of Arabic-speaking internet users through modern and open source software. The project also seeks to discover and connect with music archives of different cultures. While Gramophone focuses on the popular and folk genres in both Arab and international music, it also encourages independent Arab productions.

Grantee: Foundation for Arab Music Archiving and Research (LEBANON)

Project: "Treasures of private musical recordings"

The AMAR Foundation has about 5,000 hours of magnetic tapes from Egypt, Lebanon, Iraq and Syria, the majority of which dates back to the early 1950's. These tapes store private parties, public concerts and rare recordings for leading Arab artists. The Foundation intends to number this collection as soon as possible to save it from damage and make it available on the Foundation's website for the general public, researchers and students for educational and cultural purposes.

Grantee: Mideast Youth (BAHRAIN)

Project: Mideast Melodies

This project is a multi-faceted internet platform for alternative and independent music artists who use music as a means for social change in the Middle East and North Africa (MENA). It is the favorite platform for making this genre of music accessible to a wider audience in the MENA region. The project stems from the need to support independent musicians and orchestras locally, regionally and internationally, as part of the contemporary music scene.

Grantee: Art Residency Alef (LEBANON)

Project: "Syrian Art in Hard Times"

Art Residency Alef is offering a vital space for communication and creativity for Syrian artists in Lebanon. The space seeks to create a shared community revolving around artistic expression and offers accommodation for young Syrian artists to help them achieve their art projects. "Syrian Art in Hard Times" seeks to hold a cross-border dialogue and provide a permanent platform for interaction between Syrian artists and the world.

Grantee: Seen Films (EGYPT)

Project: The Seen Initiative for Technology and Expression

This initiative provides filmmakers with all the necessary services needed for the final stages of production and aims at developing open exchange and cooperation in the field of films, both in terms of content and tools. This service is completely free for independent, non-commercial films and it includes editing, sound and color correction, conversion and release of the final versions of the films and of any other type of motion picture.

Grantee: The Palestine Film Foundation in the UK (UNITED KINGDOM)

Project: Al-Aalam Maana (The World is with Us)

The project is a research and an exhibition which brings together for the first time films and posters from the Palestinian revolution between 1968 and 1980. The project displays Palestinian, Arab and international works. It is based on a research carried out by the Palestine Film Foundation, which resulted in significant, long-term outputs in the fields of art education, art preservation and art exhibition.

Grantee: Riwaq Center for Architectural Conservation (PALESTINE)

Project: "Research on reviving the rural areas of Palestine"

This research project seeks to answer the following questions: "What does it mean to revive the historical cities in the rural areas of Palestine? And what does this task require?" The project consists of five sets of activities that will be held in Palestine and the surroundings to highlight the social, economic and cultural needs, as well as the possible effects of reigniting the popular traditions in the rural areas of Palestine.

Grantee: Orient Productions for Film and Theatre (EGYPT)

Project: Downtown Contemporary Arts Festival - Third session

The festival seeks to encourage local and regional artists and producers by giving them the opportunity to look into some of the best works of modern art. The festival has also become a platform for international producers to discover the works of Arab artists; especially that it focuses on attracting these international visits.

Grantee: Nafas Art Magazine (GERMANY)

Project: "Nafas Art Magazine"

The main objective of this project is to introduce modern and contemporary Arab art to the rest of the world in order to can gain recognition, understanding and appreciation. This can be achieved through the production and development of a free, durable and visually rich (articles, films, interviews, news, etc.) internet content in Arabic, English and German. This project targets general public, professionals and people interested in studying art from all over the world.

Grantee: Ashkal Alwan (LEBANON)

Project: Home Workspace Program

This is the 3rd edition of Ashkal Alwan's Home Workspace Program 2013-14, to be led jointly by Jalal Toufic and Anton Vidokle under the title "Creating and Dispersing Universes that Work without Working." The program will focus on artistic concerns ranging from how to build and/or disperse a universe that doesn't fall apart "two days" later, to an inquiry into work in art practice and the possibility of sovereign art. Organized in five thematic blocks, the program will be comprised of a series of public lectures and a seminar by Jalal Toufic that draws on cinema, art, literature and science; and exhibitions and publishing projects organized by Anton Vidokle in collaboration with visiting artists, participants of the program and e-flux journal.

Grantee: Hadia Gana (LIBYA)

Project: Arts Academy Residency

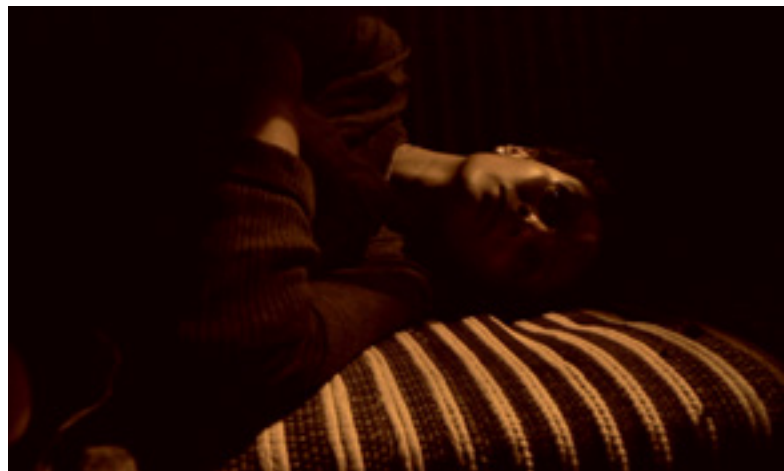
Hadia Gana was selected in consultation with a number of local institutions in Libya as a candidate to participate to Home Workspace Program 2013-2014.

Grantee: Nasser Al-Salem (SAUDI ARABIA)

Project: Arts Academy Residency

Nasser Al-Salem was selected in consultation with a number of local institutions in the Kingdom of Saud Arabia as a candidate to participate in Home Workspace Program 2013-2014.

Cinema



Ahmad Magdy

Project Title: Casting

Director: Mohammed Abunasser (PALESTINE)

Category: Feature Fiction

Stage: Production

An odd film director is casting actors to participate in his feature film. Through a series of absurd urban vignettes, Casting writes the biography of a whole society and explores the dialectics of time, place and identity. Casting takes a wide view to unveil life's lumbering banality as well as its moments of hope.

Project Title: No One's There

Director: Ahmad Magdy (EGYPT)

Category: Feature Fiction

Stage: Production

On a particular night, four girls conspire to help their friend Sara get an abortion. When the doctor demands a large sum of money, they each go about differently trying to secure the procedure's fee, revealing many hidden faces about themselves and society along the way.

Project Title: Free Range

Director: Bassem Brech (LEBANON)

Category: Short Fiction

Stage: Post-Production

A cow crosses the border from Israel to Lebanon and meets with 10 year-old Malakeh and her family. Based on a true story "Free Range" is a grotesque comedy about power struggles between humans, religions, borders, peace keepers and cows.

Project Title: Samt (Silence)

Director: Chadi Aoun (LEBANON)

Category: Short Animation

Stage: Post-Production

Silence is the only sound. In the city of Ghabra, the price of any form of expression is death. Yet, a few free souls defying this austerity have decided to dance for life. Samt is a prelude into a dysfunctional society on the verge of implosion.

Project Title: Two Rooms and a Reception

Director: Sherif Al Bendary (EGYPT)

Category: Feature Fiction

Stage: Production

After his wife's death, Khalil - 70 years old – feels his life is totally dictated by routine and, moreover, that it will be ending soon. In an effort to break through the monotony and loneliness of his life, he decides to take a trip to

Panama. Preparing his travel arrangements forces Khalil to get involved in his neighbor's lives: "Abdel Aal", a retired photographer diagnosed with cancer; "Azza" an aging former belly-dancer; "Yasser", a Salafist young man with fertility problems; and "Irene" the introvert veterinarian.

Project Title: The Day I Lost My Shadow

Director: Soudad Kaadan (SYRIA)

Category: Feature Fiction

Stage: Production

Syria 2011, between water outages and power cuts, all Sana dreams about is a hot shower. She is not interested in politics. She has a nine years old kid that she needs to take care of, and an absent husband working in Saudi Arabia to support the family. Now, she can't even cook since the country is hit by a Gas crisis. She takes the day off to go out searching for a place to buy a gas cylinder. The road to the distributor is far away and she has to pass by people who have lost their shadows...

Project Title: Hedi

Director: Mohammed Attia (TUNISIA)

Category: Feature Fiction

Stage: Production

Hedi is a simple young man. Neither talkative nor reactive; he offers no resistance to the demands of others on his life. Rather, he takes life as it comes, aware of all that is going on, yet resigned and indifferent. He allows his authoritarian mother to arrange his marriage. He allows his Boss to send him on a prospection trip to Mahdia during the week of his wedding celebrations. He allows his brother, arriving from France especially for the wedding celebrations, to dictate how he should behave. While in Mahdia, Hedi meets Rim, an event organizer at a seaside resort that is losing its tourists. Her insouciance and frivolity are intriguing to Hedi, who starts to realize he must make a choice about his life.

Project Title: FAP FAP

Director: Jowe Harfouche (LEBANON)

Category: Docu-Drama

Stage: Production

FAP FAP is a documentary film about the development and production of an impossibly daring fiction film set in Beirut today.

Project Title: The Flag

Director: Firas Khoury (PALESTINE)

Category: Feature Fiction

Stage: Production

After learning that Maysaa' has agreed to join the "Flag Operation", 17 years old Tamer agrees to join in as well. The leader of this plan is Tamer's classmate, Safwat, who plans to secretly replace the Israeli flag decorating their high school's rooftop with a Palestinian one. This very risky operation is to be carried out on the eve of the visit of an important Israeli government official to their school, to mark the week during which Israel celebrates its independence but also when the Palestinian people commemorate their "Nakba" (national catastrophe).

Project Title: Al Hawi Khattaf Al Tabaq

Director: Rakan Mayasi (JORDAN)

Category: Short Fiction

Stage: Production

One morning, Rabih, a 9 year old child, is sent out by his mother to buy a piaster's worth of beans for breakfast. There

follows a pattern of all the things that happen to the boy as he tries to complete this seemingly simple task. But even after several visits to the neighborhood bean seller, his mission remains unsuccessful.

Project Title: And Romeo and Juliet Married Each Other

Director: Hinde Boujemaa (TUNISIA)

Category: Short fiction

Stage: Production

When the love that brought them together submits to the will of time; when it transforms what was once so beautiful, into something exhausting; and when this exhaustion becomes a way of life... this is what this film is about.

Project Title: The Returning

Director: Ehab Tarabieh (SYRIA)

Category: Feature Fiction

Stage: Development

Mustafa is a smuggler on the border between Israel and Syria. As the war in Syria takes every possible turn for the worse, Mustafa is forced to return to his village in the occupied Golan Heights and confront everything he left behind when he had fled the village 50 years ago.

Project Title: To All Naked Men

Director: Bassam Chekheis (SYRIA)

Category: Feature Fiction

Stage: Development

The war in Syria is at its last stage, and the first reliable election stands on the ruins of the whole country. Nobody knows what deal has been made in order to maintain its unity and what laws will be applied. One night, the strong and secretive Salman wakes up terrified; he must escape the investigation that was taking place in his dream, as he realizes that he knew more about the crime than he cared to remember. The hidden body of Salma, his missing sister... Her 9-year-old son, Wael, who strangely welcomes him like family... Salman lives alone. A few years ago, he had succeeded to run away from Syria and to settle in the outskirts of Beirut. Driving his rusty pickup and trading in anything that makes money, these journeys never threaten his life as the ones that do in his sleep...

Project Title: Heatwave

Director: Joyce Nashawati (LEBANON)

Category: Feature Fiction

Stage: Development

In a country plagued by an apocalyptic heatwave, Ashraf, a solitary foreigner, falls into a destructive nightmare when a policeman takes away his residency-permit.

Project Title: Men in the Sun

Director: Mahdi Fleifel (PALESTINE)

Category: Feature Fiction

Stage: Development

Eyad and Chatila leave their home - a refugee camp in Lebanon - to seek a better life in Europe. Their journey takes them as far as Athens where they are betrayed, leaving them fighting for survival in a country undergoing social and economic collapse.

General Grants Jurors

Literature



Abdul Khaleq Abdullah (UAE)

Professor of Political Science Department of Political Science at the UAE University, and a member of Dubai Cultural Council and the General Coordinator of the Gulf Development Forum, Dr. Abdul Khaleq holds a doctorate from Georgetown University in Washington and an MA from American University in Washington in political science. He received a Fulbright Scholarship in 1995 and a visiting professor Center for Contemporary Arab Studies at Georgetown University. He is a founder and a member of several professional associations in the cultural field in the UAE, the Gulf and the Arab region. He served as director of studies unit at the Dar Al Khaleej Press, Printing and Publishing, and chief editor of the Journal of Social Affairs for about ten years. His research interests to issues of security and political transformations in the Arab Gulf in addition to a variety of writings on the issues of intellectual, cultural and political contemporary Arab and international. He participated in several conferences, seminars, and lectures at universities and research centers throughout the world – America, Europe, Australia and the Arab Region. Has a permanent presence in the Arab and international media. His publications include The Story of Politics (2006), Arab Diplomacy in a Changing World (ed.), 2002, and the Arab World between Two Centuries (ed.) 2000, Gulf Regional System 1999 and GCC Contemporary Issues (Edit 1998, and the modern world and contemporary international conflicts 1989, articles in the book Patriotism 2004 within the Al Owais Award for Studies and Scientific Innovation, and the book Cultural Movement in the UAE on the award-winning best book on the UAE in 2004. His has published more than 30 academic papers in both Arabic and English in various magazines and periodicals. His most recent writings are: The United States and the Dilemma of Security in the Arabian Gulf (2005), Dubai: Journey of an Arab City from Local to Global (2006), and Paths of Political Reform in the UAE (2006).

Khalil Sweileh (SYRIA)

A Syrian novelist and journalist, Khalil Sweileh was born in Al-Hasakah District and studied literature at the Damascus University. He has worked for a number of cultural publications in various capacities and has published several novels since 1995. In 1996, Khalil has also experiment with writing for television in collaboration with some of Syria's foremost actors and directors, including the renowned Khaled Taja. Sweileh received the Naguib Mahfouz Medal in 2009 for his novel The Scribe of Love. In his acceptance speech, Sweileh mentioned that as a village boy, his chance discovery of a tattered copy of Mahfouz's novel Khufu's Wisdom was partly responsible for inspiring his love of literature. His previous novels include Express Mail (2004), Do Not Blame Me (2006), and Zuhur, Sara, and Nariman (2008). Sweileh's novels are honest explorations of the relationship between cultural practitioners - novelists, playwrights, actors - and the societies in which they live.

Rasha El Ameer (LEBANON)

Religion and politics, love, sex, language - language first and foremost - are the concerns of novelist Rasha El Ameer. Her work is characterized by its boldness where she has exclusively selected the character of an elder sheikh as narrator who, together with his consort, a liberated, educated and revitalized woman, puzzle over the two most prominent books of Arab culture – The Koran and the poetry tomes of Abu Tayyib Al-Mutannabi. Rasha El Ameer's passion for writing and literature has led her to be a regular contributor to the cultural periodicals of the An-Nahar Al-Arabi and the An-Nahar International, published in Paris where she lived during the Lebanese civil war. On her return to Beirut, she founded a new publishing house – Dar al-Jadeed – together with her brother, Lokman Slim and they are together running the helm of independent publishing and playing an active role in highlight the Arab cultural landscape.

Performing Arts

Fadi Abi Samra (LEBANON)

A prominent actor and director of Lebanese theatre, films and television productions, he has been director of animation for Future television and has acted in several movies including the award-winning "West Beirut" (1998) as well as "La Maison Rose (1999) and "Bab al-Shams" (2003). His major plays include "Abajour" (1988), "Jnaynet al-Sanayeh" (1997) and "Godot" (2006).

Mahmoud El Lozy (EGYPT)

An actor, stage director, playwright, and professor of drama at the American University in Cairo (AUC). After obtaining a B.A. and an M.A. in English and Comparative Literature from AUC, he moved to the USA where he obtained his Ph.D. in Dramatic Art at the University of California, Santa Barbara. He has written on contemporary Egyptian theatre and

playwrights with a special focus on the issue of censorship.

El Lozy has directed and acted for the stage in English (Hedda Gabler, Traveler without Luggage, The Government Inspector, Mandragola, The Three Sisters, Ghosts, Art, The School for Wives), French (En attendant Godot, Les justes, La cantatrice chauve, Le plus heureux des trois), and Arabic (Sima Awanta, El-Sultan el-7a2ir, Sekket el-Salama, Rosasa fel-Qalb, Madinet el-Salam, Sulayman al-Halabi, El-Mahrussah, Al-Maghatiss, Isis Habibati, Al-Liss, Menein Aguib Nass, El-Nass elli Taht). His film and television credits include Youssef Shahine's Eskenderiya-New York, Mohamed Khan's Faress el-Madina, Karin Westerlund's God, Smell, and Her, Philip Haas's The Situation, Osama Fawzi's Bel-Alwan el-Tabee3eya, Mohamed Yasseen's El-Gamaa3a, Ahmed Abdallah's Heliopolis and Microphone, Maggie Morgan's 3Asham). A translator of major Egyptian playwrights (Tawfiq al-Hakim and Numan Ashur) at an early stage of his career, he turned to playwriting in 1998. The production of his first full-length play Bay the Moon was cancelled owing to intervention on the part of the censor. His second play And then went down to the ship... was produced in the summer of 2002 at the Directors' Lab of the Lincoln Center in New York City. With Us and Them, written in 2005, he completed his trilogy We That Are Young. His most recent play is Mamnoo3 men el-3ard.

Sawsan Drawaza (JORDAN)

A theatre and film director who works on collective projects. She started her career as a filmmaker, introducing the audio-visual medium of film and video within her theatre pieces, and is now director and managing partner of a production company named Mir'at Media Productions in Amman, Jordan, as well as the creative director of Al Ma3mal 612 Think Factory. Born in Syria, she spent a large part of her life in Beirut and Damascus, where she studied theatre and French literature until 1984. In 1985 she moved to Amman and worked as an independent producer and director, producing, writing and directing more than fifteen plays. Working on a major television series of documentaries about theatre artists in the Arab world, she entered into a new world of encountering the realm of different artists. She achieved fifty-two one-hour films with a range of Arab artists and intellectuals under the umbrella of the ongoing series 'An Artist with a View', or 'Haoula'a Alakharoun' (1996 – 2003), which is played on the majority of Arab satellite stations. She is also the president of the International Theatre Institute (ITI) (UNESCO)/ Jordan Centre and the head director of Karama Human Rights Film Festival.

Visual Arts



Mohammed Djehiche (ALGERIA)

Currently director of the National Gallery of Modern and Contemporary Art of Algiers (MAMA), Mohamed Djehiche is author of several writings on art and Algerian artists. He has also curated several exhibitions including "M'hamed Issiakhem" "Mohamed Khadda", "Olivier Debré," "Mahdjoub Ben Bella" and "Hakkar Lazhar."

Rachida Trikki (TUNISIA)

A professor of Aesthetics and the Philosophy of Art at the University of Tunis, president of the Tunisian Aesthetic Association ATEP, vice president of the International Society of Poetics, founding member of the Mediterranean Aesthetics Society and member of International Aesthetic Association IAA. She was also a member of the International Cultural Festival of Sfax (Tunisia 1992-1996) and a member of the Scientific Committee of Arts festival of Mahares (Tunisia 1998 - 2002). She has organized contemporary arts exhibitions in Tunisia, Brussels, Bamako and Paris. She has also directed twenty-five documentary films on Tunisian painters. She has published essays on Tunisian artists and has organized many international conferences and seminars in arts and aesthetics in Tunisia, Algeria and France. Her publications on aesthetics and critical analysis of the arts have been translated to many languages.

Samar Martha (PALESTINE)

Samar Martha is co-founder and director of "Art School Palestine" and a freelance curator. Martha has worked with Visiting Arts – London on a range of projects across the Middle East. She is a co-founder of Al Mamal Foundation for Contemporary Art - Jerusalem. Martha has been writing, lecturing and curating exhibitions in the UK and abroad with a particular focus on Palestinian and Middle Eastern contemporary art practices, such as This Day at the Tate Modern (2007), Still on Vacation at Nobel Peace Centre, Oslo (2007), solo exhibitions by artist Khalil Rabah 50,320 Names at Brunei Gallery, London (2007), and In/Scene video art exhibition at Al Hoash Gallery – Jerusalem (2008); Mapping an exhibition by Palestinian artists at Dubai, (2009), The Other Shadow of the City an international art exhibition at Al Hoash Gallery Jerusalem (2009); In/Progress at Forum Schlossplatz, Aarau, Switzerland (2010), Localities at the Røksensdile Museum, Denmark (2010); and Future Movements Jerusalem at Liverpool Biennial (2010). Since 2005 she has co-curated the annual Palestine Film Festival at the Barbican Centre.

Research/Training/Regional Events



Joumana al Jabri (SAUDI ARABIA)

Joumana is the Co-Founder of Visualizing Palestine. She is a knowledge and development architect based in Dubai and Beirut. She graduated with a bachelor of Architecture and a bachelor of Fine Arts from Rhode Island School of Design. She developed her architectural skills in Beirut where she worked with Pierre Khoury Architects and Bernard Khoury. She then partnered in establishing an architecture practice in Beirut. While doing so, she completed her executive MBA with the EuroMBA program, a consortium of six Europe based universities. Co-founder of Febrik, a non-profit organization registered in Beirut, she works in close collaboration with other architects and designers based in Beirut and London on projects addressing the dynamics and practices of public spaces and their users in relation to social and urban change. Her work process is multidisciplinary and engages her diverse social networks. She has contributed to publications of which Abitare magazine and Y08: The Skira Yearbook of World Architecture. She has also collaborated on a mobility project for the Rotterdam International Architecture Biennale in 2003. She participated as advisor on Saudi Arabia for Al Manakh: Gulf Continued, a publication about the Gulf region.

Nadine Touma (LEBANON)

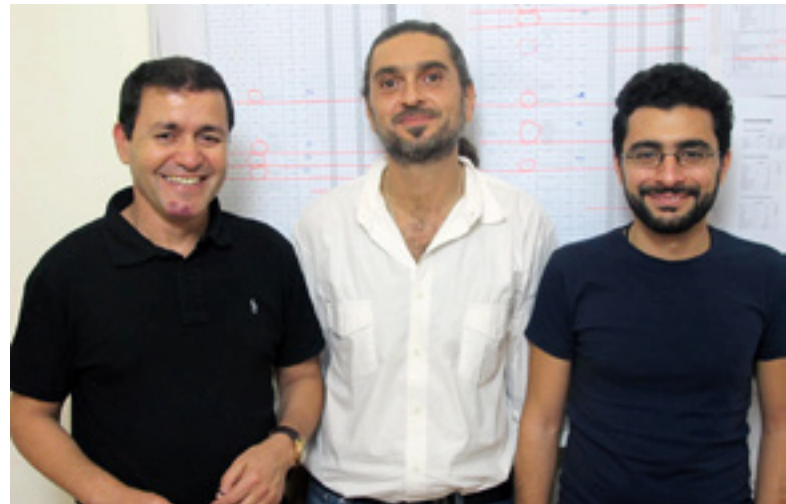
Nadine Touma is an art and cultural activist and producer, an interdisciplinary pedagogue and a conceiver of several educational kits that integrate art, science, design, human rights, anthropology, and literature. She has worked with governmental and non-governmental sectors since 1997 and has achieved great success in introducing new ways of thinking and tools for education. She participated with several committees as a consultant and an adviser in the development of a comprehensive education strategy. She founded Dar Onboz in 2006 as a multidisciplinary creative platform based on her educational and pedagogical principles and beliefs and has won several prestigious international awards including three awards at the Bologna Children Bookfair in Italy, a first in the Arab world.

Ali Shaath (PALESTINE/EGYPT)

Founding member of the Arab Digital Expression Foundation – ADEF – which is non-profit Arab initiative dedicated to

promoting cooperation between technicians, artists and young social activists by offering trainings and workshops to exchange knowledge and skills in documentation, filmmaking, music, graphic design, education and information technology. He is a computer engineer and project manager, public speaker on ADEF's vision."

Music



Ammar Dajani (JORDAN/EGYPT)

Ammar is one third the trio that founded Cairo Jazz Club in 2001. The venue was the first of its kind in Cairo, and is recognised as the nucleus of today's vibrant and diverse Egyptian independent music scene and its current capital. With the partners' involvement in the scene extending well beyond the venue, satellite activities and services were formalised in 2010 under CJC Agency, Cairo Jazz Club's event organising arm and "live music experts". Ammar was also a founding partner of Studio 32, Cairo's first quality rehearsal studio and music environment. His background is in management and marketing communications, and was once himself an active musician on the independent music scene.

Brahim El Mazned (MOROCCO)

Brahim is the artistic director of the Timitar Festival of World Music dedicated largely to Amazigh culture and recognized as one of the major events for world music. While ensuring the promotion of Amazigh (Berber) culture, the festival hosts more than 600 artists and receives about half a million spectators each year. Brahim was also a jury member for various forums and festivals such as "Babel Med" World Music Forum in Marseille, and "Sharq Taronalari" Samarkand in Uzbekistan since 2005. He was named the North Africa regional representative to the "Afrifestnet Network", and Maghreb representative to the Office of African Music Export. In recent years, he has initiated over twenty artistic residencies (Brazil, France, Spain, Reunion, New Caledonia, Madagascar, Mali, Greece, Tunisia, etc.) and has participated in the creation of a dozen albums and hundreds of concerts at prestigious festivals and venues around the world. He was elected in 2013 as a member of the Board of EFWMF (European Forum of Worldwide Music Festivals), the largest network of music festivals in the world, nominated by network members present at the music fair "Babel Med" in Marseille during the annual General Assembly of the EFWMF.

In recent years, Brahim has hosted worldwide conferences and training workshops relating to careers in entertainment.

Tarek Yamani (LEBANON)

Tarek is an award winning, New York based, self-taught jazz pianist, and composer who got exposed to Jazz around the age of 19. He was fortunate to be able to explore this great Black American art form on his own, by decoding theory books and transcribing Jazz records. In 2010, Tarek won the "Thelonious Monk Int'l Jazz Composer's Competition" for his composition "Sama'i Yamani" which is released as a single featuring singer Rasha Rizk. The track is also featured in his debut album "Ashur" released on edict records and with the collaboration of Goran Krmac on tuba and Kristijan Krajncan on drums. Contract signed.

Cinema



Rasha Salti (LEBANON)

Rasha Salti (born 1969) is a curator and writer. She is presently an international programmer for the Toronto International Film Festival. From 2004 until 2010 she was the film programmer and creative director of ArteEast in New York. Her curated projects include: Mapping Subjectivity: Experimentation in Arab Cinema from the 1960s until Now (co-curated with Jytte Jensen), for the Museum of Modern Art, New York, 2010–2012; 10th Sharjah Biennial (co-curated with Suzanne Cotter), Sharjah, 2011; and the retrospective of Syrian cinema The Road to Damascus (co-curated with Richard Peña), for the Film Society at Lincoln Center, 2006. Her essays have appeared in publications such as Afterall, The London Review of Books, and Naqd. She collaborated with Ziad Antar on the exhibition and publication Beirut Bereft, The Architecture of the Forsaken and Map of the Derelict (2009) and edited the book Insights into Syrian Cinema: Essays and Conversations with Filmmakers (2006). Salti lives in Beirut and works in New York, Paris, and Toronto.

Nejib Belkadhi (TUNISIA)

Nejib Belkadhi is a Tunisian actor and director. He studied marketing and management at the Institut des Hautes Etudes Commerciales HEC in Carthage before he starts a career in arts. He received his first acting role in Salma Baccar's film Hbibba Msika (Dancer of the Flame) in 1995. In the same year he starred in Mohamed Kouka's play Madrasat Nisaa. Belkadhi started off his director's career in 1998 on the TV Network Canal+ Horizons, covering the Carthage Film Festival, before creating the network's most successful TV-Show Chams Alik whose concept revolutionized the Tunisian TV scene. He conceived, produced and co-presented the show from 1999 to 2001. In 2002, he founded Propaganda Productions with his friend Imed Marzouk. He directed his first short film, Pic, in 2005. VHS Kahloucha (2006), his first feature documentary, screened to great acclaim at international film festivals including Cannes (2006), Philadelphia (2007), Sundance (2007) and Dubai (2007). His latest feature fiction film, Bastardo, screened at the Toronto International Film Festival in September 2013.

Ziad Khatlan (IRAQ)

Ziad is an Iraqi film critic, author and film festival jurist based in London. He was a jury member for the Gulf film festival (2009), Chief Programmer for the Dubai International Film Festival (2005), and a senior editor of Al-Quds online (2008–2010). He currently writes for different media outlets in the Arab world including Assafir Newspaper and Al-Quds.

Arab Documentary Program (ADP)

Nadine Michael, *Mother of the Unborn*



After our three cycles of ADFP (2009 - 2012) which supported a total of 44 documentary projects, AFAC is building on its strong foundation in empowering creative documentaries from the Arab region and we have launched a new three-year documentary program, AFAC Documentary Program (ADP), joining forces with a global initiative, the Ford Foundation's JustFilms. The program aims to support established and emerging Arab documentary filmmakers interested in addressing the social realities of a changing Arab world in creative and compelling ways.

As countries of the Arab region are either struggling under military strife or facing the enormous task

of establishing new governing systems, amazing narratives are emerging from the region. We believe that there is a great urgency to support human rights, political rights and the sense of civic responsibility in a way that should not be limited to the chambers of political debate. Rather, through the deeper and longer lasting impact of creative documentaries, the cultural and the artistic sector can be allowed to make its own contribution to establishing the region's future. Seeking to support films that call, with a powerful voice, for awareness, understanding and change through the prism of creative documentaries, AFAC launched the first cycle of its three-year documentary program, ADP, on April 2013.

Process and Statistics

The call opened on April 21st and closed on July 21st. Over the three-month open call, we received 58 project applications for ADP, from which the jurors committee selected 9 projects.

Meanwhile, a remarkable number of documentary projects with strong social narratives were also received in our General Grant for Cinema call – which opened later in the year. In response to this significant outpouring, and after discussion with Ford Foundation, three more documentary film projects that were received from the general call were transferred into the ADP program, taking into account their

relevance to ADP's scope and the capacity of the ADP budget allowed to support more films.

For 2013, the total ADP grantees are therefore 12 individuals – 4 men and 7 women - Arab documentary filmmakers.

The total grant amount for ADP is 315,000 USD.

The countries these projects represent include Syria, Lebanon, Palestine, Egypt, Tunisia, Saudi Arabia and Libya. They are in various stages of development, production and post-production.

ADP PROJECTS AT A GLANCE

NAME	PROJECT TITLE	COUNTRY
Monika Borgman and Lokman Selim	Tadmor	Lebanon
Dalyah Bakheet	A Story of Violence	KSA
Rana Eid	Prison	Lebanon
Ziad Kalthoum	The Immortal Sergeant	Syria
Ossama Mohammad	Silvered Water	Syria
Erige Sehiri	Ahmad in Wonderland	Tunisia
Nadine Michael	Mother of the Unborn	Egypt
Maya AlKhoury	Taste of Revolution	Syria
Rami Nihawi	Neshama	Lebanon
Mohanad Yacoubi	Off Frame	Palestine
Nida Sinnokrot	Who Killed Nabil Fawzy?	Palestine
Naziha Arebi	Freedom Fields	Libya
Salma El Tarzi	Underground/On the Surface	Egypt

The ADP Jury Committee is composed of four members and includes two Arab and two non-Arabs who are experts in documentary filmmaking. For 2013, the jurors were Head of Studies at the European Documentary Network (EDN) Mikael Opstrup (Denmark), the Manager of the IDFA Bertha Fund Isabel Arrate (Holland), documentary producer and curator Habiba Djahnine (Algeria), and filmmaker and commissioning editor at Al Arabiya Mohammad Soueid (Lebanon).

Jury statement

"We tried to seek out projects that hide within their folds the best potential for good films. The projects we reviewed reflect on several important realities. The stories drawn from our everyday lives were the ones that inspired the most interesting projects. There were clear indications of more confidence in the capacity of the filmmakers, hence also deeper cinematic capacity also, to 'digest' complex and urgent issues from mature and critical perspectives well within a cinematic language. Convergence between the new generation of filmmakers and those of a previous generation was also noticeable. All this encourages us to have greater faith that, here, within an Arab world torn between ideologies and sectarianisms, the cinematic arena remains the one capable of initiating dialogue."



Grantee: Monika Borgmann and Lokman Selim (LEBANON)

Project: "Tadmor"- Production

Eight Lebanese men recall the painful years they spent in Syrian prisons. As words cannot fully describe the torture, fear and humiliation the men endured, they reenact those experiences to exorcize them from their lives. TADMOR is a story of hope and survival.

Grantee: Dalyah Bakheet (SAUDI ARABIA)

Project: "A Story of Violence"- Production

In a culture of silence, the issue of violence against women has always been closeted in Saudi Arabia. In an unprecedented effort, victims of domestic violence will break their silence. They will talk candidly of their experiences, the violence committed against them, and its effects on them. Their stories will be documented in an interactive animated documentary.

Grantee: Rana Eid's (LEBANON)

Project: "Prison"- Production

On the surface, Lebanon is energetic and progressive. Underneath this façade, however, is stagnation, hindering social and political reform. "Prison" explores this paradox by examining the symbolism of an infamous underground prison located on the outskirts of central Beirut to understand how Lebanese society has become itself a virtual prison of oppression disguised as a liberal democratic state.

Grantee: Ziad Kalthoum (SYRIA)

Project: "The Immortal Sergeant"- Post production

After he completed his mandatory military service, the filmmaker was held in retention as the revolution in his country. His military rank is sergeant. During those times, he would go back to his house, located in the middle of the city of Damascus, take off his military suit and return to the city and his normal life, working as an assistant director with his friend, filmmaker Mohammed Malas on his feature film. As a result of this schizophrenic situation, he decides to take his camera and start shooting a 'making-of' that will eventually go beyond Malas' film.

Grantee: Ossama Mohammad (SYRIA)

Project: "Silvered Water"- Post production

In Syria, every day, You-Tubers shoot and then die; others kill and then film. In Paris, driven by inexhaustible love, Oussama Mohammad can only film the sky and edit YouTube footage. From within this tension, a young Kurdish from Homs began to chat with him, asking: 'If your camera were here, in Homs, what would you be filming?'

Grantee: Erige Sehiri's (TUNISIA)

Project: "Ahmad in Wonderland"- Production

Ahmad, a 30-year old train driver, recounts to us his desire to become someone else, his escape. Upon leaving the classy neighborhoods of Tunis, heading towards the Algerian borders, we get to know his road companions, his friends lost after the revolution, and a Tunisia facing itself. In the background, the 'legend', which the railroaders call "The Death Train", is revealed.

Grantee: Nadine Michael's (EGYPT)

Project: "Mother of the Unborn"- Production

A dive into the unknown mystical world of Upper Egypt through the journey of an infertile woman named 'Mother of the Unborn' who is desperate to have the awaited child. Hanan allows us to accompany her in her voyage to conceive and through this trip the film meditates on the notions of life and death.

Grantee: Maya AlKhoury's (SYRIA)

Project: "Taste of Revolution"- Production

A young filmmaker seeks to experience the taste of the revolution as she follows a group of activists fighting for freedom in Syria who are either in hiding or in exile. She shares the lives of these young people and is nurtured by their struggle for freedom as she conceives her first film.

Grantee: Rami Nihawi (LEBANON)

Project: "Neshama"- Post production

The film tells the story of young Syrian musicians, who worked on the re-distribution and recording of songs that echoed in popular demonstrations, which announced its revolution against the Syrian regime. The film follows the evolution of the project since the start of preparations leading up to the final version of the album through all technical, political and security difficulties, which encountered the project.

Grantee: Mohanad Yacoubi (PALESTINE)

Project: Off Frame

This is a story from Palestine, different than what we usually know... A Palestine that only exists in Cinema. Its heroes are filmmakers who believed they could change the world with a 16 mm camera and a number of reels... They draw an internationalist revolution, with a front that extends from Cuba to Japan. They bond with the student uprisings and are flung apart by the Middle East storms. They create an image of an ideal world with ideal concerns, printed and kept in scattered film canes around the world.

Grantee: Ziad Kalthoum (SYRIA)

Project: The Immortal Sergeant

After he completed his mandatory military service, the filmmaker was held in retention as the revolution unfurled in

his country. His military rank was that of a sergeant. During these times, he would go back to his home, located in the middle of Damascus city, take off his military uniform and return to his normal life, working as an assistant director with his friend, the filmmaker, Mohammed Malas. To make sense of this schizophrenic situation, he decides to take his camera and start shooting a 'making-of' that will eventually go beyond Malas's film.

Grantee: Nida Sinnokro (PALESTINE)

Project: Who Killed Nabil Fawzi? The History of Comics in the Middle East

A non-traditional feature-length documentary that addresses the art and artistry of cultural imperialism as it relates to the genesis, history and contemporary impact of Middle Eastern super-hero comics.



Mohanad Yacoubi

ADP Jurors

Mikael Opstrup (DENMARK)

Mikael is a dedicated documentarist since his first 8mm documentary in 1977. For most of the 80's, Mikael worked with distribution and theatrical release of documentaries. He is a producer of international documentaries since the 90's and a Production Adviser at The Danish Film Institute 1998-2002. From 2002 – 2008, he was the co-owner of Final Cut Productions in Copenhagen. He is a board member of the European Documentary Network (EDN) 2005 –2008, the last year as Chairman and currently Head of Studies at EDN.

Habiba Djahnine (ALGERIA)

Habiba is a film director born in 1968 in Algeria. She is the initiator and the one in charge of the workshop 'Bejaia Doc' specialized in documentary creation. She is the author of several short stories and humorous texts published in journals in France and in Algeria. In 2003 she published a poetry collection entitled 'Outre-Mort' (Beyond Death) with El Ghazali. A poem from this collection was also published in an anthology entitled 'Je est un autre' (I is someone else), published by Seghers. Since 2003, she has collaborated in various festivals and cinematographic events as a curator. She is the co-author of 'Associations algériennes, parcours et expériences' (Algerian Associations: paths and experiences) published by PCPA in 2008. In 2006 she directed a documentary film entitled 'Lettre à ma sœur' (Letter to My Sister) and in 2008 'Autrement citoyens' (Otherwise Citizens), a movie about associations in motion in the Algerian civil society. In 2010 she directed 'Retour à la montagne' (Back to the Mountains) and in 2011 'Avant de franchir la ligne d'horizon' (Before Crossing the Horizon).

Isabel Arrate Fernandez (HOLLAND)

Isabel is the manager of the IDFA Bertha Fund (previously the Jan Vrijman Fund), where she has worked since 2002. The fund supports documentary makers and film festivals in developing countries. In its 15-year existence, it has developed into an internationally renowned institution with an extensive network throughout the world. Fernandez studied film at the University of Amsterdam. She previously worked in festival production as a programme director and arranging funding for films. As head of IDFA Bertha Fund, she has been a member of several juries and regularly collaborates as a consultant on documentary projects.

Mohamed Soueid (LEBANON)

Mohamed began a career in film criticism writing a collection of books and studies such as "Postponed Cinema - The Lebanes Civil War Films" and "Ya Fouadi - A Chronicle of Beirut's Late Movie Theaters". He directed his first film "Absence" in 1990, then went on to execute his own documentaries and TV works, where he was notably known by his autobiographical trilogy full-length documentaries "Tango of Yearning" (1998), "Nightfall" (2000) and "Civil War" (2002). For several years, he was Film Professor at St. Joseph University - Beirut. Today, Mohamed Soueid, occupies the position of a Senior Producer and Director of the Documentary Department at Al Arabiya News Channel while still making his own films.

Workshops and Professional Development

Documentary Filmmaking Master Class

AFAC launched its first open master class for aspiring filmmakers in the Gulf on December 3rd and 4th at Athr Gallery, Jeddah. The Gulf, and particularly KSA, was selected due to the impressive display of filmmaking creativity and audience engagement taking place on YouTube and the repeatedly expressed desire for creative education and training. This is the first of a series of filmmaking workshops targeting the Gulf as part of AFAC's Gulf Training Initiative.

The workshop brought together four regional and international filmmaking experts to meet with aspiring Saudi filmmakers and develop their techniques. This class is the first of a series of workshops set to take place in the KSA and the Gulf to better cater to the emerging talent there, particularly as the availability of virtual space for screening independently-made films is creating a vibrant cultural scene among the new generation.

AFAC invited two International and two Arab experts to lend their expertise to the workshop attendees.

- Danish documentary consultant and critic Tue Steen Muller
- American director and DOP Kirsten Johnson
- Kuwaiti producer Talal Al-Muhanna
- Lebanese producer and Head of DOCmed Training Programme Jad Abi Khalil

From Tue Steen Müller

What is actually a documentary today? The observational approach is very much alive and kicking, but more and more documentaries take from the fiction, stage situations, make the so-called hybrid documentary. This session will include clips that also will touch upon different openings of films and explore different ways of story-telling and eventually also upon pitch trailers.

From Talal AlMuhanna

Part I: Meet the Filmmakers

Part II: Working with Producers

For the first part of the session, participants will have the opportunity to present themselves and their ongoing projects to their peers and to the AFAC team through individual introductions and project 'pitches' lasting 2-3 minutes. This will be followed by interactive Q&A between participants and panelists to understand what are the main interests and issues for filmmakers locally.

In the second half, moderator Talal Al-Muhanna will offer feedback on the presentations and pitches from a producer's perspective, reflect on various producing "do's and don'ts" and discuss the challenges a filmmaker can face when developing films within international contexts too.

From Kirsten Johnson

Visual Thinking in Story-telling

How does a film get imagined? What are the ways to approach how a story will be told? How to collaborate with your team and your subjects in creating a visual language for your film? Kirsten Johnson will share experiences from her 20 years of work in the documentary world as a cinematographer and a director, as well as engage the workshop participants in the challenges of different approaches and shooting styles through discussion and documentary examples.

From Jad Abi Khalil

An exercise in filming one's self. Using their smart phones, participants will be asked to shoot 30 seconds to 1 minute one-shot that expresses the "I". Participants will be briefed on the first day on the exercise requirements. During the master class, the filmed material will be shown and discussed among the group.

DIFF Workshop and Networking

The first ADP workshop was held in Dubai between December 10th and 12th in the frame of the Dubai International Film Festival. Based on a continued endeavor with DIFF, AFAC offered 4 ADP projects the opportunity to be part of the Festival's new initiative, Dubai Docs.

Dubai Docs aims to raise the awareness of, and interest in, creative documentary filmmaking in the Arab world by helping a selected group of producer/director teams from the Arab region find concrete support and network with documentary professionals from the Arab region, Europe and the USA who will be attending DIFF. AFAC introduced international professionals to creative documentary filmmakers from the Arab world and offered expert insight into the conditions for production within the region.

Dubai Docs comprised:

- 8 producer/director teams with a creative doc project selected;
- 15-20 invited decision makers (documentary producers, TV commissioning editors, distributors and sales agents, film funds and financiers, representatives of non-profit organizations) who will be asked to respond to the projects during the pitch on the 12th December.

The participating ADP projects were:

- Maya Khoury's Taste of Revolution (SYRIA)
- Erige Sehiri's Ahmad in Wonderland (TUNISIA)
- Rana Eid's Prison (LEBANON)
- Dalya Bakheet's Story of Violence (SAUDI ARABIA)

With the support of a team of consultants, the Dubai Docs program introduced the ADP project teams to the Dubai Film Market and trained them to pitch their projects. The 4 selected teams also had their projects promoted in the DFM Dossier which was circulated in advance of the Festival to the 15 – 20 specially invited Dubai Docs guests and Market delegates attending DIFF. During and after the pitching session, Ahmad in Wonderland and Taste of Revolution garnered a lot of attention and interest from broadcasters, namely the German Television and Arte. The two teams later had many requests for one-on-one meetings which lasted all afternoon.

Mohamad Yaqubi, *Off Frame*



A journey through militant cinema

Crossroads

Karima Zoubir, *Behind the Wall*



Two years after its launch, Crossroads is moving smoothly towards its final stages. Its 12 projects are currently in various stages of production and post-production, with two already completed and three still in the pre-production phase. Below are descriptions and updates.

Projects Status

Grantee: Rifqi Assaf's (JORDAN)

Phase: Post Production

Project: The "The Curve"

Radi is a Jordanian of Palestinian origins suffering from social phobia. One night he hears a shrilling scream in the distance. Despite his phobia, he challenges himself by switching on the lights of his home – a VW microbus. With the seemingly trivial switching on of a light, he finds himself on a road trip that alters his clockwork and very private lifestyle. Is it really possible to change? A series of unanticipated events occur along the way - past and present memories and surprising illusions reveal themselves in collective confrontations.

Status: Rifqi is currently working on the second cut of the film. The project was recently selected for the Thessaloniki International Film Festival Co-production Market. The production team, Rula Nasser and Mohamad Hefzi (Film Clinic, Egypt) is financing for post-production. They just closed two deals with two production companies from Germany and Romania.

Estimated Delivery Date: February 2014



Grantee: Ahmad Ghossein's (LEBANON)

Phase: Pre-production

Project: "Upside Down"

Five people try to escape the bombing in a southern Lebanese village during the last days of the July War. They decide to hide in the basement of an undamaged house. Soon, seven Israeli soldiers enter the first floor. Trapped by their own fears, they experience an out-of-control situation during the next three days.

Status: The script was finalized two months ago after two rounds of re-writing with filmmaker Ghassan Salhab and producer Abla Khoury. As a result of the partnership between AFAC and the Sarajevo Film Festival, the project participated last July in the Festival's co-production market, Cinelink. The project's team walked out of the market with an agreement with the German production company, Unafilm, to co-produce the film. In addition to AFAC's grant, Upside Down has the support of ART (Arab Radio and Television Network). The project is supposed to start pre-production in December and official filming in April 2014, preceded by an acting workshop, as Ghossein is keen on working with non-actors.

Estimated Delivery Date: October 2014

Grantee: Bahia Ben Cheikh-El-Fegoun (ALGERIA)

Phase: Post Production

Project: "Algerians, State of Affairs, State of Mind..."

The filmmaker is haunted by one question: Why did the revolution skip my country? Algeria is a difficult country to read so, driven by confusion and search for meaning, the filmmaker is on a quest to understand the different faces of 'revolution' in the hopes of creating landmarks for awareness and change. Is it possible, for example, to experience revolution with less violence and radicalism?

Status: Editing with renowned editor Nadia Ben Rachid (who has worked with many established filmmakers such as Abderrahmane Sissako, Merzak Allouache, Yamina Benguigui and others) is almost completed. Next step will be applying to upcoming film festivals.

Estimated Delivery Date: January 2014

Grantee: Philip Rizk and Jasmina Metwaly's (EGYPT)

Phase: Production

Project: "Out/In the Streets"

This film explores the often-ignored roles, lives and attitudes of labor workers within the context of the Egyptian Revolution. Throughout the ongoing revolution, labor workers continue to be exploited by factory owners but many are now actively fighting back. This film mixes the forms of documentary and fiction and challenges both the visual representation of labor workers in film, as well as the workers' political narrative in present-day Egypt.

Status: The project was one of 15 projects to participate in L'Atelier de Cannes last May. This helped highlight the film and raise interest from sales agents and distributors in Europe. The project has now quarter of its production funds in place, and the project's team is currently discussing coproduction with a leading French company that can help this film reach its maximum viewership in their region. As a result of the partnership between AFAC and the Sarajevo Film Festival, the project participated last July in the Festival's co-production market, Cinelink.. The filmmakers have been shooting since 2012 documentary footage for research, development, and to be included in the film.

Principal filming is expected to take place between December of 2013 and April 2014. Post production is expected to start in May of 2014, and expect the final film will be ready by end of the year 2014.

Estimated Delivery Date: December 2014

Grantee: Hazem Alhamwi's (SYRIA)

Phase: Post Production

Project: "Caravan in a Room"

2011 witnessed the beginning of unprecedented uprisings in Syria after 40 years of political stagnation. Death is the risk at stake in venturing out to the streets and expressing one's rage. The world watches as if this violence were something new. Yet it has always been there, in schools, in families, in neighborhood streets. Today it simply rises to the surface. This film shares a collection of narratives from Syria. Some are personal and others are social commentaries, some engage with the present and others look to the past. All seek to explain the reasons for the outbreak of Syria's revolution and how is it possible to shift from seeking death to finding new life.

Status: Hazem re-located to France last August to start the editing process. The project now has a rough cut which Arte and France TV, the main co-producers, are very happy with. French producer Nathalie Combe and German producer Heino Deckert submitted the film to the Berlinale in the hopes of premiering it there next February.

Estimated Delivery Date: January 2014

Grantee: Sara Ishaq (YEMEN)

Phase: Completed

Project: "The Mulberry House"

The film follows the filmmaker's personal documentation of a casual reunion between estranged family members that escalate into an all-engulfing popular uprising. The film also focuses on the shifting dynamics between women and men within the context of a modern Yemeni family, testing all preconceived ideas about identity, social customs, familial and social bonds at a time when women's roles and input have become integral to the Yemeni revolution.



Status: The film premiered at International Documentary Festival Amsterdam (IDFA) in November 2013 as part of Panorama section. It will also be featured in the Dubai International Film Festival in December 2013.

Grantee: Mohamed Rashad (EGYPT)

Phase: Pre-Production

Project: "The Little Eagles"

Between two generations - the left-wing activists of the sixties and seventies, and their children of the nineties now in an age of revolution - many things remain to be said. The film seeks to explore the confrontations between the dreams, aspirations, political actions, failures, frustrations, alienations, and finally the current revolutions from the perspectives of both sides.

Status: Rashad went through an extensive three-week workshop with consultant and producer Farida Fdani in July 2013. The workshop yielded a new treatment and production plan and resulted in Fdani coming on board as a producer. She will join the director in January for his shoot in Cairo. Production will conclude in June, and will be followed by editing. Post-production money will be sought concurrently.

Estimated Delivery Date: September 2014

Grantee: Fadi Yeni Turk's (LEBANON)

Phase: Production

Project: "Monumentum"

What if the monument, a landmark designed to reinforce a message of power throughout time, was doomed to oblivion by re-adaptation or down-right destruction? What if the monument becomes a monster that will haunt forever the mind of its creator? Such are the changes currently unfolding in the Arab world and this documentary collects a diversity of stories that reflect on the destiny of monuments, shifting from honoring and commemoration to re-appropriation, rejection or even annihilation.

Status: Fadi and producer Farida Fdani finished shooting in Baghdad this last October, and are planning to film in Bahrain in December. They are currently working on obtaining the shooting permit. In parallel, they are looking for archives and have good contacts in London among others. Once the shooting is done, they will approach funds and TV stations for postproduction which is supposed to start in April 2014.

Estimated Delivery Date: July 2014

Grantee: Mazen Khaled (LEBANON)

Phase: Completed

Project: "A Very Dangerous Man"

Set in Beirut, Lebanon, April 2012, life seems as normal as can be in this city, yet something is simmering underneath. As people go about their normal lives, a political activist gets chased around the streets of Hamra. Meanwhile, a suspicious looking bag easily changes hands, gets transported, and awaits an unknown destination in a busy Hamra cafe...

Status: The film premiered at the Dubai International Film Festival in December 2012 and was also featured in the Ayam Beirut Al Cinema'eya in March 2013.

Grantee: Djemal Fawzy (TUNISIA)

Phase: Pre-Production

Project: "Abrupton"

Set in Tunisia two days after the January 14th 2011 coup, insecurity prevails in the country and in the hearts of the people. The dictatorship may have been removed, but the

threats of intolerance and violence still looms. Ramla, a 26-year-old props-woman working on a thriller film, is nevertheless compelled to resume work along with the rest of the crew, even though circumstances are tense. Forty-five minutes before curfew, she rushes to leave the film set and go straight home but forgets one crucial detail and finds herself in a complicated situation...

Status: The filmmaker is working closely with several advisors. He followed a three-day workshop in Beirut in March, including one-on-one meetings with Ghassan Salhab, Michel Kammoun and Dora Bouchoucha. After these intensive meetings he rewrote his script and applied for financial support from the ministry of culture in Tunisia. To better support his current project and future ones, Djemal had formed with other Tunisian young producers and filmmakers a union of young producers in the aim of producing short films by sharing their materials and know-how. Abrupton will be the first project to be delivered by this union. Shooting is scheduled for December 2013.

Estimated Delivery Date: February 2014

Grantee: Karima Zoubir (MOROCCO)

Phase: Development

Project: "Behind the Wall"

This film sheds light on the marginalized neighborhoods of Morocco, where the impoverished are separated from the rest of society by walls that conceal them and only receive occasional government attention come campaign time. Nadia, a 15 year-old girl who lives in the slums of Casablanca, is one day surprised by an unusual event: municipality workers whitewashing the walls. Curious, she begins to question the wall's existence and the possibility of challenging poverty and negligence by transforming the wall from a means of separation to one of expression and defiance.

Status: Karima had asked to postpone the second payment of her grant because she needs to postpone the shooting of the project until schools begin. She began developing the film in earnest in March 2013. She rewrote the script with the advisory help of Kirstin Johnson, filmmaker and DOP, and is going into pre-production beginning of 2014.

Estimated Delivery Date: June 2014

Grantee: Mohamed Hassan Shawky (EGYPT)

Phase: Production

Project: "And on a Different Note"

The film is a reflection on the ambivalent relationship of an Egyptian living in New York City with the ongoing political developments in Egypt and the media rhetoric associated with them. This audiovisual experience is created through the juxtaposition of images of the author's various habitats within the city, and sound fragments from Egyptian prime time talk shows, echoing a growing sense of alienation and a state of physical detachment, and capturing the stillness of New York's urban life compared to the pace of events and their surrounding debates in Egypt.

Status: Between September and November 2013, Mohamed had finished shooting in Cairo and New York and took part in McDowell Colony's writing residency in New Hampshire where he finished the text and sound research of the film. Editing will take place in Cairo between December 2013 and February 2014, followed by sound design in March and April of 2014.

Estimated Delivery Date: May 2014

Professional Support per Project



After benefitting from 3 development workshops in 2012, the Crossroads projects have each evolved to take on a unique pace and to face challenges that are very specific. So, for 2013, collective workshops were no longer the best model to pursue and, instead, one-on-one meetings with advisors were arranged by AFAC while keeping a very close relationship with the filmmakers and their producers throughout in order to tailor the professional help they would need.

- Rifqi Assaf of "The Curve" was flown to Beirut beginning of February to meet with his advisor Ghassan Salhab for a final round of extensive discussions before starting his shooting scheduled for March.
- Fawzi Djemal of "Abruption" came to Beirut in March and met with Crossroads advisors Ghassan Salhab and Dora Bouchoucha as well as a new advisor, Michel Kammoun, who was recommended by AFAC given his expertise in short films.
- As a result of the exposure from the Crossroads workshop held at the Dubai International Film Festival in December 2012, Philip Rizk and Jasmina Metwally, co-directors of "Out in the Streets" were selected for the L'Atelier de Cannes in June 2013 and benefitted from the most prominent networking and co-production talks in the field of cinema.
- AFAC's partnership with Sunny Side of the Doc co-production market held in La Rochelle, France, in June allowed for the participation of Fadi Yenitürk's "Monumentum" producer at one-on-one meetings with commissioning editors, co-producers, and distributors.
- AFAC's partnership with the Sarajevo International Film Festival allowed AFAC to include "Upside Down" in the Festival's co-production market with the presence of the director-producer team. They successfully walked out with a co-production deal with Germany's Unafilm. Also benefitting from this partnership was Mazen Khaled's A Very Dangerous Man which was part of the screening program curated for the festival by AFAC.
- In October, an invitation by MEDIMED, the Euromediterranean Documentary Market, covered the participation of "Monumentum" in their pitching forum, while a matching effort between Fadi Yenitürk and Nizar Rawi, Director of the Iraq International Short Film Festival and recipient of an AFAC RTR grant, enabled the filmmaker and producer to visit Baghdad and get the permissions necessary to finish his shooting there.

Outlook for 2014

For 2014, AFAC will continue in the same line of offering Crossroads projects tailored professional help:

- An editing workshop for creative documentaries is scheduled to take place in Beirut in May/June. A number of AFAC-supported documentaries will participate in this workshop including 2 or 3 from Crossroads.
- An AFAC Film Week is planned for March in Beirut to screen a number of AFAC supported films including completed Crossroads projects like Sara Ishaq's The Mulberry House.
- Advisory support for any project as needed.

A poster for AFAC Film Week. The background is a dark blue gradient. In the top right corner is the AFAC logo, which consists of a stylized orange circular emblem and the text 'AFAC آفاق' below it. The main text 'AFAC Film Week' is in large, white, bold, sans-serif font. Below it, the Arabic text 'أسبوع آفاق السينمائي' is written in a stylized, yellow, calligraphic font. The background features faint, large, light blue text that reads: 'MY LOVE AWAITS ME BY THE SEA', 'HARAG W MARAG', 'MULBERRY HOUSE', 'RAGS AND TATTERS', 'THE DISQUIET', 'NATION ESTATE', 'AMAL'S GARDEN', and 'DIPLOMA'.

Arab Documentary Film Program



Nida Sinnakrot

While the ADFP had finished its three planned cycles in 2012, the grantees are growing in recognition gained. The most recent ADFP beneficiaries whose projects are still in development phase have benefitted from attending an AFAC-hosted workshop this year.

International recognition of ADFP grantees has also made a strong mark in 2013.

Awards and International Recognition in 2013

Talal Derki's "Return to Homs", from the AFAC-Supported Baladi Project (ADFP 2009)

- World premiere and opening night feature at the International Documentary Film Festival of Amsterdam (IDFA) in November.

Kaouthar Ben Hania's "Challat of Tunis" (ADFP 2009)

- Won award at Fribourg International Film Festival, Switzerland, in April.
- Selected to participate in The 70th Venice International Film Festival's Final Cut Workshop supporting the post-production of films from Africa in August.
- Won award at Cinemage/Groupe Image (Paris), Venice Biennale in August.
- World premiere at DIFE, UAE in December.

Karima Zoubir's "Camera/Woman" (ADFP 2009)

- Premiere in London's Human Rights Watch Film Festival in March.
- Won Human Rights Award at Fidadoc, Agadir, Morocco, in April
- Won Best Documentary at Cinemed International Mediterranean Film Festival of Montpellier, France, in November.

Damien Ounouri's "Fidai" (ADFP 2009)

- Won Documentary Silver Castle Prize for New Directors, New Films at FEST, Portugal, in June.
- Premiered in France at the Institut Du Monde Arabe in Paris, in November.

Hala Al-Abdalla's "As If We Were Catching a Cobra" (ADFP 2011)

- Featured at Ayam Beirut Al-Cinémaiya, Beirut, Lebanon in March
- Featured at Bird's Eye View Festival, London, UK in April
- Featured at the International Encounters of Arab Cinema in Marseille, France in May.

Nadine Naous's "Home Sweet Home" (ADFP 2011)

- Participated at Cinema du Réel, France – April. 19 - 26

Mais Darwazeh's My Love Awaits Me by the Sea (ADFP 2011)

- Premiered to a full house and positive critical acclaim at the Toronto International Film Festival (TIFF) in September.
- Screened at the Dubai International Film Festival, UAE, in December.

Parine Jaddo's "Broken Record" (ADFP 2011)

- Premiered at DOKLeipzig in October.

Rania and Raed Rafei's "74 – The Reconstitution of a Struggle" (ADFP 2011)

- Featured at Ayam Beirut Al-Cinémaiya, Beirut, Lebanon, in March.
- Featured at 'Bayna Cinemaïyyat', or, 'Among Women Filmmakers' in Cairo, Egypt, in November.

Salma El Tarzi's Underground/On the Surface (ADFP 2011 and 2012)

- Premiered at IDFA, The Netherlands, in November.
- Won Muhr Arab Documentary Award at DIFE, UAE, December 14th

Dora Bouchoucha's "It was Better Tomorrow" (ADFP 2012)

- Featured at Ayam Beirut Al-Cinémaiya, Beirut, Lebanon, in March.
- Featured at Sarajevo International Film Festival, Bosnia and Herzegovina, in August.
- Featured at 'Bayna Cinemaïyyat', or, 'Among Women Filmmakers' in Cairo, Egypt, in November.

Maher Abi Samra and Jinane Dagher's "A Maid for Each" (ADFP 2012)

- Participated at Cinema du Réel, France in April

Nadia Shihab's "Amal's Garden" (ADFP 2012)

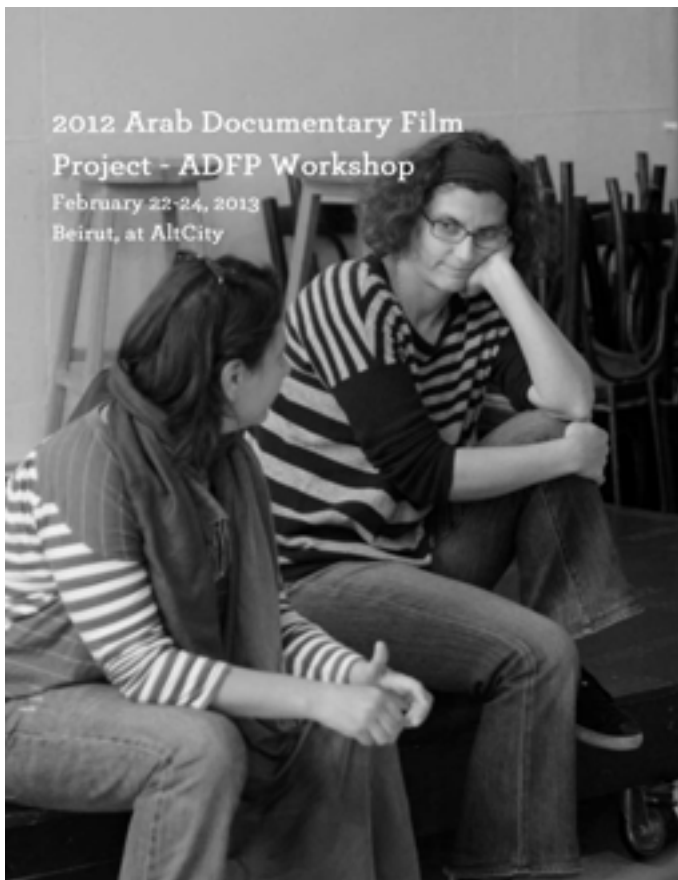
- Featured at Bird's Eye View Festival, London, UK in April
- Featured in Cinema du Réel, France in April

Salim Murad and Jana Wehbe's "Counterbalance" (ADFP 2012)

- Participated at Cinema du Réel, France, in April.



Workshops and Professional Support



ADFP 2012 Development Workshop, Beirut

AFAC also hosted a development workshop for the 2012 ADFP projects between February 22nd and 24th in collaboration with a team of advisors of different cinematic and geographical backgrounds. Seven documentary projects took part:

- Dahna Abourahme's A folktale of Palestine (Lebanon)
- Selim Mrad's Counterbalance (Lebanon)
- Rachid Biyi's Bread and Angels (Morocco)
- Nadine Salib's Mother of the Unborn (Egypt)
- Mariam Mekiwi's Hinter Tausend Staeben Keine Welt (Egypt)
- Ramez Mikhael's The Craft (Egypt)
- ElKheyyer Zidane's Deadly Business (Algeria)

These projects were mostly in development phase, while two were in production and one in postproduction.

A top-notch team of advisors was assembled to give the filmmakers in-depth feedback on their work, insights to the film market and additional funding sources, and possible solutions to logistical obstacles they are facing.

The advisors committee comprised:

- Documentary consultant and critic Tue Steen Muller, (Denmark)
- Producer Joslyn Barnes, (USA)
- Producer and festival director Orwa Nyrabia (Syria)
- Filmmaker and Commissioning Editor Mohamad Soueid (Lebanon)

One-on-one, groups sessions, and screening of films were included in the workshop.

Advisor's Bios



Mohamed Soueid (LEBANON)

Born in Beirut, Lebanon, Mohamed Soueid began his academic life very distant from the world of film and video. He wrote weekly columns for Al-Safir daily newspaper, as well as for the weekly cultural supplement (Al-Mulhak) of An-Nahar daily newspaper. While continuing with his career in film criticism, he worked as an assistant director for a number of Lebanese filmmakers. After he directed his first film "Absence" in 1990, Soueid went on to make his own documentaries and TV works, where he was notably known for his autobiographical documentary trilogy: "Tango of Yearning" (1998), "Nightfall" (2000) and "Civil War" (2002). His "Tango of Yearning" won the Best Documentary Director Prize at Beirut International Film Festival in Beirut 2000. In addition to his film and TV work, Mohamed Soueid published two books on Lebanese cinema and old movie theatres: "Postponed Cinema – The Lebanese Civil War Films" (published by "Arab Research Foundation", Beirut, 1986) and "Ya Fouadi – A Chronicle of Beirut's Late Movie Theatres" (published by "Dar An-Nahar", Beirut, 1996). In 2004, his first novel "Cabaret Souad" was released by the Lebanese publishing house Dar Al-Adab. He is currently a commissioning editor and senior producer at Al-Arabiya News Channel for which he had directed a number of documentaries including: My Heart Beats Only For Her (2009) and How Bitter My Sweet (2010).

Tue Steen Müller (DENMARK)

Worked with short and documentary films for more than 20 years at the Danish Film Board – as press secretary, head of distribution and information and as a commissioning editor. He has contributed with articles for national and international newspapers and magazines. He's the co-founder of Balticum Film- and TV-Festival, Filmkontakt Nord and Documentary of the EU. Travelled to European short and documentary festivals often to be seated as a jury member, and has given documentary courses and seminars in more than 30 countries. In 2004, he was awarded the Danish Roos Prize for his contribution to the Danish and European documentary culture. In 2005 awarded a prize at the DOCLisboa for his contribution to the international development and promotion of Portuguese documentaries. Since 1996 when it started, director of EDN (European Documentary Network). Given the EDN Life Achievement Award 2005. From 2006 freelance consultant and teacher in Danish and European documentary matters. Selector and consultant for the festivals DOCSBarcelona, Magnificent7 in Belgrade and Leipzig. Head of Studies at the European training programme Ex Oriente. Tutor at other training programmes like Archidoc, EAVE, ZagrebDOXPro and Discovery Campus. Has his own website – www.filmkommentaren.dk - together with Danish Allan Berg – where he posts documentary film news and reviews documentaries.

Joslyn Barnes (USA)

A writer and Emmy® nominated producer. She is the author of numerous screenplays for feature films including the upcoming Indian feature "The Cosmic Forest" and the award-winning film "Battu", directed by Cheikh Oumar Sissoko (Mali), which she associate produced. Among the films Barnes has executive produced or produced since co-founding Louverture Films are the César-nominated "Bamako", Sundance Grand Jury Prize winner and Oscar® and Emmy® nominated "Trouble the Water", Oscar® shortlisted "Soundtrack for a Revolution", Bollywood thriller "Dum Maaro Dum", the award-winning "Black Power Mixtape 1967-1975", this year's Oscar® shortlisted, Sundance Grand Jury Prize winner "The House I Live In", and the Nepali feature "Highway". She associate produced Elia Suleiman's "The Time That Remains", and the 2010 Cannes Palme d'Or winner "Uncle Boonmee Who Can Recall His Past Lives" by Apichatpong Weerasethakul. Barnes also wrote and directed the short film "Prana" for CinéTévé France as part of an internationally distributed series of 30 short films to promote awareness of environmental issues. Prior to co-founding Louverture, Barnes served as a programme officer and expert consultant at the United Nations. She has lived and traveled widely in Africa and Asia, and has written numerous articles covering trade and social development issues, as well as contributing to books on the establishment of electronic communications in developing countries, food security in Africa, and strategic advocacy for the inclusion of gender perspectives on the international development agenda.

Orwa Nyrabia (SYRIA)

Orwa graduated from the Higher Institute of Dramatic Arts in Damascus 1999 and worked as a columnist at Assafeer Newspaper for 4 years before he started in film where he worked as Assistant Director in high-profile fiction films such as Sacrifices by Oussama Mohammad (Certain Regard – Cannes 2002) and played as lead actor in "La Porte du soleil" of Yousri Nassrallah (Selection Officielle – Cannes 2004). Since he co-founded PROACTION FLM, Orwa worked in a number of documentary and fiction films before he started producing. A graduate of AFIC (INA-Sorbonne 2006), his main start was in the international co-production doc "Dolls – A Woman from Damascus" by Diana El Jeiroudi (Silver Wolf Competition – IDFA 2007). Today Orwa continues to produce and co-produce documentary and fiction films and is working on two in-development projects. As a filmmaker, Orwa made one short documentary, co-directing a fiction short and finishing his feature-length doc "Queen of Hearts". Orwa is a co-founder and organizer of DOX BOX International Documentary Film Festival in Syria, he is head of programming. Orwa has been seated many times at international festivals as a juror.



"Why Culture?" Campaign



"Why Culture? Competition" at AUD

The "Why Culture" Campaign was launched early in 2013 to engage wider audiences outside the circle of artists to think about and engage in designing creative visual expressions that deliver the message of why arts and culture matters in today's world.

Expanding beyond the circles of professional artists, the campaign features a series of competitions from students and professionals alike, working in the fields of communication and design as well as visual arts.

The campaign also helped to strengthen AFAC's online visibility and interactivity. Public voting for favorite submissions were held on Facebook and YouTube, depending on the media at hand.

To spread the word, AFAC targeted universities and galleries throughout the region and particularly the Gulf countries, given the prominences of social media communication there. Lastly, prompting discussions and competitions around the theme of culture and its value is an essential part of raising awareness towards appreciating and supporting the cultural sector.

Poster Competition



The call for "Why Culture?" Poster Design Competitions was open on February 15th and closed on June 1st.

We received a total of 75 submissions from 10 different countries (8 Arab and 2 Non-Arab) including Algeria, Egypt, Syria, Spain, Tunisia, Lebanon, Iraq, Jordan, Morocco and Libya.

The top ten shortlist entries were posted online and included posters by Alkindi Aljawabra, Amro Awad, Asmaa Ali Al-Mikkawy, Benjamin Meinberg, Bouchahed Mohammed Amin, Ibrahim Brimo, Nabeha Abdul Rehman, Mai Koraïem, Magdy Mahmoud and Maher Aboul Housn.

The week-long voting duration began on June 7th until June 13th and brought the participation of over 5,000 voters on Facebook and over 60,000 followers.

Applicants competed for two prizes, the Voter's Selection and the AFAC Selection. The prize amount was \$1,000 per winner.

Poster Competition Results

The winner of the "Why Culture?" Poster Competition Voter's Selection is Bouchahed Mohammed Amin from Algeria. His design collected the highest number of Facebook votes at 2,430 'likes' and proved to be most popularly appealing.



The winner of the AFAC's Selection is Ibrahim Brimo from Syria whose design was selected through an in-house voting and discussion on the most compelling design, whereby Brimo's poster was found to be the most intriguing, abstract and original concept.



Video Competition



For more information: للمزيد من المعلومات
www.arabculturefund.org

آفاق AFAC

The Arab Fund For Arts and Culture
الصندوق العربي للثقافة والفنون - آفاق

The AFAC مسابقة الفيديو
"Why Culture?" لماذا الثقافة؟
Video Competition آفاق

Why does culture matter? After launching its poster design competition on the subject, AFAC is now tossing the question into the field of pictures in motion, videos and animation. Can you create a short video - up to two minutes - that answers the question, why should we care about culture?

ما هي أهمية الثقافة؟ بعد تقديم مسابقة الملصق حول هذا الموضوع، تطرح "آفاق" الآن السؤال للنقاش عبر الصور المتحركة، الفيديو والأفلام. هل يمكنك إنتاج فيديو مدته لا تزيد عن دقيقتين - بطرح جواب فني عن السؤال، لماذا نهتم بالثقافة؟

DEADLINE:
Nov 22nd, 2013
Entries to be submitted to:

آخر مهلة لتقديم الأعمال:
22 تشرين الثاني/نوفمبر 2013
أرسلوا روابط أفلامكم إلى:

whyculture@arabculturefund.org

For the "Why Culture?" Video Competition, the call opened on August 22nd and closed on November 22nd with a total of 44 submissions from 17 countries (7 Arab and 10 Non-Arab): Egypt, Iraq, Palestine, Serbia, Germany, India, Italy, Morocco, France, Kingdom of Saudi Arabia, Latvia, Lebanon, Pakistan, Spain, Sri Lanka, Tunisia and United Kingdom.

This time, 5 videos were shortlisted for the online voting, which went live on November 29th and closed on December 6th.

The five shortlisted videos were submitted by Ayman Abdelhameed, Mohamed Sharif (aka Brimo Brimo), Mohammad Ali Nasser, Ramia Beladel and Karoline Lis.

As in the first edition, the applicants are competing for the Voter's Selection Prize and for the AFAC's Selection Prize, both of which are \$1,000.

Video Competition Results

The winner of the Voter's Selection was Moroccan artist Ramia Beladel with her experimental video which collected the highest number of online votes at 99 'likes'.



The winner of the AFAC's Selection was Egyptian artist Ayman Abdelhameed thanks to his attention to high quality imagery coupled with an ironic sense of humor.



Outlook for 2014

In January 2014, a third edition of the 'Why Culture?' competition series will open, this time targeting the creativity and talent of Comic Strip Illustrators to answer the question of why culture matters.

Field Visits and Outreach



Algeria

March



AFAC conducted a field visit to Algeria – Algiers, Oran, Constantine and Mostaganem – between March 24th and April 2nd to explore and better understand the unique local challenges and prospects for independent arts and culture there. Algeria is emerging from a long and troubled history and a population that is predominantly young in age. Its people are in a phase of recovery, as if emerging from a time capsule. They are eager to process the past and to reconcile with the tragedies of the previous generations while seeking to open up to new possibilities. Artistic expression will play a vital role in this matter.

Algeria is also a wealthy country with immense resources. For better or for worse, it is a country where the government has been willing to invest massively into funding of arts and culture. The cultural industries are at the core of the government's new strategy for Algeria. And yet, for all its grand efforts, the public sector is also drawing criticism from independent artists who feel ignored and unsupported. A different approach seems to be called for.

As for those artists who are finding their own modest means to burrow ahead, being Algerian carries its challenges. The sheer size of the country coupled with the lack of sufficient artistic spaces is making the artists feel isolated; they would benefit from better networking with each other. Yet, the heavy-handed approach of the public sector makes it difficult for independent artists to connect. The massive wealth of Algeria is often invisible and out of reach; the predominant situation is one of scarcity, both in terms of funding as well as in terms of expertise.

AFAC grantees in Algeria, including Habiba Djahnine founder of the Bejaia Doc student film festival and Damien Ounouri award-winning filmmaker of *Fidai*, expressed a strong measure of confidence in their autonomy as well as disappointment in being marginalized. For them, the existence of AFAC is a much-needed life-line of support where their own country's support is denied.

Artists working outside the capital city are most desolate, and yet there are a few who are finding solutions within their means, transforming their homes into spaces for arts and culture. The music band, "Demacratoz", made a strong impression and have been encouraged to apply to AFAC for funding, winning a grant to be announced later this year.

In spite of the many challenges facing Algeria – isolation, poor infrastructure and dominating public sector - independent artists and local initiatives are emerging with a relentless zeal for promoting self-expression and creativity.

Libya Field Visit

October



Between October 2nd and 5th, AFAC re-visited Libya to reconnect with its few grantees there and to reach out to new potential applicants and beneficiaries.

Our first trip to Libya, a year and a half earlier, had left a strong positive impression. The initial euphoria of those earlier days, however, had perceptively worn off. There is an ongoing threat of violence and the very challenging process of creating a functional government and a viable civil society. Nevertheless, we were surrounded by a number of determined Libyans who have returned to their homeland after decades of living abroad, seeking to help shape the country's future towards a better direction.

Meeting us in Tripoli was Board Member Amr Ben Halim and members of his family visiting Libya from overseas. Since the fall of Ghaddafi, Amr has been engaged in supporting the development of democratic processes in his home country. For AFAC, he hosted a small dinner in the old city to bring together people active in the art scene, including galleryist and curator Najaa El-Ageli, graphic novel publisher Faten Babaa and her brother scriptwriter Ayad, film director/producer Huda Abuzein and artist Hadia Gana.

Also present was Amine Messadi, an AFAC grantee who works with the A.T.A.C, association for preserving cinema in Tunisia. He had just finished working on a drama series "Phobia" together with producer Osama Rezg, the mastermind behind Libya's largest contemporary artistic production and founder of the first private production company in Libya. The series was aired during Ramadan and had been a big success.

We held our AFAC presentation, which was originally meant to take place at Doshma – an old storage space turned into an art space by creative designer Muftah Abudajaja – but, due to an electricity cut, called for a quick change of venue and Muftah El-Fagi, director of the National Theater of Tripoli, offered to host the talk at the national "Scout Theater". Among the 40-something attendees was Reem Gibriel, co-founder of Arete for arts and culture, and a grantee of AFAC. In a little over one year, the Arete initiative had managed to offer a poetry festival, music workshop, installation exhibition, public video arts display and an independent theatre production – all art experiences that would not have been possible before.

Our visit also coincided with the Libya Book Fair, featuring works that would have been prohibited during the Ghaddafi regime. A notable publication was the collected works of popular Libyan cartoonist Azwawel.

We visited Ali Mustafa Ramadan, a prominent art historian of an older generation who had been documenting and collecting Libyan art over the last 4 decades, as well as younger artists Youssef Fatis and Najlaa Fitouri. We also visited Hadia Gana's studio and she toured us around what will become a museum displaying the works of her late father, artist Ali Gana, including prints, drawings and sculptures.

As a result of this visit, Hadia Gana has applied to attend the Ashkal Alwan art academy in Lebanon, facilitated through AFAC's funding and support.

Kingdom of Saudi Arabia

January, May and December



Though the largest Arab country in Asia, and second largest only to Algeria in the Arab region, The Kingdom of Saudi Arabia has had relatively low engagement with AFAC's programs. To encourage engagement, AFAC set out in January 2013 and met with HRH Princess Adila bint Abdullah bin Abdulaziz Al Saud through the contact of our Board Member Mrs. Abla Lahoud.

We set about connecting with key figures in the country who are playing an important role in the contemporary art scene. During our second visit in the year, held between May 3rd – May 9th, we discovered many the new and emerging aspects of Saudi Arabia's art scene. We also began the visit with a dinner reception hosted by AFAC donors Dr. Fayez and Mrs. Haifa Takieddine to introduce AFAC to their circle of friends and potential donors. We were also invited to give a public presentation at the Saudi Arabia Society for Culture and the Arts, headed by Dr. Sultan Al-Bazei and dedicated to supporting artists on a nationwide level.

The visit was also an important opportunity to discover the new art galleries that have emerged in recent years. There is a new openness towards the Arts, long a taboo subject in the Kingdom. In Riyadh, we visited the newly opened Alaan Artspace, Naila Art Gallery and Lam Art Gallery which participated at Basel Art Fair. In Jeddah we visited Arabian Wings and Athr Gallery, with whom we are now working in close collaboration. We also connected with the Saudi Arabia Society for Culture and the Arts which has offered to help AFAC with future endeavors.

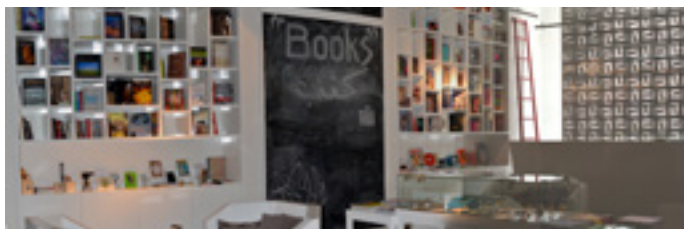
We also discovered a very busy grassroots movement in the virtual arena. Saudis by the millions are following creative Saudi YouTube productions made by young self-made production companies like UTurn, Qumra and Telfaz 11. YouTubers are earning a living from advertising and flourishing in terms of online celebrity and local resonance. Yet, as they are emerging from a closed context with little artistic public life, they are hungry for professional training and support.

Saudi Arabia has an abundance of wealth but a dearth of exposure and openness. There is a need for interactivity and collaborative opportunities for education and training. For this reason, AFAC has launched a new special program to help support Saudi and GCC based artists in a variety of fields, including Visual Arts, Cinema and Literature.

Already, visual artist Nasser Al-Salem has been offered residency at the Ashkal Alwan art academy through AFAC's support and has been enrolled as of November 2013 at this intensive year-long program. For cinema, a series of filmmaking Master-classes are set to be taking, the first of which will be held in Jeddah in December 3rd and 4th, in collaboration with Athr Gallery. And starting in February 2014, AFAC will launch the AFAC Novel Writing Program as a training program for aspiring novelist.

We are also pleased to have attracted the support of Mrs. Olfat Al-Juffali to become AFAC's newest Board Member. The Juffali's have kindly hosted a dinner reception in their home on December 1st to introduce AFAC to a wider circle of Jeddah's society and corporate sector.

Timeline



JANUARY

7

Open Call for Visual Arts, Performing Arts and Literature - Online

11-14

AFAC networking visit to Riyadh - KSA

FEBRUARY

15

Open Call "Why Culture?" Poster Design Competition - Online

22-24

ADFP Development Workshop, Beirut - Lebanon

25

Donors Meeting, Alexandria - Egypt



MARCH

7-11

Arab Foundations Forum Meeting, Jeddah - KSA

15-24

Ayam Beirut Al-Cinemaia - Lebanon

24

AFAC Award at Ayam Beirut Al-Cinemaia to Fayrouz Serhal - Lebanon

24-30

Algeria Field Visit

26

AFAC Talk at Espace Plasti, Algiers - Algeria

28

AFAC Talk at Sidi Houari, Oran - Algeria



APRIL

2

Close Call for Visual Arts, Performing Arts and Literature - Online

3 - 10

Bird's Eye View Film Festival, London - UK

5-7

Literature Across Frontiers Conference - Malta

12

AFAC Talk at AUB, Beirut - Lebanon

14

AFAC Talk at AUD, Dubai - UAE

15

Open Call for Cinema, Music and RTR - Online

21

Open Call for AFAC Documentary Program - Online

26

AFAC Talk at LAU, Beirut - Lebanon

29-30

Arab Foundations Forum General Assemble, Beirut - Lebanon





MAY

3-9

Field Visit and Donor's Dinner, Riyadh and Jeddah - KSA

5

AFAC Talk at Saudi Arabian Society for Culture and the Arts, Riyadh - KSA

7

AFAC Talk at Athr Gallery, Jeddah - KSA

10

Kamel Lazaar Foundation Seminar on Philanthropy for the Arts in the Maghreb

15-26

Cannes Film Festival

28-30

Script-writing Workshop, Beirut - Lebanon

JUNE

07

Jury Meetings for Literature – AFAC Office

10

Jury Meetings for Performing Arts – AFAC Office

11

Jury Meetings for Visual Arts - AFAC Office

13

Announcements of "Why Culture?" Poster competition winners - Online

21

Announcement of Visual Art Grantees - Online

23

Announcement of Performing Arts Grantees - Online

25

Announcement of Literature Grantees - Online

25-28

Sunnyside of the Doc Film Festival, La Rochelle - France



JULY

21

Close Call for AFAC Documentary Program

AUGUST

1

Close Call for Cinema

16-24

Workshop and Networking at Sarajevo International Film Festival

22

Open Call for "Why Culture?" Video Competition - Online

24-26

Philanthropy for Peace and Justice Conference, Wasan Island - Canada



SEPTEMBER

1

Call Closes for Music and RTR

10-12

Medimed Documentary Market, Sitges - Spain

11

AFAC Talk at Dar Al-Hekma Girl's College, Jeddah - KSA

17-21

L'Boulevard Festival, Morocco





OCTOBER

2 -5

Libya Field Visit

3

AFAC Talk at the Scouts Theatre in Tripoli - Libya

4-5

Jury Meetings for the AFAC Documentary Program

16

Announcement of AFAC Documentary Program grantees

- Online

29-30

ArteEast Conference on Arts and Culture in
Transformative Times, New York – USA

NOVEMBER

4

Jury Meetings from RTR

6

Jury Meetings for Music

21-22

Jury Meetings for Cinema

7

AFAC open meeting on Contemporary Arabic Music – Lebanon

20

Announcement of Music and RTR Grantees

22

Close Call for "Why Culture?" Video Competition – Online

30

Board Meetings Dinner, Jeddah - KSA



DECEMBER

1

Board Meeting and AFAC Reception, care of the Juffali's,
Jeddah - KSA

3-5

AFAC Master Class for Filmmakers, Jeddah - KSA

6

Announcement of "Why Culture?" Video Competition
Winners

6-14

Dubai International film Festival

Cultural Advocacy Meetings and Events



Jeddah

Arab Foundations Forum, Strategy and Challenges

AFAC has been on the board of the Arab Foundations Forum for a year now, during which the board met four times (Abu Dhabi, Cairo, Dubai and Jeddah) During 2013, new executive director and the chairman took office and, with this new leadership, AFAC trusts the AFF can be established as the leading forum for discussion on philanthropy in the Arab region.

The MacDowell Colony Communications Partnership with AFAC

AFAC has partnered with The MacDowell Colony to help widen the opportunities available to Arab artists. The Colony is a leading artist residency program in the United States, offering artists the chance to immerse in a new and inspiring cultural environment where peer-exchange with other artists and opportunities to present work to wider audiences are possible. Residencies are open twice a year for a period of at least 2 months each. With the guidance of AFAC, artists from the Arab region are given the opportunity to develop their works, to share their ideas and to develop new perspectives in their creative practices. Four Arab artists have benefited

to date: Syrian filmmaker Nabil Maleh, Lebanese composer Joelle Khoury, Palestinian architect Lana Judeh and Egyptian filmmaker Mohammad Shawky Hasan.

CSR Study in the Arab Region

Encouraging cultural philanthropy is an ongoing mission for AFAC. Unlike elsewhere in the world, where trusts and foundations for the arts are plentiful, such cultural philanthropy in the Arab region is rather rare. AFAC is keen on attempting to fill this gap by raising awareness on the need for cultural philanthropy and by encouraging Arab donations towards the arts.

In line with this over-arching strategy, AFAC is sponsoring an independent study on corporate social responsibility that targets 200 corporations across 7 Arab countries, with the aim of understanding current trends in corporate philanthropy. This research project is taking place in collaboration with the American University of Cairo's John D. Gerhardt Foundation, the American University of Beirut, and the 'Ahead of the Curve' consulting company. Data collection will be completed by December 15th. Data analysis and write up will take place until the end of February 2014 to be followed by a launching event in March.

AFAC Infographic on the Motivations for Funding Arts and Culture

Responding to the lack of tools that can help clarify the landscape of cultural funding, AFAC has designed a "The Landscape of Motivation for Arts and Culture." This cosmology seeks to map out the many reasons that Arts and Culture are vital to us as individuals, communities, nations, and global citizens.

Why are the arts and culture endorsed? Why is this sector funded and promoted by philanthropists, investors, educators, politicians, diplomats, governments and foundations all over the world, as well as by the larger public? Mapping the motivation of this myriad of stakeholders against the perceived benefits of Arts and Culture, gives us a more textured picture of numerous and often overlapping incentives that can be useful for aspiring fundraising initiatives.

Donor's Meeting Alexandria, February



AFAC attended the 6th Informal Donors Meeting for Arts and Culture in the Arab Region, held this year at The Swedish Institute in Alexandria, Egypt, from Feb. 25th to 26th. Discussions revolved around the status of the arts and culture sector in relation to the 'Arab Spring', the best practices of artists as active citizens and how to achieve sustainability for philanthropic support of independent arts. The second day of the meeting was dedicated to examining the impact of the global economic crisis on funding arts and culture and how to improve cooperation between donors in the future.

Ayam Beirut AL-Cinémaiya Film Festival and AFAC Award Beirut, March

Held in Beirut between March 15th and 24th, this festival featured 50 contemporary films from the Arab region that had been producer after 2011 and included 9 AFAC-supported projects: "74 - The Reconstitution of a Struggle" by Rania and Raed Rafei (Lebanon), "As if We Were Catching a Cobra" by Hala Alabdalla (Syria/France), "It was Better Tomorrow" by Hinde Boujemma (Tunisia), "The Lebanese Rocket Society" by Joana Hadjithomas and Khalil Joreige (Lebanon/France/Qatar), "The Man Inside" by Karim Goury (Kuwait/France/UAE), "Coming Forth by Day" by Hala Lotfy (Egypt), "When I Saw You" by Annemarie Jacir (Palestine/Jordan/Greece), "Yema" by Djamila Sahraoui (Algeria/France/UAE) and the short film "A Very Dangerous Man" by Mazen Khaled (Lebanon).

In recognition of the growing interest in creative documentaries, AFAC offered an award dedicated to supporting a Lebanese feature documentary project in development phase. The AFAC award went to "The City I Can Curse" by Feyrouz Serhal. The story will revolve around the relationship between the two main characters: the director with her video camera, and the city of Beirut with its citizens. Over the course of one year, the director will roam the city with the eyes of a machine that will look and gaze unblinkingly, trying to make sense of the city's contradictions and its ability to be charming and suffocating all at once.

"Bird's Eye View" Celebrating Female Filmmakers London, April

Celebrating female filmmakers, the Birds Eye View Film Festival 2013 was held between April 3rd and 10th, dedicated this year to Arab Women Filmmakers. It was a strong recognition of AFAC's role in the region to have 8 films featured in the program, especially as AFAC grantee Annemarie Jacir's "When I Saw You" (Lamma Shoftak) was selected for the opening night.

Two more AFAC-supported feature films were "Coming Forth by Day" by Hala Lotfy (Egypt) and "Yema" by Djamila Sahraoui (Algeria). Four AFAC-supported documentaries were "Lebanese Rocket Society" by Joana Hadjithomas and Khalil Joreige (Lebanon), "As if We Were Catching a Cobra" by Hala Abdalla (Syria), "Gaza Calling" by Nahed Awwad (Palestine) and "The Three Disappearance of Soad Hosni" by Rania Stephan (Palestine) as well as "Amal's Garden" by Nadia Shihab (Iraq) presented in the shorts section.

Literature Across Frontiers conference in Malta Valetta, April



AFAC was invited to participate in a "Strategy Workshop on Literary Exchange and Translation," which took place in Malta between April 4th – 7th. Discussions addressed cultural policies and the role of the independent arts and culture sector while exploring strategies of literary exchange and translation in the Euro-Med region. We are looking into the possibility of launching new special programs in literature in the near future and to that respect this forum is one that helps us understand the priorities, challenges and collaboration opportunities in the Arab region.

AFF's General Assembly Beirut, April

The Arab Foundations Forum's general assembly was held over two days, between April 29th and 30th, to explore "Mutual Learning on Trends in Philanthropy." This informal gathering included offsite activities for fostering peer communications and networking. Held this year in Beirut, AFAC was in a position to play an important supporting role in opening up the meeting to include new participants who could share their experiences and inspire better visibility and networking among like-minded practitioners.

Seminar on Philanthropy in North Africa Tunisia, May



AFAC was invited to participate at a cultural philanthropy meeting in Tunisia at the behest of the Kamal Laazaar Foundation to discuss "The Future of the Arts in Contemporary Maghreb Societies." The meeting took place at the Bardo National Museum on May 10th and was an occasion to meet with cultural actors, sponsors, philanthropists, artists, critics and art historians working in the North African context. AFAC participated in the first roundtable discussion on "Rethinking the Role of Foundations and Sponsors in the Promotion and Conservation of the Arts in the Maghreb." The presence of AFAC added an important dimension by broadening the scope of participants to include an initiative that is active on an Arab regional level.

Sunny Side of the Doc La Rochelle, June

The Sunny Side of the Doc international market dedicated to documentary filmmaking of factual content was held between June 25th and 28th, bringing the documentary filmmaking sectors from across the world to gather over four days to sell and buy projects and programs, and to create partnerships. As the Arab region is providing new horizons for documentaries, it was an important opportunity to explore possibilities for new partnerships from across the Mediterranean. What topics will meet the most successful? In a rapidly changing market, how can the Middle East be competitive? AFAC's Film Programs Manager was invited

to participate in a panel called "The New Horizons of Documentaries on the Middle East."

Meanwhile, AFAC-supported documentary project "Off Frame," by Palestinian filmmaker Mohanad Yacoubi, was selected to pitch at the market.

Philanthropy for Peace and Social Justice Wasan Island, August



A two-day conference on "Exploring Interrelationships between Philanthropy for Social Justice and Peace and Arts and Culture" was held in August 24-26th in Wasan Island, Ontario. A list of examples of successful projects and a better understanding of the needed capacities and knowledge to advance intersectional work between culture, peace and social justice were the aims of this meeting. Many compelling examples of how philanthropy can use arts and culture for social justice and peace were presented by AFAC and fellow participants, making a strong case for the positive community impact that artistic activities can foster to promote better understanding, self-expression, conflict-resolution and social cohesion.

AFAC Collaborates with Sarajevo Film Festival Bosnia and Herzegovina, August



As part of the 19th Sarajevo Film Festival's Guests Present section, AFAC was invited to collaborate in curating a program of four AFAC-supported films from across the Arab region. Two feature-length films and two short films were selected: "It Was Better Tomorrow" by Tunisian filmmaker Hind Boujemaa, "Coming Forth by Day" by Egyptian filmmaker Hala Lotfy, "Nation Estate" by Palestinian filmmaker Larissa Sansour and "A Very Dangerous Man" by Lebanese filmmaker Mazen Khaled.

On a different level, the AFAC Crossroads project "Upside Down", by Lebanese filmmaker Ahmad Ghossein, participated in the SFF's co-production market, Cinelink, while the AFAC supported film "When I Saw You" by Palestinian filmmaker Anne Marie Jacir was screened in the festival's 'In Focus' section.

An AFAC delegation was sent to attend this leading film festival of the Balkans, bringing together AFAC Executive director Oussama Rifahi, Film Programs Manager Rima Mismar, and AFAC-supported filmmakers Hala Lotfy, Hinde Boujemaa, Larissa Sansour, Ahmad Ghossein, Jasmina Mitwalli and Philip Rizk, co-directors of "Out In the Streets". The collaboration between AFAC and SFF is compounded by the increased interest in films from the Arab region and AFAC's desire to offer Arab filmmakers new possibilities for partnerships and co-productions outside the usual markets.

L'Boulevard Festival in Morocco Casablanca, September

AFAC was invited to attend the L'Boulevard Festival in Morocco, September 17th to 21st, to experience the vibrancy of the music scene and the cross-cultural networking that takes place there and to widen our contacts into the Western stretches of the Arab region. The festival brings several alternative groups perform for about ten days. This year's headliners were the Algerian rocker Rachid Taha, the English jazzmen Herbaliser and the Swedish metallers Dark Tranquility. New emerging talents of the Moroccan alternative scene were involved at the Tremplin-L'Boulevard competition which took place at the cultural Manufactures Abattoirs and featured 23 groups selected at National level; 6 at World Fusion, 6 Rock-Metal and 11 Rap/Hip-Hop.

The visit offered direct experience of a competently managed music festival, youthful energy, and exposure to new forms of music from far-flung pockets of the Arab region and is an opportunity to establish stronger contacts and collaborative opportunities.

Medimed Documentary Market in Spain Sitges, October

AFAC's Films Program Manager was invited to participate as juror at the Euro-Mediterranean Documentary Market to offer the Ahmad Attiah Award for the Dialogue of Cultures dedicated to supporting documentary projects that have been through the market's prior pitching platforms. The award went to Spanish film "The Plague". Meanwhile, AFAC

grantees participating in this year's pitching platforms included Crossroad's "Monumentum" by Fadi Yenitürk and Cinema 2012 "Asphalt" by Ali Hammoud.



ArteEast's "Arts and Culture in Transformative Times" New York, October

AFAC was invited to participate at a two-day conference held in New York, October 29th – 30th, which brought together the directors of leading non-profit cultural foundations in the region as well as a selection of their beneficiary artists in order to share and better understand the impact of cultural philanthropy within the current context.

In the midst of the profound and rapid political changes across the region, artists, filmmakers, curators and art leaders in the MENA are playing an increasingly vital role in driving cultural and social change. These creative communities are giving voices to wider segments of civil society and developing a dialogue that transcends local, national and regional borders, therefore opening new channels of intraregional cooperation as well as international cultural exchange.

While European funders and arts institutions already engage with these creative communities, US involvement has lagged behind. This conference marked an opportunity to bring foundations and arts institutions in the US into this ongoing global conversation.

Contemporary Arabic Music, its Current State and Outlook Beirut, November



On the 7th of November, AFAC, in collaboration with Metro Al-Madina, invited musicians, composers, producers, managers and distributors working in the independent Arabic music scene to attend an open meeting with Brahim El-Mazned, Artistic Director of Timitar Festival of World Music. The meeting also hosted Ammar Dajani, founder and manager of "The Cairo Jazz Club" and a leading figure in cultivating a space for independent music in Egypt. This informal gathering open to all aimed to help create a new vision and strategy for improving independent music distribution, and to encourage collaboration, many initiatives were encouraged to launch in the aftermath of this meeting, such as the "Beirut and Beyond" concert series. Individual musicians - Khyam Allami, Raed Al-Khazen, Hani Siblini and Macadi Nahhas – have expressed their motivation to think together and work together in order to improve collaboration between musicians and the quality of independent music production.

AFAC Board Meeting and Reception Jeddah, November



On November 30th, the full team of AFAC's Board of Trustees flew to Jeddah from their different home-bases – Lebanon, Egypt, France, Morocco, New York, Switzerland and UAE – for the annual meeting which was held in Jeddah, KSA, with the generous support of AFAC's most recent Board Member, Mrs. Olfat Al-Mutlaq Juffali. The wide scope of AFAC's work over the past year was shared and possibilities for development and stronger visibility were explored. Feedback was positive and constructive, with strong outlooks to improve AFAC's long-term sustainability.

AFAC-supported Film launches IDFA- Amsterdam, November

The 26th International Documentary Film Festival Amsterdam (IDFA) opened on the 20th of November with the feature length documentary film *Return to Homs* by Syrian director Talal Derki. The film was supported by AFAC through its Baladi project, competing for the VPRO IDFA Award for Best Feature-Length Documentary, which IDFA presents for the best full-length documentary. This year's program also includes the AFAC supported Yemeni documentary *The Mulberry House* (formerly *FatherLand*) by Sara Ishaq.

Since its launch in 1988 IDFA has been one of the world's leading documentary film festivals, dedicated to the exhibition and promotion of ground-breaking creative documentaries.

Korea Arts Management Service (KAMS) on Arab Theatre December

Interest in understanding the Arab arts scene is being felt as far afield as Korea and AFAC has been contacted by KAMS as part of their research to share information and insights on contemporary Arab theatre. The first essay on contemporary Arabic theatre in Korea was thus published by TheaPro and written by AFAC grantee Abdullah Al-Kafri. In addition to explaining trends and challenges, the article offered information on resources for grants and on the landscape of cultural philanthropy in the region.

Dubai International Film Festival UAE, December

This leading international film festival of the Arab region was held from December 6th to 14th and featured 8 AFAC-supported films this year competing for the Muhr Awards. Two became winners; the short film "The Disquiet" by Ali Cherri (Lebanon) and the feature documentary "Underground on the Surface" by Salma Tarzi (Egypt). Other AFAC-supported films entering the competitions were "The Mulberry House" by Sarah Ishaq (Yemen), "My Love Awaits Me by the Sea" by Mais Darwazeh (Jordan), "Waves" by Ahmad Nour (Egypt), "Birds of September" by Sarah Francis (Lebanon), "Stable Unstable" by Mahmoud Hojeij (Lebanon) and "Challat of Tunis" by Kaouther Ben Hania (Tunisia).

ADP workshop was also hosted by AFAC during the festival over a two-day period, December 10th and 12th, with the aims of raising awareness of, and interest in, creative documentary filmmaking in the Arab world by helping a selected group of producer/director teams from the Arab region find concrete support and network with documentary professionals from the Arab region, Europe and the USA who will be attending DIFF. The ADP projects participating in Dubai Docs were "Ahmad in Wonderland" By Erige Sehiri (Tunisia), "Prison" by Rana Eid (Lebanon), "Story of Violence" by Dalya Bakheet (Saudi Arabia) and a "Taste of Revolution" by Maya Al-Khoury (Syria).

Communication and Visibility



Grantee Survey

The first AFAC Grantee Survey was launched and distributed on July 1st 2013, reaching out to 414 individuals and institutions, all of whom are professionals in the arts and culture field in the Arab region and recipients of an AFAC grant between 2007 and 2012. The survey was distributed electronically through a third party, Survey Monkey, with anonymity and confidentiality of the respondents ensured.

The survey was closed on August 30th. In total, 200 grantees, or about 48% of all of AFAC grantees completed and submitted the survey. The profile and distribution of the respondents mirrors very closely the data we have on our grantees in total.

The overall results show a good appreciation of all the aspects of AFAC's work. Capability in grant making and grant-management, clarity in communication, attunement to community impact, helpfulness in technical support and openness to recommendations are demonstrated by the survey results.

Room for development is largely around improving the networking capacities for AFAC's grantees on AFAC's website and social media platforms. Also, AFAC needs to up the ante of its communication beyond online and social media, and to get more active in print, TV, cable, radio, etc.

Grantee Stories

Carrying on from last year, AFAC conducted interviews with selected grantees to hear their stories firsthand and learn of their artistic aspirations, the obstacles they face and the successes they achieve. Featured in 2013 are the following artists:

1. Saving Cinema in Tunisia – A.T.A.C (TUNISIA)
2. Being Original without losing Grounds - Ahmad Nazmi (EGYPT)
3. What's Puppetry good for? - Mahmoud Hourani (LEBANON)
4. Palestine Boundless - Mais Darwazah (JORDAN)
5. Challenging Patriarchy-Sara Ishaq (YEMEN)
6. Libya Rising from the Ashes - Arete for Arts and culture (LIBYA)
7. Community Libraries for Lebanon-Assabil Association (LEBANON)
8. Breaching structure of Power-Sulayman al Bassam (KUWAIT)
9. Inner Reality-Outer Reality- Virtual Reality- Abdullah Al Kafri (SYRIA)
10. Re-Writing our Histories-Damien Ounouri (ALGERIA)
11. Theatre for Social Change in Egypt-Nora Amin (EGYPT)
12. A Documentary School in Algeria-Habiba Djahnine (ALGERIA)
13. Tunisia's Theatre- Moez Mrabet (TUNISIA)
14. Why I Make Films – Annemarie Jacir (PALESTINE)

The stories were published at least once a month and sometimes more frequently.



Why I Make Films - Annemarie Jacir - Dec 2013

Download 168 KB



Saving Cinema in Tunisia - A.T.A.C - Nov 2013

Download 257 KB



Being Original without Losing Grounds - Ahmad Nazmi - Oct 2013

Download 302 KB



What's Puppetry Good For? - Mahmoud Hourani - Sep 2013

Download 138 KB



Palestine, Boundless - Mais Darwazah - Aug 2013

Download 185 KB



Challenging Patriarchy - Sara Ishaq - Aug 2013

Download 287 KB



Libya Rising from the Ashes - Arete for Arts and Culture - Jul 2013

Download 176 KB



Community Libraries for Lebanon - Assabil Association - May 2013

Download 265 KB



Breaching Structure of Power - Sulayman al Bassam - May 2013

Download 223 KB



Inner Reality, Outer Reality, Virtual Reality - Abdullah Al Kafri - Apr 2013

Download 275 KB



Re-Writing Our Histories - Damien Ounouri - Apr 2013

Download 268 KB



Theatre for Social Change in Egypt - Nora Amin - Mar 2013

Download 275 KB



A Documentary School in Algeria - Habiba Djahnine - Jan 2013

Download 243 KB



Tunisia's Theatre Laboratory - Moez Mrabet - Jan 2013

Download 288 KB



Home and Family Facing War - Nedi Ghrib - Dec 2012

Download 287 KB



Professional Support for Culture is a Must - Mola Aiyemali - Dec 2012

Download 254 KB



Art for the Neighbourhood - Aurelien Zouki - Nov 2012

Download 332 KB



A Film School in Baghdad - Mervoon Pashochi - Nov 2012

Download 241 KB



Connecting to Our Spiritual Depth Through Music - Bahar Faria - Nov 2012

Download 293 KB



Evoking a Heretic Leader - Naimour Soukain - Oct 2012

Download 304 KB



Dreaming of Robin Hood - Ahmad Faray Saleh - Oct 2012

Download 252 KB

Online Presence and Social Media



Website

Revamping AFAC's website over two phases in 2011 and 2012 has made its mark in 2013, with the number of unique visitors increasing six-fold.

Maximum Unique Visitors per Month

12331 / 4810 / 1940

2013 2012 2011

In addition to increasing the number of unique visitors, the frequency of visits to our website has also increased five-fold within the same period.

Maximum Number of Visits per Month

21400 / 8518 / 4300

2013 2012 2011

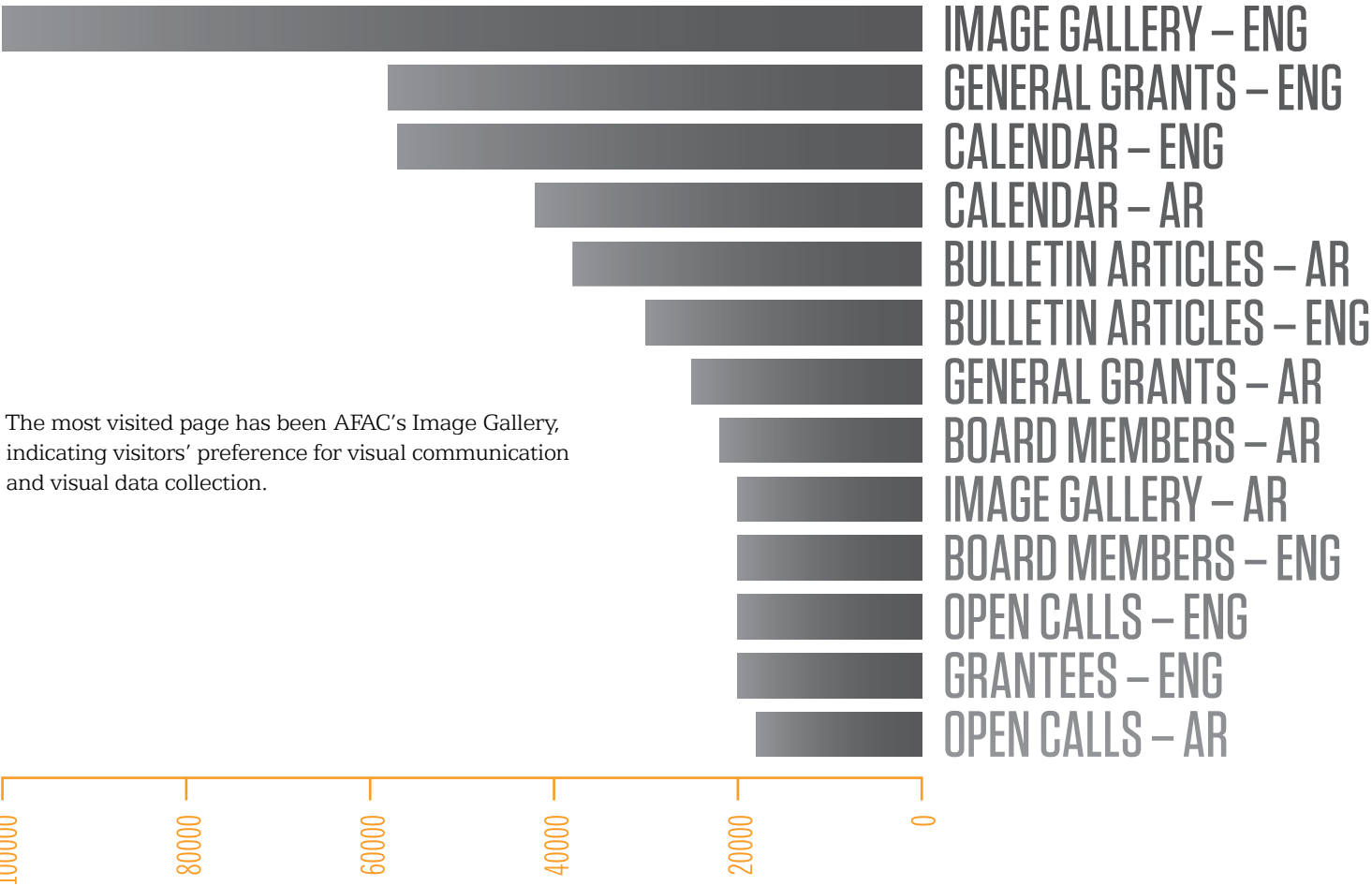
In terms of pages viewed, the increase is 18 times what it was in 2011, indicating a much more engaged kind of visitor to AFAC's website.

Maximum Number of Page Views per Month

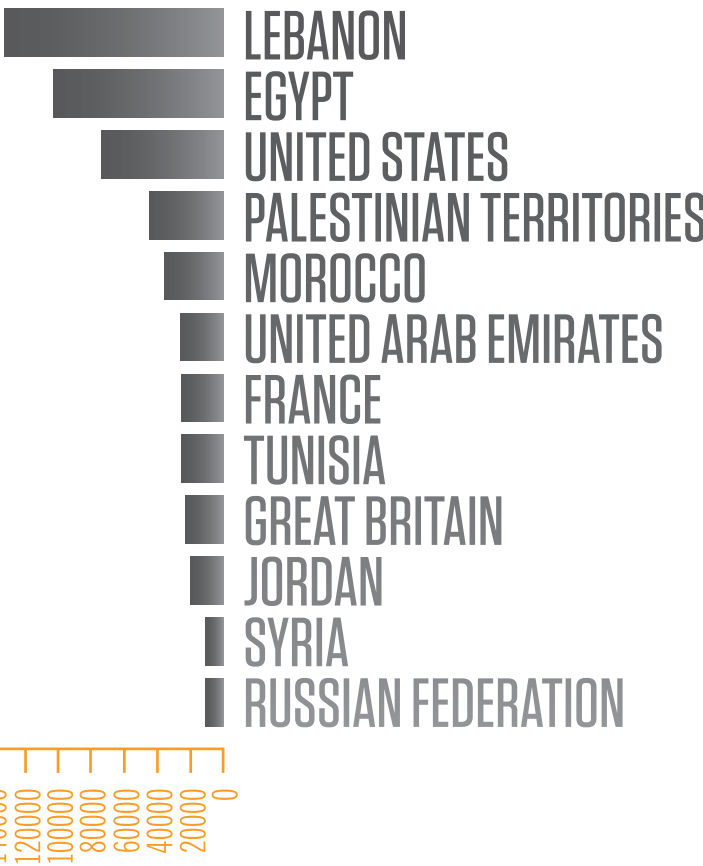
183006 / 68669 / 10000

2013 2012 2011

Most Visited Pages



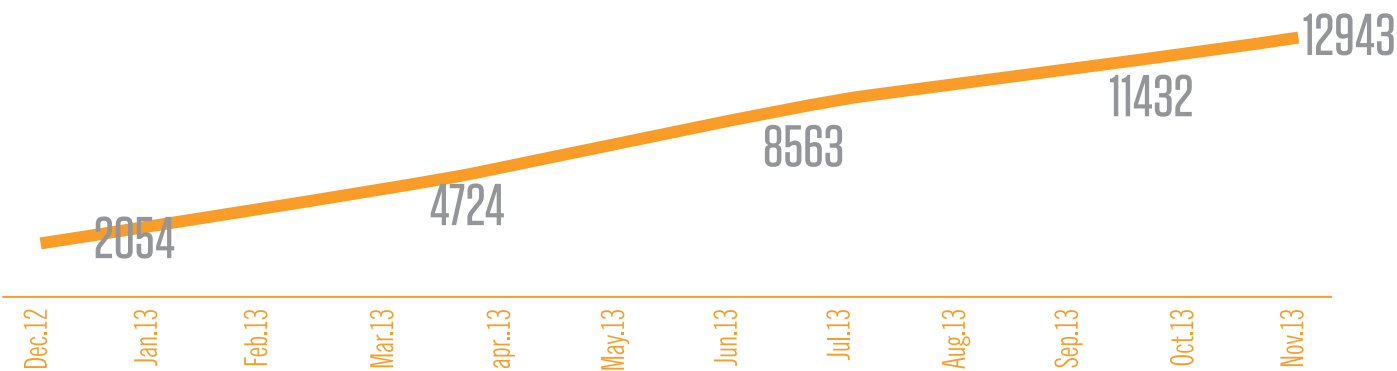
Number of Hits per Country



Facebook

The total number of AFAC’s Facebook page fans increased by 630% in one year. This improves the total reach (as shown below) of AFAC’s news and the potential to reach more people in new regions.

Total Page Likes



Maximum Reach per Month

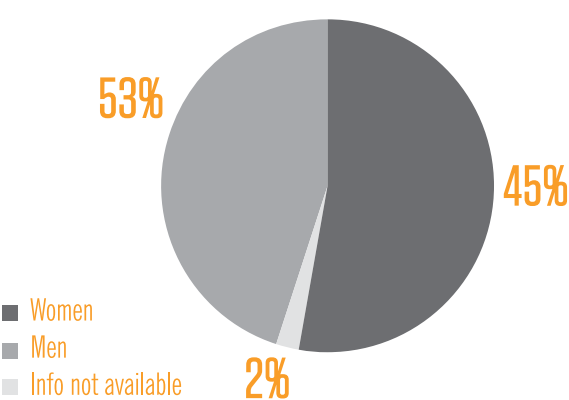


Maximum Engaged Users per Month

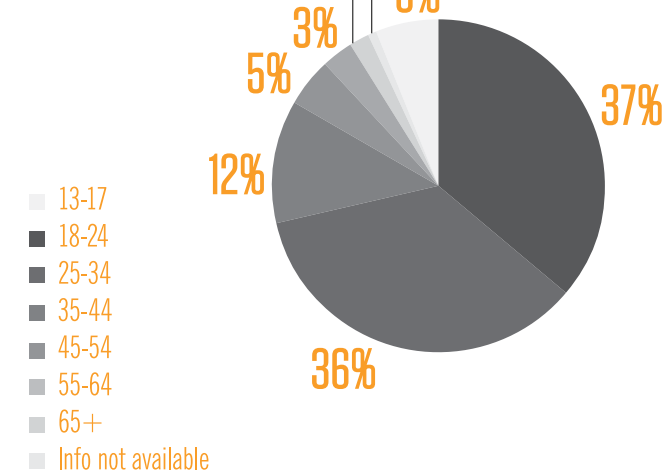


The demographic characteristics of AFAC’s Facebook page fans show that we are reaching the required audience in equal measures between genders. These numbers are very close to the statistics of the general Facebook users, which reassures the importance of this tool to AFAC’s work and communication.

Fans by Gender

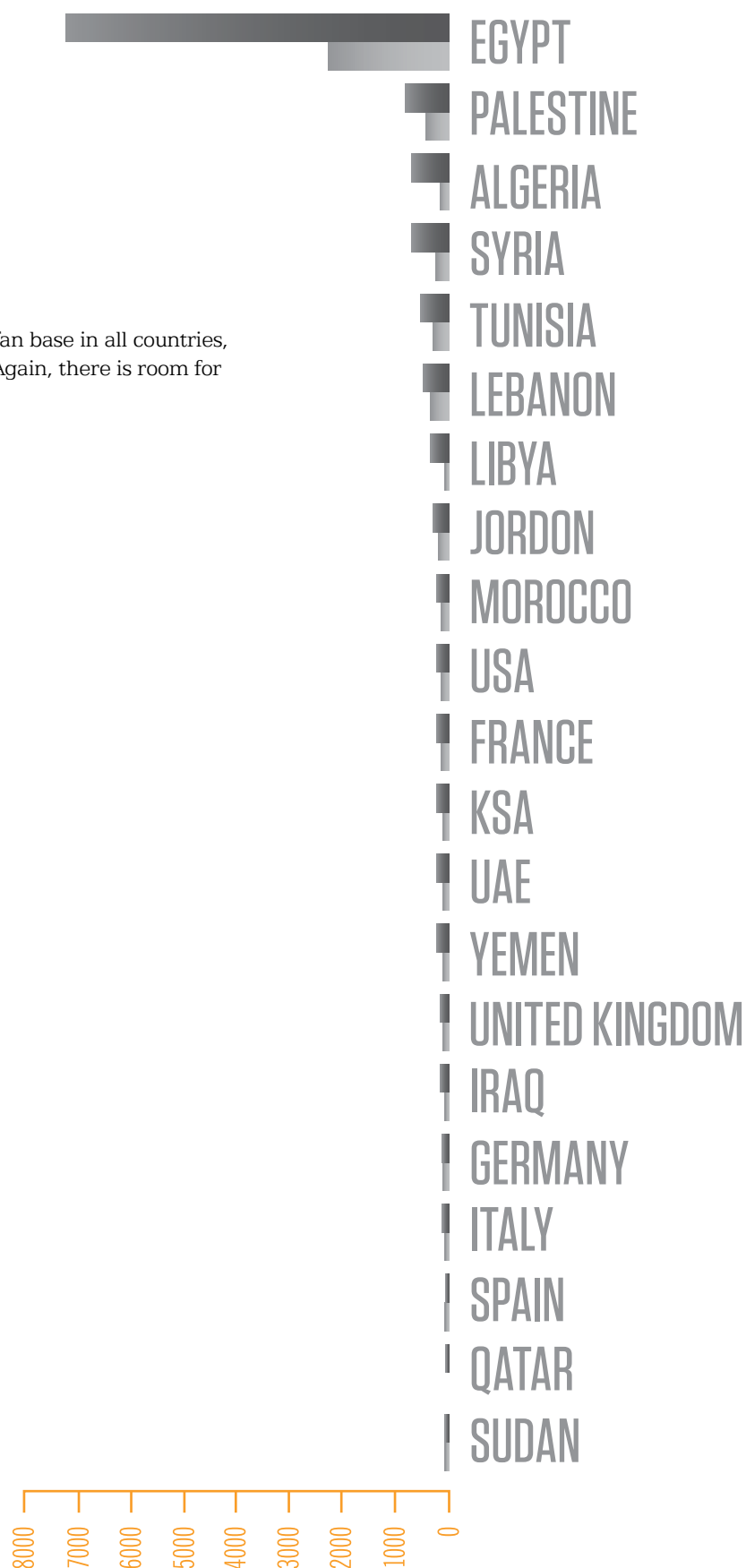


Fans by Age Group



Fans per Country ²⁰¹³/₂₀₁₂

AFAC Facebook page has extended its fan base in all countries, though most fans are based in Egypt. Again, there is room for ongoing growth across the region.



International Visibility and Awards won by AFAC Grantees

"74 – The Reconstitution of a Struggle" by Lebanese duo Rania and Raed Rafei – ADFP 2011



- Featured at Ayam Beirut Al-Cinémaiya, Beirut, Lebanon – Mar. 15th – 22nd
- Featured at Festival Olhar de Cinema, Brazil – May 28, 2013
- Featured at 'Bayna Cinema'iyat', or, 'Among Women Filmmakers' in Cairo, Egypt – Nov. 16th -22nd

"A Maid for Each" by Lebanese filmmaker Maher Abi Samra and producer Jinane Dagher – ADFP 2012

- Participated at Cinema du Réel, France – Apr. 19 - 26

"A Very Dangerous Man" by Lebanese filmmaker Mazen Khaled – Crossroads 2012

- Featured at Ayam Beirut Al-Cinémaiya, Beirut, Lebanon – Mar. 15th – 22nd
- Featured at Sarajevo International Film Festival, BosniaandHerzegovina – Aug. 16th – 24th

"Amal's Garden" by Iraqi filmmaker Nadia Shihab – ADFP 2012

- Featured at Bird's Eye View Festival, London, UK – Apr. 3rd – 10th
- Featured in Cinema du Réel, France – Apr. 19th – 26th

"As If We Were Catching a Cobra" by Syrian filmmaker Hala Abdalla – ADFP 2011

- Featured at Ayam Beirut Al-Cinémaiya, Beirut, Lebanon – Mar. 15th – 22nd
- Featured at Bird's Eye View Festival, London, UK – Apr. 3rd – 10th
- Featured at the International Encounters of Arab Cinema in Marseille, France – May 18th –June 2nd

"Asphalt" by Lebanese filmmaker Ali Hammoud – Cinema 2012

- Participated at the 'speedy-pitch' at the Medimed Documentary Market in Sitges, Spain – Sept. 10th – 12th

"Birds of September" by Lebanese director Sara Francis – Cinema 2011

- Featured at the Copenhagen International Documentary Film Festival – Nov. 7th – 17th.
- Featured at Dubai International Film Festival (DIFF) – Dec. 9th

"Broken Record" by Iraqi filmmaker Parine Jaddo - ADFP 2011

- Premiered at DOKLeipzig in Oct. 28th – Nov. 3rd

"Cairography" by contemporary dancer Dalia Naous – Performing Arts 2012

- Screened in the International Dance Film Festival, Brussels – September 20th – 21st

"Camera/Woman" by Moroccan filmmaker Karima Zoubir – ADFP 2009

- Premiere in London's Human Rights Watch Film Festival – Mar. 13 – 22nd
- Won Human Rights Award at Fidadoc, Agadir, Morocco – April 28th
- Won Ulysses Award for Best Documentary at Cinemed International Mediterranean Film Festival of Montpellier, France - Nov. 2nd.

"Chaos/Disorder" by Egyptian filmmaker Nadine Khan – Cinema 2011

- Featured at the International Encounters of Arab Cinema in Marseille, France – May 18th – June 2nd

"Coming Forth by Day" by Egyptian filmmaker Hala Lotfy – Cinema 2008

- Featured at Ayam Beirut Al-Cinémaiya, Beirut, Lebanon – Mar. 15th – 22nd
- Featured at Bird's Eye View Festival, London, UK – Apr. 3rd – 10th
- Featured at the International Encounters of Arab Cinema in Marseille, France – May 18th – June 2nd
- Featured at Sarajevo International Film Festival, Bosnia and Herzegovina – Aug. 16th – 24th
- Featured at 'Bayna Cinémaiyat', or, 'Among Women Filmmakers' in Cairo, Egypt – Nov. 16th -22nd

"Counterbalance" by Lebanese filmmaker Salim Murad and producer Jana Wehbe – ADFP 2012

- Participated at Cinema du Réel, France – Apr. 19 – 26

"Disappearing Heritage of Sudan 1820 - 1956" by Frederique Cifuentes – Visual Arts 2011

- Exhibited at the Oriental Museum at Durham University, UK – January to April 30th
- Exhibited at the Brunei Gallery at SOAS, London, UK – May to June 24th

"EauSecours!" dance performance by Nawel Skandarani – Performing Arts 2013

- Opens Hammamet 2013 Festival, Tunisia – Jul. 19th
- "Eye of the Architect" by Lebanese filmmaker Nadime Mishlawi – ADFP 2012

- Participated at Cinema du Réel, France – Apr. 19 – 26

"Face the Vitrine" by Ganzeer and multimedia artist Yasmin Elayat – Visual Arts 2012

- Public installation in Downtown Contemporary Arts Festival – Apr. 22nd – May 22nd.

"Fidai" by Algerian filmmaker Damien Ounouri – Cinema 2009

- Won Documentary Silver Castle Prize for New Directors, New Films at FEST, Portugal – June 24th – July 1st.
- Premiered in France at the Institut Du Monde Arabe in Paris – November 19th

"Gaza Calling" by Palestinian filmmaker Nahed Awwad – ADFP 2009

- Featured at Bird's Eye View Festival, London, UK – Apr. 3rd – 10th

"Groundwork" by Iraqi artist Jinane Al-Ani – Visual Arts 2012

- First solo exhibition in Beirut, at Beirut Art Center – Feb 7th – Apr. 6th

"Home Sweet Home" by Lebanese filmmaker by Nadine Naous – ADFP 2011

- Participated at Cinema du Réel, France – April. 19 - 26

Iman Issa _ Visual Arts 2009

- Wins the Fundacio Han Nefkens Macba Contemporary Art Award in Barcelona – Jan. 21st

"It was Better Tomorrow" by Tunisian producer Dora Bouchoucha – ADFP 2012

- Featured at Ayam Beirut Al-Cinémaiya, Beirut, Lebanon – Mar. 15th – 22nd
- Featured at Sarajevo International Film Festival, Bosnia and Herzegovina – Aug. 16th – 24th
- Featured at 'Bayna Cinémaiyat', or, 'Among Women Filmmakers' in Cairo, Egypt – Nov. 16th -22nd

"Keep Your Eyes on the Wall" photography book by Olivia Snaije and Mitchell Albert – Visual Arts 2011

- Featured in Arles – May 21st

"Lebanese Rocket Society" by Lebanese duo Joana Hadjithomas and Khalil Joreige – ADFP 2009

- Featured at Ayam Beirut Al-Cinémaiya, Beirut, Lebanon – Mar. 15th – 22nd
- Featured at Bird's Eye View Festival, London, UK – Apr. 3rd – 10th

"Mashrou' Leila" Lebanese rock band – Music 2012

- Interviewed by CNN - Feb 12th
- Featured in The Guardian's Musicblog, Sept. 13th
- Featured on BBC News – Oct. 15th

"May You Come Back Safely" by Palestinian photographer Mohaem Badarneh – Visual Arts 2013

- Exhibited in Amman at Darat al-Funun – May 4th

"Monumentum" by Lebanese filmmaker Fadi Yenituk – Crossroads 2012

- Participated at Medimed Documentary Market, Sitges, Spain – Sept. 10th – 12th

"Nation Estate" by Palestinian visual artist Larissa Sansour – Cinema 2011

- Premieres in Rotterdam - Jan 29th
- Won at the International Short Film Festival, Oberhausen – May 7th
- Featured at the International Encounters of Arab Cinema in Marseille, France – May 18th –June 2nd
- Won Critics Award for Best Short, Rencontres Internationales des Cinemas Arabes, Marseille - June 2nd
- Featured at Sarajevo International Film Festival, Bosnia and Herzegovina – Aug. 16th – 24th

"Off Frame" by Palestinian filmmaker Mohanad Yacoubi – ADFP 2011

- Participated at Sunny Side of the Doc, La Rochelle, France – June 25th – 28th

"Out/In The Streets" by Egyptian duo Jasmina Metwaly and Philip Rizk – Crossroads 2012

- Participated at the Cannes Film Festival's L'Atelier, France – May 17th – 23rd

"Politicians Salaries" by Visualizing Palestine – RTR 2012

- Won The Kantar "Information is Beautiful Community" Awards – Nov. 21st

"Rags and Tatters" by Egyptian filmmaker Ahmad Abdallah – Cinema 2009

- Premieres at Toronto International Film Festival (TIFF), Canada – Sept. 9th- 13th
- Won the Golden Antigone Prize for Best Narrative Feature at Cinemed – Nov. 2nd

"Revisiting Madness" by Wassim Al-Moghrabi's workshop "A Sea's Tale" – Literature 2011

- Enters the list of "Best 100 Arabic Books published in 2012" announced in Alexandria, Egypt – Sept. 18th

"Return to Homs" by BALADI project in honor of Omar Amiralai – ADFP 2009

- World premiere at IDFA opening night, Amsterdam – Nov. 29th

"Tanjaret Daght" Syrian rock band – Music 2012

Featured in Rolling Stone Middle East – Oct. 6th
Feature in The National, UAE – Nov. 9th

"The Disquiet" by Lebanese visual arts and filmmaker Ali Cherri – Visual Arts 2012

- World premiere at Toronto International Film Festival (TIFF) – Sept. 9th
- Won Muhr Arab Short Award at Dubai International Film Festival (DIFF) – Dec. 10th

"The Man Inside" by French/Egyptian filmmaker Karim Goury – ADFP 2011

- Featured at Ayam Beirut Al-Cinemaia, Beirut, Lebanon – Mar. 15th – 22nd

"The Mulberry House" by Yemeni/UK filmmaker Sara Ishaq – Crossroads 2012

- Featured at the Dubai International Film Festival (DIFF) – Dec. 9th

"The Runner" by Saeed Taji Farouki – ADFP 2011

- Screened at the Human Rights Film Festival at San Sebastian – Apr. 19th - 26th

"The Scream" by Khadija Al-Salami – AFAC Express 2012

- Featured at the International Encounters of Arab Cinema in Marseille, France – May 18th –June 2nd
- Won Author's Documentary Award, Monte Carlo – June 9th – 13th

"The Three Disappearances of Soad Hosni" by Lebanese filmmaker Rania Stephan – ADFP 2009

- Featured at Bird's Eye View Festival, London, UK – Apr. 3rd – 10th

"When I Saw You" by Palestinian filmmaker Annemarie Jacir – Cinema 2009



- Nominated for 2013 OSCARs Best Foreign Film – Jan. 10th
- Wins Best Asian Film at Berlinale 2013 - Feb. 19th
- Featured at Ayam Beirut Al-Cinemaia, Beirut, Lebanon – Mar. 15th – 22nd
- Screened on the opening night of Bird's Eye View Festival, London, UK – Apr. 3rd.
- Child actor Mahmoud Asfa nominated for Young Artists Award in California – Apr. 18th
- Featured at Sarajevo International Film Festival, Bosnia and Herzegovina – Aug. 16th – 24th
- Featured at 'Bayna Cinemaia', or, 'Among Women Filmmakers' in Cairo, Egypt – Nov. 16th -22nd
- Won two awards at Amiens International Film Festival, Prix du Public and Signis Best film, France – Nov. 17th.
- Nominated for Best Children's Feature at the Asian Pacific Film Awards - Dec. 15th

"Yema" by Algerian filmmaker Djamilia Sahraoui – Cinema 2009

- Won two awards - Best Cinematography and Silver Medal - at Ouagadougou Pan-African Film Festival two awards at Ouagadougou, Burkina Faso – Feb. 23rd – Mar. 2nd
- Featured at Ayam Beirut Al-Cinemaia, Beirut, Lebanon – March 15th – 22nd
- Featured at Bird's Eye View Festival, London, UK – April 3rd – 10th
- Featured at the International Encounters of Arab Cinema in Marseille, France – May 18th –June 2nd

Fundraising



Nazihah Arelbi, ADFP, 2013

It has been an ongoing challenge to attract corporate funding in the Arab region into the Arts and Culture sector. The usual beneficiaries of CSR programs are the education sector, the health sector and sports. Corporations tend to find the arts to be a less than ideal prospect for support because artists' works can be too avant-garde, too abstract or too risky. Nonetheless, not only did we achieve our fundraising target, but we exceeded by 225,000 USD which we have allocated to our reserve fund for the year 2013.

Our goal is to make the Arts and Culture recognized as a valuable and support-worthy asset for the region. 2013 set a strong basis for a thrust along the corporate sector in 2014. We will have a wealth of information about who has predispositions for arts and culture based on the CSR survey of 200+ corporations across 7 Arab countries that we are co-sponsoring. We are pleased to also have attracted the support of corporations in the KSA, including Freyssinet Saudi Arabia. We have also targeted regional and international banks and are pleased to have garnered the support of the Banque Saudi Fransi.

Cultural "Thought for Food" Gift Boxes

A simple yet effective cultural gift box containing items of cultural production supported by AFAC was designed and distributed to AFAC's donors and fundraising targets: philanthropists, corporate sponsors and granting foundations. A total of 50 boxes were distributed in 2013, triggering positive feedback and new curiosity into the contemporary art scene.

Donor-hosted Dinners to Widen AFAC's Circle of Friends

AFAC called on its supporters to play ambassadorial roles in presenting AFAC to their circle of friends, philanthropists and corporate leaders. A reception was held in Riyadh in May offered by Dr. Fayez and Mrs. Haifa Takieddine and in Jeddah in December offered by prominent Saudi businessman and philanthropist Sheikh Khaled and Mrs. Olfat Juffali. These strong contacts should help pave the way for the sustainability of AFAC that is more Arab-based.

2013 Donors

Abbas Zuaiter (USA/Palestine)
Abdul Khaleq Abdullah (UAE)
Amr Ben Halim (Libya)
Fayez and Haifa Takieddine (Syria)
Hani Kalouti (Switzerland)
HRH Princess Adilah (KSA)
Huda Kitmitto (KSA/Palestine)
Saadallah and Lubna Khalil (Lebanon)
Rami El-Nimer (Lebanon/Palestine)
Waleed Ghafari (UAE)

Corporations

Aramex (Jordan)
Projacs International (Kuwait)
Freyssinet Saudi Arabia (KSA)
Banque Saudi Fransi (KSA)

Foundations

Arab Fund for Economic and Social Development (Kuwait)
DOEN Foundation (The Netherlands)
Ford Foundation (USA)
Open Society Foundation (USA)

Groundwork for New Initiatives



The Arab Documentary Photography Program

Documentary photography sheds light on important neglected and unknown narratives. As AFAC does not currently have a program exclusively dedicated to such a genre, and there is little support for it in the Arab region in general, we are currently in discussion with the Magnum Foundation to design a program in partnership with the Prince Claus Fund to support Arab documentary photography.

The Arab Documentary Photography Program would aim to support compelling non-stereotypical visual documentation of important social issues and narratives relevant to the Arab region. At a time when fundamental transformations are taking place across the region on so many levels, and in recognition to the power of the image to document, archive, educate, advocate, ADPP will also explore ways by which such produced body of work would reach out to wider audiences and engage with them in a compelling and impactful ways.

AFAC Novel Writing Program

In response to feedback from AFAC's Literature Juror Committees which points to the weakness of contemporary literary productions emerging in the Arab region, AFAC is recognizing that there is a wide gap in quality between accomplished authors and those that are newly emerging. This signals the need for intervening with a program that can offer professional support in order to improve the quality of contemporary literature.

In collaboration with Board Members Dr. Mohamed Berrada and Dr. Ferial Ghazoul, the idea of an intensive, year-long creative writing workshop on "How to Write a Novel" is developed to replace grant-making for literature with a more indepth engagement in development and training. The AFAC Novel Writing Program will be directed by AFAC grantee Najwa Barakat in collaboration with local and regional professionals.



GCC Training Initiative (Literature / Film / Visual Arts)

Since March of 2013, AFAC has conducted several visits to the Kingdom of Saudi Arabia, meeting with artists and cultural practitioners in Riyadh and in Jeddah, discovering a new terrain. Unlike elsewhere in the Arab region, KSA's situation is rather unique – a near-complete lack of public spaces or exposure to the arts together with a thriving young Saudi population that is increasingly innovative and hungry for training in creative expression. The usage of social media in the Kingdom is unprecedented, with YouTube productions in music, mini-series, talk shows and animations receiving millions of hits while also attracting a healthy arena of online discussion.

In response to this information, AFAC is launching its GCC Training Initiative. This new special program offers Saudi and Gulf artists opportunities in particular for specialized training and residencies in three different fields - film, literature and visual arts.

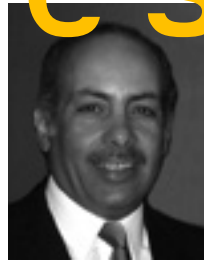
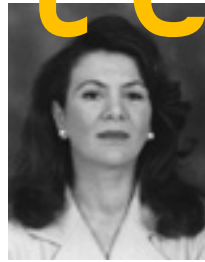
- A series of **Filmmaking Masterclasses** will be offered in collaboration with local art galleries and with outreach partners medialogist Hakeem Abdul Hakeem and Athr Gallery curator Maya Khalil and others.
- The **AFAC Novel Writing Program** will be launched in 2014 to offer aspiring novelists from the Gulf a series of intensive training and development in creative writing.
- The opportunity to attend the **Ashkal Alwan Home Workspace Program** art academy will be open to Saudi Arabian visual artists via consultation and funding from AFAC, allowing the artists to sharpen their creative and analytical skills within a highly competitive and challenging curriculum.

The first filmmaking Masterclass targeting emerging filmmakers from KSA was already hosted by AFAC on December 3rd and 4th in Jeddah, in collaboration with Athr Gallery.

AFAC-Ford University Screenings

In early 2013, AFAC was approached by Ford Foundation's Higher Education Program (Regional Office-Cairo) to design a program of film screenings to be implemented in a number of Egyptian universities. AFAC responded favorably to this request, as it aligns with our mandate to help promote the accessibility of independent films and to develop new audiences. A concept note for a pilot program was prepared, aiming to in September 2013. The escalating situation in Egypt, however, has required that the program be put on hold with a note to continue the discussion next year.

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 office/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 animate creative writing workshops with children and teenagers.

Zena Takieddine

Communications and Public Relations

Zena Takieddine is a graduate of the American University of Beirut with 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 various cultural publications for museums, galleries and prominent art magazines of the Arab region (Canvas, Contemporary Practices, Oasis) and has also participated in several documentaries to speak about Syrian culture, Islamic art and contemporary art. 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.

Rawan Al-Kayali

Office Coordinator

Rawan Al-Kayali joined AFAC in April 2012 as the office coordinator. A graduate of the Lebanese International University in Beirut with a BA in Hospitality and Tourism, she has worked in the human resources department of various hotels and catering businesses in Beirut and has done volunteer works for local NGO's and festivals.

Financials

Amount spent in Dollars

1.84 millions

Grants activities

62 k

Crossroads

50 k

ADFP

333 k

ADP

25 k

Research

1365 k

General Grants

59 k

Fundraising, Advocacy
and Communications

342 k

Overhead

In 2013, AFAC completed the last cycle of the Arab Documentary Film Program and launched the first edition of ADP. Other special program included Crossroads and a study of trends in philanthropy in the corporate sector.

Overall \$1.9 million were spent of total grants activities, \$75K on Fundraising, Advocacy and Communications (3% of total expenses) and \$315K on Overhead (14% of total expenses) for a total expenditure of \$2.3 million.

Grants activities included \$K for Crossroads, \$K for ADFP, \$K for ADP, \$K for the study as well as \$K for the core General Grants program.

With a total of \$K in contributions this year, a surplus of \$225K was added to AFAC's reserve fund, which in its second year since inception last year amount to a total of \$K.

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.

FUNDERS:

- GOVERNMENTS
- GALLERIES
- FOUNDATIONS
- INDIVIDUALS
- CORPORATIONS
- AUCTION HOUSES
- RE-GRANTERS
- PUBLIC CROWD-FUNDING

WHY CULTURE?

The Landscape of Motivation for Arts and Culture

for COMMUNITIES
for ENGAGEMENT IN PUBLIC SPACES
for NETWORKING
for TOLERANCE

for VIBRANCE

for EXCELLENCE

for HEALING

for SPIRITUALITY

for CREATIVE EXPRESSION

for KNOWLEDGE

for SCIENCE & TECHNOLOGY

for EDUCATION
for EMPOWERMENT
for COGNITIVE CAPACITY
for COMMUNICATION
for DIVERSITY

for ACTIVISM
for HUMAN RIGHTS
for the ENVIRONMENT
for FREEDOM OF EXPRESSION

for CONFLICT RESOLUTION

for HERITAGE
for CONSERVATION & ACQUISITION
for IDENTITY & STORYTELLING

for CORPORATE SOCIAL RESPONSABILITY

for COMPLIANCE

for POLITICS
for NATIONAL IDEOLOGY
for CULTURAL DIPLOMACY

for VISIBILITY
for NATIONAL BRANDING
for SOCIAL PRESTIGE

for the ECONOMY
for TOURISM
for the CREATIVE INDUSTRIES
for URBAN REJUVENATION

for INVESTMENT

for ENTERTAINMENT

FUND RECIPIENTS:

- ARTISTS
- MUSEUMS
- OPERAS
- BALLET
- CULTURAL SPACES
- CULTURAL OPERATORS

AUDIENCE