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AFAC

Annual Report 2012

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for

more

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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Huda Kitmitto
Saadallah & Lubna Khalil
Sheikha Altaf Al-Sabah
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Bahia Hariri
Sawsan Jafar
Khaled Ahmad Juffali
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Nabil Qaddumi
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Abbas (Eddy) Zuaiter

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

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Executive Summary



The role of culture as a repository of public thought and concerns, ideals and aspirations, as well as a nodal point for questioning the status quo and debating the burning issues of day-to-day life in the Arab region, continues to expand with the help of AFAC's programs and advocacy. 2012 was a turning point for AFAC; Six years old now and strongly rooted in the Arab region, its outreach has achieved greater impact. A total of 134 arts and culture projects were supported this year with a cumulative grant sum of \$2,330,000 USD. Three special programs ran alongside the annual general grant offering professional expertise to their beneficiaries as well as financial support. AFAC has also reached out to the marginalized areas of the Arab region by encouraging participation and applications to its programs from regions where cultural activity has been relatively low. AFAC undertook first-time visits to Libya and Yemen and a series of visits to Egypt and Tunisia. The uprisings of the Arab region have cast a new spin on the role of arts and culture in Arab societies; new spaces, new events and unprecedented opportunities for regional collaborations have emerged among independent institutions and practitioners. Arab artists offered their vision through unique works that thread identity issues, community outlooks and personal experiences into a deeper understanding of the region. Many are gaining recognition at international festivals and art events for their authentic voices, critical perspectives and creative methodologies.

General Program

AFAC's annual general call has grown to be a crucial source of support for independent Arab artists and cultural practitioners. In 2012, AFAC was able to support 80 projects across all fields of artistic and cultural production, including cinema, dance, documentary, literature, poetry, music, painting, photography, sculpting, theatre, video arts, multi-disciplinary arts, training workshops, research and student festivals. This wide scope of work includes projects designed

by young emerging artists as well as established ones, by local, regional as well as international institutions. Many of the projects include capacity building for artists and small institutions encouraging inter-Arab connections as well as Arab-international connections with Europe, East Asia, North America, Latin America, and sub-Saharan Africa.

Special programs

In response to the momentum of change, AFAC designed special programs alongside the annual general call. AFAC Express was a year-long rapid response program launched to accommodate the spontaneous surge of projects emerging in the context of change while Crossroads was designed to encourage a more ponderous and long-term approach to change by offering professional and financial assistance for Arab filmmakers from development to production and distribution of their projects. The Arab Documentary Film Program concluded its final cycle in 2012. It harnessed otherwise neglected narratives which are now emerging into the documentary film festival circuit as bold and insightful voices from the Arab region. Responding to the continued demand for independent documentary films, AFAC will be launching a new 3-year-cycle documentary program in 2013.

Regional partnerships

In pursuit of AFAC's long-term goal of a thriving cultural scene in the Arab region, more reliable channels for inter-Arab cooperation and distribution of independent Arab cultural productions are needed. In 2012, AFAC brokered 5 new partnerships with Arab-based cultural institutions with a focus on cinema, largely to support its Crossroads program, but also to encourage inter-connectivity. AFAC's partners include: Association Tunisienne pour l'Action pour Cinema (Tunisia), Rawi Screenwriters Laboratory (Jordan), Semat (Egypt), Beirut DC (Lebanon), Dubai International Film Festival (UAE). AFAC has also been invited to become a board member of The Arab Foundations Forum (Jordan) which seeks to support collaboration between non-governmental Arab initiatives.

Outreach to marginalized and under-represented regions

In 2012, AFAC took 6 field trips to engage directly with artists and cultural practitioners in different areas of the Arab region. These included first-time visits to Yemen (Sanaa, Ta'izz and Aden) and to Libya (Tripoli and Benghazi) as well as visits to Egypt (Cairo & Alexandria) and to Tunisia. First-hand experience of the reality on-the-ground and reaching out to cultural practitioners in their own home contexts endorses AFAC's 'open door' policy and its accessibility to as broad as base of artists as possible.

Sharing grantee stories

As of mid-2012, a series of personal narratives by AFAC grantees have been collected through interviews and made available online. These stories aim to communicate first-hand the impact of the projects on their societies and to share inspirational moments of transformation.

New website

The new website was installed in two phases. In May 2012, a new user-friendly online application platform was developed and implemented allowing applications to upload information in a simple way. In September 30th, the new grantee database was made available as a communication tool for interested artists, grantees, cultural practitioners and donors.

Fundraising and visibility

AFAC has been gradually increasing its funding base from within the Arab region and moving towards its objective of becoming locally sustainable by lobbying with Arab sources of philanthropy to encourage local donors to participate and invest in AFAC's vision. New supporters include 4 corporations – Aramex (UAE), UBS Bank (Switzerland), Pegase Partners Group (France) and Projacs International (Kuwait) – and 7 individuals - Sheikha Altaf Al Sabbah (Kuwait), Lubna Khalil (Lebanon), Amr Ben Halim (Libya), Huda Kitmitto (Saudi Arabia), Fayez Takeddine (Syria), Amjad Habbas (Palestine), Malek Antabi (Saudi Arabia), Waleed Al-Ghafari (Jordan) and Abba Lahoud (Lebanon).

This year's annual gala dinner was held at the Dubai International Financial Centre in the UAE. With the help of AFAC's board of trustees and in timely partnership with the Dubai International Film Festival, AFAC achieved an important step in entering the Gulf scene. Nine AFAC grantees were selected for screening at the festival and Crossroads grantees benefitted from networking opportunities with industry specialists. AFAC also announced the latest cinema grant winners together with DIFF's awards announcements, giving AFAC's work higher visibility in the UAE. At the same time, the annual gala brought together over 200 guests including prominent businessmen and women, cultural philanthropists, journalists and media representatives, artists, filmmakers, musicians, founders of cultural institutions and government officials active in supporting the arts. Connecting the different art communities of the Arab region together is one of AFAC's ongoing objectives, with the gala serving as an important meeting point for the different stakeholders in arts and culture.

Message from the Chairman



Culture has a crucial role to play as an integrating and self-reflecting process. Particularly now, as the Arab region is challenged to redefine itself according to the will of people, diversity is at the heart of the matter. Through a myriad of means and forms, creativity and open expression, the thinkers and cultural practitioners of the Arab region are stimulating important discussions and offering new perspectives. As the issues of region are demanding more and more attention, arts and culture is growing into a wealthy resource for intellectual, political and social engagement.

In order to survive the challenges we are facing today, we need to cultivate a long-term vision that is inclusive of all its members. Artists are the pioneers of addressing core community issues. They are the probes and feelers of society, awakening in anew our most valuable possessions: cultural heritage, identity, creativity and vision.

– Dr. Ghassan Salamé

Message from the Director

The major challenge for AFAC was never about finding artists good enough to warrant support. It may well be that the unique challenges of the Arab region have in fact wielded generations of artists more aware than ever of the need to express and share their realities critically and creatively. What AFAC needed to figure out was how to make potential donors understand why artists do what they do, what role culture plays, and why the sector is in dire need of proper support within the context of an absent public sector. We came to the conclusion that, only by letting AFAC's grantees talk for themselves and share their stories can the impact of the arts truly resonate. So we decided to collect their stories.

A young Yemeni filmmaker who starts a mini-revolution in her own family claims a more empowered place for women; An Egyptian dancer who launches a nation-wide theatre-for-the-oppressed project teaches regular citizens better conflict-resolution techniques through play-acting; A Lebanese filmmaking duo who turn to the academic archives revive a forgotten story on scientific exploration and national pride; A Palestinian photographer who captures the ingenuity of Gazan families living in ongoing confinement reveals a determination to life beyond despair; An Iraqi vocalist who rediscovers Sufi poetry finds healing through song; A Syrian music producer who grows wary of the polarization in the Arab street organizes a series of hip hop concerts to intermingle different perspectives on social change from across the Arab region; A Libyan husband-and-wife team eager to revive their country long-repressed openness launch a new cultural initiative to share international cinema, poetry and music; – these and many more, 450 projects to date, are just some of the fascinating stories that drive artists and cultural practitioners to do the work that they do.

One of our flagship programs, the Arab Documentary Film Program, concluded its third cycle in 2012 with a total of 44 projects supported in collaboration with the Sundance Institute. Launched in response to a huge need for support and recognition, documentary filmmakers have embraced AFAC's initiative and we have had an amazing three cycles of documentaries, many of which are premiering and winning awards at the most prestigious regional and international festivals. In response to ongoing popular demand, we will launch a new documentary program in 2013.

The steady growth of AFAC's reach, enabling the voices and visions of independent artists all across the Arab region, has reached a new level. AFAC is today recognized as a resource for cultural stakeholders worldwide. In addition to the grant programs, there is constant activity behind the scenes as AFAC facilitates connections between cultural practitioners – artists, intellectuals, curators, critics, journalists, audiences, donors and philanthropists. Heads of cultural institutions seeking to participate in the Arab scene turn to AFAC for advice on what is needed and how to better understand the challenges and



hopes of the region. The invisible side of what we do comes through as opportunities: new residency programs that are eager for Arab participation, new collaborations that are exploring cultural dialogue and creative synthesis.

For 2013 and the upcoming years, the question arises: what direction does contemporary Arab art seek to take? What is calling out for attention? And, with all eyes turned to the Arab region, who will empower the voices of the future? Audiences in the region and internationally are astounded time and time again with the power, cleverness and the subtlety of artists from this region. More will come, but who will support it? In 2013 we will continue to work with opinion leaders, visionaries and corporations from this region to demonstrate the worth of independent artistic production and to lead the way in supporting a thriving regional arts scene.

– Oussama Rifahi

لماذا الثقافة؟
Why Culture?

لتصوّر غدٍ أفضل



To imagine
a better future



آفاق AFAC

General Grants Program



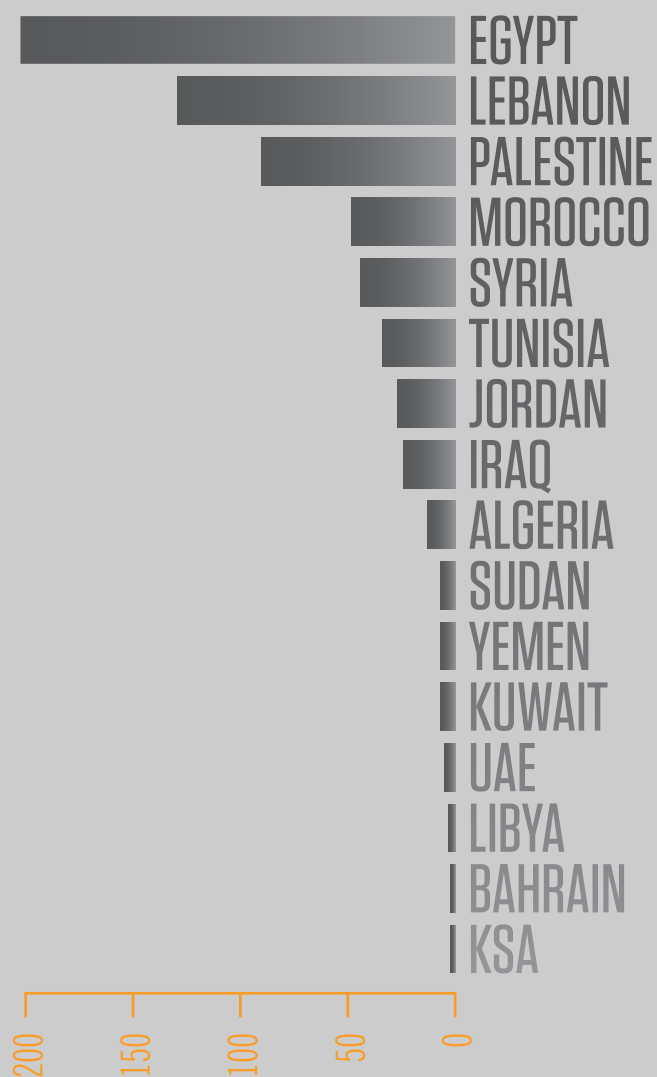
Sariyyet Ram Alah, *Vivaldi in Palestine*, 2012

AFAC offers an annual General Grant for six categories of art: Cinema, Music, Literature, Performing Arts, Visual Arts and RTR (Research/Training/Regional Events), supporting as wide a range of cultural practitioners as possible. In 2012, the call for Literature, Performing Arts and Visual Arts opened from February 7th to May 7th while the call was open to Cinema, Music, and RTR (Research, Training, Regional Events) opened between June 25th and September 18th.

Announcement of grant winners for Literature, Visual Arts, and Performing Arts were made on July 15th. Music and RTR were announced on November 26th while Cinema grant winners were announced on December 13th at the Dubai International Film Festival.

2012 General Grants Statistics

APPLICATIONS PER COUNTRY



APPLICATIONS

1100 / 699

Total

General Grant

CINEMA APPLICANTS

123 / 239

2011

2012

PERCENTAGE OF APPLICANTS

85 / 15

Individuals

Institutions

54 / 46

Emerging

Established

63 / 37

Male

Female

GENERAL GRANT RECIPIENTS

80 / 14

Total

from the Arab Diaspora

INDIVIDUALS/INSTITUTIONS, GRANT AMOUNT, AND COUNTRIES PER CATEGORY

LITERATURE

19 / 2

Individuals Institutions

\$127,000 USD

Egypt, Morocco, Lebanon, Palestine, Syria, Iraq, and Jordan

VISUAL ARTS

13 / 3

\$185,800 USD

Lebanon, Egypt, Palestine, Kuwait, Yemen, Tunisia and Morocco

PERFORMING ARTS

8 / 4

\$170,000 USD

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

CINEMA

12 / 0

\$295,000 USD + \$15,000

earmarked for training workshops. Egypt, Lebanon, Palestine, Algeria and Jordan

RESEARCH, TRAINING, REGIONAL EVENTS

4 / 6

\$198,000 USD

Lebanon, Iraq, Egypt, Palestine, Jordan and Morocco

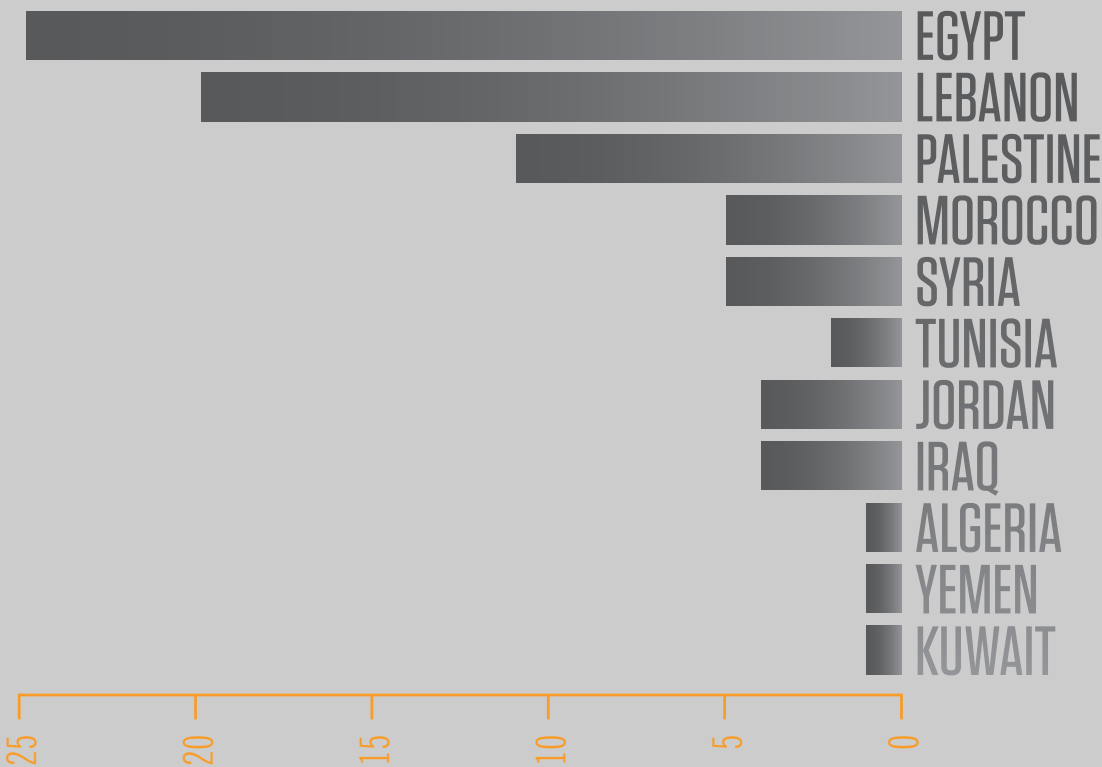
MUSIC

5 / 3

\$120,000 USD

Egypt, Palestine, Lebanon, Syria and Iraq

GENERAL GRANTS PER COUNTRY



General Grants Grantees

Literature

NAME	PROJECT TITLE	COUNTRY
Walaa Fathe Hassan	Cats	Egypt
Wagdy El Komy	Lace Houses	Egypt
Hala Hussein	Al – Bawtaka Electronic Magazine	Egypt
Mouad Bouadou	World (D-2112)	Morocco
Mustafa Mustafa	Novel Writing and Publication (Title Undecided)	Palestine
Mouhammad Harradi	Dante - A Novel	Morocco
Alaa Rashidi	The Final Game before Setting the Rules.	Syria
Ula al-Khateeb	Waiting for You	Syria
Abir AbdelAziz El Sayed	Between Us, A Fish: A book of Poetry.	Egypt
Tariq Farrag	Landing Slowly Below	Egypt
Tarek Emam	Ungaretti's Buried Port	Egypt
Samir Youssef	Niyawah	Lebanon
Sahar Mandour	Mina	Egypt
Samia El-Atout	Coming and Going to the Square	Jordan
Sameh El Gabas	"The Blue Wolf" and "The Curse of Sumanat"	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

Performing Arts

NAME	PROJECT TITLE	COUNTRY
Nawal Skandarani	100% Water! / Ila hadden mè.../ EauSecours!	Tunisia
Wael Kodeih	Good Bye Schlöndorff	Lebanon
Dalia Naous	Cairography	Lebanon
Mounzer Baalbaki	Rapid Eye Movement -REM	Lebanon
Mohammad Banihani	The 9th Day before the Last	Jordan
Mohamad Osama Halal	Cellophane	Syria
Ezzat Ezzat	A Night of Contemporary Dance (2)	Egypt
Oussama Ghanam	The Return to the Homeland	Syria
Fabrique Culturelle des Anciens Abattoirs de Casablanca - Casamemoire	Urban Dance Meetings	Morocco
Collectif Kahraba	Nehna wel Amar wel Jiran street festival	Lebanon
Sareyyet Ramallah Al Oula	Ordinary Madness	Palestine
Popular Theatre	Please Steal Less	Palestine

Visual Arts

NAME	PROJECT TITLE	COUNTRY
Salah Saouli	Arab Contemporary	Lebanon
Monira Al Qadiri	Muhawwil (Transformer)	Kuwait
Mohammed Alaa Eldin Fahmy	The Vitrine	Egypt
Mohamad Hafeda	Al-Mazraa, Negotiating Spaces Of Conflict	Lebanon
Manar Moursi	Learning from the Sidewalk: 1001 Chairs in Cairo	Egypt
Lamia Ziadé	Louxor (temporary title)	Lebanon
Héla Ben Becher	Counfa	Tunisia
Dima Hourani	Imagined Homeland - where we are living.	Palestine
Bassam El Baroni	The Ghost Of Taha Hussein	Egypt
Ali Cherri	Earth-Shattering Dreams (working title)	Lebanon
Contemporary Image Collective	PhotoCairo 5	Egypt
Beirut Art Center	Solo Exhibition by Jananne Al-Ani	Lebanon
Mohammed Harb	Another Light – A Multi-Media Art Exhibition	Palestine
Mohamed Badarne	Come Back Safely	Palestine
Amine El Goteibi	The Submission Ring	Morocco
Adan Lens	The Burden of Civilization	Yemen

Music

NAME	PROJECT TITLE	COUNTRY
Ahmed Madkour	Egyptian Contemporary Classical Music Outreach Program	Egypt
Ramez Fawzi	Music in the Street - Mini Mobile Concert	Egypt
Riad Abdel-Gawad	Poem of Peace	Egypt
Machrou3 layla	Recording of Mashrou3 Leila's 3rd album	Lebanon
Khaled Omran	180 Degree	Syria
Khyam Allami	Khyam Allami & National Youth Orchestra of Iraq Ensemble	Iraq
Katibeh Khamseh	The Traveling Pieces	Palestine
El Mastaba Centre for Egyptian Folk Music	DamNation	Egypt

Research, Training and Regional Events (RTR)

NAME	PROJECT TITLE	COUNTRY
Nizar Al-Rawi	Iraqi National Festival for Short Films	Iraq
Kristine Khouri	The International Art Exhibition in Solidarity with Palestine: A documentary exhibition	Lebanon
Nora Amin	Forum Theatre workshops & launching the Arab network of Theatre of the Oppressed	Egypt
Johnny Farraj	BOOK: Arabic Music Theory And Practice	Lebanon
Zakira: The Image Festival Association	Photography Training Workshops at Barbar Khazen Women's Prison	Lebanon
Yante: Youth, Art & Levante	I Can Move Community Dance Palestine	Palestine
Cimatheque	Cahiers de la Cimatheque	Egypt
Sada (Echo), for Contemporary Iraqi Art	2013 Baghdad Art Education and Beirut Spring Intensive	Iraq
Visualizing Justice	Visualizing Palestine:	Jordan
Arab Media Lab	The 3rd Digital Marrakech Festival	Morocco



Cinema

NAME	PROJECT TITLE	COUNTRY
Tamer El Said	In the Last Days of the City	Egypt
Ghassan Salhab	The Valley	Lebanon
Fawzy Saleh	Poisonous Roses	Egypt
Viola Shafik	Scent of a Revolution	Egypt
Elie Dagher	In the Belly of the Beast	Lebanon
Niam Itani	Shadow of a Man	Lebanon
Maha Assal	Personal Matters	Palestine
Hassiba Belhadj	Walou	Algeria
Ali Hammoud	Asphalt	Lebanon
Rabih El-Amine	The Trees Also Die	Lebanon
Majd Hijawi	A Few Days in Syria	Jordan
Bassam Jarbawi	Solitaire King	Palestine

Project Descriptions

Literature



Grantee: Walaa Fathe Hassan (Egypt)

Project Title: Cats

Brief Description: A quasi-autobiographical story set in Cairo highlighting the exceptional transitions experienced by the country and the author's private life. It begins initially as an attempt by the author to overcome personal trauma through creative narrative and, as events evolve, her stories weave together private and public concerns. The story becomes a search for a better understanding of herself and her role in the surrounding developments of her country as seen from her first-hand experience as a resident in an old down-town building located near the Ministry of Interior just minutes away from "Tahrir" Square.

Grantee: Wagdy El-Komy (Egypt)

Project Title: Lace Houses

Brief Description: A novel about an Egyptian journalist who travels through southern Sudan, Zambia and South Africa in order to track down the source of weapons supply to Gaza and the Palestinians. On his way, he meets a Sudanese smuggler and together they discuss journalism and smuggling.

Grantee: Hala Hussein (Egypt)

Project Title: Al – Bawtaka Electronic Magazine

Brief Description: A publication of twelve fiction stories translated from English to Arabic that literary criticism and analyses of their cultural contexts. Online editions will be

published quarterly in 2013 on the Al-Bawtaka Electronic Magazine with a hard-copy compilation of all four issues to be published by "Dar Al- Bawtaka" for distribution in Cairo by December 2013.

Grantee: Mouad Bouyadou (Morocco)

Project Title: World (D-2112)

Brief Description: A collection of science fiction stories, a genre that is almost non-existent in the Arabic language. This publication seeks to draw attention to Arabic science fiction as a worthy literary genre that encourages scientific enquiry, open imagination and a spirit of curiosity towards new horizons.

Grantee: Mustafa Mustafa (Palestine)

Project Title: The writing and publication of a novel – title undecided

Brief Description: A novel that portrays every-day life in Jerusalem. Turning away from the idealistic clichés and sanctified portraits that are often found in writing about the city, this novel seeks to portray a much more realistic image of Jerusalem, one that offers a contemporary and candid view.

Grantee: Mohammad Harradi (Morocco)

Project Title: Dante - A Novel

Brief Description: A novel that blends literary fiction and historic documentation. Inspired by Dante's Divine Comedy, it reflects on the adventurous life of guerrilla warrior and political leader Abd Al-Karim Al-Khattabi – the commander of the 'Reef' war who founded the first republic state in Morocco (1921) – and prominent characters of today's 'Arab Spring' era.

Grantee: Alaa Rashidi (Syria)

Project Title: The Last Game before Setting the Rules

Brief Description: A collection of eight stories chosen to reflect on the process of social change. The stories reveal a shift in the cultural and aesthetic standards emerging in Syrian society today. They are not historical records, compilations of testimonies, or works of a revolutionary nature that seek to propagate particular ideals. Rather, this project is an attempt to reflect on the impact of social experiences and transformations through literary works, existential anxiety, the psychology of fantasies and collective imagination.

Grantee: Ula Al-Khateeb

Project Title: Waiting for You

Brief Description: A collection of prose on love, alienation and longing. This project aims to bring together young people from all over Syria reflecting on lost love due to social stigma, sectarian discrimination and/or immigration.

Grantee: Abir El-Sayed (Egypt)

Project Title: Between Us, A Fish: A book of poetry for young people and adults

Brief Description: A collection of 28 poems for all ages. A symbol of the unconscious, the fish is an invitation to meditate on the deeper meanings of life as they appear in feelings, dreams and attachments. The poems are accompanied by caricature illustrations to highlight inherent paradoxes.

Grantee: Tariq Farrag (Egypt)

Project Title: Landing Slowly Below

Brief Description: The novel is set in the high school of one of the Western Sahara oases villages in Egypt. The main character is a young girl who moved from the Cairo to enroll to the 9th grade class of the village school. Her flashbacks to urban life in the capital contrast with her current life in the village through which the story unfolds, allowing for new perspectives to be articulated regarding the recent occurrences in Egypt.

Grantee: Tarek Emam (Egypt)

Project Title: Ungaretti's Buried Port

Brief Description: This novel is based on the life of famous Italian poet Joseph Ungaretti, born in Alexandria in 1888 and deceased in Milan in 1970. Ungaretti wrote his autobiography during his last visit to Alexandria, the city of his consciousness and his youth, in 1969. On his arrival, he seeks the truth behind the mysterious death of his father who was a laborer at the Suez Canal construction site.

Grantee: Samir Youssef (Lebanon)

Project Title: Niyawah

Brief Description: Niyawah is a mythical village founded by early ancestors who had lost their innate sense of travel. They settled the land like everyone else and brought up three generations. The novel attempts to shed light on rural life in Lebanon, the hardships of survival, the attachment to land and to slogans of perseverance when, in reality, the inhabitants have lost their sense of belonging to a greater world and are unconsciously choosing isolation.

Grantee: Sahar Mandour (Lebanon)

Project Title: Mina

Brief Description: The character of this novel is Mina, a talented movie actress in her late thirties. Mina receives awards at the 'Cannes Film Festival' for each of her three films, only to receive news of the death of a family member or close friends immediately thereafter. Her optimism fades by these losses and, when her homosexual inclinations are made public by a local magazine, she is forced to leave Beirut. A year later, a friend reporter on BBC contacts her for a series of interviews. She shares perspectives on her life growing up in war-torn Lebanon, cinematic success and violation of personal privacy. Unexpectedly, she decides to return to her home country, armed with a shield of cynicism to figure out her own space.

Grantee: Samia El-Atout (Jordan)

Project Title: Coming and Going to the Square.

Brief Description: A collection of short stories that seeks to shed light on marginalized characters in society, men and women, nameless heroes in the era of 'Arab Spring'. These short stories include illustration, comic-strip and photographs, thus reflecting the primacy of visual communication in contemporary culture.

Grantee: Sameh El-Gabas (Egypt)

Project Title: "The Blue Wolf" and "The Curse of Sumanat"

Brief Description: These two novels are written for twelve-year-old children yet based on historical research. "The Blue Wolf" brings to life the character of "Muzaffar Al-Din Kukbury" Prince of Erbil, while "The Curse of Sumanat" tells the tale of Sultan Mahmoud Ghaznawi who brought Islamic rule to India. The

two novels are written from the perspective of a contemporary 12 year-old boy who sets off on time-traveling adventures.

Grantee: Sara Ismail (Egypt)

Project Title: A Writing and Reading of an Untitled Play

Brief Description: Set in the early chaos of revolutionary Egypt, Ramez tries to survive by holding on to normal life and rejecting all that is happening around him, including his friend's arrest, his girlfriend's disappearance, and the workers' strikes that risk terminating the family business for which he is in charge. Meanwhile, Nahed is held in a military prison together with Ramez's girlfriend where they await trial on accusations that remain unclear.

Grantee: Inaam Kachachi (Iraq)

Project Title: Tashari (Temporary Title)

Brief Description: A novel about Iraqi diaspora through the biography of a mother and her daughter, both doctors. When medical physicians are targeted to be killed, the eighty-years-old mother and her daughter are forced to emigrate from Iraq to faraway Canada, land of the so-called red Indians. The mother feels alienated, culture-shocked and longs to return home to be buried next to her husband. One of her grandchildren finds her consolation: he establishes a virtual cemetery on the internet for remains of Iraqi families living in diaspora, thus creates a community for the dispersed, known in the Iraqi vernacular as the "Tashari".

Grantee: Usama Abu Zeid (Egypt)

Project Title: The Forgotten

Brief description: A novel about the marginalized and the forgotten, shedding light on faraway places that are usually abandoned, witnessing lives and moments that are often invisible to the 'average reader.'

Grantee: Usama El-Shazly (Egypt)

Project Title: Kafr al-Abeet

Brief Description: A novel told by numerous narrators and set in an Egyptian Delta village. When the military invades the village to construct a military base on agricultural land, several villagers rise up in protest. The army, however, manages to quell the majority into silence by spreading rumors of an impending enemy threat from a neighboring village and reviving an ancient dispute.

Grantee: Ghassan Kanafani Cultural Foundation (Lebanon)

Project Title: Ghassan Kanafani Audio Books

Brief Description: The project aims to publish the literary heritage of Ghassan Kanafani's works - including novels, short stories, and plays - to a wider audience through Arabic audio books. This media will allow Kanafani's work to become accessible.

Grantee: The Tamer Institute (Palestine)

Project Title: Letters to the Present

Brief Description: A year-long project inviting young Palestinians between the ages of 14 and 18 to engage in research about the British Mandate period of Palestinian history through field trips, library visits, reading biographies and autobiographies of notable Palestinians from that period and collecting oral histories and traditions.

Performing Arts



Grantee: Wael Kodeih (Lebanon)

Project Title: Good bye Schlöndorff

Brief Description: In 1981, after starring in the narrative film "Circle of Deceit" by German director Volker Schlöndorff, Lebanese militiamen find themselves trapped in a Beirut neighborhood that had been specially secured for the filming. As inhabitants of "the skewed district", exiled within their own home country, they are unable to establish contact with the outside world except through audio letters recorded by their relatives. This performance combines intimate letters, audiotapes, music compositions and excerpts from the film as it explores the boundaries between reality and fiction in times of war.

Grantee: Dalia Naous (Lebanon)

Project Title: Cairography

Brief Description: "Cairography" is a video dance performance that showcases four non-Egyptian female friends discussing the Body as it is subjected to socio-political pressure and spatial constraints in the city of Cairo. Inspired by a graffiti slogan found on the walls of Cairo - "The Street is Ours!" - the project questions the visible and invisible restrictions between public and private spaces as it confronts the Body and the women's varying approaches to claiming their agency.

Grantee: Mounzer Baalbaki (Lebanon)

Project Title: Rapid Eye Movement – REM

Brief Description: An exploration of the subconscious, this audio-visual performance features a stage with a protruding wall on the edge of which stands the actor. Several interpretations of the setting are possible. How far can theatre go in communicating multi-layered human existence?

The performance uses projected sounds and images to portray the subconscious mind's strange wanderings.

Grantee: Mohammad Banihani (Jordan)

Project Title: The 9th Day before the Last

Brief Description: A once-young actor is released after spending 30 years in detainment. He finds himself face to face with a world he cannot quite touch, where past, present and future have merged. He decides to tell his story in an effort to find answers, to make sense. This postmodern theatrical performance highlights the mechanisms of repression and tyranny suffered by Arabs, particularly by Arab youth and artists who get arrested simply for expressing variant views and beliefs.

Grantee: Mohamad Osama Halal (Syria)

Project Title: Cellophane

Brief Description: A group of dancers and musicians working with the director are given a series of exercises and personal questions that provoke them to peel away the masks which society superimposes. Whether government authority, family authority or ego, all are part of the struggle as each individual – like a different animal species - attempts to face the dictatorship which, in effect, he/she has contributed to creating. Seeking a new language that can reflect reality behind the masks - a network of visual, motor and musical phrases - can this artistic approach bring us closer to the pulse of reality on the street?

Grantee: Ezzat Ismail Ezzat (Egypt)

Project Title: A Night of Contemporary Dance (2)

Brief Description: A continuation of the "celebrating presence and diversity" festivities launched in October 2011, "A Night of Contemporary Dance (2)" is a collection of youthful dance performances of high quality designed to promote contemporary dance in Egypt.

Grantee: Oussama Adib Ghanam (Syria)

Project Title: The Return to the Homeland

Brief Description: The outcome of "On the Edge" workshop conducted by the independently-run Damascus Theater Laboratory last February where a group of 20 young Syrian actors and dramaturges explored and analyzed in depth British Nobel Prize-winner Harold Pinter's play "The Homecoming," this play production focuses on the relationships between language, social realities and control strategies. Pinter's script is also compared with the works of playwrights Sarah Kane and Mark Ravenhill in the theatrical project's creation of a critical contemporary Arabic adaptation.

Grantee: Fabrique Culturelle des Anciens Abattoirs de Casablanca (Morocco)

Project Title: Urban Dance Meetings

Brief Description: Contemporary dance, though a very rich medium of expression, is lacking in Morocco where spaces for experimental choreography and rehearsal are scarce. Various stakeholders – professional dancers, enthusiastic amateurs, and eager audiences – are also often disconnected from each other. This project is designed to address these issues and bring dance aficionados together through a series of workshops that aim to foster new spaces for free expression in dance in popular neighborhoods.

Grantee: Collectif Kahraba (Lebanon)

Project Title: Nehna wel Amar wel Jiran

Brief Description: A three-day outdoor festival open to all and free of charge, this project brings together theatre, dance, puppetry, storytelling and music in a Beirut neighborhood. Small happenings occur throughout the evening, unfolding through a guided tour that culminates in a highlighted event. The quartier becomes a welcoming space animated by encounters, interactions and collaborations between neighbors, guests, amateurs, professionals, artists, children and adults alike.

Grantee: Sareyyet Ramallah Al Oula (Palestine)

Project Title: Ordinary Madness

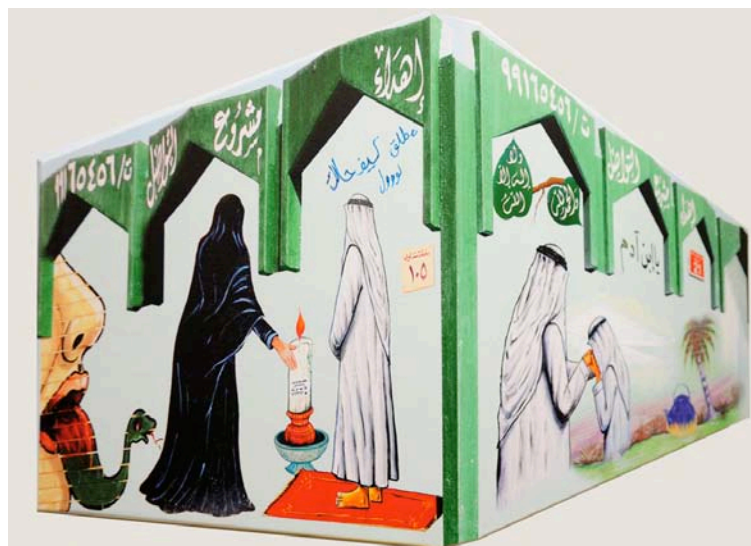
Brief Description: Vivaldi's Four Seasons was first written in 1723, the Baroque era, characterized by dynamism and strong messages that reveal a transforming relationship between man and nature. Over the last three centuries, however, the level of change has gone extreme and we are in an 'era of madness.' Exploitation of nature and human behavior is reaching unprecedented excesses: massive industrialization, imperialism, commodification of the world, global warming - it seems that the four seasons have merged into one hellish reality. Performed by an aspiring Palestinian troupe, cameos of contemporary dance alongside Vivaldi's music will express these situations as experienced from their personal perspectives.

Grantee: The Popular Theatre Association for Performing Arts and Training (Palestine)

Project Title: Please Steal Less

Brief Description: Inspired by the works of Italian playwright and Nobel Peace Prize-winner Dario Fo, this is a black comedy about the moral collapse and decay of society. Through satire, it rejects corruption and pinpoints the inherent weaknesses of democratic systems. The performance is also an invitation to confidence and individual agency in changing the world for the better.

VISUAL ARTS



Grantee: Salah Saouli (Lebanon)

Project Title: Arab Contemporary

Brief Description: This project creates a conceptual "museum of contemporary art", consisting of copies/fakes of key works of modern and contemporary art, carried out by artists selected especially for this project. The aim is to invite a critical reflection on notions of authenticity and documentation and to address the lack of relevant art institutions, museums and public collections in the region as carriers of art historical knowledge and reference points of the local artistic and cultural heritage.

Grantee: Monira M.E.A.Y. Al Qadiri (Kuwait)

Project Title: "Muhawwil" (Transformer)

Brief Description: A four-channel video installation based on Islamic figurative murals from electric power stations in Kuwait. These murals mark a transformation in religious discourse within Gulf societies: where once only calligraphic depictions of this nature were allowed, today's pop-culture and mass-production of images have forced conservative entities to reconsider this tradition and take up a mutated technique to convey moral advice - wall paintings. This project reconstructs these paintings into animation, so as to highlight the dilemma of representation that exists between the ancient and the modern.

Grantee: Mohammed Alaa Eldin Mohammed Fahmy Ali (Egypt)

Project Title: The Vitrine

Brief Description: A shop window in Downtown Cairo will act as an installation space where viewers and passersby can experience the work on display. The installations will change every month in response to current events for a period of six months with no sign or indication that an art performance is taking place. The objective is to take art to a wider non-art-seeking audience and to observe the impact of installations as they stand on their own.

Grantee: Mohamad Hafeda (Lebanon)

Project Title: Al-Mazraa, Negotiating Spaces of Conflict

Brief Description: This project investigates the negotiation of spaces of sectarian-political conflict in contemporary Beirut and the informal processes and strategies for claiming spaces



by different site users and controllers such as residents, militia and politicians. The possibility of an alternative mode of representation and mapping the city can emerge. The exhibition will constitute three main installations of audio-video, visual and textual components in addition to a booklet that brings the research material and the associated installations into one format.

Grantee: Manar Moursi (Egypt)

Project Title: Learning from the Sidewalk: 1001 Chairs in Cairo

Brief Description: Learning from the sidewalk: 1001 Street Chairs in Cairo explores the urban dynamics of a growing megalopolis through the lens of an overlooked object. Structured around a series of walks, this project is a photographic documentation of street chairs supplemented by interviews with their users. The recent expansion of Cairo has run parallel to a proliferation of consumer goods in its public spaces. Omnipresent street chairs are one of the city's defining fixtures.

Grantee: Lamia Camille Ziadé (Lebanon)

Project Title: LOUXOR (temporary title)

Brief Description: This graphic novel shares the stories of the great female Arab singers of the awakening 'Nahda' era at the dawn of the 20th century until its twilight in 1979 set against the urban histories of Cairo, Beirut, Alexandria, Jerusalem, Damascus, etc. The lives, roles and influences of these women of splendor – Asmahan, Oum Koulthoum, Layla Murad, Fairouz, and others - once embodied the radiance of modern Arab culture. In an artistic and intimate approach, their destinies are explored against the backdrop of a changing Middle East.

Grantee: Héra Ben Becher (Tunisia)

Project Title: "Counfa"

Brief Description: Conceived after several recent visits conducted by the grantee to prisons in Tunisia, this project superimposes images that mix together the objective and subjective experience of imprisonment, confinement and marginalization at a time of increasing liberties and freedom.

Grantee: Dima Hourani (Palestine)

Project Title: Imagined Homeland - where we are living

Brief Description: This video installation project uses documentary films of interviews with Palestinians living in exile who dream about returning to Palestine, Palestinians currently seeking asylum in Europe, and Palestinians living in Palestine who dream about getting out. The project explores the interviewees' imagination through the stories they tell and includes animation art to express their emotions and dreams. The film also includes footage that will show the high contrast between the animation-imagination-fantasy and the cruelty of the reality exposing a chaotic landscape

Grantee: Bassam El Baroni (Egypt)

Project Title: The Ghost of Taha Hussein

Brief Description: A visual art exhibition that will include specially commissioned new art works in different media by eight artists based in Egypt. The exhibition takes Taha Hussein's 1936 book "The Future of Culture in Egypt" as its starting point. The same questions of identity, modernity, and cultural relationships to "the West" that Hussein had faced still haunt Egypt and other Arabic speaking countries today.

The exhibition is an attempt to go beyond the written word in addressing these issues, embracing visual art as a vocabulary that might reveal fresh insights.

Grantee: Ali Cherri (Lebanon)

Project Title: Earth-Shattering Dreams (working title)

Brief Description: Can science teach us something about the nature of change? In a moment where the region is on a turning point and events are moving faster than one can grasp, perhaps the much slower and visually evident pace of geological movement can shed light on the question: how can we deal with a reality that is constantly morphing? And how do artists in particular deal with representing change? This project turns towards geology and the study of earthquakes in Lebanon as a subject that could open to many sub-readings and interpretations about the situation of the country today.

Grantee: Contemporary Image Collective (Egypt)

Project Title: PhotoCairo 5

Brief Description: The fifth edition of an international, multidisciplinary contemporary arts festival held in Cairo roughly once every 2 years. Through an exhibition of existing and newly commissioned works, a two-day symposium and a publication, this edition of PhotoCairo addresses art as a space of freedom by responding strongly to the post-2011 emerging cultural politics, which position artists between paradoxically confining roles: either as mouthpieces of the presumed ideals of the 2011 revolutionary events; or under the censorious gaze of culturally conservative forces.

Grantee: Beirut Art Center (Lebanon)

Project Title: Solo Exhibition by Jananne Al-Ani

Brief Description: Jananne Al-Ani is an Iraqi artist based in London whose work has been widely exhibited around the world. This will be her first solo exhibition in Lebanon, presenting older and more recent works in video and photography.

Grantee: Mohamed Kamal Harb (Palestine)

Project Title: Another Light – A Multi-Media Art Exhibition

Brief Description: Three visual media are explored in this creative documentation of Gaza. The first includes an exhibition of 40 plastic art works presented as a single unit. The second is an experimental photographic exhibition shot and collected over a 10 year period by the grantee as he portrays daily life in Gaza; images of joy, love, children, war, blockade and homes turned to ruins by war. The third is a video installation that explores appearance and disappearance of faces and bodies of significant others in our lives.

Grantee: Mohamed Kamel Abdullatif Badarneh (Palestine)

Project Title: Come Back Safely

Brief Description: Every day since 1948, labor workers are injured or killed on the job in the Occupied Palestinian Territories. 80% of them are Palestinian Arabs. Hamadah Aladdin, Nidal Shawish, Firas Harkoush... these are just some of the names of my friends who died while working under harsh circumstances. I dedicate this project to them. To date, 63 laborers and construction-site workers have been killed; most of them were young Arab men, most of them were negligent towards their own lives, their own futures, and their entitlement to basic rights in relationship to their employers.

Grantee: Amine El-Gotaibi (Morocco)

Project Title: The Submission Ring

Brief Description: This mechanically programmed installation symbolizes man's struggle. Over and over again, a human body mold is filled with water, then set to freeze, then placed in the fighting ring where it is exposed to the world and gradually melts and thaws away only to be collected again, molded, frozen, and replaced on the fighting ring.

Grantee: Aden Photography Club (Yemen)

Project Title: The Abundance of Civilization

Brief Description: This photography competition project takes on the ancient and modern aspects of cultural heritage in Aden city and in the Republic of Yemen. Participants are invited to contribute photographs that represent Yemeni heritage, as sites and as practice, including famous heritage locations and also images of dancing, weaving, traditional dress, etc.

MUSIC



Grantee: Ahmed Madkour (Egypt)

Project Title: Egyptian Contemporary Classical Music Outreach Program

Brief Description: Despite their great talent, Egyptian composers and musicians of contemporary classical music are marginalized in a way that could lead to their ultimate demise. Efforts must be made to support these musicians and understand what they represent in terms of contemporary musical self-expression. Classical music aficionados and concert-goers need to learn how to appreciate these genres. This project supports the development and the visibility of contemporary classical music ensembles in Egypt.

Grantee: Ramez Fawzi (Egypt)

Project Title: Music in the Streets – Traveling Music Concerts

Brief Description: This outreach initiative was established by Ramez Ashraf in 2011 together with a group of fellow artists and musicians in an effort to offer live music performances in public spaces in a way that is easily accessible. The project targets marginalized communities as well as the general public and aims to be inclusive of all members of society, especially those not usually engaged in the arts and culture circles.

Grantee: Riad Abdel Gawad (Egypt)

Project Title: Peace Poem

Brief Description: A 45-minute music album that combines the works of three contemporary Egyptian poets writing about spirituality and wisdom from the Islamic, Coptic and Nubian perspectives. The musical composition is based on authentic Arab musical systems, performances practice. Additional instrumental compositions are offered by Abdo Dagher (septuagenarian composer) and Riad Abdel-Gawad.

Grantee: Mashrou3 Leila (Lebanon)

Project Title: Recording of Mashrou3 Leila's 3rd album

Brief Description: Mashrou3 Leila is a Lebanese alternative rock group of 7 musicians lead by Ahmad Sinno. After releasing their first 2 albums, self-produced in their home studio, Mashrou' Leila seeks to record its latest album in a high quality professional studio (Hotel 2 tango, Montreal). This recording will be followed by a Concert on December 19th at the Mile End Cabaret in Montreal.

Grantee: Khaled Omran (Syria)

Project Description: 180 Degrees – a new music album

Brief Description: Due to international pressure, Tanjarit Daght (Pressure Cooker) was founded in 2008 as a music band which gradually evolved into a Syrian Arabic rock band. Pressures increased with the Arab Uprisings, reaching the critical point of 180 degrees, and a new album is brewing to express, in Arabic rock, the desire of young Arabs for a free civil society in the wake of a violent and bloody reality.

Grantee: Khyam Allami (Iraq)

Project Title: Khyam Allami & National Youth Orchestra of Iraq Ensemble

Brief Description: A workshop and tour of the Arab region by members of the National Youth Orchestra of Iraq (NYOI) in collaboration with Iraqi oud player Khyam Allami, presenting new arrangements of compositions from his debut album Resonance/Dissonance. This workshop and performance also includes new works and arrangements of traditional Iraqi music, composed and arranged by Allami.

Grantee: Katibeh Khamseh (Palestine)

Project Title: The Traveling Pieces

Brief Description: The Traveling Pieces is a Hip Hop project initiated by Kateeba Khamisa. Arab rap singers and musicians from across the region will come together to create a music album that addresses the issues of patriarchal society and social behavior especially as it manifests in prisons and detention cells. A story-telling approach will be used in the making of these music pieces.

Grantee: El-Mastaba Center for Egyptian Folk Music (Egypt)

Project Title: DamNation – music album

Brief Description: An album (CD/DD) recording of acoustic Nubian music by the band Nuba Nour featuring traditional songs from antiquity alongside specially commissioned contemporary folk songs to be performed on traditional instruments. The album is a reflection on the ongoing struggles of life in exile for the Nubian people in Egypt, following the loss of their ancestral homelands during the construction of the Aswan High Dam in the 1960s.

Research, Training and Regional Events (RTR)



Grantee: Nizar AL-Rawi (Iraq)

Project Title: Iraqi National Festival for Short Films

Brief Description: The Association of Contemporary Visual Arts in Iraq founded the Iraqi National Festival for Short Films in 2005 following the inspiration of Iraqi filmmakers and local producers all of whom are in dire need to visibility, events, screening spaces and wider audiences. The festival is therefore not only a cultural event but also an industry mechanism to cultivate a network of directors and production companies, grant-making organizations and donor foundations.

Grantee: Kristine Khouri (Lebanon)

Project Title: The International Art Exhibition in Solidarity with Palestine - A documentary exhibition

Brief Description: This project will present the history of an undocumented and seminal art exhibition (Beirut, 1978). Its history has been lost from the memory of modern Arab art history though it marks not only Arab, but international support for the Palestinian cause through art. Our project is to reconstitute this exhibition through archival material and video in an exhibition format.

Grantee: Nora Amin (Egypt)

Project Title: Training workshops for theatre activists & launching of a region-wide Arab Theatre of the Oppressed

Brief Description: We aim to offer a series of "Theatre of the Oppressed" workshops in both Morocco and Jordan so as to create units of activists in both countries that would then present public performances throughout the year and also train new groups of children, youth and adults in theatre. This project is a step towards establishing a pan-Arab network for Theatre of the Oppressed (an initiative first launched nation-wide in Egypt by Nora Amin/"The National Project for Theatre of the Oppressed").

Grantee: Johnny Faraj (Lebanon)

Project Title: Publishing an Introductory Resource on Arabic Music Theory and Practice

Brief Description: An English publication about Arabic music theory and practice from the perspective of a practicing musician and native Arab (from Lebanon). The book is based on the author's website, www.MaqamWorld.com, and aims to fill a gap in the market of cultural resources on musical knowledge by offering an informal, non-academic publication that is user-friendly and accessible to wider readership: musicians, academics and Arabic music fans.

Grantee: Zakira the Image Festival Association (Lebanon)

Project Title: Photography Training Workshops at Barbar Khazen Women's Prison

Brief Description: The goal of this project is to improve the living conditions of women prisoners at the Barbar Khazen prison in Lebanon by developing their technical and interpersonal skills through photography workshops. The project aims to help prisoners overcome the psychological difficulties they face through a multi-beneficial means of expression and prepare them to re-integrate in society once they are released from prison. An exhibition and photography publication after the completion of the workshop will also serve to share the hidden reality of prison life to a wider public.

Grantee: Youth, Art & the Levante (Palestine)

Project Title: "I Can Move" Community Dance Palestine

Brief Description: This project is a 3-year program aiming at creating the first Community Dance movement in the region as a tool for addressing specific social development obstacles through participatory dancing. The thematic performances are prepared in cooperation with renowned experts in the field who will also train local dancers on the methods of community dance through the Training of Trainers Program.

Grantee: Cimatheque (Egypt)

Project Title: Kurrasat Al-Cimatheque (Cahiers de la Cimatheque)

Brief Description: A training program for 12 participants addressing methods of review writing and film programming with a focus on alternative cinema. It is combined with thematic weekly screening programs that are open to the public. Facilitated by 6 experienced film critics and programmers, the project will result in the regular publication of a film review periodical dedicated to Arab alternative cinema.

Grantee: Sada (Echo) for Contemporary Iraqi Art (Iraq)

Project Title: 2013 Baghdad Art Education and Beirut Spring Intensive

Brief Description: This 2013 education program targets young and emerging Iraqi artists. Seminars and lectures during the academic year in Baghdad will culminate in an intensive one to two-week program in Beirut. The Beirut Intensive will host up to ten students from Baghdad in Beirut for lectures, workshop and critique sessions with teaching artists as well as site visits of local arts institutions.

Grantee: Visualizing Justice (Palestine)

Project Title: Visualizing Palestine

Brief Description: A change in persistent injustices requires very crisp grasp of the facts beyond political and mainstream media bias. Through thorough research and creative visual media – infographics & animation - Visualizing Palestine aims to relay an accurate and comprehensive narrative about Palestine towards social justice. VP uses social media to spread facts and seeks to become a reliable source of information and a key resource in the movement towards social justice.

Grantee: Arab Media Lab (Morocco)

Project Title: The 3rd Digital Marrakech Festival

Brief Description: DMF3 is an international digital arts festival aiming to present diverse trends and practices in the following fields: film and video, multimedia performance, video installation, digital mapping and interdisciplinary practice. The program includes: workshops, performances, screenings, lectures and an exhibition. Participating artists present their latest practices and technologies, as well as showcase important achievements in the development of digital arts practices.

CINEMA



Projects in Development

Grantee: Rabih El-Amine (Lebanon)

Project Title: The Trees also Die (Feature Fiction)

Brief Description: Shaza, a young mother of a 10-year old boy, flees the city with her son and goes searching for a place to bury her husband. They stop for the night in an isolated house where they come across Wadad and Rachad. The night becomes an eternity and the four characters retreat gradually into their memories and their fears. Meanwhile, a war is raging outside.

Producer/Grantee: Majd Hajjawi (Jordan)

Project Title: A Few Days in Syria (Feature Fiction)

Project Director: Ahmad Amine (Jordan)

Brief Description: 2011, in what seems to be a revolution erupting, a family from Syria are trying to survive and make sense of a political situation they find themselves caught in

the middle of, and are forced to face. With the onset of the Arab revolutions, none have been as confusing as the Syrian revolution. As all of kinds of stories and scenarios have been put forward it seems very difficult to take sides. The film explores this question; with all this confusion that is going on, how would a simple Syrian family deal with all these changes, with all the chaos and uncertainty.

Grantee: Bassam Jarbawi (Palestine)

Project Title: Solitaire King (Feature Fiction)

Brief Description: Solitaire King follows a hallucinating Ziad from forced confinement to self-imposed seclusion. Trouble re-assimilating into society as 'Hero', Ziad is overcome by fantasies to survive. Struggle for sanity shatters when he meets Mirvat, but obsessive Ziad fails to maintain grip on reality. He reacts with surges of panic, rage, until the line between reality and fantasy is dangerously, permanently blurred.

Projects in Production/Post-production

Grantee: Tamer El Said (Egypt)

Project Title: In the Last Days of the City (Feature Fiction)

Brief Description: In the fading grandeur of downtown Cairo, Khalid, a 35 year old filmmaker is struggling to make a film about a city in which he is losing everything he loves. Now, all around him, dreams as much as buildings are disintegrating, but the need to keep going has not.

Grantee: Ghassan Salhab (Lebanon)

Project Title: The Valley (Feature Fiction)

Brief Description: Following a car accident on a lone mountain road, a man loses his memory. Injured, he walks along the deserted path and encounters people with engine trouble. He helps them start the car. They hesitate to leave him stranded, so they take him home to their large estate in the Bekaa valley, a place he may never leave again.

Grantee: Fawzi Saleh (Egypt)

Project Title: Poisonous Roses (Feature Fiction)

Producer: Eman Hemeda (Egypt)

Brief Description: Reem, Taheya and Saqr, each of them tells the story from his viewpoint. Each time the details, motivations, context, and events are different. So the hero, victim and criminal are different in each story. At the end, Saqr was the only one who died in the middle of the tanneries neighborhood, taking a bunch of red roses, foaming at the mouth.

Grantee: Viola Shafik (Egypt)

Project Title: Scent of a Revolution (Documentary)

Brief Description: Lingered between past and present these different stories represent collective grief work about an incomplete revolution and a country in ruins. Its four protagonists are caught in different phases of grieving, namely, anger, depression, regression and adaptation, and display therefore different strategies in dealing with their bereavement face to the country's situation.

Grantee: Elie Dagher (Lebanon)

Project Title: In the Belly of the Beast (Animation)

Brief Description: Omar, a high-school kid living in the northern suburb of Beirut, is struggling in his social bubble. On a quiet afternoon, on a terrace looking over the city he notices something strange, a sort of Giant golden animal protruding from between the buildings that draws him and leads to his discovery of a special part of the city.

Grantee: Niam Itani (Lebanon)

Project Title: Shadow of a Man (Feature Fiction)

Brief Description: A son's plight to turn his dead father's rusty car to a wedding ride during the July war 2006, unfolds a tale of broken family ties, love, loss, courage and redemption.

Grantee: Maha Assal (Palestine)

Project Title: Personal Matters (Short Film)

Brief Description: Despite the harsh reality of occupation, a young couple from Jerusalem find ways of crossing conventional boundaries and celebrate life even under the most dreadful conditions.

Grantee: Ali Hammoud (Lebanon)

Project Title: Asphalt (Documentary)

Brief Description: Asphalt is a feature documentary on the lives of two Arab truck drivers on the road. They drive according to allocated time, crossing borders, towns and cities to unload and reload goods. On the road, they're the sole representatives of commerce between countries.

Grantee: Hassiba Belhadj (Algeria)

Project Title: Walou (Documentary)

Producer: Marie Civier (France)

Brief Description: Join the director in her suitcase on a voyage from Beni-Saf to Oran in the land of laughs and naught else: Algeria. She takes us into the heart of a complex society caught between hope and despair, frustrations and contradictions - where along the way, she films family and strangers, like Rachid and Samir, who discuss 'Walou'.



General Grants Jurors

AFAC's processing of applications is meticulous and rigorous. Three regionally diverse and mutually anonymous jurors are selected for each category and changed for each year. Members of the juror committee evaluate the applications based on four criteria: Quality, Innovation, Relevance to the Arab Region, and Budget.

Literature

Mohammed Berrada (Morocco)

Writer, translator and literary critic. Berrada was born in 1938 and teaches Arab literature at the Mohammed V University in Rabat. He holds a PhD degree from France in criticism and literary sociology and was for a long time the president of the Moroccan writer's union. He has published many works including novels, short stories and essays. He is a member of the advisory board of a Moroccan literary magazine.

Ibrahim Nasrallah (Jordan)

Photographer, painter, poet and professor. Born in 1954, he studied at the UN Agency for Palestinian Refugees and went to their Teacher Training College before acquiring a position as teacher in Saudi Arabia and worker as a journalist for just less than 20 years. Nasrallah has published 14 books of poetry, 13 novels and two children's books.

Mo'jab al-Zahrani (Saudi Arabia)

An academic researcher, critic, and poet. He holds a doctorate in comparative literature from the University of Sorbonne in Paris. Currently working at the King Saud University in Riyadh, Saudi Arabia, Zahrani is considered as the pioneer of literary modernity in Saudi Arabia.

Performing Arts

Issam Bou Khaled (Lebanon)

Theater director and actor for cinema and theater, well-known in the contemporary Arab cultural scene.

Raed Asfour (Jordan)

Scenographer, theatre director and cultural manager working in Jordan and the Arab region. Asfour has a BA in theatre arts and extensive experience in theatre, film and TV production in Jordan and Syria over the past 20 years. He served as executive director of the Amman International Theatre festival from 1994 – 2004. In 2005, he led the process of transforming an old cinema house in down town Amman to become Al Balad Theatre: a multi-purpose cultural center which he currently directs. Asfour is also executive director of the Arab Theatre Training Center, ATTC, a Lebanese based pan-Arab organization aiming to develop the performing arts in the region through training and research

Visual Arts

Tarek Abou-El Fetouh (Egypt)

An arts manager, architect and independent curator, he is the founder and director of the Young Arab Theatre Fund established in 2000 as an international organization supporting independent young artists living and working in the Arab world. He also curated the performance and film programme of the Sharjah Biennale in 2009.

Gilbert Hage (Lebanon)

A photographer who lives and works in Lebanon. His photographic projects include Eleven Views of Mount Ararat (2009), Strings (2008), Pillows (2007) Screening Berlin (2006), 242 cm (2006), Homeland 1 (aka Toufican Ruins?, 2006), Phone[Ethics] (2006), Here and Now (2005), Beirut (2004), Anonymous (2002) and Roses (1999). His works were exhibited at the French Cultural Center, Beirut (2010), Espace Naila Kettaneh Kunigk, Beirut (2009), Institute of Contemporary Art, Dunaújváros, Hungary (2007), Modern Art Oxford (2006), House of World Cultures, Berlin (2005), Galerie Tanit, Munich (2004), Galerie Alice Mogabgab, Beirut (2004, 2002, 1999), and Videobrasil, São Paulo (2003). He and Jalal Toufic are the co-publishers and co-editors of Underexposed Books.

Bayan Al Barrak Kanoo (Bahrain)

A Bahraini artist and cultural activist, she obtained her BA in Business Administration from the University of Bahrain and founded Al Riwaq Art Gallery in 1998, a visual arts centre and an NGO in her hometown.

Research, Training and Regional Events

Ferial Ghazoul (Iraq)

A noted Iraqi scholar, critic and translator. She was educated in Iraq, Lebanon, Britain, France and the USA. She obtained her PhD in comparative literature from Columbia University in 1978. Currently, she is chair and professor of English and comparative literature at the American University in Cairo.

Nidhal Guiga (Tunisia)

An actress, author and director. She is also a university professor. She works with Mohamed Driss on Haddith, in its first version of 1997 - 1998, with Taoufik Jebali in the crazy, adapted from the works of Kahlil Gibran in 2000. She's the author and director of an hour and a half after me, and few other plays. She was a jury member of American festival of independent short films (programmed by Digipro) and in of the competition "first feature" of Carthage Film Festival with Marco Muller and Nour Sabbagh. She participated in coaching scenarios of short films in Ten Short, A Cause, programmed by Ibrahim Letaïef.



Ranwa Yehya (Egypt)

Iraqi Lebanese born in Nigeria and grew up in Lebanon. Married and living in Egypt since several years. Ranwa is a journalist who worked in several Arab countries. With her husband Ali Shaat, and few other activists, they founded the Arab Digital Expression Foundation (ADEF). Six years after its inception, ADEF has accumulated an inspiring body of knowledge on issues and practices around digital expression, incitement of self-expression, collaboration, open-source models of development, Arabization of education practices and others.

Music

Zaid Jabri (Syria)

Born in Damascus in 1975, Jabri began his musical education by studying the violin with Riyad Sukar in his native town. He completed his M.A. degree with honors from the Music Academy of Cracow in Poland where he studied composition with Zbigniew Bujarski. He won the first prize at the Adam Didur Composers' Competition in Sanok in 1997 for his piece (Two Songs for Soprano and String Orchestra). Jabri's works have been performed in Poland, Germany, Dubai, Egypt (Opera House), Tunisia, France, Italy, USA, Armenia, Syria, Slovakia, Belgium during the young composers forum Tactus 2011, Ukraine (by Lviv philharmonic during Contrast Festival, Uzhgorod philharmonic & by Kiev Kamerata during The Festival of Modern Music), Holland and the United Kingdom.

Zeid Hamdan (Lebanon)

Lebanese musician and underground music producer born, Hamdan has been the backbone of the most successful bands on the Lebanese and regional alternative scene. Amongst them are Soapkills (Arabic trip hop), The New Government (pop rock), Katibe5 (Arabic Hip hop), Shiftz (Arabic electro), Hiba Mansouri (Arabic trip hop), Kanjha Kora (Guineean Pop), Kazamada (Arabic electro pop), Maryam Saleh (Arabic electro pop), Dany Baladi (Arabic electro pop) and Zeid and the wings (New Arabic pop) and Miles Jay (Oriental). He also scored the music of several movies; From Beirut with Love by Wael Nureddine (2008) Tangerine by Irene von Alberti (2009), Yanoosak by Elie Khalife (2009), Hadouta min Sag by Aida Kachef (2010), Che gue Vara died in Lebanon by Christina Foerch Saab (2011), Beirut Hotel by Danielle Arbid (2012), Rehleh by Meyar El Roumi (2012). In July 2012 he was distinguished by CNN as one of the 8 leading light on the Lebanese Cultural scene.

Ali Osman (Sudan)

Born in 1958, Ali Osman is a Sudanese composer of contemporary classical music. He has lived in Egypt since 1978 and been active in Egypt's contemporary music scene. He also plays the guitar, drum kit, and double bass. Osman began as a rock musician in 1971 and taught himself drumkit and guitar. He studied double bass with Rodney Slatford at the Conservatory of Music in Cairo from 1978-82, and earned his BMus in composition and music theory with distinction and MMus in arts. Among his honors is Third Prize in the Abu Bakr Khairat competition of the Ministry of Culture in Cairo (1995, for Song for Chamber Orchestra) and a scholarship from Pro Helvetia to visit Switzerland (2000). His music has been performed in Austria, Egypt, Germany, Italy, Spain, Switzerland, and the UK.

Cinema

Wael Abd al-Fattah (Egypt)

A writer, journalist and poet. He is a prominent media figure in Egypt, and had contributed articles to many daily newspapers and magazines across the Arab world on politics, literature and cinema. He has several books in poetry and co-wrote a number of screenplays.

Rajaa Ammari (Tunisia)

Born in 1971 in Tunis city, Rajaa Ammari is filmmaker with a bachelor's degree in French literature and a post-graduate degree in audio-visual communication and scenography. She won best short film award during the 11th African Film Festival in Milan, Italy, in 2001 with her film "One Night in Gueileh" and first prize for her narrative feature "Al-Dawwa7a" during the ART Film Festival for Mediterranean Cultures in France in 2009 and again at the Valencia Film Festival in Spain that same year.

Ziad Doueiri (Lebanon)

Cinematographer, film director and writer. He is best known for his award winning film "West Beirut" in 1998, and most recently for his latest film, "The Attack" which screened as a Special Presentation at the 2012 Toronto International Film Festival which is an adaptation of Yasmina Khadra's international best-seller of the same name.



Awards Won in 2012

Riwaq for Architectural Conversation (RTR, Palestine)

- * Prince Claus Award, March 2012



Hala Lotfy's "Coming Forth by Day" (Cinema, Egypt)

- * Abu Dhabi Film Festival Award, November 2012



Mansour Al Suwaim (Literature, Sudan)

- * Al- Jumeirah Literary Residency Award, April 2012

Nadine Khan's "Chaos, Disorder" (Cinema, Egypt)

- * Jury Prize at Dubai International Film Festival, December 2012



Saba Innab (Visual Arts, Jordan)

- * Al Mawred Production Award, November 2012

First-time filmmaker Damien Ounouri's "Fidai" (Cinema, Algeria)

- * Premiered at Toronto International Film Festival, September 2012
- * Doha Tribeca Film Festival Award, November 2012
- * First Latin Arab International Film Festival Award, December 2012

Iman Issa (Visual Arts, Egypt)

- * First Museu d'Art Contemporani de Barcelona Award, December 2012

Annemarie Jacir's "When I Saw You" (Cinema, Palestine)

- * Premiered at Toronto International Film Festival, September 2012
- * Abu Dhabi Film Festival Award, November 2012
- * Jury Prize at Cairo Film Festival, November 2012
- * Jury Prize at Oran Festival of Arab Cinema, December 2012



Anne Marie Jacir, *When I Saw You*, Palestine, 2009. Released in 2012

Raed Andoni's "Family Albums" (Cinema, Palestine)

- * Special Mention from Cinemed, November 2012
- * Al Mawred Production Award, November 2012

Djamila Sahraoui's "Yema" (Cinema, Algeria)

- * Special Screening at Venice Film Festival, September 2012
- * Fibresci Prize at Dubai International Film Festival, December 2012

لماذا الثقافة؟
Why Culture?

لأنها حاجة أساسية



Because it is
a Basic **Need**



آفاق AFAC

Arab Documentary Film Program

Nasri Hajjaj, *Munich A Palestinian Story*, Palestine, 2012



Launched in 2009 in partnership with the Sundance Institute, the Arab Documentary Film Program made its final call in 2012, awarding 13 new grantees, and totaling the programs grant recipients to 44 Arab documentary film projects.

Given the lack of funds for creative documentaries in the region, ADFP was instantly embraced by the Arab film scene when it first opened its call and it has left an important mark on the contemporary cultural arena. Over the three years of its running, the program became the trusted platform to help independent directors realize documentary projects that are personal, creative and often controversial. ADFP successfully allowed original narratives from the region and from a broad range of socio-political topics to be shared with the wider public. It empowered Arab documentary makers with their quests to freely express and experiment with a film form that had always suffered from narrow definitions, under-appreciation and limited resources.

The launching of the program also coincided with the beginning of openness in the Arab world towards creative documentary as an art form of equal status to other film forms and art disciplines.

Many ADFP grantees are creatively employing reenactments or animated and mixed-media sequences to tell their stories, particularly where access to archived or official materials are restricted. The program thus contributed significantly to that shift in documentary practice and perception across the Arab world.

ADFP projects are concerned with probing identity politics, telling personal stories that push the boundaries on gender issues, family histories, and urban mythologies. A number of the awarded projects are investigative documentaries – films that probe governmental corruption, expose labor violations, share moments of exemplary talent and explore forgotten or suppressed histories.

In addition to financial support, ADFP provided the granted filmmakers, especially first-time filmmakers and emerging artists, with professional support. From Abu Dhabi Film Festival to DOK-Leipzig, and from Syria's DoxBox to Doc à Tunis and La Rochelle's Sunny Side of the Doc, ADFP grantees benefitted from a variety of workshops, creative discussions, exchange of ideas, and technical master classes, moderated by an elite selection of regional and international advisors.



ADFP Selection Statistics

AFAC opened the call for ADFP's third cycle on February 7th 2012 and closed on May 7th during which 102 applications were received.

The selection of the 2012 projects took place end of July in Beirut with the winners announced on June 2012. ADFP's 2012 jury committee combined film experts from different backgrounds and nationalities: Senior Consultant for the Documentary Program at the Sundance Institute Bruni Burres, filmmaker and director of photography Kirsten Johnson, the Dubai Film Festival Artistic Director Masoud Amrallah Al-Ali, and filmmaker Joana Hadjithomas.

The final selection meeting took place end of July in Beirut with the winners announced in August 2012.

ADFP Grantees

Following two sessions of comprehensive discussions in the AFAC offices in Beirut, the jury selected thirteen projects to receive funding from ADFP, 5 in development and 8 in production/post-production. The thirteen selected projects come from: Egypt (5), Lebanon (4), Tunisia (1), Morocco (1), Iraq (1), and Palestine (1).

Commenting on the selection, the jury issued the following statement: "An architect's philosophy, a return to the Munich Olympics, love stories from the 20th century Palestine, a homeless woman trying to break walls– what unites our choice given this wide range of subjects ? We chose directors who free themselves from the weight of the past and the confusion of the present to create works of singular vision. They each ask themselves the difficult question of where to place the camera when faced by the urgent and intimate events unfolding before them. They each actively use cinematic language to tell these remarkable stories."

NAME	PROJECT TITLE	PHASE	COUNTRY
Dahna Abourahme	A Folktale of Palestine	Development	Lebanon
Selim Mourad	Counterbalance	Development	Lebanon
Nadine Michael Salib	Mother of the Unborn	Development	Egypt
Rachid Biyi	Bread and Angels	Development	Morocco
Nasri Hajjaj	Munich: A Palestinian Story	Development	Palestine
Ahmed Nour	Waves	Development	Egypt
Meriam Mekiwi	Hinter Tausend Staeben Keine Welt	Production/Post Production	Egypt
Hind Boujemaa	It Was Better Tomorrow	Production/Post Production	Tunisia
Mahed Abi Samra	A Maid for Each	Production/Post Production	Lebanon
Nadia Shihab	Amal's Garden	Production/Post Production	Iraq
Nadim Mishlawi	Eye of the Architect	Production/Post Production	Lebanon
Ramez Youssef	The Craft	Production/Post Production	Egypt
Salma El Tarzi	Underground/On the Surface	Production/Post Production	Egypt

ADFP

Project Descriptions



Films in Development

Grantee: Dahna Abourahme (Lebanon)

Project Title: A Folktale of Palestine

Brief Description: This documentary depicts epic love stories set against the tumultuous changes of early 20th century Palestine. Travelers, revolutionaries, farmers, musicians, teachers and writers take us on a journey in search of love, justice and belonging.

Producer/Grantee: Jana Wehbe (Lebanon)

Project Title: Counterbalance\

Project Director: Selim Mourad (Lebanon)

Brief Description: Being the last and only male descendent of his family, the filmmaker looks into his family tree and roots for an explanation to the family state, or for another male who can accomplish reproduction since he is attracted to men and not intending to marry. When he doesn't find any, will he start looking for a woman to conceive children or will he decide to be a counterbalance against the classical inherited social norms?

Grantee: Nadine Michael Salib (Egypt)

Project Title: Mother of the Unborn

Brief Description: This documentary follows two upper Egyptian women who are being threatened to lose their

dignity and marital status because of their infertility. In a region where the prospect of childlessness is not accepted and often associated with bad omen, Hanan and Sa'deya, although from different religions, end up walking the same path; they both head to Um Mansour, an old midwife who helps them get rid of their infertility by following the old traditional 'Baladi' rituals of impregnation, enclosed in the Upper Egyptian forgotten world.

Grantee: Rachid Biyi (Morocco)

Project Title: Bread and Angels

Brief Description: In June 1981, a revolt for bread was declared all over Morocco. Military were sent around Casablanca and began shooting the crowds. Hassan and Said, likewise other victims, were shot dead by the military, which hid their corpses for more than 20 years. The film will follow Najat and Aziza, the victims' sisters, who are gradually coming out of the silence, imposed by the state, and are fighting for compensation and recognition of the state's crimes

Grantee: Nasri Hajjaj (Palestine)

Project Title: Munich: A Palestinian Story

Brief Description: On September 6th, 1972, 8 Palestinian freedom fighters attacked the Olympia Village in Munich, taking 11 Israeli sportsmen as hostages. The operation

ended when German security officers opened fire, killing 5 of the Palestinian men and the 11 Israelis. The question that necessarily occurs to everyone: Why did the Palestinians carry on this operation that is still, forty years later, the talk of the town? This film will be the first Palestinian documentary to be made about this operation, revealing new facts, persons and documents related to the event.

Films in Production & Post-Production

Producer/Grantee: Layla Triqui (Egypt)

Project Title: Waves

Project Director: Ahmed Nour (Egypt)

Brief Description: Waves is a documentary in 8 chapters, each tells a part of the story of Suez city, where the flame of the 25th of January Egyptian revolution started. Suez had the first martyr in Egypt and was the scene of the most violent confrontations between police and protesters. The revolt in Suez triggered a huge national reaction. The story is being told by the director's voice over, telling parts of his own childhood memories and experiences in his home city of Suez, as one representing the generation that was born in the eighties of the last century when Mubarak the ex-president of Egypt firstly had the power.

Producer/Grantee: Dalia Soleiman (Egypt)

Project Title: Hinter Tausend Staeben Keine Welt

Project Director: Mariam Mekiwi (Egypt)

Brief Description: Hinter Tausend Staeben Keine Welt is an essay documentary that tells the personal stories in/of places where the young woman (the director) spent her childhood in the early nineties in Alexandria. The stories which take place mainly in a German Catholic school and an elderly home are wavering between poetic fiction and documented oral history.

Producer/Grantee: Dora Bouchoucha (Tunisia)

Project Title: It was Better Tomorrow

Project Director: Hind Boujemaa (Tunisia)

Brief Description: Through the hubbub of a revolution, It was Better Tomorrow follows Aida, a woman who has to rebuild her entire life and who does not wish to look backwards. She spends her time moving from one poor neighborhood to another. Driven by the will to find a roof over her head, she

takes no notice of the historical events taking place around her. Her only goal is to find a way out and she is convinced that the revolution is a blessing. The film shows the atypical journey of this brazen and bold woman in the intense interval of a country's revolution.

Producer/Grantee: Jinane Dagher (Lebanon)

Project Title: A Maid for Each

Project Director: Maher Abi Samra (Lebanon)

Brief Description: In many Lebanese households lives an African or Asian domestic worker. There are currently 200,000 migrant domestic workers amongst 4 million Lebanese in Lebanon. Domestic work in Lebanon is a real market, segmented according to the national and ethnic origins of the worker, where the Lebanese employer is master, and the worker the property of the master. Through the three characters of Zein, Rima and Lati, the film aims to dissect an entire system, a fully integrated logic in the daily life of the Lebanese that has become a given.

Grantee: Nadia Shihab (Iraq)

Project Title: Amal's Garden

Brief Description: Amal and Mustafa have lived a long life together in northern Iraq. When Amal decides to finally renovate her home after a decade of war, 85 year-old Mustafa retreats to the musical wilderness of the garden. A lyrical and intimate documentary on companionship, memory, and new beginnings, Amal's Garden is the moving portrait of one couple moving forward in a new Iraq ...where as one world is disappearing, another is being born.

Grantee: Nadim Mishlawi (Lebanon)

Project Title: Eye of the Architect

Brief Description: The documentary explores the work and ideas of Lebanese architect Bernard Khoury as he guides us through the paradoxes of Beirut. The film will examine Khoury's distinctive approach to urbanism, and through analyzing the contextual aspects of Khoury's work, will also explore the ideas of identity and liberalism in an exceedingly unstable socio-political environment.

Grantee: Ramez Youssef (Egypt)

Project Title: The Craft

Brief Description: The film weaves the stories of three belly dancers who work in street weddings (a local wedding) in Alexandria, Egypt, and their struggle to survive in very hard and tough circumstances.

Grantee: Salma El Tarzi (Egypt)

Project Title: Underground/On the Surface

Brief Description: This is the journey of 3 popular underground musicians in Egypt, representing a controversial genre which was snubbed and rejected by the middle classes but curiously slowly making its way to the upper classes and the intellectuals. It is a film about classism, social justice, revolution, hope, success and music. It is about rebellion versus conformism and mediocrity, and about a post-revolution Egypt, from a social and a cultural point of view.



ADFP Jurors



ADFP's 2012 jury committee combined film experts from different backgrounds and nationalities: Senior Consultant for the Documentary Program at the Sundance Institute Bruni Burres, filmmaker and director of photography Kirsten Johnson, the Dubai Film Festival Artistic Director Masoud Amrallah Al-Ali, and filmmaker Joana Hadjithomas.

Joana Hadjithomas (Lebanon)

Lebanese film director, screenwriter and producer. She often collaborates with Khalil Joreige. *A Perfect Day* (2005) is one of their most acclaimed films, and earned them the Don Quixote Award and the FIPRESCI Prize at the Locarno International Film Festival. They also received acclaim for *Around the Pink House*, which was Lebanon's official Best Foreign Language Film submission at the 72nd Academy Awards. The directors have also created several photographic and video installations such as *The Wonder Beirut Project*, *The Circle of Confusion and Faces*, and filmed experimental videos such as *Don't Walk*, *Lasting Images*, *Distracted Bullets* or *Rounds*. Their work has been exhibited in a number of art galleries, centers and international museums in individual and collective exhibits. They are also the authors of the publications *Bayreuth: Fictions Urbaines*, *A State of Latency*, *Tels des Oasis dans le Désert* and *Aida Save Me* and have taught scriptwriting and experimental cinema for 15 years in Lebanon. In 2009 Joana Hadjithomas was an AFAC ADFP grantee for her Lebanese *Rocket Society Film*. In 2010, Hadjithomas and Joreige were invited as artists and professors by the Fresnoy Studio National des Arts. In 2012 she won the prestigious Abraaj Capital Art Prize.

Masoud Amrallah Al-Ali (UAE)

Artistic Director of the Dubai International Film Festival, Masoud curates all Festival programming, overseeing the feature films, documentaries and shorts selected for the Arab and international sections. He also oversees the Festival's competitive Muhr Arab and Muhr AsiaAfrica Awards. Masoud has been closely involved with DIFF since its inception. In its early years, he was responsible for its Arabic programming, including the popular Arabian Nights section and UAE-focused *Emerging Emiratis*, which has since evolved into a pan-Gulf showcase. His dedication to the region's talent led Masoud to found the Emirates Film Competition in 2001. The UAE's first showcase for local film talent, the annual competition is widely recognized as a turning point for Gulf cinema and a critical launch pad for its talent. Today, Masoud serves as director of its successor entity, the Gulf Film Festival. Masoud's involvement

with DIFF is the most recent step in a career steeped in the arts. A lifelong creative, the Emirati national first emerged into the public spotlight with his passion for poetry. After moving into filmmaking as a visual exploration of the written word, he produced his first short films and documentaries in the late 1980s and early 1990s. His wealth of film knowledge, first-hand experience in writing, directing and producing films, and passion for encouraging talent from the region makes Masoud one of the defining voices and leading mentors of contemporary Arab cinema. A graduate of UAE University, Masoud has previously worked for the Dubai Police and as artistic director for the Abu Dhabi Cultural Foundation.

Bruni Burres (USA)

A New York based film producer and consultant whose work focuses primarily on documentary projects exploring contemporary human rights themes. She is a senior consultant with the Sundance Documentary Program (SDP). At the SDP she works to expand the roster of national and international documentary filmmakers working with the program, deepen national and international collaborations with filmmakers and cultural institutions, and broaden the human rights themes currently explored by the SDP. Bruni is also a consultant with the Open Society Institute's US National Security and Human Rights Campaign, guiding them on incorporating arts and culture projects further in their ongoing work. Recently Bruni completed the feature length documentary, *The Siege*, which explores the lasting cultural and political impact of the 1985 siege of Palace of Justice in Colombia with the International Center for Transitional Justice (www.ictj.org). Bruni was the co-founder and director of the Human Rights Watch International Film Festival (www.hrw.org/iff) from 1991-2008. Bruni's experience also includes work as an International Marketing Strategist at RM Associates in New York and as an Associate Story Editor at Triad Artists.

Kirsten Johnson (USA)

An award-winning New York-based documentary filmmaker and cinematographer known for her versatility and fairness. She graduated from Brown University in 1987, with a BA in Fine Arts and Literature. After two years in West Africa working on local fiction and documentary film projects, she attended the FEMIS (the French National Film School) in Paris. Since graduating from the FEMIS cinematography department in 1994, her first film was *Foreign Body* produced in 1996 and her 1999 film *Innocent Until Proven Guilty* which examines the numbers of African American men in the U.S. criminal justice system. Her film credits include *Derrida* (2002) a documentary on the French philosopher, *Deadline* (2004) which premiered at Sundance 2004 and was picked up for an NBC primetime broadcast. *Asylum*, a short documentary, she shot in Ghana, was also nominated for an Academy Award in 2004. The 2006 documentary *Darfur Now*, and the 2008 *Pray The Devil Back to Hell* which won the Tribeca Film Festival Best Documentary are also part of her repertoire. Her most recent work is *The Oath*, directed by Laura Poitras, about Osama bin Laden's driver, Abu Jandal, for which Johnson won an award from Sundance.

Awards Won Cumulatively

Although it takes several years for film projects to be completed and screened, ADFP's grantees have already made a remarkable impact in just three years-time and AFAC is now recognized as an established initiative for supporting creative documentaries of the Arab region. We are already seeing the results of ADFP as many films have received recognition in the regional international film festival circuits.

ADFP 2012 Grantees

First-time filmmaker Hinde Boujemaa's debut "It Was Better Tomorrow" (Tunisia)

- * Premiered at the Venice Film Festival, September 2012
- * Won Best Director Award at Dubai Film Festival, December 2012

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First-time filmmaker Nadia Shihab's debut "Amal's Garden" (Iraq)

- * Premiered at the Dubai Film Festival, December 2012

.....

First-time filmmaker Selim Mourad's debut "Counterbalance" (Lebanon)

- * Selected for the Dubai Film Connection event taking place during the Dubai Film Festival, December 2012

.....

First-time filmmaker Ahmad Nour's debut "Waves" (Egypt)

- * Cinema in Motion Award at the San Sebastian International Film Festival, November 2012

ADFP 2011 Grantees

Filmmaker Karim Goury's "The Man Inside" (Egypt/Kuwait/France)

- * Premiered the Dubai Film Festival, December 2012

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Filmmaker Hala Alabdallah's "As If We Were Catching a Cobra" (Syria)

- * Premiered at the Toronto International Film Festival, September 2012

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Filmmakers Rania & Raed Rafei "74" (Lebanon)

- * Premiered FIDMarseille where it won the GNCR Prize (Prix du Groupement National des Cinémas de Recherche), July 2012

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Filmmaker Aseel Mansour's "Uncle Nasha'at" (Palestine)

- * Premiered at the 2011 Dubai Film festival, December 2011

ADFP 2009 Grantees

First-time filmmaker Karima Zoubir's debut "Camera/ Woman" (Morocco)

- * Tamkin Prize for Best Documentary at Syria's DOX BOX documentary film festival, Damascus, March 2011
- * Puma Creative Catalyst Award at the Durban FilmMart, South Africa, August 2011



- * Best Work in Progress Award at the Latin Arab International Film Festival, Argentina, December 2011

- * Premiered in IDFA's 2012 Mid-Length Documentary Competition, The Netherlands, November 2012

- * First Prize at the Baghdad International Film Festival, October 2011

- * Best Documentary at Luxor African Film Festival, Egypt, February 2012

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Filmmaker Kauthar ben Hania's "Challat of Tunis" (Tunisia)

- * Arte International Prize at the Berlinale Project Market-Germany- February 2011

- * Best International Showcase Projects Award in the Investigative Category, Sunny Side of the Doc Festival in La Rochelle, France, June 2011

- * The Norwegian Broadcasting Corporation Award, Sunny Side of the Doc Festival, La Rochelle- France- June 2011

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First-time filmmaker Elias Moubarak's debut "My Uncle, the Terrorist" (Lebanon)

- * The Dubai Film Connection Award at Syria's DOX BOX documentary film festival, Syria, March 2011

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Filmmaker's Khalil Joreige and Joanna Hadjithomas's "The Lebanese Rocket Society" (Lebanon)

- * Premiered at the Toronto International Film Festival, September 2012

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Filmmaker Nahed Awwad's "Gaza Calling" (Palestine)

- * Premiered the Dubai Film Festival, December 2012

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Filmmaker Rania Stephan's "The Three Disappearances of Soad Hosni" (Lebanon)

- * Artist Prize at the Sharjah Art Foundation's Sharjah Biennale X, March 2011

- * Renaud Victor Prize at the 22nd FID-Marseille Festival International de Cinema, July 2011

- * Best Arabic Documentary Filmmaker Award, 3rd Doha Tribeca International Film Festival, October 2011

.....

First time filmmaker Ahmad Fawzi Saleh's debut "Living Skin" (Egypt)

- * Jury Special Mention Award at the Abu Dhabi Film Festival, October 2010

- * Best First Documentary at the Festival International du Cinéma Méditerranéen de Tétouan, Morocco, March 2011



Joanna Hadji Thomas and Khalil Joreige, *Lebanese Rocket Society*, Lebanon, 2009. Released in 2012

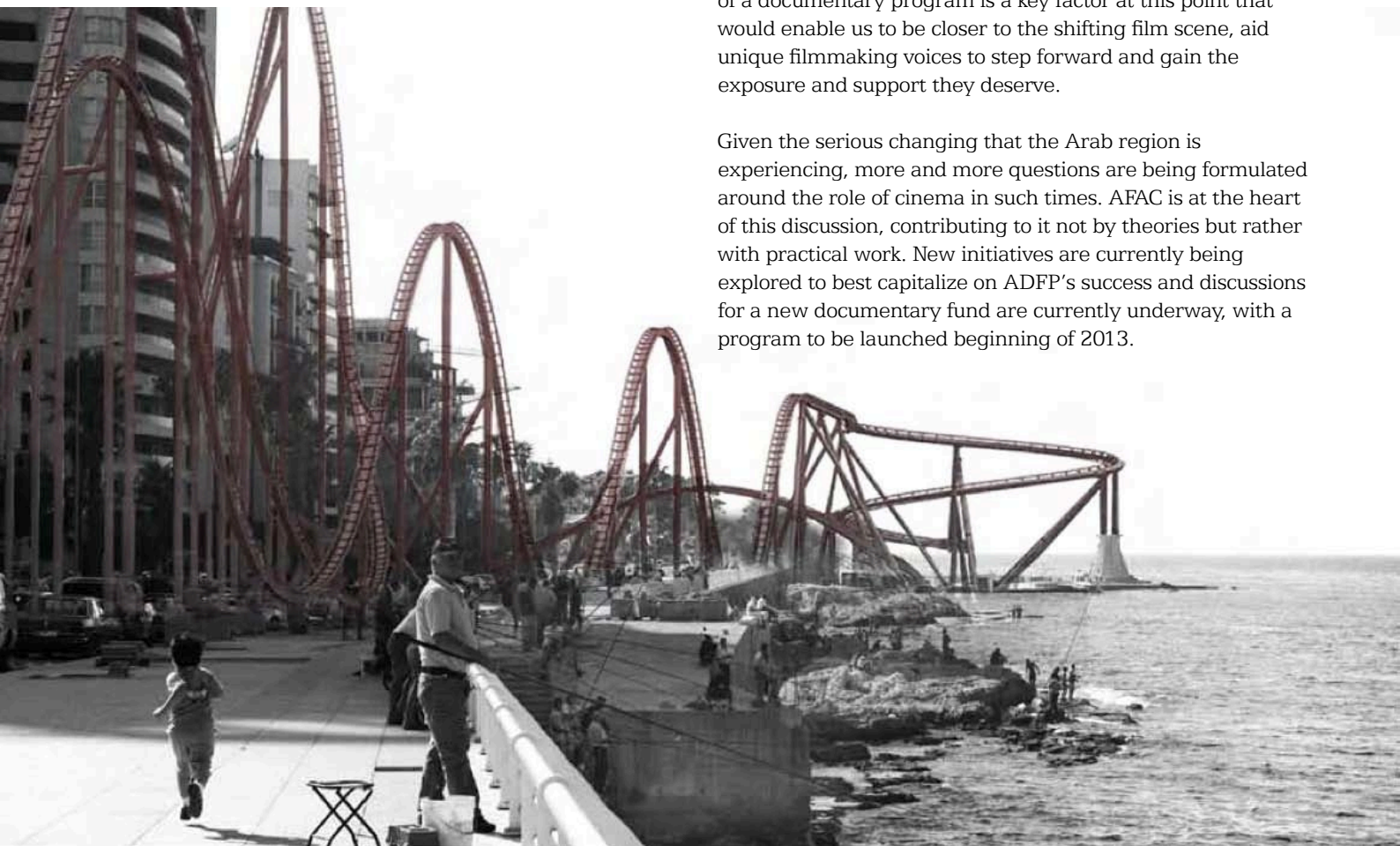
Looking Ahead

ADFP 2013

When ADFP was launched three years ago, it was conceived to respond to a growing need in the Arab world to endorse and support the flourishing and influential field of creative documentary making. The need for documentary will remain essential as a primary main tool to examine societies with greater authenticity and perception than what mass media offers.

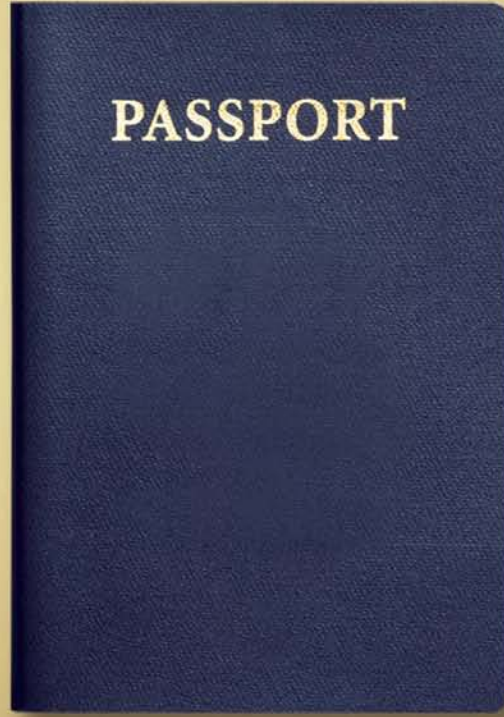
Coming up in 2013 is a workshop for some of the ADFP 2012 grantees on the sidelines of a European documentary film festival, as well as a publication and a DVD package for all the completed films. Other activities and events include special screenings for ADFP films in different Arab and foreign countries in the presence of their directors. The continuity of a documentary program is a key factor at this point that would enable us to be closer to the shifting film scene, aid unique filmmaking voices to step forward and gain the exposure and support they deserve.

Given the serious changing that the Arab region is experiencing, more and more questions are being formulated around the role of cinema in such times. AFAC is at the heart of this discussion, contributing to it not by theories but rather with practical work. New initiatives are currently being explored to best capitalize on ADFP's success and discussions for a new documentary fund are currently underway, with a program to be launched beginning of 2013.



لماذا الثقافة؟
Why Culture?

لتخطي الحواجز

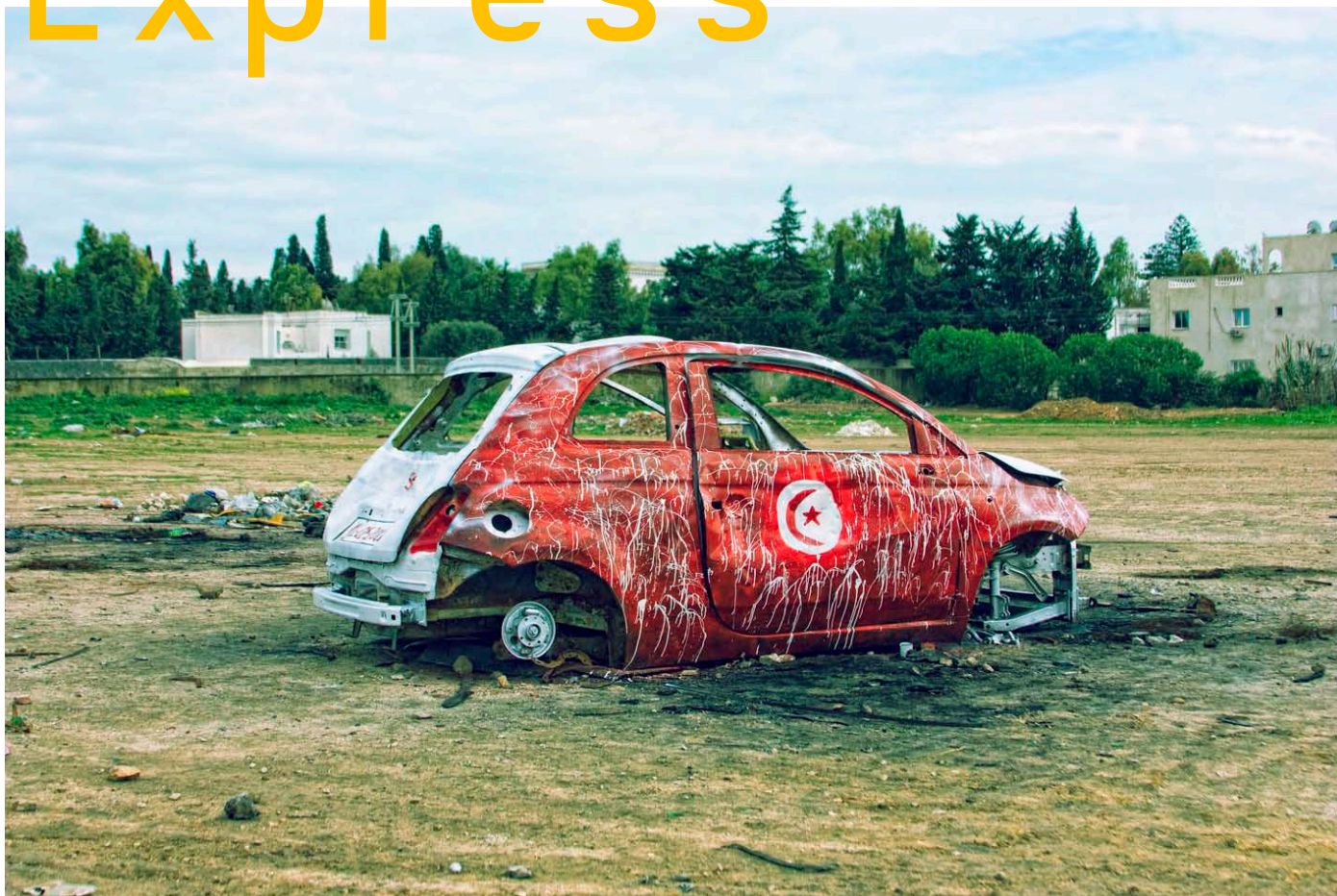


Barriers
To Overcome



آفاق AFAC

AFAC Express



Wassim Ghodiani, *Under the Fence*, Tunisia, 2012

AFAC Express was launched as an experimental year-long quick-response program, initiated in August 2011 and closed in August 2012. It was designed by AFAC in response to the recent changes sweeping the Arab region which have created a window of opportunity for individuals and institutions to engage in new cultural productions that openly address issues previously considered taboo, including human rights, corruption, and freedom of artistic and political expression, in an unprecedented spirit of openness. The current difficult conditions in some Arab countries have also placed severe constraints on the movement and work of some artists and cultural practitioners and prevented them from pursuing many worthwhile activities. AFAC-EXPRESS was conceived to allow AFAC to respond in a timely manner to these needs by providing artists and small institutions with small grants on a rolling basis which are processed within weeks instead of months.

Methodology

AFAC Express was launched in September as a yearlong emergency fund with a total budget of \$400,000 USD and a maximum grant of \$15,000 USD. Applications are received on a rolling basis and submitted to a jury committee, which gives an evaluation within a 2-week period. AFAC Express also includes outreach initiatives, regional field trips and individual discussions with the applicants, all of which allow for a quicker application turn-around.

Requirements for Applying to AFAC Express:

- Arab nationality
- Creativity of project and relevance to the 'Arab Spring'
- Urgency of funding

Applicants

The program received 168 applicants, the majority of which hailed from Egypt and Syria. The application pool also includes projects from Lebanon, Libya, Tunisia, Morocco, Yemen, Sudan, Palestine and Iraq.

The most popular art form in our application's pool is performing arts, followed by music projects and cinema. Projects also included a variety of artistic genres that featured an experimental and mixed-media aspect, regional collaboration, and examinations of the role of mass-media and social-media on the contemporary Arab scene.

Grantees

A total of 35 projects were awarded funding with a budget of \$400,000 USD. The grantees come from a wide geographic distribution: Egypt (12), Syria (8), Tunisia (5), Lebanon (3), Libya (2), Yemen (2), Sudan (1), Palestine (2) and Jordan.

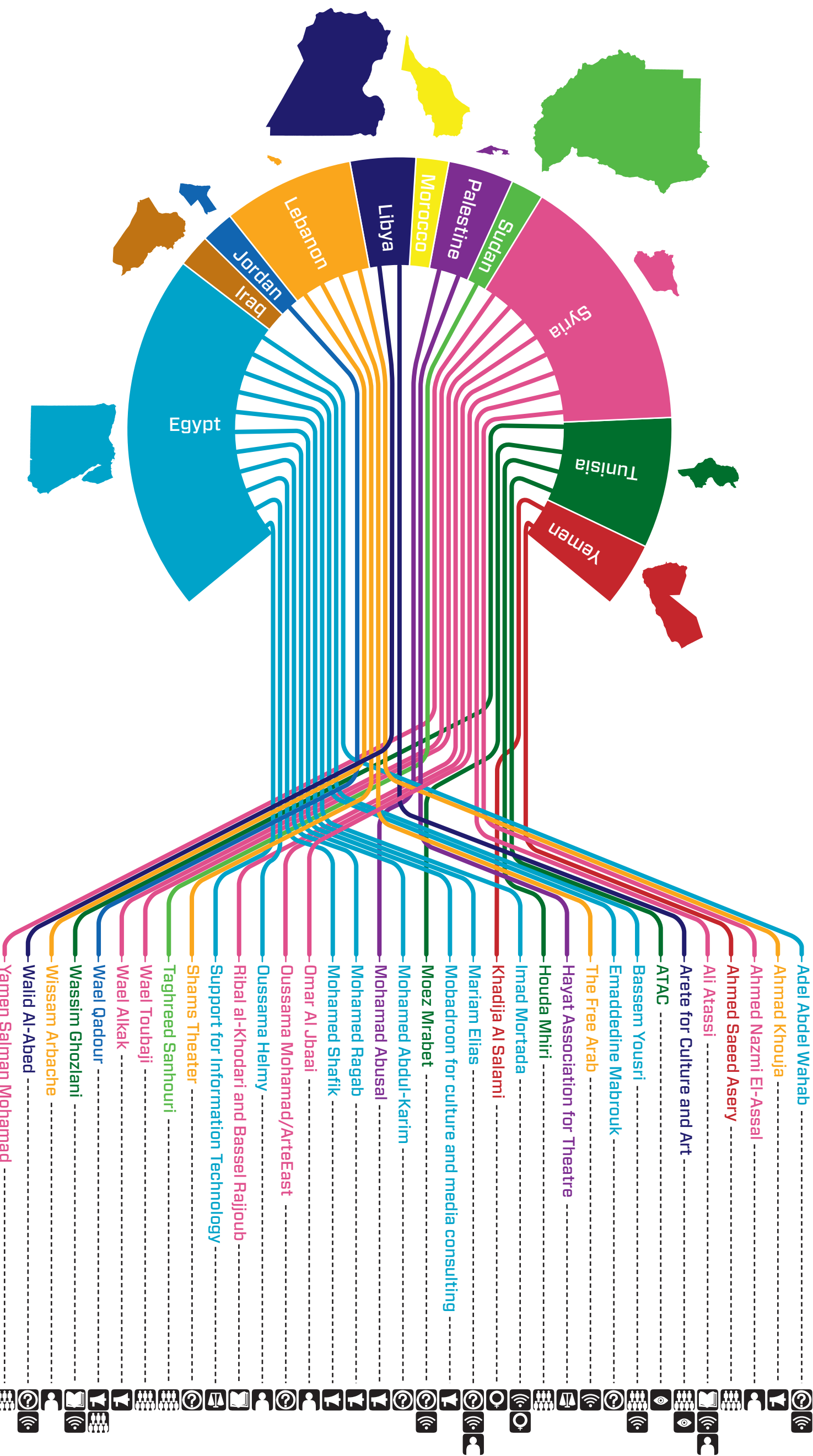
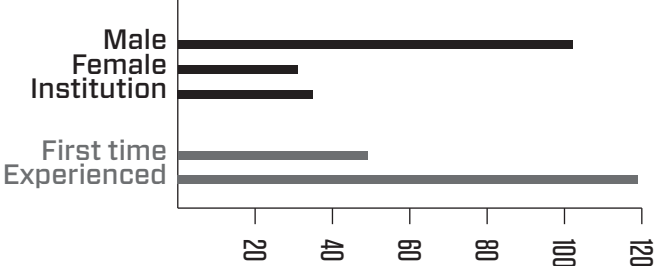
PROJECT TITLE	COUNTRY	MONTH	YEAR	GENRE	TYPE
Stars in Broad Daylight /ArteEast	Syria/USA	Oct.	2011	Cinema – Feature Movie	Institution
Words of Women from the Egyptian Revolution	Egypt	Nov.	2011	Cinema – On-Line Documentary Series	Male
Our Beloved Sudan	Sudan	Nov.	2011	Visual Arts – Video Installation	Female
Your Right to Know	Egypt	Nov.	2011	RTR – Workshop	Institution
Political Poems	Syria	Dec.	2011	Music	Male
One Hand	Syria	Dec.	2011	Cinema – Animation Movie	Male
“Ma Tikhsarnish” Campaign	Egypt	Jan.	2012	Visual Arts – Visual Communication Project	Male

PROJECT TITLE	COUNTRY	MONTH	YEAR	GENRE	TYPE
Banned Artist	Palestine	Jan.	2012	Performance – Stand-up comedy	Institution
Ibn al-3am Online	Syria	Jan.	2012	Cinema – Documentary	Male
Donkey's Farm	Egypt	Mar.	2012	Performing Arts -Experimental Contemporary Dance	Male
Khat Thaleth (Third Rail)	Syria/ Lebanon	Mar.	2012	Music – album	Male
Khabar 3ajel	Syria	Mar.	2012	Music – album	Male
432 Hours	Egypt	Mar.	2012	Music – album	Male
Tales of Travel, Revolution and Paper	Egypt	Apr.	2012	Performing arts	Male
The Other Side	Egypt	Apr.	2012	Cinema – Short narrative Film	Male
Democracy	Tunisia	Apr.	2012	Visual arts	Female
3freet El-Net	Egypt	Apr.	2012	RTR – Research and Publication	Female
Far Away	Jordan	May	2012	Performing Arts	Male
The Scream	Yemen	May	2012	Cinema	Female
Under the Fence	Tunisia	May	2012	Visual Arts	Male
Presentation of 2 plays "Yahya Lives" and "Can you look to the Camera?"	Lebanon /Tunisia/ Syria	May	2012	Performing Arts – 2 Plays.	Institution
Ithbat 7ala	Syria	May	2012	Music – Album	Male
Insan	Yemen	May	2012	Music – Album	Male
Now/Here	Syria	May	2012	Performing Arts	Male
Theater of Change	Egypt	May	2012	Performing Arts - Experimental Theater	Institution
External Rotation	Egypt	May	2012	Cinema – Short Experimental	Male
The Free Arab	Lebanon	June	2012	Cinema – Interactive Documentary	Institution
The Inspector	Syria	June	2012	Performing Arts	Male
Political Manifesto	Egypt	June	2012	Performing Arts	Male
Light 2	Palestine	June	2012	Visual arts	Male
The First Day	Lebanon	June	2012	Performing Arts	Male
"Arete" Cultural Program 2012	Libya	June	2012	Various	Institution
The Wall	Libya	June	2012	Performing Arts	Male
Tunisia's Theatre Laboratory	Tunisia	August	2012	Performing Arts	Male
Cinema On The Move	Tunisia	August	2012	Cinema	Institution

AFAC EXPRESS

A year of rapid-response granting for independent arts and cultural productions in times of crisis and ongoing change.

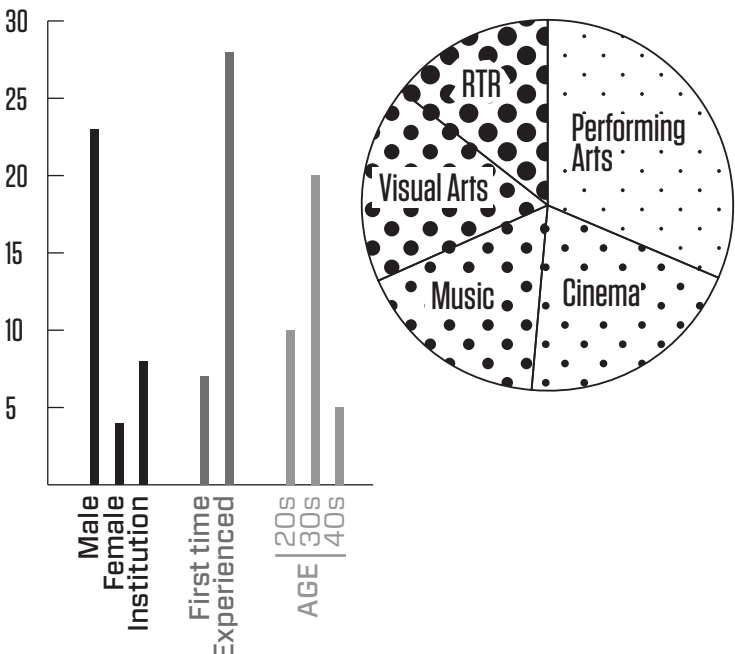
168 Applicants



9 Themes

- Freedom of Expression, Resistance to Oppression
- Paying Tribute to Previous Struggles, Dissidents and Artists
- Interrogating the Revolution
- Social Cohesion, Unity and Reconciliation
- Raising Civil Rights Awareness
- New Media and Communication Capacities
- Introducing Contemporary Arts to Wider Publics
- Women's Voices
- The Revolution and the Individual

35 Grantees



AFAC Express Project Descriptions

Grantee: Oussama Mohamad/ ArteEast (Syria / New York)

Project Title: Stars in Broad Daylight (Nujum al-Nahar)

ArteEast Participation

Brief Description: The audio re-mastering and screening of his critical Syrian film "Stars in Broad Daylight" for the ArteEast Festival held at the Museum of Modern Arts in New York. The grantee was also able to participate as speaker at several institutions including the MOMA, Cooper Union and Bard universities.

Grantee: Imad Mortada (Egypt)

Project Title: Words of Women from the Egyptian Revolution

Brief Description: Giving voice and visibility to a sector of society that is usually neglected by history, this project aims to present the Egyptian revolution through the stories of women. A period of research will be followed by interviews with women from Egyptian cities and provinces from which an online documentary series will be created, presenting two interview episodes every week for a period of six months.

Grantee: Taghreed Sanhoury (Sudan)

Project Title: Our Beloved Sudan

Brief Description: This is one of the first video projects to emerge on the separation of Sudan in July 2011. The director has spent 2 years filming the external transformations which led up to the recent division of the country. She documents the struggle of the Sudanese people, their burdens, sadness and hope. This project is presented as a video installation using two television screens, one for North Sudan and one for South, while a map of the once-united countries is projected on the ground between them.

Grantee: Support for Information Technology (Egypt)

Project Title: Your Right to Know

Brief Description: As movements calling for fairness, transparency and non-corruption are sweeping the region, this project brings academics and activists together with young independent filmmakers to participate in workshops and in the production of five short movies that will introduce the concepts of "the right to know" and "the right to have access to information" as fundamental to human rights.

Grantee: Ribal al-Khodari and Bassel Rajjoub (Syria)

Project Title: Political Poems

Brief Description: The poems of famous Iraqi poet and political activist Ahmad Matar are brought to new life through this contemporary music album featuring performances by two young Syrian musicians. The project speaks of a shared political fabric across the Arab region and critiques the relationship between governments and governed.

Grantee: Wael Toubaji (Syria)

Project Title: One Hand

Brief Description: This short three-minute film is an animation project about the triumph of peace and life over ignorance and war. A character of an anonymous soldier stomps with his over-sized boots any sign of life he sees, yet the grass continues to grow.



Bassem Yousri, Ma Tikhsarnish Spread A Word Campaign, Egypt, 2011

Grantee: Bassem Yousri (Egypt)

Project Title: "Ma Tikhsarnish" Spread a Word Campaign

Brief Description: This campaign aims to raise awareness about the threats of violence, corruption and sectarianism through creative wordplay. This movement began on Facebook with dichromatic visual designs of a single word/phrase in one color set against a background of a contrasting color. The words used are colloquial and warn against separation and division in society; the project has now gone into print in posters and badges.

Grantee: Hayat Association for Theatre (Palestine)

Project Title: Banned Artists

Brief Description: This stand-up comedy act explores the huge transformations taking place in Arab societies today. When the 'fear barrier' breaks and the unthinkable becomes possible, long-standing patterns of authority and submission are boldly questioned and out-right defied.

Grantee: Ali Atassi (Syria)

Project Title: Ibn al-3am Online

Brief Description: This film is a contemporary portrait of 83 year old Riyad Al-Turk, a Syrian leftist opposition leader known as Syria's Mandela. The film director is based in Beirut and is unable to return to Syria where Riyad lives in hiding between the two cities of Damascus and Homs. Information technology and social media become crucial communication tools in the Syrian revolution – particularly Skype. In addition to the two film crews working on this project, one in Beirut and one in Damascus, the Skype lens-and-screen is a third element essential to the visual construction of the film.

Grantee: Mohamed Shafik (Egypt)

Project Title: Donkey's Farm

Brief Description: Set in Cairo, this experimental contemporary dance project brings together dancers, actors,

musicians, and cultural critics to explore themes of oppression and surrender, obedience and desire, using beasts of burden symbolically to carry the posture of the subjugated and the exploited. Participating performers explore their personal experiences of subjugation in any form: educational systems, social constructs, censorship, diplomatic appropriateness, taboos, etc..

Grantee: Ahmad Khoja (Syria)

Project Title: Khat Thaleth

Brief Description: A collaborative project that brings together the urgent expressions of contemporary Arabic Hip Hop artists and rappers from around the world. They musically and poetically express their thoughts on the revolutionary changes that are sweeping the Arab region, making sure to allow more nuanced and diverse voices to be heard. Participating artists originate from Palestine, Lebanon, Syria, Jordan, Egypt, Libya Tunisia and Iraq.

Grantee: Wael Alkak (Syria)

Project Title: Khabar 3ajel

Brief Description: An album recording that brings original songs from Egypt and Syria inspired by the popular movements. It shows the deep relevance of popular musical expression in communicating social realities. Performances in public spaces in many Arab cities will include an audio-visual exhibition and a short film documenting the project's making.

Grantee: Mohamed Ragab (Egypt)

Project Title: 432 Hours

Brief Description: Putting to music the street chants and protest slogans from the early period of the Egyptian revolution - Jan 25 to Feb 11 - electronic instruments and oriental rhythms are used together in an innovative way to reflect the youthfulness, creativity and grass-roots popularity of the protests.

Grantee: Oussama Helmy (Egypt)

Project Title: Tales of Travel, Revolution and Paper

Brief Description: A spoken performance that combines the art of paper-folding with that of story-telling and singing. Personal anecdotes of travel in Tunisia, Egypt and Syria are shared, like spotlight from before, during and after the revolutions. Audiences are engaged by the vivid testimony of the story-tellers. The project carries a sense of longing and even romanticism towards the intimacy and brotherhood of shared human struggle.

Grantee: Emadeddine Mabrouk (Egypt)

Project Title: The Other Side

Brief Description: This short narrative film examines revolution from the perspective of 'the other side,' that of the counter-revolutionary sniper. Who is this character whose actions are knowingly and directly lethal? What does it mean when murderer and murdered were perhaps once neighbors or relatives or old family friends? The film seeks to shed light on this strange human capacity to uphold beliefs which can lead to committing the utmost crime against the closest of people.

Grantee: Houda Mhiri (Tunisia)

Project Title: Democracy

Brief Description: A visual memorial for the revolution in Tunisia, this sculptural monument takes the word "democracy" in large "Kufic" script and three-dimensional form, allowing each letter of the word to hold images of Tunisian children, their eyes, their faces, and their hopefulness for a brighter future.

Grantee: Mariam Elias (Egypt)

Project Title: 3freet El-Net (The Genie of the Net)

Brief Description: This book is a humorous and devious collection of the most memorable images, blogs, Facebook groups, statuses and tweets from Egypt. It seeks to capture this moment of activism and rebellion as creative online expression helped create the space to rise up against tyranny and reject the status quo.

Grantee: Wael Qadour (Jordan/Syria)

Project Title: Far Away

Brief Description: Based on the renowned theatrical productions of contemporary British playwright Carol Churchill, this performance is implemented by a group of young Arabs from across the region who work in the different fields of performing arts and theatre production. The subject matter explores tyranny in three parts: brainwashing, societal violence and civil war. Participants are Syrian, Palestinian and



Oussama Helmy, Tales of Travel, Revolution & Paper, Egypt, 2012

Jordanian, together involved in directing, dramaturgy and acting of Churchill's plays in Arabized form within the context of current events.

Grantee: Khadija Al Salami (Yemen)

Project Title: The Scream

Brief Description: This film explores the deep changes that have happened in Yemeni societies and families throughout the revolution, during which women have taken to the streets to protest government tyranny and to demand democratic reform. While the film depicts women's roles in the revolution, it expresses concern that the marginalization of women may persist.

Grantee: Wassim Ghozlani (Tunisia)

Project Title: Under the Fence

Brief Description: A multi-faceted project including an exhibition space for visual arts, an online platform, and a discussion series, Under the Fence aims to be an accessible resource for sharing the latest works conducted by young contemporary Tunisian artists and recognizing them as a pioneering generation of writers, intellectuals and cultural practitioners emerging from post-revolutionary Tunisia.

Grantee: Shams Theater (Lebanon)

Project Title: Two Plays, "Yahya Lives" & "Can You Look at the Camera?"

Brief Description: Two performances, one from Syria and the other from Tunisia, echo the current transformations in the Arab region and give audiences in Lebanon the chance to experience new narratives. Both are courageous scripts that confront change head-on while also being self-critical and reflective.

Grantee: Ahmed Nazmi (Egypt)

Project Title: Ithbat 7ala (Proving a Case)

Brief Description: A collection of contemporary music composed in the current times to describe the challenging situation that the Arab region is going through. It takes on a very personal response to the revolutions as the artist experienced a new sense of belonging and pride in the Arab region and a desire to participate in refusing oppression. This project is collaborative, including musicians from different countries in the Arab region.

Grantee: Ahmed Saeed Asery (Yemen)

Project Title: Recording the album "Insan" ("Human")

Brief Description: "Insan" is the title of a new music album by the young Yemeni band "At a Distance of 3 Meters." It consists of 7 original songs that deal with political, intellectual and religious conflicts. The music is designed with a mix of

styles - reggae, hip hop, and blues - all of which are relatively new to the Yemeni public.

Grantee: Omar Al Jbaai (Syria)

Project Title: Now / Here

Brief Description: "Now/Here" is a theater production inspired by contemporary British playwright Edward Bond and his play "Bingo". Examining relationships to authority, the work sheds light on the role of the intellectual and the poet in bourgeois society with a focus on current events in Syria.

Grantee: Mobadroon for culture and media consulting (Egypt)

Project Title: Theater of Change

Brief Description: An experimental workshop for training non-actors in acting, this project is organized by the "Theater of the Oppressed" to take place in four Egyptian governorates. The different theatre productions to emerge from these groups will be directed to the theatre Forum while the governorate of Port Said has been selected to supervise and give central unity to this project.

Grantee: Mohamed Abdul-Karim (Egypt)

Project Title: External Rotation

Brief Description: This short experimental film is derived from the legend of "The People of the Cave," known in the Biblical tradition as "The Seven Sleepers." The symbolism of this archaic story is projected and integrated into the current events, particularly echoing the experience of the Arab youth and their sudden awakening.

Grantee: The Free Arab (Lebanon)

Project Title: The Free Arab

Brief Description: An interactive documentary film project derived from the internet, cinema and television, it is a visual collection of different perspectives. The project aims to produce about 250 short documentary films from 7 Arab countries.

Grantee: Yamen Salman Mohamad (Syria)

Project Title: The Inspector

Brief Description: Based on the theatrical production by British playwright Harold Pinter "Victoria Station", this performance seeks to create a space for all perspectives and political inclinations to be expressed in order to overcome the perceived dichotomy of the 'with or against' mentality and to allow a more diverse and inclusive form of expression. The project was designed to encourage participation and balance as there are many members of society who hesitate to express themselves for fear of the polarizing tendencies that are causing great social damage.



Grantee: Adel Abdel Wahab (Egypt)

Project Title: Political Manifesto

Brief Description: This multi-media interactive project brings actors and audiences together in a performance that is part scripted and part improvised. Everyone sits in a circle around a large central fabric used as a screening surface on which segments of recorded video, live video, and experimental video are projected. Performers and audiences alike observe and engage with what is presented on the screen, so that the circle symbolizes at once the public spaces of revolutionary action, the competing and often polarizing effect of media coverage, and lastly, the emergence of a new political arena.

Grantee: Mohamad Abusal (Palestine)

Project Title: Lighting 2

Brief Description: In the darkness of electricity cuts in Gaza, we find thirty photographs and thirty interviews with families searching for alternative sources of lighting. In the spirit of sustainability, this experimental project builds on an earlier version, Lighting 1, conducted two years earlier and continues research for new lighting sources while also presenting a unique creative project.

Grantee: Wissam Arbache (Lebanon)

Project Title: The First Day

Brief Description: The revolution erupts on the day of the aging president's birthday, but Sharif is too depressed to want to celebrate. He turns to playing Ping-Pong while his wife insists on throwing him a party and inviting his friends. Meanwhile 20-year old Khaled, a champion ping pong player, is drawn into the revolutionary frenzy, much to the dismay of his coach and his mother. These two stories run in parallel, exploring the personal dilemma of avoidance and immersion in an original theatrical performance.

Grantee: Arete for Culture and Arts(Libya)

Project Title: Cultural Program 2012

Brief Description: Arete's program includes various artistic activities meant to invigorate the cultural scene in post-revolutionary Libya. For 2012, we are organizing film screenings and the launching of a cinema club, a music workshop, a video arts exhibition which will make a first-time appearance in Libya, a group exhibition of art installations, a workshop to improve the capacities of cultural practitioners in terms of professionalism in self-representation, and a series of "Arete" gatherings for discussions around arts and culture.

Grantee: Walid Al-Abed (Libya)

Project Title: The Wall

Brief Description: This theatre project is 50-minute performance exploring the impact of imagery and visual communication. It is also about the changed lives of Libyans after the revolution. Using projections onto a blank wall, forms appear and disappear, some pictures are moving, some are still; yet everything is constantly changing. Three actors discuss the ramifications of change on Libyan society with a focus on the impact of visual media.

Grantee: Moez Mrabet (Tunisia)

Project Title: Tunisia's Theatre Laboratory

Brief Description: It has been a year and a half since bringing down Ben Ali's dictatorial regime and Tunisia is in a political deadlock. Confusion and immaturity has marked the performance of our political parties and rulers. Dispersion and demise has been the fate of our opposition activists. The growing influence of the counter-revolution is increasing in the face of the intellectuals' failure to enforce its views and to bridge the growing division between ideals and realities. The Tunisian Theatre Laboratory is a series of 'itinerant workshops' organized to take place in different parts of the country (north-west in Sijnan, center in Qafor, south east in Bani Khaddash) in order to facilitate interaction with the Tunisian people amidst their 'typical' environment and ordinary social milieus. Citizens will be invited to engage in performances and practical exercises in the manner of the 'Theatre of the Oppressed' school and techniques.

Grantee: ATAC - Association Tunisienne d'Action pour le Cinéma (Tunisia)

Project Title: Cinema on the Move

Brief Description: Reviving the rural areas of Tunisia, especially those marginalized under the previous regime, is a must for contemporary cultural practitioners to spread their research. This project will establish cultural podiums and seeks to reconnect with citizens living outside the urban hubs by sharing with them a collection of cinema on the move. Avoiding any political content and highlighting instead the sense of curiosity, creativity and access to new worlds that cinema has to offer, a cinema caravan will be organized to tour and reach isolated areas of Tunisia, notably the countryside, as an opportunity for rural residents to witness the wonder of film screenings, sharing comic and acrobatic performances on film.

AFAC Express Jurors

Given the multidisciplinary scope of AFAC Express, the jurors were selected for their diversified cultural management profile. The jurors of the first 3 months were: Fawzia El-Saheli from Tunisia, Rola Kobeissi from Lebanon, and Marwa Seoudi from Egypt.

Fawziya El-Saheli (Tunisia)

Former chief of staff to the Tunisian ministry of social affairs and the Tunisian ministry of women between 1993 and 1995, president of the National Commission for the purchase of works of art for the Tunisian Ministry of Culture from 1995 to 2004, El-Saheli also worked as a consultant for various international exhibitions including Expo "Water for Sustainable Development SAROGOZA 2008" and various shows for arts and crafts. She participated in several jury committees in the field of plastic arts and craftsmanship in Tunisia. Since July 2010 she is founding member of the B'chira Art Center.

Rola Kobeissi (Lebanon)

A graduate from the Lebanese American university with a BA in Communication Arts, Radio/TV/Film, she worked in Beirut Theatre as an executive producer, she was also following a one-year program entitled "PROFFIL", specializing in Cinema production. 2 years later, she moved to the British Council as a Cultural Officer. In 2002, Kobeissi went to Paris to get her master's degree in Strategic and Cultural Development. From 2003 until 2010, she worked at Zico House as a cultural manager, organizing a number of festivals, exhibitions, concerts, workshops, etc... As of 2011, she is a project coordinator at Beirut DC.

Marwa Seoudi (Egypt)

Seoudi is graphic design graduate from the American University in Cairo. She was a founding member of the initiative "Nahdet el Mahroussa" and has been active in various civil society projects in Egypt including the initiative "Fathet Kheir". She lived in Jordan and work with Nasseej - Resources for Community Youth Development, a grant project for youth initiatives. She became project coordinator for "SAFAR" Arab Youth Mobility Fund and the Arab Education form. She shifted focus to the cultural domain two years ago, managing the theatre group "El Warsha" in Egypt. Currently, Seoudi is coordinator of "Tamassi", a network of cultural institutions and theatre companies in the Arab world.

Zeina Maasri (Lebanon)

Associate Professor of Graphic Design at the American University of Beirut and a practicing independent graphic designer, Zeina Maasri has been conducting visual arts research since 2004 focusing on the political posters of Lebanon's civil war. She is the author of Off the Wall: Political Posters of the Lebanese Civil War, (London: I.B.Tauris, 2009). She curated an exhibition of political posters entitled "Signs of Conflict" in 2008 within the context of Beirut's 4th edition of Home Works by Ashkal Alwan and as part of the 11th edition of the International Istanbul Biennial in 2009.

Nidhal Guiga (Tunisia)

Nidhal Guiga is an actress, author and director. She is also a university professor. She worked with Mohamed Driss on "Haddith," in its first edition of 1997 - 1998, with Taoufik Jebali in the adapted works of Kahlil Gibran in 2000, and she authored and directed her own works including "An Hour and a Half after Me." She was a jury member of the American Festival of Independent Short Films (programmed by Digipro) and in the "first feature" competition of Carthage Film Festival with Marco Muller and Nour Sabbagh. She participated in coaching scenarios at the "Ten Shorts for a Cause" festival programmed by Ibrahim Letaïef.

AFAC Express in the Future

The successful impact of AFAC Express in supporting cultural projects in a context of emergency has opened the discussion of how best to benefit from a rapid-response model for future AFAC projects. Discussions are underway regarding the possibility of country-specific programs that highlights the 'affirmative action' role of culture. Target countries would be either areas in turmoil, like Syria, Libya or Iraq, or areas where cultural expression is still tentative and nascent, requiring more direct encouragement.



rahman Taha

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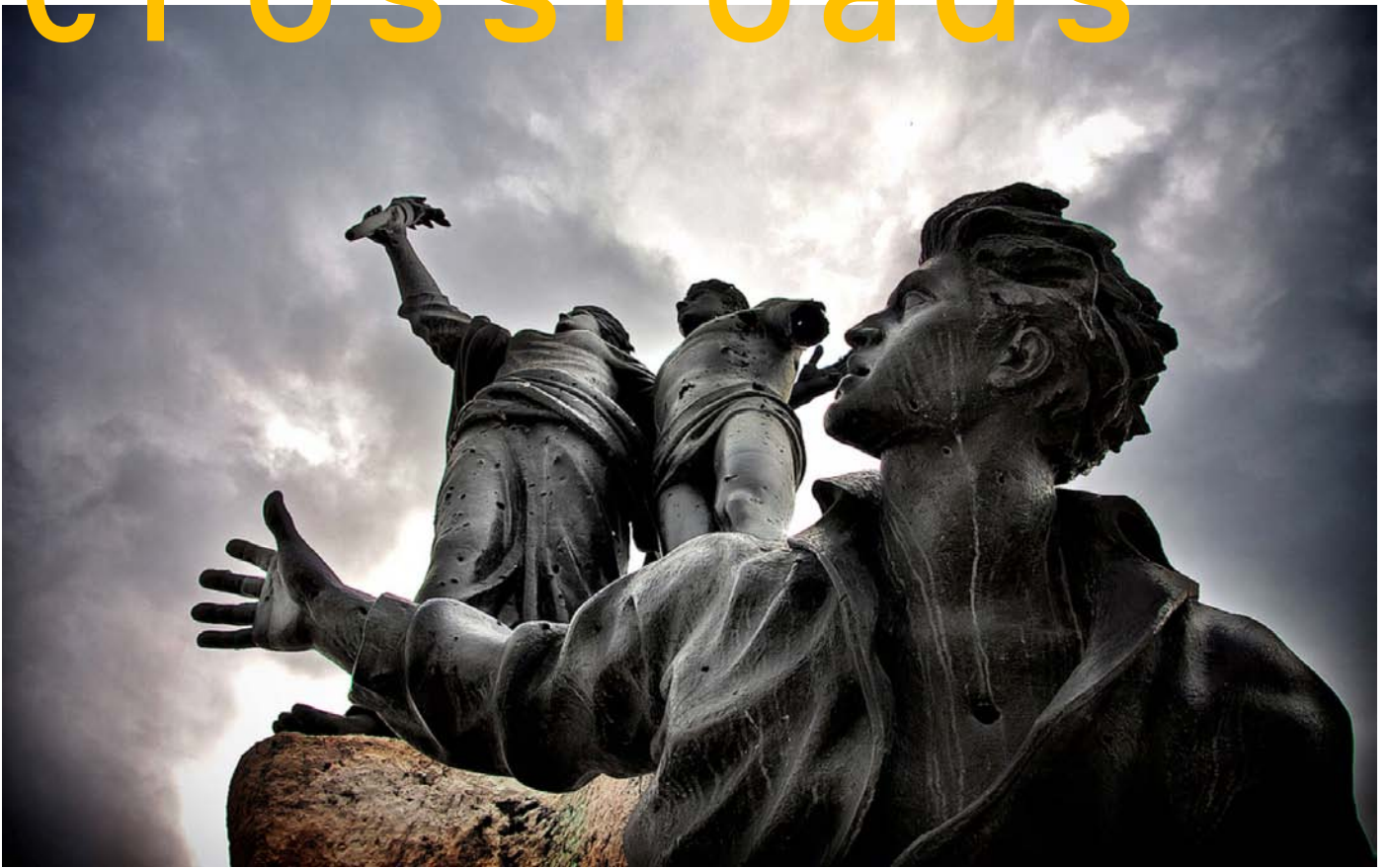
For
Long Term
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آفاق AFAC

Crossroads

Fadi Yenturk, *Monumentum*, Lebanon, 2012



AFAC launched Crossroads to capture and support new cinematic expressions that may emerge in this context of new possibility and change in the Arab region. The program was open to emerging Arab filmmakers exploring cinematic change in form, function and content, offering them both financial and professional support. Only projects in the development phase were eligible to apply, allowing greater creative interaction in developing the content cinematically and conceptually.

Common themes emerging among applicants included reflections on personal experiences in the context of change and questioning identity and belonging in the aftermath of the region's revolutions and ongoing turmoil. Some projects seek to investigate the reasons for the uprisings, some foreshadow upcoming challenges that their societies must face and some are examining contemporary mass media and the role of non-stop news coverage in perpetuating the current context of transition. Many also express a personal awakening to new perspectives regarding dignity, citizenship and resisting oppression.

Methodology

Crossroads carries a budget of \$950,000 USD and supports cinema projects of all categories, so long as they are in development phase. Applications were received on a rolling call, which opened on September 2011 with two round-ups announced in January 2012 and April 2012. The duration of the program is 2 years, during which Crossroads will accompany the selected projects from development to production, post-production, promotion and distribution support.

The range of financial support offered is up to \$65,000 USD for feature films, \$45,000 USD for documentaries and \$20,000 USD for short films. Professional support is offered through partnerships with film institutions in the Arab region.

The program also offers workshops with industry experts to help develop and produce the films. The first workshop was conducted in June 2012 in Beirut with the cooperation of regional partners from Lebanon, Jordan, Egypt and Tunisia – Beirut DC, Rawi, Semat and A.T.A.C respectively. Grantees were challenged to explore deeper the underlying meanings of their original film ideas - how they relate to their personal life experiences and to the socio-political situation at large. The second workshop, held in September 2012 in Cairo, brought together the Crossroads grantees whose film projects were move on to the challenges of production and were in finalizing development. The third workshop, held in December 2012 in Dubai, allowed the Crossroads grantees to benefit from networking opportunities at the Dubai International Film Festival, the latest of AFAC's partners.

Requirements for Applying to Crossroads:

- Arab nationality.
- Applicants must be the project's director.
- Applicants must have previous filmmaking experience.
- Well-established filmmakers are not eligible as this is a call for emerging filmmakers.
- Projects already in production are not eligible as this is a call for projects still in development.
- Subjects of the films must be related to current events in the Arab world.



Applicants

The total number of Crossroads applicants was 198.

Geographical scope of Crossroads applicants includes Egypt, Tunisia, Morocco, Syria, Lebanon, Algeria, Palestine, Yemen, and Libya.

Cinematic genre of applicants includes: documentary, feature-length narrative, short narrative, animation and experimental. Disqualifications occurred based on: age and status of applicant (established filmmakers were ineligible), absence of crucial documentation, irrelevance to program's target theme,

and advances phase of project status (only projects in the development stage were eligible for the program's grants).

Grantees



Twelve film projects have been selected in total as recipients of Crossroads funding. Their geographical scope includes 8 Arab countries: Algeria, Egypt, Jordan, Lebanon, Morocco, Syria, Tunisia and Yemen. As many Arabs live in Diaspora, two of the twelve grantees are also representative of Arab communities abroad and their experiences of the current changes; one a New York-based Egyptian grantee exploring the impact of news coverage and the other a London-based Yemeni grantee exploring the changing roles of women in conservative societies through her own personal experiences. Lastly, one of the Crossroads films, a short experimental film by Lebanese grantee Mazen Khaled, has already completed production and was invited to participate in the DIFF short film competition.

The total grant sum for the 12 films is \$400,000 USD. Grant-winning projects include a variety of film genres and including one experimental film, two feature narratives, three short narratives and six documentaries.

A jury committee combining film experts from different backgrounds and nationalities - Ali Essafi (Morocco), producer Dora Bouchoucha (Tunisia), director Ghassan Salhab (Lebanon), director Mohamed Soueid (Lebanon) and producer/distributor Irit Neidhardt (Germany)-evaluated the projects and selected a total of 12 projects to receive support from Crossroads. The projects came from 8 Arab countries: Egypt, Lebanon, Algeria, Morocco, Yemen, Jordan, Tunisia, and Syria.

The jury said that "in selecting the 12 winning projects, we appreciate the efforts made by those directors to come up with new interpretations and new perspectives to recurrent themes while striving to unveil unrecognized ones - themes that touch on the individual and his environment, the right to reflect on and shape one's present and future, identity and belonging, without fear nor constraints."

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

Crossroads

Project Descriptions

Feature Length Narratives

Grantee: Ahmad Ghossein (Lebanon)

Project Title: Upside Down

Brief Description: 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.

Grantee: Rifqi Assaf (Jordan)

Project Title: The Curve

Brief Description: 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.

Documentaries

Grantee: Philip Rizk and Jasmina Metwaly (Egypt)

Project Title: Out/In the Streets

Brief Description: 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 and many are now actively fighting back. This film mixes the forms of documentary and fiction and challenges both the visual representation labor workers in film, as well as the workers' political narrative in present-day Egypt.

Grantee: Hazem Alhamwi (Syria)

Project Title: Caravan in a Room

Brief Description: 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.

Grantee: Sara Ishaq (Yemen)

Project Title: Fatherland

Brief Description: The film follows the filmmaker's personal documentation of a casual reunion between estranged family members that escalates 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.

Grantee: Mohamed Rashad (Egypt)

Project Title: The Little Eagles

Brief Description: 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.

Grantee: Fadi Yeni Turk (Lebanon)

Project Title: Monumentum

Brief Description: 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.

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

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

Brief Description: 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?

Short Narrative

Grantee: Mazen Khaled (Lebanon)

Project Title: A Very Dangerous Man

Brief Description: 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...

Grantee: Djemal Fawzy (Tunisia)

Project Title: Abruption

Brief Description: 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...

Grantee: Karima Zoubir (Morocco)

Project Title: Behind the Wall

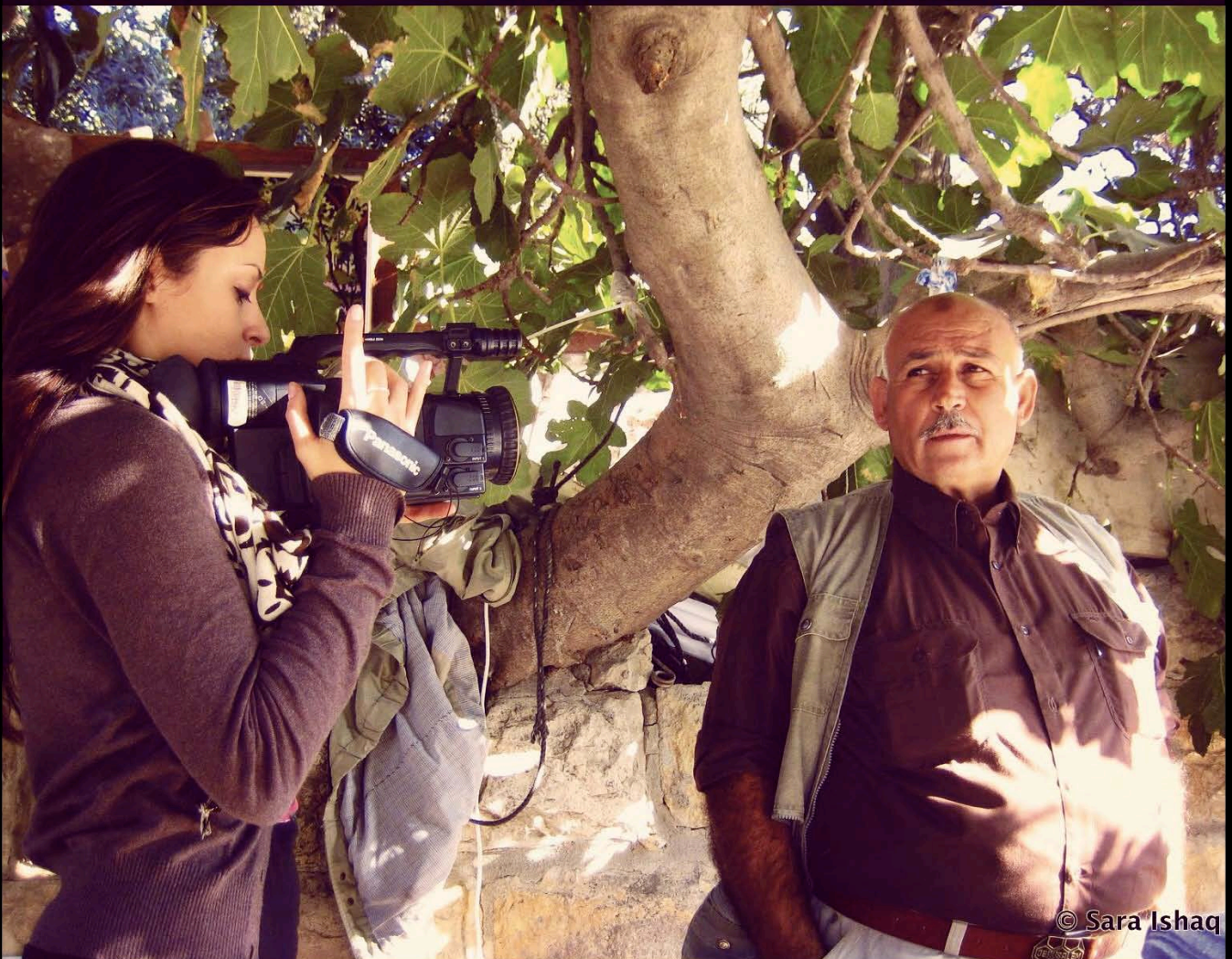
Brief Description: This film sheds light on the marginalized neighborhoods of Morocco, where the impoverished are separated from the rest of society by walls that conceal them and only receive occasional government attention come campaign time. Nadia, a 15 year-old girl who lives in the slums of Casablanca, 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.

Experimental

Grantee: Mohamed Hassan Shawky (Egypt)

Project Title: And on a Different Note

Brief Description: 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.



Crossroads Jurors



The jurors committee includes Arabs and International film professionals who were recruited based on their diversity in cinematic directing and on their experience in production within the Arab context.

Dora Bouchoucha (Tunisia)

She graduated in English Literature and has been a film producer since 1994. She has produced and co-produced several Tunisian and foreign documentaries, short and feature films including "Africa Dreaming," (a series of short African films) "Sabria" by Abderrahmen Sissako, "The Season of Men" by Moufida Tlatli, "Baraket" by Jamila Sahraoui, "Satin Rouge" and "Buried Secrets" by Raja Amari. Her films have been selected at Venice, Cannes and Berlin. Dora Bouchoucha founded the Carthage Film Festival Projects' workshop in 1992 and the SUD ECRITURE workshops in 1997, which she has been running since. She is actively involved in training and promotion for southern cinema. She was a permanent member of the International Rotterdam Festival CineMart Board for more than ten years and was consultant for Arab and African films for the selection board of Venice Film Festival from 2007 to 2011. She was head of Carthage Film Festival in 2008 and 2010. In 2010, she was appointed head of Fonds Sud. In 2012, she was appointed President of the CNC "Aide aux cinémas du Monde."

Ali Essafi (Morocco)

Born in Morocco in 1963. He studied psychology in France, then entered the world of filmmaking. His works as a director include "Général, nous voilà" (General, here we come !, 1997), a documentary about Moroccan veterans of the French army. It was awarded the Special Jury Award at the Namur Film Festival in Belgium, and shown in Carthage and at the Paris Arab film biennial. "Le Silence des champs de betteraves" (The silence of the root fields, 1998), was awarded the Grand Prix at the International Festival of Environmental Film & Video in Paris, and was also included in the Cinéma du Réel documentary festival. In 2001 his "Ouarzazat Movie" was awarded the Best Mediterranean Documentary at the CMCA, and praised on the international circuit. In 2002 Ali Essafi was back to Morocco where he made others documentaries, then he got involved in a public TV for 3 years as an Art Director Adviser. He just finished "Wanted!" his last film, commissioned by the 10th Sharjah Biennial and selected by the MoMA's program of the Experimental Arab Film "Mapping Subjectivity". Currently based in Casablanca, he lived between Morocco and Brazil.

Irit Neidhardt (Germany)

German-born filmmaker Neidhardt is dedicated to Middle Eastern cinema and currently runs mec film (Middle Eastern Cinemas), a distribution company for films exclusively from the Middle East. She has worked as a dramaturgical consultant together with Sayed Kashua for Dancing Arabs and on the screenplay adaptation of his novel "Let it Be Morning". Her theatrical catalogue also includes films like "Rana's Wedding" by Hany Abu Assad and "Atash" (Thirst) by Tawfik Abu Wael. In the World Sales, mec film distributes Simon El Habre's "The One Man Village" and others. Irit is associate producer of Mahmoud al-Massad's award winning feature-documentary "Recycle" and co-producer of Simon el-Habre's highly acclaimed "The One Man Village" as well as his latest "Gate #5". She is a curator, consultant and author of various articles on subjects related to cinema and the Middle East.

Ghassan Salhab (Lebanon)

In addition to making his own films, Salhab collaborates on various scenarios in Lebanon and in France, and teaches film in Lebanon. He has directed four long films : Beyrouth Fantôme (selected by Trois Continents/Nantes 1998 and various international film festivals), Terra Incognita (selected by Sélection Officielle/«Un Certain Regard » - Cannes 2002, and by several other international film festivals), The Last Man (selected by « Cinéastes du Présent » - Locarno 2006, Montpellier, Torino, Dubai, Singapore, Tribeca, "Tous les cinémas du monde" – Cannes 2007...), and 1958 (selected by FID Marseille, Locarno, MEIFF Abu Dhabi...), in addition to numerous short films and videos, including (Posthume); Narcisse Perdu; My living body, my dead body; La Rose de personne; Baalbeck (co-directed with A. Zaatari and M. Soueid); Afrique Fantôme; Après la Mort. He has also published articles in various magazines.

Mohammed Soueid (Lebanon)

Editor of al-Arabiya TV Channel, Soueid was born in Beirut. He is a graduate of the Lebanese University with a bachelor of science (chemistry), but his passion was always film and he began writing weekly film criticism for the daily newspapers of Al-Safir and An-Nahar. He directed an award-winning autobiographical trilogy of documentaries: Tango of Yearning (1998), Nightfall (2000) and Civil War (2002). His books include the non-fiction directory Postponed Cinema-The Lebanese Civil War Films (1986) and the novel Cabaret Souad (2004). He is currently a commissioning editor 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).

Partners

Discussions with film institutions established in the Arab region have been conducted by AFAC since the inception of Crossroads in order to arrange for networks and venues of professional support for Crossroads grantees and to encourage inter-Arab cooperation among independent local film initiatives.



SEMAT (EGYPT)

An association founded in Cairo, Egypt, by a group of young filmmakers in October 2001, its objective is to provide a space for independent cinema and to support filmmakers to realize their films without being limited by the mainstream productions dominating the Egyptian market. Semat also encourages the youth to make their own audio-visual creations and empowers new generations of filmmakers.



RAWI SCREENWRITERS' LAB (JORDAN)

Launched in 2005 by the Royal Film Commission (RFC) in Jordan, Rawi is a screenplay development lab founded in consultation with the Sundance Institute. Independent Arab screenwriters and directors are offered the chance to develop their work in a creative environment under the guidance of internationally acclaimed screenwriters from all over the world where emphasis is placed on each participant's individual voice and story.



BEIRUT DC (LEBANON)

Founded in Beirut, Lebanon, in 1999 by a group of cinema professionals and art advocates, Beirut DC aims to provide help and support to Arab independent filmmakers in order to address and overcome the constraints confronting independently-minded Arab cinema.



ATAC - The Tunisian Association of Action for Film (TUNISIA)

Founded in 2009 to help promote film as a liberator of thought and imagination, ATAC aims to contribute to the reform and development of the film industry in Tunisia by promoting the dissemination of film culture, the reorganization of the business of film and the enhancement of Tunisian film production, financing and distribution.



Dubai International Film Festival – DIFF (UAE)

The Dubai International Film Festival (DIFF) is the leading film festival in the Middle East, Asia and Africa. Since its inception in 2004, the festival has served as an influential platform for Arab filmmakers and talent at an international level, by spearheading the cinema movement in the region. The partnership between DIFF and AFAC in December 2012 brings synergy to their shared belief in Arab cinema and the need for comprehensive support.

Crossroads Workshops

Professional guidance from experts in the field and networking opportunities to encourage production and distribution collaboration in the Arab region are also main features of Crossroads programs. To that effect, the following three workshops have been conducted to date, each benefiting from different areas of expertise.

Workshop I June 4th – 6th, BEIRUT

AFAC hosted its first Crossroads workshop for emerging filmmakers as part of the program's professional assistance offered to its grantees. Five of the original six grantees were participants at the workshop - Ahmad Ghossein (Lebanon), Bahia Bencheikh el Fegoune (Algeria), Fadi Yeni Turk (Lebanon), Mohamad Rashad (Egypt), and Karima Zoubir (Morocco) – while Mohamed Hassan Shawky was unable to attend due to his previous engagement with another workshop. The filmmakers benefitted from consultative meetings, in group and in lengthy one-on-one discussions, with the following Crossroads advisors: experimental filmmaker Ghassan Salhab (Lebanon), producer Dora Bouchoucha (Tunisia), and documentary filmmaker Ali Essafi (Morocco). They discussed issues of objectivity and subjectivity, the usage of archives in creative filmmaking, the reliance on personal experience to uncover and express an authentic story irrespective of social and political backdrops.

Also present at the workshop were Crossroads partners: Semat, ATAC, JFC and Beirut DC. The workshop included case studies for the benefit of the filmmakers and discussion panels open to the public, held in cooperation with our local partner Beirut DC.

Film Panel 1, "Co-Production: Still a Prototype to Pursue?" – moderated by Crossroads Project Manager Zeina Zahreddine – Tuesday, June 5th, 5:00 PM

Film Panel 2, "Arab Cinema in the Context of Possibility and Change" – moderated by Films Programs Manager Rima Mismar – Wed. June 6th, 5:00 PM

A Press Conference was also held on the morning of Wednesday June 6th 2012 at Metropolis Cinema to announce the latest Crossroads grantees and to discuss in more detail the scope of Crossroads' work. Six new grantees were announced in the second and final batch, meaning that Crossroads will be funding and supporting the development of 12 new and experimental films from the Arab world dealing in unique and personal ways with the issues of 'new possibility', 'transition' and 'change.' The press conducted interviews with Tunisian producer and president of CNC (Aide aux Cinemas du Monde) Dora Bouchoucha, established Moroccan filmmaker Ali Essafi, AFAC's Film Programs Manager Rima Mismar and Crossroads Project Manager Zeina Zahreddine to learn more about Crossroads, the grantee selection and the workshop.

Workshop I Advisors

Ali Essafi (Morocco)

Director and winner of several prestigious awards. Read more about Ali Essafi in the Crossroads Juror section.

Dora Bouchoucha (Tunisia)

Director, producer and president of the CNC "Aide aux Cinemas du Monde". Read more about Dora Bouchoucha in the Crossroads Jurors section.

Ghassan Salhab (Lebanon)

Filmmaker, teacher and award winner. Read more about Ghassan Salhab in the Crossroads Juror section.



Workshop II September 18th – 20th, CAIRO

The second Crossroads workshop, held in Cairo between September 18 and 20, brought together eight projects (6 documentary projects, 1 feature-length fiction, and 1 experimental) and their filmmakers as they all shared a common ground: development was nearly finished and they were getting ready for production.

As in the first workshop, advising the grantees were Ghassan Salhab, Dora Bouchoucha and Ali Essafi. Special guests were also invited to participate, including American cinematographer Kirsten Johnson and Danish documentary consultant and film-critic Tue Steen Müller. Intensive one-on-one and group meetings were held over the three-day workshop which also included discussions, panels, case studies, and master classes. Every day, each grantee met with at least two advisors for one-on-one sessions. Each day was also charged with specific activities: Projects presentations and group discussions (Day 1); four-hour session on Cinematography with Johnson and the screening of Salhab's documentary 1958 (Day 2); case study with Müller, a screening of Hawi followed by a discussion with director Ibrahim Al Battout, and a panel on distribution of Arab films in the Arab region (Day 3).

The workshop resulted in harnessing the grantees for production. Bahia Bencheikh El Fegoun, Fadi Yenitürk, Hazen Al Hamwi, Philip Rizk and Jasmina Metwaly, and Mohammad Hassan Shawky all started the production phase starting November 2012.

An important panel discussion on "Film Distribution in the Arab World" was attended by a number of filmmakers and producers who shared their prospects on this hot topic. For AFAC, bringing this panel together falls in line with its long term goal of creating and supporting currently non-existent distribution networks for independent Arab films within the Arab region. After seven years of supporting the development, production and post-production of some 115 independent Arab film projects, AFAC is leading the way in researching and designing film distribution support, with the Crossroads partnerships serving as ground work for a growing network.

Workshop II Advisors

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. He has 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, he was awarded a prize at the DOCLisboa for his contribution to the international development and promotion of Portuguese documentaries. He is also the

director of EDN (European Documentary Network) which he helped found in 1996. From 2006 onwards, Müller has been freelancing as a consultant and teacher of Danish and European documentary matters 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.

Jilani Saadi (Tunisia)

Born in 1962, he comes from Bizerte, a harbor city in northern Tunisia and the setting for his first film, Khorma. He immigrated to Paris at the age of 20 in order to study cinematography. Ten years later, Saadi dedicated himself to screenwriting. He directed his first short film, Marchandage Nocturne in 1994, and his second short, Café-Hôtel de l'Avenir, in 1997. Khorma (2002) was his first feature film. His second feature, Tender is the Wolf (2006), screened in many international and Arab film festivals where it was awarded several times. He completed his third feature, Where is Dad? (Winou Baba?), in 2012.

Kirsten Johnson (USA)

An award-winning New York-based documentary filmmaker and cinematographer. Her film credits include Derrida, the 2002 documentary on French philosopher Jacques Derrida, the 2006 documentary Darfur Now, and the 2008 Pray The Devil Back to Hell, which won the Tribeca Film Festival Best Documentary. Her most recent work is The Oath, directed by Laura Poitras, about Osama bin Laden's driver, Abu Jandal, for which Johnson won an award from Sundance. Johnson is a 1987 graduate of Brown University. Her 1999 film Innocent Until Proven Guilty examined the numbers of African American men in the U.S. criminal justice system.



Workshop III December 11th – 13th, DUBAI

Unlike the first two workshops, this third one is dedicated to networking with the cinema industry. A new partnership with the Dubai International Film Festival was brokered by AFAC in October 2012, to allow for a collaboration benefiting AFAC's cinema grantees and to offer industry opportunities for Crossroads grantees. The festival's took place between December 9th - 16th, 2012 and, as a result of this partnership, the ninth edition of DIFF hosted four emerging documentary films from AFAC's Crossroads program and provided their directors and producers with special advisory support and networking opportunities.

The participating projects are: The Little Eagles by Mohammad Rashad (Egypt); Algeria: State of Mind, State of Affairs by Bahia Bencheick El Fegoun (Algeria); Monumentum by Fadi Yenitürk (Lebanon); and Out/In the Streets by Jasmina Metwaly and Philip Rizk (Egypt). Additionally, featuring in the festival competition short-film section is the Crossroads granted project, A Very Dangerous Man, by Lebanese filmmaker Mazen Khaled.

The workshop offered participating grantees meeting with Arab and international film industry representatives under the guidance of film festival organizer Farida Fdani who served as a mentor to the participants. Meetings were held with representatives from Visions du Reel Film Fest (Gudula Meinzolt), the Norwegian South Film Fund (Kristian Takvam Kindt), Artificial Eye Film Company (Jonathan Perchal), IDFA (Yorinde Segal), Luminus Media (Reem Bader and Mohannad Bakri), MAD Solutions (Mahed Diab and Alaa Karkouti), Cirta Films (Hachemi Zertal), Unafilm (Titus Kreyenberg), Gagarin (Franco Bocca Gelsi) and Hot Docs (Lisa Plakhanova).

On the afternoon of December 13th, a Press Conference was held in collaboration with the DIFF's announcement of its award recipients during which AFAC also announced the latest cinema grantees for 2012, giving greater visibility to AFAC's grant-making activities for contemporary Arab cinema and wider exposure to its grantees.

Workshop III Advisor

Farida Fdani (Morocco)

Farida Fdani has been working in the film production sector for 25 years. She started out working with director François Reichenbach and producer Pierre Braunberger. Her various activities led her to work in production, video marketing, theatrical distribution, and international film sales. She has worked on several feature film scripts as a consultant for authors and producers. In 2000, she produced Zona Arizona, a documentary directed by Goran Neric. In 2004, with Blue Eye Films, she launched the production of a feature film entitled Souli, by young British director Alexander Abela, starring: Eduardo Noriega, Aurélien Recoing, Makéna Diop, Fatou Diaye, and Jeanne Antébi. In 2006, she developed Zarafah, a feature-length animation film written by Rémi Bezançon and Alexander Abela, for Blue Eye Films. She set up financing with a tripartite co-production between Canada, England, and France. She created her own production company New Tree Productions in 2007 and developed the adaptation of George Feydeau's play, "A Flea in the Ear," the screenplay written by Henri Duparc and directed by Cheik Doukouré. She is also developing "The Son of the Sea" a feature-length fiction film written and will be directed by Najat Jellab. She is also a consultant for the Dubai Film Market and the Dubai International Film Festival.



Looking Ahead- Crossroads Grantees in 2013



By 2013, most Crossroads projects should have completed the production phase of their projects. Workshops will be designed to accompany the projects in the post-production phase. And because this is a stage where each project embarks on its own path, the advisory program will be tailored to each project specifically. A variety of topics are being explored closely from which the grantees will benefit to lock their pictures. An editing lab for documentaries is a top priority given the lack of editors for creative documentaries in the region. The editing lab will ideally comprise 4 to 5 Crossroads documentary projects, whereby the filmmakers and their editors are brought together with a team of local and international editors, to discuss the rough cuts and work on improving the structure. This workshop is likely to take place in July 2013 in either Morocco or Jordan. Other workshop topics are being explored such as sound and music design, promotion and distribution, a mini post-production market where distributors/sales agents/TV editors are invited to look at the Crossroads nearly finished films. Also, two projects (*Out/In the Streets* and *Upside Down*) require some kind of acting workshop, which AFAC will be supporting the set up for and the creative input by inviting the expertise. On another note, a workshop is also being planned for the two short fictions in the group. Under the umbrella of Crossroads, AFAC will also host a forum on distribution, which is a key element in the program's methodology.

لماذا الثقافة؟
Why Culture?

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To Retain
Talent



آفاق AFAC

Field Visits

AFAC's visit to Yemen



Because AFAC prioritizes communication and seeks to connect more directly with artists and communities on the ground, within their contexts, AFAC conducts field visits regularly throughout the year. This allows for face-to-face follow-up with grantees to see how their cultural careers are developing and also allows AFAC the chance to present its opportunities to wider and more marginalized arts and culture practitioners from different geographic areas and communities across the Arab region.

Four countries were targeted for field visits in 2012: Egypt, Tunisia, Yemen and Libya. Priorities differ in each country. Political activism, social criticism and innovation through arts and culture have long-standing histories in modern and contemporary Egypt and Tunisia, while countries like Yemen and Libya are relatively 'virgin' in terms of critical artistic production and are just starting to discover their own voices.

In general, most audiences find the on-line application and grant-writing process to be a new phenomenon. It is therefore very useful to demonstrate the process and walk them through the application system. While progress have been made in increasing the number of applicants and grantees as a result of the trips, a continuity of outreach is required to cultivate the more marginalized regions.

Applicants in 2011/2012

EGYPT

53 / 340
2011 2012

TUNISIA

11 / 87

YEMEN

1 / 12

LIBYA

2 / 6

Grantees in 2011/2012

EGYPT

19 / 44
2011 2012

TUNISIA

3 / 9

YEMEN

0 / 4

LIBYA

1 / 2

Egypt



AFAC visited Egypt twice in 2012, in February and in November. AFAC managers for the general grant, AFAC Express and Crossroads presented their programs to artists and potential applicants in Cairo and Alexandria in the earlier visits of the year when calls were still open. The number of attendees at AFAC presentations exceeded expectations and many one-on-one appointments were arranged for the duration of the visit. AFAC held a public meeting at Rawabet and an open discussion at the Cairo Townhouse to meet with potential applicants. The trip was also an opportunity to touch base with Bassma El-Husseiny's establishment, Mawred Thaqafi, and to follow up on the progress of AFAC grantees such as Artellewa and their residency projects, Shadi Noshokati and his visual arts exhibition, and Tamer Said who is setting up a cinematheque to widen the audiences and screening spaces available for non-mainstream films.

Compared to other Arab countries, Egypt has a massive volume of cultural activities. The number of Egyptian applicants and grantees consistently supersede all other countries for all our programs. In addition to 'Arts for Arts' projects, celebrating contemporary dance, creating new albums, and exploring life through fiction, there have also been several cultural projects with a utilitarian goal of seeking to educate people about their rights as citizens. "Ma Tikhsarnish" is a visual campaign against violence towards minorities, "Your Right to Know", is a workshop about the right to information and "Political Discussions" is an interactive multi-media performance that explores the meaning of public spaces, civil society and the impact of media.

While the political situation in the country has been maneuvered into something different than what the street protestors had originally sought for, cultural practitioners in

Egypt want to move forward with their vision, connecting to people on the ground and responding to their needs and aspirations, rather than wait for the political systems to get their act together. One notable success story is that of theatre practitioner Nora Amin who has established Egypt's first nation-wide "Theatre for the Oppressed" program, using a method that ensures a home-based platform for addressing local injustices in a creative and accessible way.

Tunisia



AFAC visited Tunis twice in 2012 in January and July. Because of the linguistic barriers, French being the dominant language in Tunisia, applicants from that country tend to be low. For 2012, however, AFAC has sought to address this issue by involving more Tunisian professionals in the advisory and jury systems of AFAC's program who could offer insight from the Tunisian perspective and also spread the word on AFAC's opportunities among their circles of cultural practitioners. Tunisian experts brought in for 2012 were Nidhal Guiga (AFAC Express juror and Performing Arts juror), Raja Ammari (cinema juror), Fawzia El-Saheli (AFAC Express juror), Dora Bouchoucha (Crossroads juror) and Jilani Saadi (Crossroads advisor). AFAC visits to Tunisia have also helped invigorate the local scene, as we saw the opening of the B'Chira Art Center and we met with the makers of the Tunisian Theatre Laboratory who applied for AFAC Express funding in order to create theatre workshops in the rural regions of the country.

From our first trip to Tunisia, the sentiment was clear that the vast majority of Tunisian artists and cultural practitioners were taken aback by the sudden uprising of the people and the quick disposal of their president last year. Intellectuals, artists, curators and journalists have been almost unanimous in expressing their disbelief and their need to slow down and understand what was going on.

Indeed, since the fall of Ben Ali, Tunisian artists and intellectuals have suffered hostility and on occasion outright violence. The artist community and liberal thinkers are fighting back; for many, the Tunisian revolution has only just begun. Realizing also that political maturity and sense of citizenship needs to be developed beyond the city-center, many contemporary curators and cultural managers are now targeting the rural populations of Tunisia.

Artists and cultural practitioners are also calling on international support for their artistic freedom. The Tunisian Collective for Arts, Culture and Freedom issued a statement in June 2012 enumerating the repeated physical aggressions against Tunisian artists and intellectuals. The authors of the petition strongly reproach the new Tunisian Ministry of Culture for failing to defend them from attacks and for issuing unsupportive statements like "It's enough for art to be beautiful, it shouldn't be revolutionary, it should be nice." (Nafas Art Magazine, June 2012). Thus in the wake of Tunisia's revolution, its artists and cultural practitioners are very much in protest, resisting the re-establishment of an authoritarian government, be it Islamic or otherwise, and calling for Tunisian government to "preserve freedom of conscience, creation, expression and the life of artists."

Association Tunisienne d'Action pour le Cinema, ATAC, founded in 2009 to help promote film as a liberator of thought and imagination, aims to contribute to the reform and development of the film industry in Tunisia and has partnered with AFAC for its Crossroads program.

Yemen



There were zero grantees from Yemen in 2011 and only one applicant. The need for a field visit was paramount, as expressed in the annual board meeting of AFAC last year. Thus, AFAC conducted its first visit of Yemen in March 2012 – an exploratory trip that including the cities of Sanaa, Aden and Taiz. It was a chance to meet with many of the local directors of cultural foundations, journalists, activists and artists to find out their perspectives and concerns.

In this difficult time, when arts and culture seem like a superfluous luxury, there has been a decrease of support to culture from local and foreign sources. The journalist meeting AFAC at the airport was surprised to hear that our target sector was arts and culture, assuming that most NGO's heading to Yemen would be about human rights aid, medical aid and social development.

One of the most informative professionals we met with was UNDP project manager Abdel-Karim Thabet. In his assessment of the cultural arena in Yemen today, he mentioned five major avenues through which culture is supported:

- Governmental structures: these are numerous public cultural centers which are weak, neglected, underfunded and ineffective.
- Foreign cultural centers: the three most active ones would be the French, British and German centers. Their activities seem to be slowing down today.
- Semi-private associations: the two major ones are el-Affif and al-Saeed, founded by large business magnates, supported partly by government funding.
- Small associations: emerging spontaneously in response to the vacuum elsewhere; These will play a major role in the future.
- Internet cafes: a new concept to Yemen, they are becoming the new centers for culture consumption by young people. There are 5 of them in Sanaa all together today. People find books, share videos, play and listen to experimental music there.

Abdel-Karim concluded that "There are about 5 million young graduates in Yemen, half of which are jobless. It is important to cater for their needs, and besides finding them jobs, culture is important and a substitute for other harmful activities."

We presented AFAC's programs and the application process to a wide array of communities and artist circles across the three main cities of Yemen. We are pleased to report an increase in Yemeni applications, from 1 in 2011 to 14 in 2012,



of which 4 have been awarded grants. The 14 Yemeni artists and institutions that applied to AFAC utilized both the special programs and the general grants and include Crossroads grantee Sarah Ishaq for her documentary film 'Fatherland', AFAC Express grantees Ahmed Asery for his music album "Insan" and Khadija Al-Salami for her documentary "Scream" and visual artist grantees the Aden Photography Club for their retrospective exhibition "The Scent of Civilization." Al-Salami's film will be premiering at the Dubai International Film Festival.

This short visit provided Yemeni artists with better exposure to AFAC's programs and grants and needs to be followed up further in the months to come. It also provided AFAC with a more accurate sense of reality on the ground. It is readily apparent that local groupings and individuals are struggling to find their way out of stagnation, to cater for the needs of a growing and young audience, hungry for a richer cultural life, in their own original and individual ways.

Libya



With the help of Libyan philanthropist and new board member Amr Bin Halim, colleagues and friends at Mawred and ADEF and the network of AFAC alumni grantees, AFAC took its first visit to Libya in May 2012, including both west and east ends of the country - Tripoli, the capital, and Benghazi, the heart of the revolution – as well as rural and ancient areas in between. Libya has long been a black hole in terms of accessibility and interaction with the rest of the world. On our arrival, we found an environment bustling with nation-building activities, civic society workshops as well as international corporations seeking a solid foothold in an emerging new market.

Presentations on funding opportunities through the general grant and more expedient funding through AFAC express were made to various eager communities working in artistic, cultural, and social development circles, many of whom were Libyans recently returned to their home country after decades of living in Diaspora.

During this trip, AFAC met with Khaled Muttawa, a Libyan poet and professor of literature at the University of Michigan in Ann Arbor who is now sharing his time between the US and Tripoli, and his wife, Reem Gibreil, a visual artist and curator, born and raised in Libya. The two have single-handedly launched a cultural program to introduce contemporary art forms to the Libyan people. They called their foundation Arete for Arts and Culture and successfully hosted their first poetry festival as early as April, in partnership with the new Ministry of Culture, just two months after the fall of the Ghaddafi regime. Arete applied for, and was awarded, AFAC Express granting to execute its 2012 cultural agenda which includes a music workshop, a video arts exhibition, an installation exhibition and the establishment of a cinema club.

In spite of what seems to be a difficult situation, Khaled and Reem are optimistic about the future of culture in Libya post the revolution. "The new leadership in the ministry is excellent and will help us move through the bureaucratic



middle management, slowly but surely. Just remember where we were a few months ago!"

We also met with Huda Abuzeid, a film director /producer and freelance journalist who had been based in London and recently returned to Libya. Gaddafi's hit men murdered her father in London in 1995 and she has been away from her homeland for the last twenty years, yet she spoke perfect Arabic and managed to remain in touch with the region through media and friends. When we asked her whether she would eventually return to London, she says in an impeccable British accent: "I belong to the new Libya now, right here."

Curator Widad Murabit al-Mounsir returned to Libya from Italy in 2002 to reclaim and restore the house of her father, a known Libyan historian philosopher and journalist. Her opinion is that "it is still difficult to deal with the prevailing chaos in a country undergoing a difficult transition," and that the role of culture she address the young adults of the generation. "You have to give the young population some fun, after so much backwardness and oppression. 60% are below the age of 30. Give them something they can relate to, rock, pop, rap, whatever!"

With so many Libyans returning to rebuild their country, the main challenges are not about money, but about inventing and shaping the new structures of the future. The necessary infrastructure does not exist at the moment. The determinant factors will be of human capacity; investing into education; good leadership; wise management of growth opportunities and foreign investment; balanced focus between infrastructure development and soft industries such as culture.

With this first trip, AFAC hopes to have spread the word about its programs within the community of cultural practitioners in the country. With many more applications coming from Libya, we hope that grants to worthy projects from all parts of the country will contribute in a modest way to the rebirth of cultural life in the country. AFAC will explore in a second stage further potential engagement with its partners and interlocutors on the ground.

Timeline



JANUARY

12

Arts & Patronage Summit, London – UK

FEBRUARY

7

Open call for VA, PA, L

11-16

Field trip Egypt

28

AFAC Announces First batch Crossroads Grantees



AFAC's visit to Egypt

MARCH

1-2

Manama Festival of Festivals event, Bahrain

9-16

Field Trip Yemen

21-24

Art Dubai & Sharjah Biennale March Meetings, UAE



AFAC's visit to Bahrain

APRIL

28

Salzburg Global Seminar on Cultural Diplomacy in the Digital Era- Austria



MAY

1-7

Arabic Baltic Music Concert at the Esterhazy Foundation, Austria

7

Call closes for VA, PA, LIT and for ADFP

20-26

Field Trip Libya



Arabic Baltic Music Concert

JUNE

1-2

Crossroads Jury meeting

2-6

Crossroads Workshop I – Lebanon

4

AFAC Board Meeting – Lebanon

5-8

EFC Meeting Belfast

6

AFAC Announces Second batch Crossroads Grantees



EFC meeting

23

AFAC at Good Pitch – London

25

AFAC opens call for Cinema, Music & RTR

28

Final selection Jury meeting PA, VA, LIT



JULY

2-3

Final selection Jury meeting ADFP

3

AFAC Hosts Grantee Book-Signing

5-9

Field Trip Tunisia

11

AFAC Announced Final ADFP Grantees

AUGUST

8

AFAC Express closes



ATAC Team, the last Express grantee

SEPTEMBER

7

AFAC Publishes AFAC Express report

7-10

4 AFAC Grantees premiering at Tiff – Canada

12

AFAC hosts TIFF brunch

15-18

AFAC invited to become Board Member at AFF Annual conference – Egypt

18

AFAC closes call for Cinema, Music & RTR

18-20

Crossroads Workshop II – Egypt



OCTOBER

27-30

Social Justice Seminar, Johannesburg - South Africa



NOVEMBER

8-9

Jury Meetings for Music & RTR

20-21

AFF Board Meeting, Dubai – UAE

24

AFAC Announces Music & RTR grantees

22-28

AFAC's First Latin Arab International Film Festival Award - Argentina

26-27

AFAC Copenhagen Consultations – Denmark



DECEMBER

2-3

Jury Meeting for Cinema

11

Board Meeting – Dubai

11

AFAC's 2nd Annual Gala Dinner – Dubai

11-13

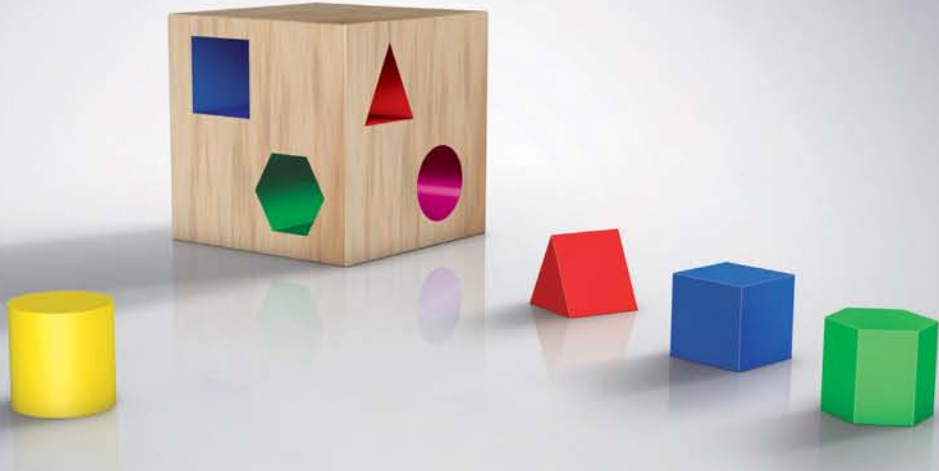
Crossroads Workshop III – Dubai

13

9 AFAC Grantees Screening at DIFF, Cocktail Reception & Announcement of Cinema Grantees – Dubai



لتعزيز الفكر النقدي

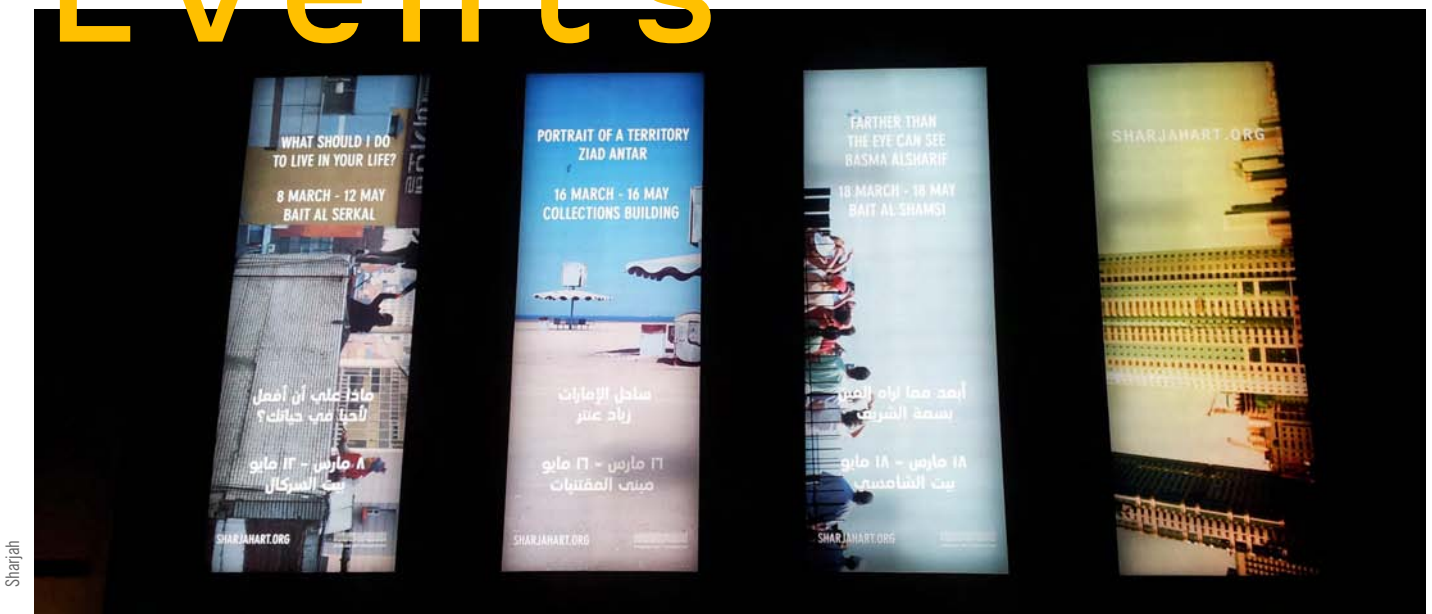


For critical
thought



آفاق AFAC

Cultural Advocacy Meetings and Events



AFAC Attends Art & Patronage Summit, London UK, January 12-13

Over two days in early January, through four keynote lectures, six panel discussions, a performance, a film screening and numerous coffee breaks, the first Art & Patronage Summit aimed to inspire a commitment through knowledge to benefit artists and develop and support arts institutions in the Middle East.

AFAC Keynote Speaker at Manama Festival of Festivals Manama, Bahrain, March 1-2

This festival forum is organized by the Ministry of Culture in the Kingdom of Bahrain, in coordination with the Arab Administrative Development Organization, to celebrate Manama, the Arab Capital Culture of 2012. The sessions comprised two keynote speeches and five discussion sessions presenting and debating the latest thinking on festival

business, serving as a useful networking opportunity. AFAC Executive Director spoke on the social and economic benefits invigorated by the hosting of cultural festivals.

AFAC Participates at Art Dubai & Sharjah Biennale UAE, March 17-19

Sharjah Art Foundation (United Arab Emirates, UAE) held its fifth annual March Meeting, a three-day symposium featuring presentations by artists, art professionals and institutions on the production and dissemination of art in the MENASA (Middle East, North Africa, South Asia) region and internationally. The theme for March Meeting 2012: Working With Artists and Audiences on Commissions and Residencies – included AFAC's discussion on Cultural Policy: How Policy and Regional Governments Support Artistic Residencies, Commissions and Communities.

AFAC Participates at Salzburg Global Seminars Austria, April 28-May 2

Salzburg Global Seminar is an American non-profit organization that holds seminars on economic, political and cultural issues for future political, economic, and business leaders from around the world. Its purpose is to "challenge current and future leaders to develop creative ideas for solving global problems" and to "lead the conversation for global change." AFAC was invited to speak as a panelist at the 2012 seminar entitled Cultural Diplomacy and Engagement in the Digital Age for the session called Global Communications and the Rise of Social Media: The Future of International Cultural Engagement.

AFAC Collaboration with Esterhazy Foundation for Arabic Baltic Music Concert Austria, April 30-May 4

In line with AFAC's aims to facilitate cross-cultural projects and to give wider visibility to contemporary Arab artists on an international platform, AFAC launched a collaborative musical project with the award-winning Kremerata Baltica chamber orchestra. This 2 day Arabic-Baltic classical music concert which took place on May 3rd & May 4th was held in Austria, at the Haydnssaal music hall of the Esterhazy Schloss, a prominent destination for classical music aficionados. AFAC invited the participation of nine Arab musicians and composers to submit their own unique compositions for performance with renowned violinist Maestro Gidon Kremer and the members of his chamber orchestra.

AFAC Attends EFC Meeting in Belfast Northern Ireland, June 6-8

The European Foundation Center held its 23rd annual meeting in Belfast this year, under the theme of "Peace through Social Justice – A Role for Philanthropy" and invited AFAC to participate as a speaker shedding light on cultural philanthropy's role in the Arab region.

AFAC at Good Pitch, London UK, June 27

A one-day documentary film pitching event, 'Good Pitch' is a BRITDOC project in collaboration with the Sundance Institute Documentary Film Program and Channel 4 Television designed to promote the best documentary filmmaking worldwide and to make possible new partnerships to facilitate film production. Filmmakers are brought together to pitch their films to a diverse group of funders, foundations, philanthropists, non-profit organizations, brands, broadcasters, digital innovators and policy makers. Over 180 leaders of international organizations were in attendance, including the likes of Amnesty International, Google, Occupy, New York Times and the Arab Fund for Arts and Culture. "A well-made documentary film is very powerful because of the truth it carries," says AFAC Executive Director Oussama Rifahi, "Documentary films from the Arab world are important in probing issues of identity, politics, social justice, gender issues and suppressed histories."

AFAC Book-signing for Syrian Cultural Practitioners and AFAC Grantee Lebanon, July 3

AFAC hosted a book signing of "Mrs. Ghada's Threshold of Pain," by young Syrian playwright and AFAC literature grantee Abdullah Alkafri in the company of renowned actress and cultural manager Hanan Hajj Ali and a host of authors, actors, researchers and critics from Lebanon and Syria. The high degree of collaboration taking place between Syrian and Lebanese cultural practitioners is typical of the region's social and geographic ties and it has certainly mushroomed in light of the current crisis in Syria whereby many Syrian performers are enacting their works on Lebanese stages. AFAC was pleased to play a role in welcoming emerging talent and supporting an open and interactive cultural scene.

AFAC Toronto International Film Festival Brunch Canada, September 12

The Toronto International Film Festival – TIFF – is a major event in the film industry and the most prominent film festival of North America. Every year, it features over 300 films, many of which end up winning Oscars. Over 250,000 guests and participants are expected to attend, marking the



festival as an important film market as well. This year's 37th Toronto International Film Festival, held between Sept. 6th and 16th, included 7 Arab films of which 4 are supported by AFAC: As If We Were Catching a Cobra (Syria), The Lebanese Rocket Society (Lebanon), Fidaï (Algeria), and When I Saw You - LAMMA SHOFTAK - (Palestine). AFAC traveled to Toronto to celebrate its grantees and to host a cinema-industry brunch in to Toronto to bringing together the growing field of independent Arab filmmakers.

AFAC Participated at AFF Annual Meeting Cairo, Egypt, September 16-18

AFAC Executive Director has been invited to become a Board Member of AFF, an association for foundations in the Arab region to foster dialogue, networking, learning and collaborating among themselves and with partners in order to strengthen the capacity of Arab philanthropy to fulfill its vision. The AFF Annual Meeting 2012: Maximizing Philanthropic Resources in Times of Change and Austerity, was held on September 16-18, in Cairo, and welcomed both Arab and international leaders and scholars across the private, public, and philanthropic sectors. The meeting included interactive workshops and peer learning sessions focusing on key areas related to advocacy and self-regulation, generating results and measuring impact, youth empowerment and employment and explored innovative approaches in philanthropy that can maximize long-term and sustainable impact.

AFAC at Social Justice Seminar Johannesburg, South Africa, October 28-29

AFAC was invited to participate at the convening organized by Trust Africa, the Philanthropy for Social Justice and Peace (PSJP) Working Group and the African Grantmakers Network, in collaboration with the Global Fund for Community Foundations and the Arab Foundations Forum at Johannesburg. Topics at the seminar revolved around developing a collective framework and agenda to advance social justice philanthropy in Africa and the Arab region.

AFAC's First Latin Arab International Film Festival Award Argentina, November 22-28

AFAC partnered for a second year with the Latin Arab International Film Festival (LAIFF) in Buenos Aires. During the second edition, AFAC presented an award for the best film in the competition. LAIFF's Artistic Director, Christian Mouroux, commented: "We celebrate the collaboration with the Arab Fund for Arts and Culture to establish the LAIFF-AFAC award for Best Film, giving the competition a higher stand in this second edition. This collaboration designs a sincere bridge that brings cultures together. We hope that the nature of the program will be an incentive for this rapprochement to be intensified in time and to solidify the interest for Arab cinema in the local circle." Nine films competed for the award and the jury selection went

unanimously to former AFAC grantee Damien Ounouri for his "Fidaï".

AFAC Copenhagen Consultations Denmark, November 26

AFAC was invited to provide input to the new Danish Strategy for Culture and Development through expert presentations on key dimensions in current work on culture and development and group workshops elaborating on the key dimensions. Participants included MFA & CKU representatives and selected Danish and international partners, members of Danish NGOs.

AFAC Board Meet and Annual Gala Dinner UAE, December 11

After convening for its end of year board meeting, AFAC hosted its second annual dinner at the Dubai International Financial Center, under the patronage of HH Sheikha Manal bint Mohammed bin Rashid Al Maktoum. A select group of 200 guests - business leaders, heads of major corporations, government representatives, cultural philanthropists and AFAC grantees - were invited to a seated dinner hosted by AFAC's trustees to celebrate Arab artistic excellence, creativity and global reach. The dinner featured an outdoor exhibition showcasing a selection of AFAC grantees and displaying the impact of cultural philanthropy for contemporary Arab arts today. The dinner also featured music performances by two AFAC Express grantees who are emerging as contemporary composers of new music genres, fusing jazz and Arab heritage in a unique way: Syrian saxophonist Basel Rajoub and Egyptian bassist Ahmad Nazmi. A video projection presented the wide scope of AFAC's outreach and advocacy.



Johannesburg

Crossroads Workshop with DIFF and Press Conference announcing Cinema Grantee

UAE, December 10-13

This event marks the new partnership between AFAC and the Dubai International Film Festival to create a cooperative platform for the benefit of Arab filmmakers. The festival included the screening of 9 AFAC-funded films, a noteworthy accomplishment. Board, staff and guests of AFAC were invited to attend selected films and a private gathering was hosted by board member Amr Ben Halim to introduce board members, donors and grantees. Meanwhile, AFAC's film manager coordinated a series of meetings for 4 Crossroads grantees and their producers to benefit from the array of industry experts present at the festival. Lastly, a press conference announcing the latest cinema grantees together with DIFF's award recipients was held on December 13th. The conference revealed the competitive nature of AFAC's grants and allowed greater visibility to AFAC's grant-making programs and grantees.



Announcing Cinema grantees at DIFF

Communication and Fundraising



AFAC maintains communication and accessibility to all its stakeholders – artists and cultural practitioners, patrons and donor foundations, media, critics and cultural journalists. AFAC's mailing list is extensive, with over 1,500 specialist contacts in Arabic, English and French media publications dedicated to art, lifestyle, culture, and general news. AFAC also conducts roundtable discussions, field trips and event participations throughout the region, allowing for direct communication and visibility with a broader spectrum of people involved in the cultural field.

In terms of media coverage, a total of 16 press releases announcing the first round grantees for the general grant, second round grantees of the general grant, AFAC-hosted 8 Arab composers at Esterhazy Music Festival, latest ADFP grantees, Crossroads Open Call, AFAC Express Open Call, first round Crossroads grantees, second round Crossroads grantees, Crossroads workshop I, Conclusion of AFAC Express, Crossroads workshop II, AFAC-hosted Book-Signing event, Film Grantees at Toronto and Venice, AFAC-hosted Toronto Brunch event, 9 AFAC Films at DIFF, and AFAC gala dinner event. AFAC was also invited to speak in various television and radio interviews in Lebanon and internationally during its cultural advocacy

visits. Many of AFAC's video material are available on AFAC's YouTube channel. There has also been a significant increase in Facebook followers - we started 2012 with about 900 friends and ended with over 2,900 friends on Facebook. Over 4,810 new visitors per month on our new website (an increase of over 100% of the maximum number of visitors reached last year, 1,940).

In 2012, AFAC also launched a bimonthly news letter relaying latest AFAC events and latest cultural opportunities for Arab practitioners, distributed to AFAC's grantees, applicants, extensive mailing list and cultural networks across the region and internationally. AFAC has also introduced an important element to its communicability, a more intimate presentation of our grantees, across the geographic region and the artistic genres that we cover, through stories collected that can best express on the ground the impact of AFAC's funding.

With the help of grantee stories distributed to various potential donors, customized fundraising letters have been sent to individuals, corporations & foundations across the Arab region in an effort to include more Arab-based investment into cultural philanthropy.

New website



In the aim of insuring the effectiveness of its communication tools and the easy access and use of its online applications AFAC started building a new website in May 2012. The development process was divided into two phases. During the first phase AFAC developed the new online applications platform. The second round of the 2012 general call was launched using this new user-friendly, bug-free platform.

The second phase was finished on September 30th when the complete new website was launched and formed an invaluable communication tool for the fund.

More reliable Back-end

The backend of the new website provides easy and more controlled management and updating of the structure and content in using a custom made CMS (Content Management System) fully adapted to AFAC's current and future needs. The independent and fully controlled programing scripts of the website provide a much wider range of choices regarding adding new pages, blogs, and features in a faster and cheaper way than was the case with the old website. This also means that the website is now enabled to grow more organically and that regular (not related to structural changes) technical support fees will be minimal.

Easier Applications Submission Process

The new website provides a user-friendly, bug-free submission process. All regulations and guidelines are set as rules in the applications which ensure that no incomplete applications are submitted. Applications can also now be saved in draft form throughout the open call period. AFAC's error messages and notifications are also now displayed in a clearer and more detailed way to help applicants track the missing, miss-filled or incomplete fields of the application before submitting. Clearer and more efficient e-mail notification process and referencing has been implemented to help applicants with including their supporting material and making sure their applications were successfully submitted. As a result, the number of inquiries sent to AFAC during the last open call decreased to 75 compared to 562 inquiries during the 2012 first round launched on the old website.

Easier Navigation and information access

The new website design provides easier navigation for the website's users. The vertical menu which replaced the horizontal menu of the old website offers more direct links for easier information access. The categorization of the new website provides visitors with greater and clearer access to information. The resources page, for example, is

now organized into 4 categories (reports, grantees stories, mapping AFAC and guidelines). The newsroom – now called bulletin – has been re-arranged to clearly display names and activities while featuring more information in the same space. A forth category called Opportunities has also been added, providing users with the latest news about grants, workshops, residencies, fellowships and training opportunities provided by other foundations.

More Visibility for Our Donors

A new donors' page was launched with the new website providing better visibility to AFAC's donor foundations and individual supporters. The new donors' page also has a separate link in the main menu for easy access and increase in visibility.

More Visibility for AFAC Grantees

AFAC new Grantees Database was designed to give each grantee's page enough space to showcase his/her AFAC-supported project and allows for the inclusion of links to online articles about his/her latest achievements. The grantee's profiles are much more graphical and the filtering system was improved to ease the search process.

Statistics

The number of unique visitors is a key indicator of the amount of traffic a website attract. It shows how many individual people are viewing the website. In 2011, the number of unique visitors per month reached a maximum of 1940 visitors. In 2012 this number increased by more than 100% and reached 4,810 visitors in the month of October.

Maximum Unique Visitors per month

1940 / 4180

2011 2012

Another important indicator for the success of a website is how frequently it is used by these unique visitors. This could be tracked through the number of visits and the number of page views per-month. The number of visits per-month jumped from 4300 visits as a maximum in 2011 to 8518 in October 2012 while the number of page views increased from nearly 10000 in October 2011 to 68669 in October 2012. The total number of hits in October 2012 summed to 388375.

Maximum Number of Visits per month

4300 / 8518

2011 2012

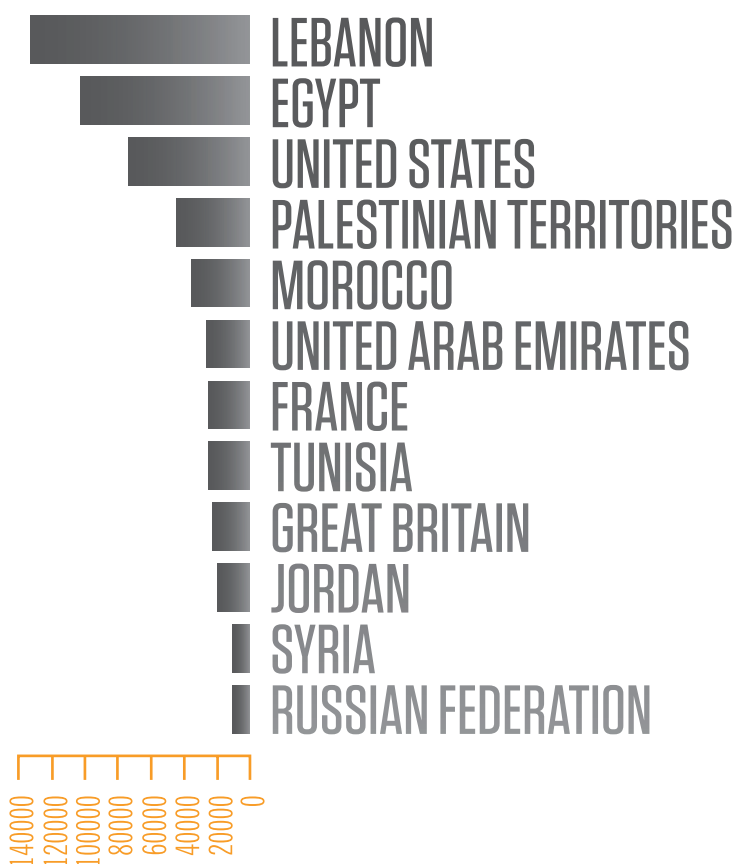
While October experienced the maximum visits, the most recent count by end of November also puts us at seven times more website views this year compared to last year.

Page Views in November

8240 / 60796

2011 2012

Number of Hits per Country



Grantee Stories

AFAC's database offers numbers, statistics and facts that are essential for evaluating the quantitative impact and reach of AFAC's grant-making programs. For a more qualitative appreciation, however, storytelling is one of the most powerful ways to communicate important moments of transformation. To that effect, AFAC has upped the ante this year in collecting grantee stories. These stories help us understand the real-life impact that AFAC's support offers, pinpoint areas for development and growth, and serve as valuable fund-raising tools.

Maintaining open, honest and direct communication with the grantee is one of AFAC's strong points. In 2012 AFAC conducted 23 interviews with a diverse selection of its grantees, from Iraq to Sudan, Morocco to London, Kuwait to California – speaking to artists working in the region and Arab artists working abroad, in order to discover the aspirations that drive them to produce the work that they do. Each offers a unique story to tell.



Fundraising

AFAC has been gradually increasing its funding base from within the Arab region and moving towards its objective of becoming sustainable, exerting enormous effort in lobbying with local sources of philanthropy to encourage local donors to participate and invest in AFAC's vision. To that effect, this year heralds 9 new donors from the Arab region into AFAC's Circle of Friends, including art lovers and philanthropists in Lebanon, Libya, Jordan, Kuwait, UAE, Saudi Arabia and Syria. Of the 4 corporate sponsors acquired this year, two were European and two were Arabs. There are also 4 Foundations supporting AFAC with multi-year grants, of which two are American, one European and one Arab. A newly-established Arab foundation, the Dubai-based Cultural and Scientific Association, has also joined AFAC's circle of supporters.

2012 Individual Donors

Malek & Gail Antabi (Saudi Arabia)
Amjad & Alya Habbas (UAE/Palestine)
Amr Ben Halim (UAE/Libya)
Saadallah & Lubna Khalil (Lebanon)
Huda Kitmitto (Saudi Arabia)
Sheikha Altaf Al-Sabah (Kuwait)
Fayez & Haifa Takieddine (Syria)
Waleed Al-Ghafari (Jordan)
Abla Lahoud (Lebanon)

2012 Corporate Donors

Aramex (Jordan)
Pegase Partners Group (France)
Projacs (Kuwait)
UBS (Switzerland)

2012 Foundation Donors

The Arab Fund for Economic & Social Development (Kuwait)
The Cultural and Scientific Association (UAE)
DOEN Foundation (Belgium)
Ford Foundation (USA)
Open Society Institute (USA)

AFAC is optimistic about 2013 and aims to build on its growing network of high-net-worth contacts and culturally-oriented philanthropists, corporations and foundations.

2013 Outlook

AFAC... There is

Space for More

Share our Vision



PROGRAMS

The General Call is currently open for Visual Arts, Performing Arts and Literature. It closes on April 1st 2013 with results to be announced on June 1st 2013. The General Call for Cinema, Music, & RTR will open April 15th and close on September 1th with results announced in December.

Crossroads is ongoing with its support of the 12 film projects, having completed development phase and currently in various stages of pre-production, production and post-production. Through collaborations with AFAC's partners and under the direction of AFAC's Cinema Manager, the grantees will benefit from workshops including an editing lab and a film distribution forum. Grantees will also benefit from a visibility event to be held in Kuwait in the Spring of 2013.

ADFP is ongoing with its support of the latest 13 grantees and the previous ADFP grant winners. Upcoming workshops and collaborations are scheduled for March and for August 2013. A new documentary program will launch in February 2013

CULTURAL ADVOCACY

AFAC is invited to prominent cultural seminars and events as a representative of the Arab region. As a speaker on behalf of independent Arab initiatives, AFAC is prioritizing inter-Arab collaboration and the need to develop distribution channels for contemporary cultural products.

FIELD VISITS

Algeria, Iraq and Libya are targeted for 2013's outreach in the Arab region in order to experience first-hand the realities on the ground and to communicate directly with artists circles as they communicate their hopes, challenges and visions from within their home context.

COMMUNICATION AND FUNDRAISING VISITS

Following up from the gala dinner concluding 2012, AFAC is taking investigative steps into the cultural philanthropy scene of the Gulf, turning specifically towards Saudi Arabia and Kuwait as well as ongoing connections with the UAE. A series of visits to the Kingdom will start in January 2013 and culminate with a visibility event in the Spring of 2013. Building on contacts already established in Kuwait, some private interactive event will be organized to bring donors and grantees together will strength the connection between the funders and the creators of contemporary art and encourage engagement more directly with the independent art scene.

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.

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). He is the author of (inter alia) *Quand l'Amérique refait le monde*; *Appels d'empire: ingérences et résistances à l'âge de la mondialisation*; *State and Society in the Arab Levant* and editor (inter alia) of *Democracy Without Democrats: Politics of Liberalization in the Arab and Muslim World*; *The Politics of Arab Integration* and *The Foundations of the Arab State*. His essays have been published in *Foreign Policy*, *Revue Française de Science Politique*, *European Journal of International Affairs*, *The Middle East Journal* and other scholarly journals.

Dr. Nabil Qaddumi

Vice Chair and Treasurer

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.

Dr. Mohammed Berrada

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.

Dr. Ferial Ghazzoul

Dr. Ferial Ghazzoul is an 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

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.

Hani Kalouti

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.

Abbas Zuaiter

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").

Abla Lahoud

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

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 AYT 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.

Team



Oussama Rifahi Executive Director

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

Racha Salah Grants Manager

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

Rachad Chamoun Content Manager

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

Rima Mismar Cinema Programs Manager

Rima Mismar completed her studies in Communication Arts (Radio/TV/Film emphasis) at the Lebanese American University (LAU) in Beirut in 1998. Prior graduation, she began writing for local newspapers and cultural supplements, focusing on cinema and pursuing her professional career as a film critic as of 1999. She had participated in several festivals as jury member or as a member of the selection committee, contributed to serious critical writings on Arab cinema, moderated panels and wrote for several regional media. She worked briefly in television, writing and producing several episodes of "The Arabic Lens" (Al Adasa Al Arabiya), a series on Arab cinema produced and broadcasted by Al-Jazeera channel between 2005 and 2008. She also wrote and researched a number of feature documentaries produced by and broadcasted on Al-Arabiya channel. She is currently

the managing editor for Abu Dhabi Film Festival website and has under print a critical biography of the late Lebanese director Randa Chahal. Rima has joined the Arab Fund for Arts and Culture (AFAC) in June 2011 as the Film Programs Manager and oversees their films' general call and special film programs such as the ADFP and Crossroads.

Zena Takieddine Communications & 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). Her work experience revolves around cultural journalism, whereby she has edited, researched and authored contributions for various 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 and Islamic art, culture and history. 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." She joined the Arab Fund for Arts and Culture 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.

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.

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 & 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

2.33 millions

Grants activities

506 k

Crossroads

314 k

AFAC Express

65 k

ADFP 2011

283 k

ADFP 2012

1165 k

General grants

163 k

Fundraising, Advocacy
and Communications

377 k

Overhead

In 2012, AFAC ran three special programs in parallel to its core general grants program, AFAC Express, Crossroads and the Arab Documentary Film Program - ADFP.

Overall \$2.33 million were spent on Grants activities, with \$163K on Fundraising, Advocacy and Communications (6% of total expenses), and \$377K on Overhead (13% of expenses) for a total expenditure of \$2.87 million.

Grant activities included \$506K for Crossroads, \$314K for AFAC Express, \$65K for ADFP-2011, \$283K for ADFP-2012 and \$1,165K for the core general grants program.

With a total of \$2.96 million in contributions this year, a surplus of \$100K will be placed in an endowment fund, a first for AFAC since its inception in 2007.

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



آفاق AFAC



Artists create a network of cultural exchange that can overcome boundaries and promote meaningful interaction across the region and worldwide.

Category of Grant

- Cinema
- Theatre
- Music
- Visual Arts
- Literature
- RTR
- ADFP
- AFAC Express
- Crossroads

