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AFAC

Annual Report 2011

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

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Intro- duction



Ateek Ensemble, AFAC Music Grantee 2011 (Jordan)

2011 was an unforgettable year for the Arab world. Popular protests, uprisings, and revolutions erupted across the region and continue to unfold. The disruption of status quo brings with it a release of creative energies, yet it is difficult to tell what kind of impact it has on arts and culture over the short and long term. Is this a time for 'No Art' as Egyptian artists Doa al-Ali posits? Does the call for civil engagement in times of crisis override the space and distance needed for art creation? Or is art catering to the changes and being instrumentalized as part of the process?

We have seen the emergence of new cultural initiatives at the same time as repression and backlash. With the future still unclear and the present in a state of churning, AFAC remains at the heart of the region's independent creative sector, offering support to the wide spectrum of autonomous artistic expression and contemporary cultural practice in the Arab region.

Executive Summary



In 2011, AFAC's new Beirut-based team oversaw the launching of the open calls of its various programs and its optimized new website. Its annual General Grant this year saw a significant increase in application quantities and qualities. The new on-line system simplified the evaluation process, improved information exchange and reduced the processing time between applying to AFAC and receiving a grant. AFAC ran a second round of its Arab Documentary Film Program (ADFP) in collaboration with the Sundance Documentary Institute and invited the grantees of ADFP 2009 and 2011 to Dok-Leipzig Germany – reconnecting the Arab industry to one of the oldest documentary film festivals. Several field trips were conducted throughout the Arab region, as well as participations in cultural festivals and meetings that increased awareness of AFAC's services and encouraged more people to apply, ending the year with the 5th annual donors meeting for arts and culture in the Arab region and AFAC's first annual gala dinner.

2011 General Grant Cycle

The 6 categories of the General Grant were spread over two cycles this year. Literature, Performing Arts and Visual Arts applications were received between February 14th and May 31st and grant winners were announced on August 29th while applications for Research/Training/Regional Events (RTR), Music and Cinema were received between August 1st and November 1st with grantees announced on December 18th. About 1,400 applications were received and 71 were awarded grants – 15 to Literature, 13 to Cinema, 12 to RTR, 11 to Music, and 10 each to Performing and Visual Arts. More than half the grantees were individuals, aged between 23 and 70, of which 26 were male and 19 female. The rest were cultural institutions. Applicants hailed from 15 different countries (Algeria, Egypt, Iraq, Jordan, Kuwait, Lebanon, Libya, Morocco, Palestine, Sudan, Syria, Tunisia, France, Germany, and the United States.) The average grant was US \$12,000 with a total grant amount of about \$900,000.

2011 ADFP

The second round of the Arab Documentary Film Program (ADFP) was also conducted this year with a budget of \$500,000. The call opened on February 13th and closed on May 13th, resulting with 113 applications of which 16 were awarded grants. AFAC invited grantees of both the 2009 and the 2011 years to Germany to attend the Dok-Leipzig festival where they pitched their films and connected with potential sources of production and distribution venues. A new Syrian-based program called 'Baladi' was also launched this year together with Pro-Action Films as a tribute to the untimely death of ADFP grantee and renowned Syrian filmmaker Omar Amiralay.

AFAC Express and Crossroads

Recent changes sweeping the Arab region have created a window of opportunity for individuals and institutions to engage in a new type of cultural production and openly address issues previously considered taboo - including human rights, corruption, and freedom of expression - with an unprecedented spirit of openness. AFAC Express was designed as an emergency fund to support these artists in a more timely manner outside the regular granting cycle. Its maximum grant was \$15,000 with a total budget of \$400,000. Crossroads was designed as a cinema-specific fund that addresses the unprecedented proliferation of visual media and new forms of film productions inspired by the current circumstances. It aims to support cinema projects that are in development phases and is open to any film category (experimental, animation, feature film, fiction shorts, documentaries, etc). The program carries a budget of \$1.3 million and offers training and industry-contacts as well as funding for development.

AFAC on the Web

AFAC's website has been redesigned in order to be more engaging and more informative, offering a newsfeed for AFAC announcements and events, grantee news, and general cultural news. The application process is now conducted online, in a simplified new format and the website also presents a database of grantee profiles and a virtual gallery for better access and visibility of AFAC grantees and their works. AFAC also dedicated more attention to its social media penetration through Facebook, YouTube and Twitter.

AFAC on the Ground

AFAC's field trips to Syria, Tunisia, Egypt, Kuwait, the UAE, and in Lebanon included presentations, roundtable discussions, conferences, biennales, festival participations and fund-raising activities. These included Beirut Animated (Lebanon), Dox Box (Syria), Caravane Documentaire (Tunisia), Latin Arab Film Festival (Argentina), Sundance Film Festival (USA), Sunnyside of the Doc (France), Dok-Leipzig (Germany), Venice Biennale's Iraqi Pavilion (Italy), and the Sharjah Biennale, Art Dubai and March Meeting (UAE), The Mediterranean Meeting on Cinema and Human Rights (Morocco), Meeting on Arts and Culture Spaces (France), Arab Foundations Forum's Annual Meeting (Lebanon). Activities received good coverage by online, printed, and TV media.

End of Year Events

The year closed with two AFAC-hosted events, the 5th Annual Donors Meeting for arts and culture in the Arab region and AFAC's First Gala Dinner, sponsored by HSBC Private Bank.

The Year Ahead

AFAC will continue its fund-raising effort with the aim of creating sustainable funding for arts and culture from local resources. AFAC will work hard at increasing participation and support by patrons from the Arab region and will develop "AFAC's Circle of Friends," inviting art enthusiasts to promote AFAC's mission and become ambassadors for arts and culture in their own communities and circles. This is going to be one of the main priorities for the AFAC team in 2012.

Message from the Chairman



The analysis of what we see around us indicates that we are still far behind in the support of arts and culture. Ministries of cultures in the Arab region remain weak and inefficient. The art market seems to have bloomed with its wave of art collection, exhibitions, and publications, but it has also caused significant distortions in its sensationalist and product-centered approach. These imbalances need to be addressed.

Contemporary expression must have a free hand. Funds like AFAC are needed to perform the functions of subsidizing artworks, particularly the non-commodifiable artists. The fleeting experience of a theatrical performance, for example, can contain more relevance and collective memory than any tangible product. New talents need to be recognized and given the support they need.

AFAC, and entities similar to AFAC, are positioned to be the main supporters for independent Arab artists. Credibility is the most crucial aspect. The standard of professionalism needs to be high and integrity non-negotiable in the selection process and grant-giving.

The way forward in the region needs to emerge from within. Western incentives like tax exemptions and legal loopholes are irrelevant to the local landscape. The current times are calling on our creativity on all fronts, to remember and define again freedom of expression and cultural criticality. Can the Arab patron become interested in supporting the abstract – non-family, nonsectarian, non-national initiatives for independent cultural expression?

There is no shortage of generosity among Arabs, there is simply a need for a mind shift. It does not often come to people's mind to invest in people, in talent. Arabs are currently obsessed with building and monumentality - towers and sky-scrapers. But many of these buildings are empty and it is dawning on Arab financiers that the real investment needs to be in people, critical thinkers, visionaries and cultural expressionists.

Message from the Director



It is not an easy task to weigh a thought or to measure creativity. No monetary value is capable of capturing the true worth of a work of art or of an authentic cultural expression. Yet it is extremely challenging to fund arts and culture precisely because they are abstract and subjective. Their returns on investment are not tangible and their positive impacts are not prone to quantifiable assessment. Not surprisingly, support for arts and culture is often relegated as trivial in the face of more palpable demands; more so in times of crisis. But the importance of arts and culture in addressing issues of identity and change, confronting difficulty through innovative means, tackling reactionary forces, thinking critically, breaking stereotypes, inspiring and imagining a better future is undeniable.

AFAC is dedicated to supporting independent contemporary arts and culture emerging from the Arab world. The last five years of experience have been a tremendous exercise in listening, learning, networking and responding to the needs of the community of artists and cultural practitioners in our region. The works that our grantees have produced in their respective fields and geographic corners have gone miles in communicating original narratives and capturing moments that resonate deeply with our realities. By enabling new voices and supporting new talents through relatively modest grants, a large body of creative work has been able to see the light of day and make an impact.

As our 6th year unfolds, AFAC aims to increase its local resources and to connect the abundant artistic and cultural assets in our region together with Arab cultural philanthropists – a nascent segment in our societies. We understand that giving today is no longer just about writing a check. People need to know what happens with the funding they give and what are the results of the projects they endorse. AFAC's "Circles of Friends" will bring together a group of dedicated patrons who will propagate AFAC's vision within their own circles and communities and recruit new enthusiasts to support AFAC's servicing of independent cultural expression in the Arab region.

We are appealing to open-minded individuals and institutions from the Arab region who believe in our vision and want to participate in making it happen. All donations, no matter how modest, will make a direct contribution to artistic projects and will finally create a local source of support for local creative productions. The more patrons step forward to participate in AFAC's vision and invest back into society through their encouragement of contemporary arts and culture, the deeper we ingrain the values of creativity and criticality; undeniably our most priceless assets.

2011 General Grants

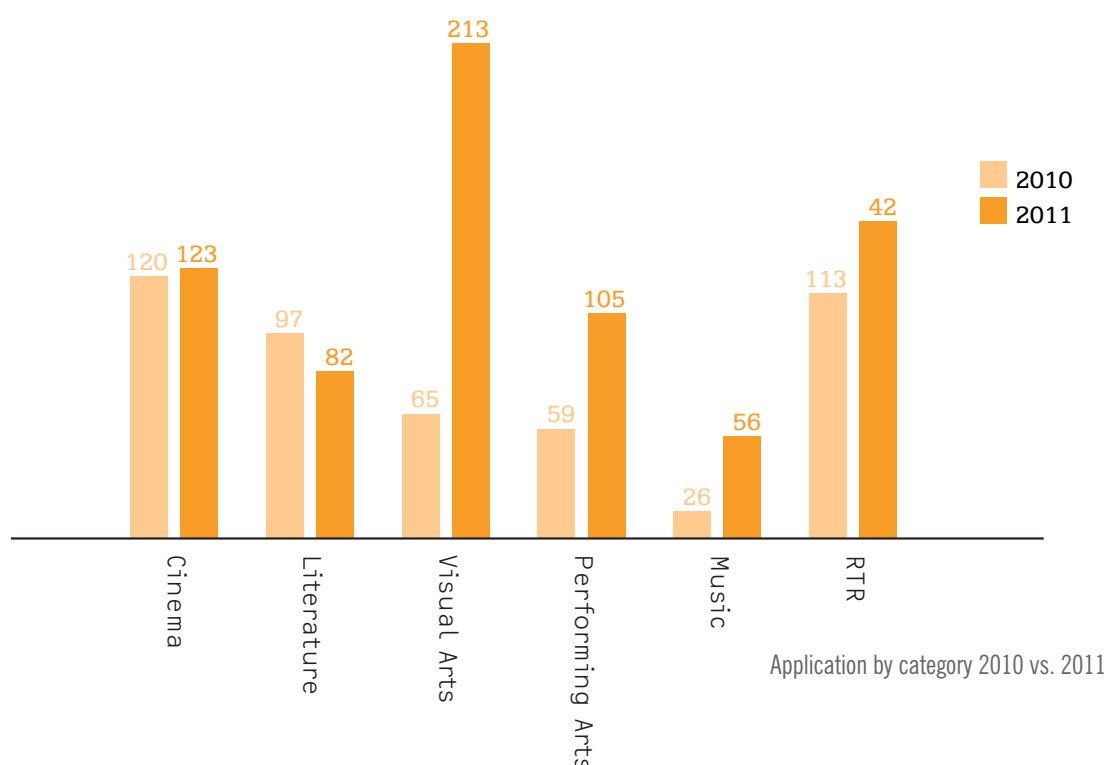


Samandal Comics Association, AFAC Visual Arts Grantee 2011 (Lebanon)

The General Grant was spread over two cycles and an online application form was adopted. Between February 14 and May 31 the call was open to the genres of Literature, Performing Arts and Visual Arts. Between July 31 and October 22 the call was open to Cinema, Music, and RTR (research, training, regional events).

About 1,400 applicants were received. The categories of Cinema and Literature did not experience significant change in the volume of applications compared to last year. All the other categories, however, witnessed significant growth. There were 213 Visual Arts applications compared to 65 last year; 105 Performing Arts applications compared to 59 last year; 56 Music applications compared to 26 last year; and 142 Research/Training/Regional Events compared to 113 last year.

2011 General Grant Statistics



The 2011 AFAC General Grant was awarded to 71 grantees in total compared to 54 last year. By category, 15 grants went to Literature projects, 13 to Cinema, 12 to Music, 11 to Research/ Training/Regional events (RTR), and 10 each for Visual Arts and Performing Arts respectively.

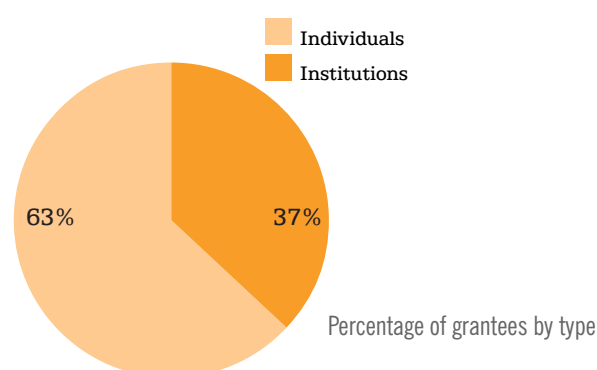
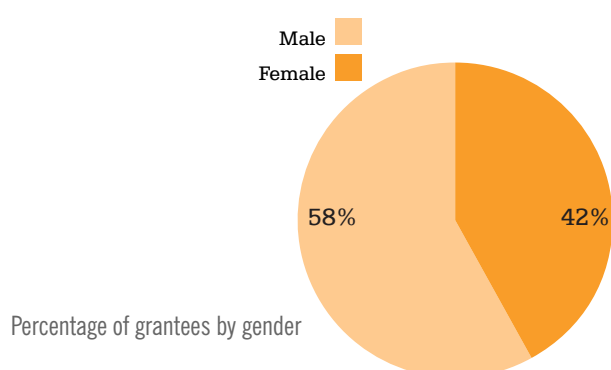
The total amount of the 71 grants awarded in 2011 was about US \$900,000 dollars. Their distribution per artistic genre was \$90,000 to Literature, \$110,000 to Performing Art, \$124,000 to Music, \$147,000 to Research, Trainings and Regional events (RTR), \$150,000 to Visual Arts, and US \$243,000 to Cinema.

While the largest amount went to Cinema at 28% with projects supported in each category were within the same range – between 10 and 15 projects.

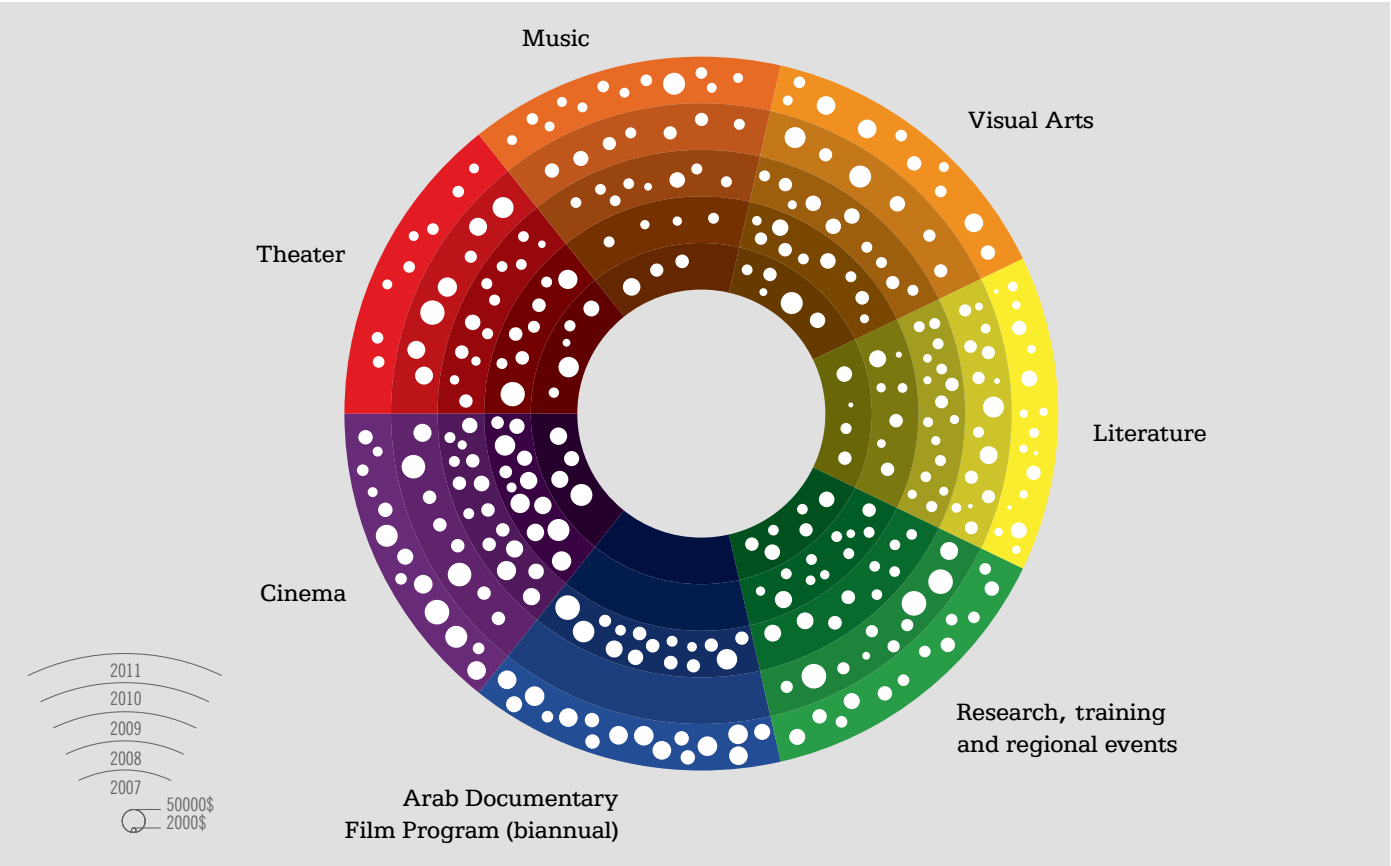
Grants were between \$4,000 and \$50,000. 73% of the grants awarded were less than \$20,000 with an average grant amount of about \$12,000. The grantees come from a wide

geographic spread of 12 Arab countries - Algeria, Egypt, Iraq, Jordan, Kuwait, Lebanon, Libya, Morocco, Palestine, Sudan, Syria, Tunisia - and 3 Western countries - France, Germany, and the United States. 45 grants, or 65%, of the grants given to individuals - 26 were male and 19 female. The ranged in age between 23 and 70, average age was 38.

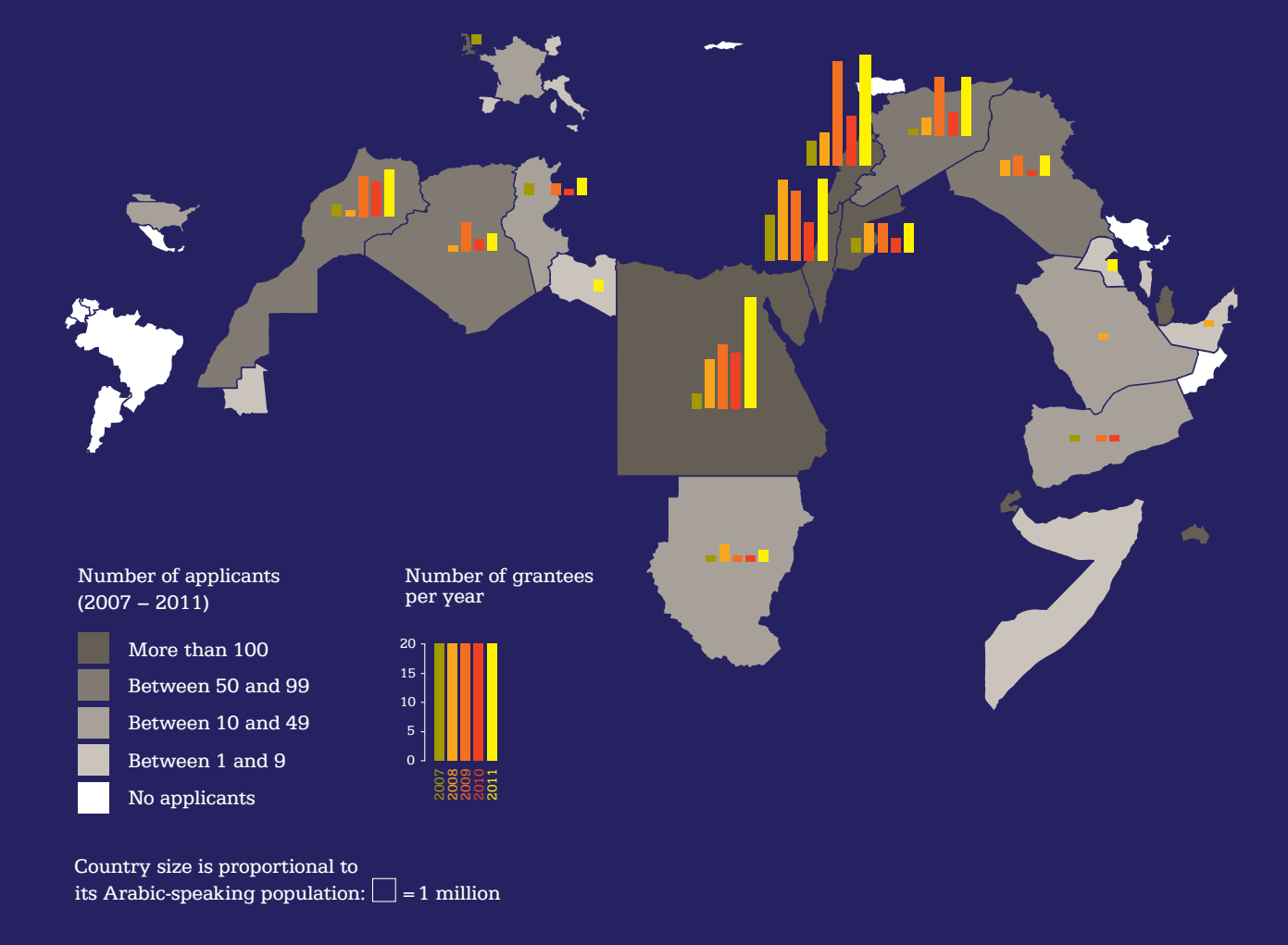
Grants awarded to non-Arab applicants all happen to be in the Visual Arts category. They include a joint project by US citizens Olivia Snaije and Mitchell Albert called "Keep your Eyes on the Wall: an artistic representation on the separation wall between Israeli and Palestine," a photography exhibition project by Frenchman Frederique Cifuentes called "The Disappearing Heritage of Sudan," and the German-based international festival, Documenta 13, for which funds were given to support Arab contributions including a traveling exhibition from the National Museum of Lebanon in Beirut. The rest of the grantees were all Arab nationals and Arab cultural institutions.



AFAC's categories and grant amounts per category over the past 5 years



AFAC's applicants and grantees per country over the past 5 years



2011 General Grantees at a Glance

Literature

NAME	PROJECT TITLE	COUNTRY
Mansour Idris Mohamad	The Last Sultan	Sudan
Al Beyt Arts and Culture Association	Zahr Al Adab (Blossoms of Literature)	Algeria
Sameh El Gabas	Portosaid	Egypt
Youssef Rihani	Rocking Chair- Say, Youssef	Morocco
Hassan Blasim	The Goat's Song	Iraq
Shaker Louaibi	Surrealist Architecture: an Architectural and Aesthetic Study of Tatawin, Matmata and Nafusa Mountain	Iraq
Maya Abul Hayyat	Untitled Novel	Palestine
Hilal Chouman	A Collection of Short Stories with Illustration	Lebanon
Baree Khalil	Texts I Found in the Washing Machine	Syria
Voice of Women- Nassawiya	Tarek's Daughters: a Tribe of Contemporary Arab Women	Lebanon
Wassim Al Moghrabi	A Sea's Tale	Egypt
Abir Esber	The Ingenuity of Flowers	Syria
Abdullah Alkafri	Mrs. Ghada's Threshold of Pain	Syria
Assabil Association	My story, your story, our story – making up a story at the public library	Lebanon
Hanane Darkaoui	The Next Neighborhood (Al-7ara Al-Mujawira)	Morocco

Performing Arts

NAME	PROJECT TITLE	COUNTRY
Mohannad Hadi/Tahani Salim	Oriental Jazz	Iraq/Palestine
Bab lebhar Cinetheatre	Tangitanus	Morocco
Nora Amin	Theatre of the Oppressed: Supporting Dialogue and Innovative Thinking to Manage the Struggle	Egypt
Leish Troupe	It's a girl...! (The third show of the Identities program 2006-2016)	Syria
Aspis Production	Chaos (infilat)	Tunisia
Assirk Assaghir Association	Dancing Colors	Palestine
Teatro	Teatro for Performance Arts Workshops	Syria
Sulayman Al Bassam	The Speaker's Progress	Kuwait
Rezodanse	The Breeze of Dance 2	Egypt
Tania El-Khoury	This Sea is Mine	Lebanon



Visual Arts

NAME	PROJECT TITLE	COUNTRY
Fatma Al Qadiri and Khalid Al Gharaballi	Mandeel Um A7mad	Kuwait
Olivia Snaije and Mitchell Albert	“Keep Your Eyes on the Wall”: an artistic representation of the separation wall between Israel and Palestine	United States
Documenta13	Documenta13	Germany
Frederique Cifuentes	The Disappearing Heritage of Sudan	France
Dar Al M'amoun	The International Art Aesidency at Dar Al M'amoun	Morocco
Zineb Sedira	Pilot Residency Program, “Artist Residency in Algiers” (A.R.I.A)	Algeria
B'chira Art Center	Collecting Art	Tunisia
Mass Alexandria	Mass Alexandria: Program 1	Egypt
98 Weeks	Why do you publish, Beirut/An Art Publishing Encounter	Lebanon
Roy Deeb	Attention : Objects in mirror are closer than they appear	Lebanon



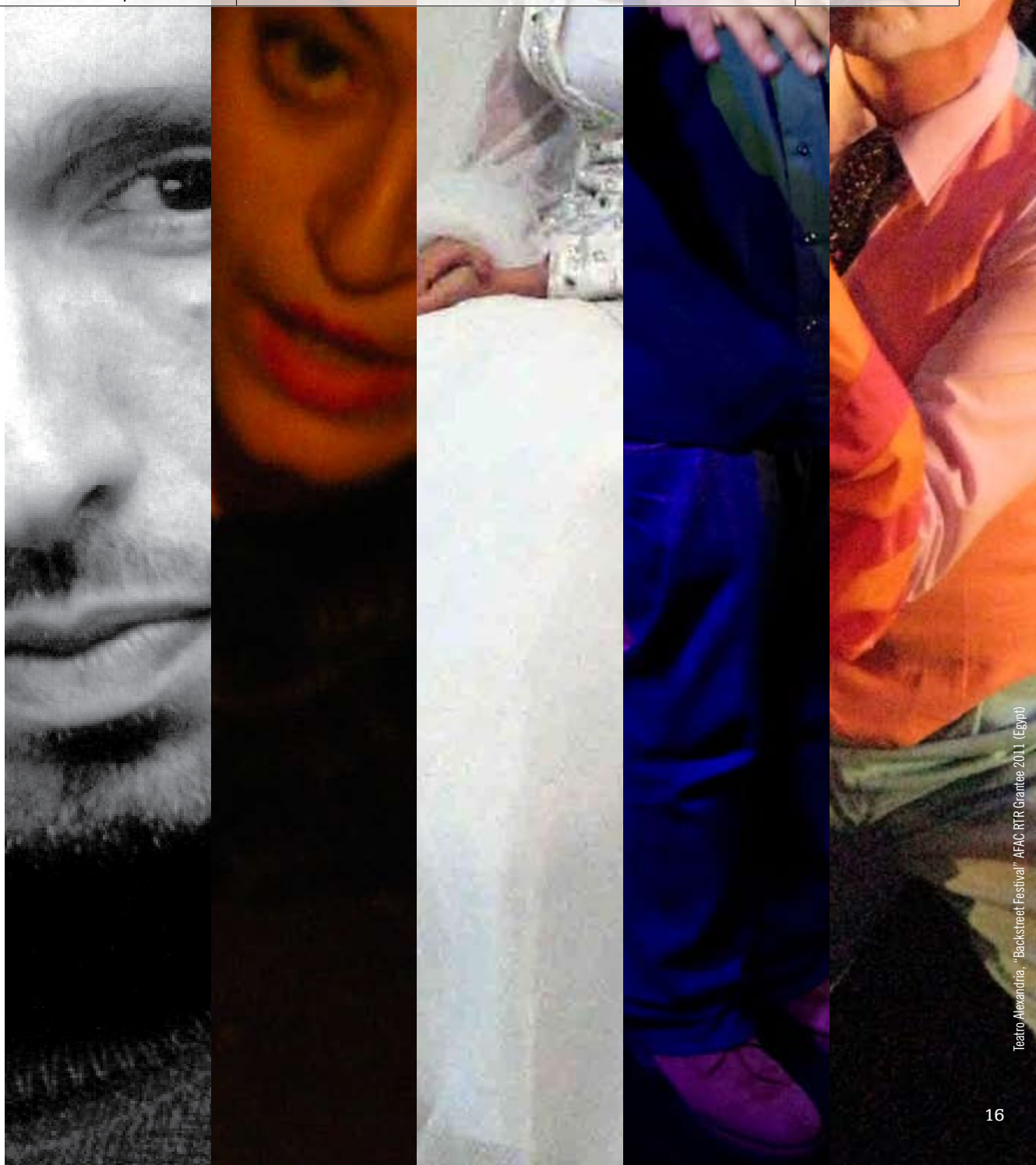
Music

NAME	PROJECT TITLE	COUNTRY
Joe Namy	Clips	Lebanon
Nasser Al-Shorbaji al-Mazik	Fareeq El Atrash and Deeb on tour in Egypt	Syria
Sahar Hadi Taha	I Have Loved You	Iraq
Shadi Ghassan Zaqtan	Theib (Fox) and album of songs	Palestine
Mariam Saleh Suleiman	I am not singing	Egypt
Maan Abu Taleb	Karaj	Jordan
Hisham Ghassan Naddaf	Symphonic Suite Ishtar	Syria
Khildan Fil Ard	The Issafen	Morocco
IRTIJAL - International Festival of Experimental Music in Lebanon	Triangular Exchange -IRTIJAL FEST (Cairo/Beirut/Tunis)	Lebanon
Ateek Ensemble	Audio CD	Jordan
Irab for Arabic Music	Documenting the life of Fleifel Bros	Lebanon
Iqaa	Digital library of music production	Jordan



Research, Training and Regional Events (RTR)

NAME	PROJECT TITLE	COUNTRY
Lana Nasser	Aat Festival Celebrating International Women's Day	Jordan
Leila Tayeb	Art and Gender in the 2011 Libyan Revolution	Libya
Maya Chami	The "Victory Sign"	Lebanon
Orient Productions for Film and Theatre	D-CAF (Downtown Contemporary Arts Festival)	Egypt
Teatro Alexandria	Backstreet Festival – "Towards Arts are Non-Traditional Spaces"	Egypt
Artellewa Art Space	Artellewa Arab Collaboration Project	Egypt
Beirut DC	DOCmed	Lebanon
PEN MEDIA	Ramallah Docs 2012	Palestine
Arab Puppet Theatre Foundation	Khartoum in Art Residency for Puppet Theatre	Lebanon/Sudan
Samandal Comics Association	Samandal Magazine Issue 15	Lebanon
"Shouf" Society for the Revival of the Moroccan Art of Comic Strips	Draw me the Arab spring"	Morocco



Cinema

NAME	PROJECT TITLE	COUNTRY
Larissa Sansour	Nation Estate	Palestine
Hatem Imam	Take me to that Place: I Want to Make the Artist	Lebanon
Mohamed Al Amine Hattou	Searching for Janitou	Algeria
Fawzi Saleh	Poisoned Roses	Egypt
Shaza Moharam	Ahlam	Egypt
Kamal Al-Jafari	Passerby	Palestine
Mai Masri	3000 Layla	Palestine
Mohamed Chrif Tribak	Little Joys	Morocco
Raed Andoni	From the Arab World...with Love	Palestine
Saed Andoni	The Wanted 18	Palestine
Mahmoud Hojeij	Stable/Unstable	Lebanon
Sarah Francis	Encounters	Lebanon
Nadine Khan	Chaos, Disorder	Egypt

2011 General Grantees Project Briefs

Literature



Sameh El Gabas, "Portosaid" AFAC Literature Grantee 2011 (Egypt)

Grantee: Sameh El Gabas (Egypt)

Title: "Portosaid"

Project brief: An epic narrative that documents the history of the city of Port Said from 1956 until the present day. The main character is 'Al-Bambooti' who lives on the sea port and spends his time servicing ships, guiding tourists, and selling knick-knacks to passing sailors. Through his eyes, the economic, political and social changes that are impacting the citizens of Port Said are highlighted. The quasi-satirical end of the tale is the prediction of the city's disappearance, submerged by the sea, as foretold by the latest environmental studies on climate change.

Grantee: Youssef Rihani (Morocco)

Title: "Rocking Chair- Say, Youssef"

Project brief: First edition Arabic translations of two short works by the renowned Irish author Samuel Beckett, meticulously edited and revised, in the spirit of contribution to cultural exchange of international literature.

Grantee: Hassan Blasim (Iraq)

Title: "The Goat's Song"

Project brief: A series of black comedies and fantasy tales that explore Iraqi anxiety during the decades of totalitarian rule and American invasion. Characters include an Iraqi citizen experiencing exile and alienation and Europeans struggling to relate to illegal immigrants. The stories also include little vignettes of life in Finland, where the author currently lives.

Grantee: Shaker Louaibi (Iraq)

Title: "Surrealist Architecture: an Architectural and Aesthetic Study of Tatawin, Matmata and Nafusa Mountain"

Project brief: A study of architecture in southern Tunisia, Matmata and Tatawin, which are areas often marginalized in mainstream academic texts for being "uncultured" or "vernacular." Nevertheless, they possess a very unique architectural style that reveals the essentials of authentic creativity and imagination.

Grantee: Maya Abul Hayyat (Palestine)

Title: "Untitled Novel"

Project brief: A novel about the lives of two women; a Greek midwife living in Jerusalem and a PLO member's daughter; it is a retelling of Palestinian history from the Ottoman period to the present day, spoken from the perspectives of a young girl and her elderly neighbor.

Grantee: Hilal Chouman (Lebanon)

Title: "A Collection of Short Stories with Illustrations"

Project brief: Short stories of varying lengths inspired by the works of young graphic designers and illustrators. Works include black and white drawings as well as color designs, adding new visual dimensions to each literary sampling.

Grantee: Mansour Mohamad El Souwaim (Sudan)

Title: The Last Sultan

Project brief: The Last Sultan is a narrative historic work that tackles the history of Darfur during the end of the Turkish era and the beginning of English-Egyptian rule. The story unfolds around the life of the main character, Sultan Ali Dinar of Darfur, while also using that narrative as a platform for offering a creative survey of the artistic, societal, and historical developments of Sudan at the turn of the 19th century. The tale begins in 1898, with the quelling of the Mahdi revolts and the penetration of Sudan by British forces up until Sultan Ali's murderous end at the hands of the British in 1916 after having at last succeeded in re-establishing his ancestral kingdom. He is therefore at once both the first and the last of the sultans of this era.

Grantee: Al Beyt Arts and Culture Association (Algeria)

Title: "Zahr Al Adab" (Blossoms of Literature)

Project brief: A multi-cultural literary and poetic translation project which the association has dedicated itself to since its inception. Building bridges and opening pathways to a variety of literary worlds, the project features a collaboration of Arab writers and poets for the translation, editing and publishing of selected works from Colombian, German, Kurdish and Spanish poetry, as well as excerpts from Eritrean literature.

Grantee: Baree Khalil (Syria)

Title: "Texts I Found in the Washing Machine"

Project brief: A group of poems for children written with imaginative and child-like spontaneity. Moving away from traditional children's books laden with lessons and morals, this collection adopts a free and playful approach, encouraging creativity, imagination and a sense of discovery.

Grantee: Voice of Women- Nassawiya (Lebanon)

Title: "Tarek's Daughters: a Tribe of Contemporary Arab Women"

Project brief: A first-time collection of 15 literary works of Arab women from Lebanon and abroad, offering an alternative view from the traditionally patriarchal field of writing and knowledge production. Linking their current work and knowledge to their hidden past, the collection retells the history of the Arab region through reviving forgotten events and documenting marginalized dialogue of women, carrying gendered discourse from the academic fields back to the heart of society.

Grantee: Wassim Al Moghrabi (Egypt)

Title: "A Sea's Tale"

Project brief: A literary workshop aiming to train 15 young writers over a period of 6 months to create original short stories. The project envisions two seminars per week for discovering and developing the creativity of the participants, aged between 18 and 30, in writing and linguistic skills. The workshop will document the process and produce a book that presents the works of its writers to a larger Arab audience.

Grantee: Abir Esber (Syria)

Title: "The Ingenuity of Flowers"

Project brief: A novel based on the challenging realities of modern Arab history, it tells a journey that starts with disappointment and ends with forgiveness. It also makes the point that history is no longer solely written by the powerful and the wealthy, rather it stems from the heart of society, giving voice to life.

Grantee: Abdullah Alkafri (Syria)

Title: Mrs. Ghada's Threshold of Pain

Project brief: A theatrical text written in classical Arabic that tackles the relationship between memory and plastic surgery in the context of shifting socio-economic realities. The author draws a parallel between the increased affordability and availability of plastic surgery, and the decline of the socialist agenda, through the changing faces of the city.

Grantee: Assabil Association (Lebanon)

Title: "My story, your story, our story – making up a story at the public library"

Project brief: A cooperative project that links together ten public libraries in Lebanon with the aim of jointly writing two stories while exploring different ways of expression. The project makes the point about how public libraries play an essential role in encouraging people to express themselves freely and peacefully, while offering a space for local gatherings and experiencing shared cultural heritage.

Grantee: Hanane Darkaoui (Morocco)

Title: "The Next Neighborhood" (Al-7ara Al-Mujawira)

Project brief: A novel that discusses social changes in Morocco

during the 70s and 80s of the last century through the story of Aziza and her father who had to keep moving from city to city leaving first their home, Rachidia, in Tafilalt Oasis to settle in Azrou and then to Sawira. With an eye on realism, the novel incorporates the royal speeches given by former King of Morocco Hassan II.

Performing Arts



Grantee: Mohannad Hadi / Tahani Salim (Iraq/Palestine)

Title: "Oriental Jazz"

Project brief: A monodrama exploring the inner struggles of an Arab girl living in Europe, torn between Eastern and Western cultural values. The performance includes the participation of Arabs living in Arab countries as well as Arabs living in European countries. It explores the inner divisions in the girl's mind, between 'personality' and 'self', body and mind, desires and societal pressures, and examines her ongoing struggle for coherence.

Grantee: Bab lebhar Cinetheatre (Morocco)

Title: "Tangitanus"

Project brief: A play that revisits the ancient Greek legend of the 11th labor of Hercules, which takes place in furthest western reaches of the then-known lands, Mauritania Tangitania. Setting the story in a modern day perspective, the text takes the battle between Hercules and Antonio to enter the magical Garden of the Hesperides as an allegory of conflicts in the world today.

Grantee: Nora Amin (Egypt)

Title: "Theatre of the Oppressed: Supporting Dialogue and Innovative Thinking to Manage the Struggle"

Project brief: Taking theatre outside of theatrical institutions and into public spaces and the streets, this performance is interactive and unique every time. It uses the theatrical model of the "Theatre of the Oppressed" by Brazilian writer Augusto Boal to feature real scenes from Egyptian society where oppression and conflict exist. The audience interacts with the actors to find a solution to the conflict, thus becoming training for managing conflict in real life.

Grantee: Leish Troupe (Syria)

Title: "It's a girl...!" (The third show of the Identities program 2006-2016)

Project brief: A performance presented by 7 Syrian and 3 European artists, it tells the story of a woman today. She raises questions about her femininity, her experiences with men, and describes her confusion about the image that society has drawn for her and which does not resemble her at all. The subjects are explored through the dramatic relationship between body language and live voices, and the inspiration is drawn from pregnancy and childbirth rituals from the Arab world (Islamic, Christian and Jewish).

Grantee: Aspis Production (Tunisia)

Title: "Chaos" (infilat)

Project brief: A reading of Tunisia's current reality in the aftermath of the popular revolution, a time of insecurity and political chaos. It is a play featuring a man and a woman who live in an old neighborhood where fear from the unknown reigns. They argue about their differing evaluations of the situation, one calling for a rationalization of the revolution and other calling for active confrontation.

Grantee: Assirk Assaghir Association (Palestine)

Title: "Dancing Colors"

Project brief: A theatrical show based on lighting effects, using instruments that reflect light differently and a technique called black lighting. The show is produced with highly specialized actors in a circus-like performance of the highest quality.

Grantee: Teatro (Syria)

Title: "Teatro for Performance Arts Workshops"

Project brief: Teatro is an independent non-profit theatre company that was established at the syndicate of Syrian artists in 2004 and includes graduates from the Higher Institute of Performing Arts, Acting, Dance and Music. A series of workshops will aim at promoting artistic talents, especially among the youth, and at creating a space for cultural innovation.

Grantee: Sulayman Al Bassam (Kuwait)

Title: "The Speakers Progress"

Project brief: The third and final performance of an Arabic Shakespearean trilogy presented by eminent actors from all over the Arab world, in collaboration with the international group of experts that participated in the first two plays.

Grantee: Rezodanse (Egypt)

Title: "The Breeze of Dance 2"

Project brief: A project of contemporary research and artistic creation which enables participating artists to stay in selected areas of Alexandria and explore it through total immersion, discovering ways of interacting with the city through dance and performance. After a stay of several weeks, audiences are invited to selected locations to watch the artists' performances.

Grantee: Tania El-Khoury (Lebanon)

Title: "This Sea is Mine"

Project brief: A "protest performance" by the Dictaphone Group. It emanates from the state of revolution the Arab world is going through, using public spaces as stages in order to open dialogue on how to claim back these spaces. The

project tackles the role of live art as a mean of protest and starts by claiming back the beaches of Beirut. We will protest and perform from a little boat in the middle of the sea.

VISUAL ARTS



Grantee: Roy Deeb (Lebanon)

Title: "Attention : Objects in mirror are closer than they appear"

Project brief: An artistic installation video project seeking to overcome the boundaries between Lebanon and Palestine and their respective people, precipitated by the Nakba - the establishment of Israel in 1948. Despite forced separation, communication continues with a shared hope that mutual visits will one day be possible again. The art work invites audience to ponder, how to imagine beloved cities that can be neither visited nor seen?

Grantee: Fatima Al Qadiri and Khalid Al Gharaballi (Kuwait)

Title: "Mandeel Um A7mad"

Project brief: A multimedia artistic installation designed and executed by the two Kuwaiti artists Fatima Al Qadiri and Khaled Al Gharaballi. The work, which features a screening of a movie inside a sculpture of giant dimensions, will be exhibited in Al Sultan Hall in Kuwait in January 2012

Grantee: Olivia Snaije and Mitchell Albert (USA)

Title: "Keep Your Eyes on the Wall": an artistic representation of the separation wall between Israel and Palestine

Project brief: A high-quality illustrated book featuring various interpretations and documentations of the Israel-Palestine "Separation Barrier" using photographs and graphic work. Twelve established artists/photographers (ten Palestinians, a dissident Israeli and a long-term German resident of Gaza) are contributing their visual work, while six renowned Palestinian and European writers will offer essays that discuss not only the art on the wall, but also the wall as art and the wall in art.

Grantee: Frederique Cifuentes (France)

Title: "The Disappearing Heritage of Sudan"

Project brief: Between 2004 and 2010, Frederique Cifuentes conducted research in Sudan and compiled a unique collection of photos and films covering the periods of Ottoman, Egyptian and British colonization. A touring exhibition of his collection will be launched in both the UK and Sudan starting

from April 2012, offering visitors a new way of understanding colonial history. Exhibition locations include the Brunei Gallery in London, Durham University, and the Khartoum University in Sudan.

Grantee: Documenta 13 (Germany)

Title: "Documenta 13"

Project brief: A periodic exhibition of contemporary art, recurring every five years in Kassel, Germany, Documenta 13's upcoming edition will take place between June 9th and September 16th 2012. Over 150 international participants will be represented with contributing artists from the Arab world. Also featured in Documenta (13) will be an on-loan exhibition from the National Museum of Lebanon in Beirut.

Grantee: Dar Al M'amoun (Morocco)

Title: "The international art residency at Dar Al M'amoun"

Project brief: Dar Al M'amoun is an international center for art residency situated 14 km away from Marrakesh that includes work spaces for artists in addition to a research center for literary translation (Arabic- French- English) and a library. The project aims at supporting young artists in the field of visual arts and introducing Moroccan and African cultures to wider audiences through programs of cultural exchange.

Grantee: Zineb Sedira (Algeria)

Title: Pilot Residency Program, "Artist Residency in Algiers" (A.R.I.A)

Project brief: A pilot project seeking to create a network of relations between Algerian artists and different art societies around the world. It gives young and established artists from the Maghreb region and other countries the opportunity to conduct artistic and cultural research and production.

Grantee: B'chira Art Center (Tunisia)

Title: "Collecting Art"

Project brief: An exhibition and two-day conference about Collecting Art in Tunisia. B'chira Art Center aims to present the most important art collections in Tunisia and to explore different strategies on collecting art by bringing together local and world experts.

Grantee: Mass Alexandria (Egypt)

Title: "Mass Alexandria: Program 1"

Project brief: An independent learning area for artists in Egypt, "Mass Alexandria: Program 1" will complement a studying period that lasts for six months and will help 12 students conduct a research program, prepare an arts exhibition and visit the "Documenta 13" exhibition in the German city Kassel in 2012 (also a grantee of AFAC in 2011).

Grantee: 98 weeks (Lebanon)

Title: "Why do you publish, Beirut/An Art Publishing Encounter"

Project brief: WDYP is the first international encounter that focuses on independent publishing in the Middle East and beyond. Over a period of 4 days, publishing houses, artists and writers will meet in Beirut to present their current production and discuss the status of contemporary art publishing through a series of panels and workshops.

MUSIC



Grantee: Joe Namy (Lebanon)

Title: Clips

Project brief: This project is an ongoing investigation that will be developed within two music projects created in the past: Circulate and Detroit Beirut. It takes an introspective look into the history of recorded Arabic music with respect to displaced cultural identities. The project will be a selection of original compositions that infuse traditional Arabic music with new collaborative forms of conceptual and experimental sound elements, with accompanying experimental music videos. The title "clips" connotes a holding device or extraction - film footage, ammunition, amongst others, applied musically to excerpts of everyday life.

Grantee: Nasser Al-Shorbaji al-Mazik (Lebanon/Egypt)

Title: Fareeq El Atrash and Deeb on tour in Egypt

Project brief: Following the recording of tracks by Fareeq El Atrash, the Lebanese Hip Hop band, and Deeb, the Egyptian rapper, the Cairo Jazz Club Agency will organize a tour of the artists in the spring of 2012 at four main musical platforms in Egypt: Cairo, Alexandria, Dahab and Sohag. During this tour, the artists will promote the common tracks they composed together as well as their own compositions.

Grantee: Sahar Hadi Taha (Iraq)

Title: I Have Loved You

Project brief: The production of a musical album containing ten songs. The content is that of divine feminine love by mystic poetesses and women writers from the second century of the Islamic calendar to the present day. It was the sayings and verses of these women that constituted the first seed of what came to be known as the principle, science or ways of

"mysticism." The album will include eight to ten mystic poems by Hayyuna, Rabi'a al-Adwiyya, Rehana and Maymuna of the second and third Muslim calendar centuries; Atika Khazraji, Lami'a Abbas Amara, Basema Butuli, Huda Numani and perhaps others of different nationalities belonging to the past century and before. The music will be contemporary, albeit unclassifiable except insofar as it will be a both meditative and rhythmic form of music. The rhythms will vary within the framework of contemplative meditative forms using a variety of oriental and western modes to fittingly reflect the fusion of world styles and the dialogue between them in which the ear can also sing.

Grantee: Shadi Ghassan Zaqtan (Palestine)

Title: Theib (Fox) and album of songs

Project brief: This album includes a number of songs written in Nabatiyan dialect and free verse, dealing with social and political topics that address the circumstances of exile, isolation, civil war and other topics affecting the Palestinian human being whether within their homeland or abroad.

Grantee: Mariam Saleh Suleiman (Egypt)

Title: I am not singing "ana mosh baghani"

Project brief: The production of a music album entitled "I am not singing" containing a collection of songs that represent Egyptian realities before and after the revolution. The album poses a series of questions about Egypt and Freedom upon which the singer has reflected. The music is contemporary using modern instruments but without effecting a complete break with popular Egyptian heritage.

Grantee: Maan Mahmoud Abu Taleb (Jordan)

Title: Karaj

Project brief: Interactive website dedicated to following up on and offering criticism of alternative Arabic music. The project seeks societal appreciation and recognition of this form of expression by creating the space for young musicians to express their lifestyle, ambitions and aspirations as well as to encourage their creativity while ensuring the rejection of all kinds of censorship.

Grantee: Hisham Ghassan Naddaf (Syria)

Title: Symphonic Suite Ishtar

Project brief: Recording of a symphonic suite built on ancient mythology that stems from the cultural, political, intellectual, philosophical, and religious levels of natural Syria. Ishtar is considered to be one of the most important myths originating in the east. The symphonic suite is a form for the rich and flexible expression of a dramatic event, in addition to its being one of the most modern of musical composition forms in use in our region.

Grantee: Khildan fil Ard (Morocco)

Title: The Issafen

Project brief: The Issafen Project explores the reinvention of Berber musical traditions in dialogue with digital media. Imanaren, a contemporary group from Moroccan Souss, will collaborate with New York-based Nettle in the Berber group's home village, exploring the frictions and concords between musical languages: acoustic, electronic, contemporary and traditional. Video documentation of the process and the media ethnoscares, which inform musical creation in Berber Morocco today, will document this collaborative effort.

Grantee: IRTIJAL - International Festival of Experimental Music in Lebanon (Lebanon)

Title: Triangular Exchange -IRTIJAL FEST (Cairo/Beirut/Tunis)

Project brief: The project is an attempt to bolster ties and relations between three major countries in the Arab world, through a collaborative synthesis between three close-minded festivals: Irtijal, 100Live and FEST. In their 2012 edition, each of these events will feature a special program highlighting this triangular exchange, with the aim that this will later involve other countries. The first year will encompass artists from Egypt, Lebanon and Tunisia who will perform, record and collaborate with each other in these countries.

Grantee: Ateek Ensemble (Jordan)

Title: Audio CD

Project brief: The Ateek Ensemble has been performing new works by Arab composers; and, thus far has accumulated quite a large number of original works and mawlawis. The Ensemble hopes to record their music in Istanbul at the Babajim Istanbul Studios and Mastering, after a series of rehearsals held in Istanbul. The musicians included in this recording are Hala Hachem, Zina Asfour, Halim al Khatib, Cag Ercag and Mohammad Taha. The group is preparing eight pieces by several contemporary Arab composers including Iyad Mohammad, Joelle Khoury, Haitham Sukkarieh and Suad Bushnaq.

Grantee: Irab for Arabic Music (Lebanon)

Title: Documenting the life of Fleifel Bros

Project brief: This project aims to document the lives of the brothers Fleifel who contributed a great deal to the Arab musical heritage in their composition of patriotic, military, educational, social, religious songs and operettas for various Arab countries. Not much light has been shed on their musical work. The project aims to publish a book that fills some of this gap by documenting their lives and musical works as well as producing a four-volume disc set (CDs) including a selection of their compositions.

Grantee: Iqaa (Jordan)

Title: Digital library of music production

Project brief: To create a website that can fill the current vacuum in the Arab world between music production and its non-standard uses, whether commercial or non-commercial, such as in films, advertisements, television, radio channels and others. The project will create a new resource for Arabic music and increase the productive efficiency of music institutions. The importance of the project stems from the current lack of such a resource—considered one of the most important elements of the infrastructure for international music institutions—in the Arab world.

Research, Training and Regional Events (RTR)



Grantee: Lana Nasser (Jordan)

Title: Aat Festival Celebrating International Women's Day

Project brief: Aat Network is a collective of independent artists, educators and activists that will produce their third annual festival celebrating International Women's Day. Aimed at providing a platform for expression and raising awareness on women and gender issues amongst various socio-economic groups, the festival's activities include outreach/training and capacities development that involve local and regional artists and educators. During the festival, AAT Network will showcase presentations and performances based on activities conducted prior to the festival including new works by women artists and an original theatrical performance.

Grantee: Leila Tayeb (Libya)

Title: Art and Gender in the 2011 Libyan Revolution

Project brief: The project aims to document art associated with the 2011 Libyan revolution with the specific angle of analyzing the gender politics of this art and its production. It also aims to offer a substantive contribution to contemporary art history in a new democratic Libya and to contribute to a process of rebuilding Libya, which includes art among its priorities. The project will specifically research the questions of gender in the art of the 2011 Libyan revolution, using material gathered from the creation of two distinct products: The first is a scholarly article to be published in a special issue of the Middle East Journal of Culture and Communication in early 2012. The second product will be a documentary film project undertaken in collaboration with Egyptian filmmaker, Mohammad Shawky Hassan, which also addresses questions of gender as it showcases some of the art of the revolution.

Grantee: Maya Chami (Lebanon)

Title: The "Victory Sign"

Project brief: This project seeks to examine what the consequences of digital material fluidity will be on exploring the theme of the "victory sign" in the Arab world from our visual records. After examining archive material, endless

possibilities of animating, overlaying and deconstructing of audio-visual clips will be generated into a new moving image, liberated from the "flow" of the media, transforming the material from "what we have seen" to "what we have to say about victory". The outcome will be live performances based on a creation of remixed visuals and audio clips that will be played out in the "liveness" of today's events. A blog dedicated to the project will be created from the start of the project, where all the material gathered will be available, online, under creative commons. One edited version of the entire project, capturing parts of the different live shows, will be uploaded online at the end of the project.

Grantee: Orient Productions for Film and Theatre (Egypt)

Title: D-CAF (Downtown Contemporary Arts Festival)

Project brief: D-CAF will be Egypt's first-ever international, multi-disciplinary arts festival that will include local, regional and international music, theatre, dance, visual arts and film by cutting-edge artists from Egypt, the Arab world and beyond. In addition to featuring established downtown cultural spaces and theatres in Cairo, D-CAF will break new ground by using non-traditional spaces such as historical buildings, storefronts, alleyways and rooftops as sites for performances, events and installations, engaging audiences and performers with the city in a new way.

Grantee: Teatro Alexandria (Egypt)

Title: Backstreet Festival – "Towards Arts are Non-Traditional Spaces"

Project brief: The Backstreet Festival is a platform for performing arts, dialogue and exchange activities in non-traditional spaces, engaging people to practice freedom of expression in an interactive and artistic ambiance. It involves street performances, regional training and dialogue opportunities for people across Europe and the Mediterranean with a focus on Egypt and the Arab Middle East.

Grantee: Artellewa Art Space (Egypt)

Title: Artellewa Arab Collaboration Project

Project brief: Over a ten-week period, the Artellewa Arab Collaboration Project invites five Arab artists from countries experiencing revolutionary change to come together in Cairo to share their artistic practices in the context of the peoples' movements in the Arab World. The project aims to develop and execute an interdisciplinary, collaborative project that promotes cooperation and strengthens ties between cultural workers in the region, in the Arab world's current and changing contexts

Grantee: Beirut DC (Lebanon)

Title: DOCmed

Project brief: DOCmed is a 3-year training program, designed for Arab professionals in the documentary film domain who have a project that qualifies to be produced as an international co-production. Each year, 10 professionals from eight Arab countries are selected to join three sessions which are dedicated to analyzing projects with the objective of developing, producing, distributing and exhibiting their films in southern and northern hemisphere countries.

Grantee: PEN MEDIA (Palestine)

Title: Ramallah Docs 2012

Project brief: The project consists of four sessions that will

take place in Ramallah, Damascus, Cairo and Leipzig which will provide training and development workshops for Arab documentary filmmakers. The project sessions will assist participants to develop and produce new artistic works, including 12 short films inspired by the "Arab Spring" and by the role of social media in promoting, organizing and propagating revolutionary movements in the Arab world. The sessions will also assist participants in developing a complete production package with a professional trailer for their films, which can be presented to pitching forums, funders and producers for the purposes of the production and broadcast of 12 long-duration documentary films, based on their short films and pitches.

Grantee: Arab Puppet Theatre Foundation (APTF) (Lebanon/ Sudan)

Title: Khartoum in Art Residency for Puppet Theatre

Project brief: The Khartoum Art Residency in puppet theatre is the third art residency held by APTF for Arab puppetry practitioners and practitioners from related fields. It is a space of encounter, skills development and knowledge sharing for around 15 participants from different Arab cities, villages and refugee camps. Participants interested in puppet theatre, as a profession or as a method in their work processes, will be invited to apply for the residency, which for a period of 3 weeks, takes the form of a school where intensive training in puppetry and its different manifestations is offered by Arab and international artists. Participants gain skills and insights on how to develop puppetry work in relation to their context. Together they experience creating a puppet theatre production that becomes a public event in the host city (Khartoum) on the last day.

Grantee: Samandal Comics Association (Lebanon)

Title: Samandal Magazine Issue 15

Project brief: In a joint venture, the Samandal Comics Association and the Arab Image Foundation (AIF) will produce a publication that will include works by local and regional artists invited to create comics based on photographs from the AIF archive and collection. Artists may redraw photographs and incorporate them into comic strips, or create photo-romances and collages or even find inspiration to invent stories based on single images and ultimately present them in a new and innovative way. The original drawings that are included in the publication will be exhibited with the book launch.

Grantee: "Shouf" Society for the Revival of the Moroccan Art of Comic Strips (Morocco)

Title: Workshops and artist residency at the Seventh International Festival of Comic Strips in Tetouan under the title: "Draw me the Arab spring"

Project brief: The organization of workshops and an artist residency within the framework of the Seventh International Festival of Drawn Tapes in Tetouan in 2012. The workshops are intended for students in a number of educational institutions in the city of Tetouan with artist residencies for Arab youth with talents in the art of comic strips. The project will help Arab youth in freely expressing their perspectives of the Arab spring through the art of comic strips, help publicize the creativity of young Arab artists in the field of comic strips, and offer an opportunity in which young Arab artists can share and exchange experiences and expertise with regards to comic strips.

CINEMA



Development Projects

Director: Fawzi Saleh (Egypt)

Title: Poisoned Roses

Type: Feature Narrative

Project brief: Just a few days before the outbreak of the Egyptian (January) revolution, in the dark underbelly of Cairo city, a young man kills himself. The film seeks out his reasons for suicide through four different characters. None are pleased with what life has to offer them; they seek love, hope, a future, while being surrounded by corruption, class stratification, and a police state. The events of the film revolve around a single day's occurrences in a non-linear narrative form that breaks chronological sequence.

Director: Al Sharif Mohammad Treibak (Morocco)

Title: Little Joys

Type: Feature Narrative

Project brief: Set in the fifties in northern Morocco, two girls live with their related families in a big spacious house under the non-questionable authority of the grandfather. 'Shama' and 'Nafisa' spend their lifetimes dreaming of escape from the big house and the social pressures of conservative family life which have left them imprisoned behind its walls.

Director: El Amine Mohamed Hattou (Algeria)

Title: Searching for Janitou

Type: Documentary

Project brief: Aa Gale Lag Jaa (Come, Embrace me) is the most popular Bollywood film in Algeria. Generation after generation, the film has acquired an epic status becoming the absolute reference for the Indian culture. Algerians call the film JANITOU, after the movie's theme song. Searching for Janitou is a journey to unravel the phenomenon that is this Bollywood film, between Algeria and India. It explores the connections between two cultures far away from each other yet bound together by the shared stories through their common factor 'Janitou'.



Production/Post-production Projects

Director: Shaza Moharam (Egypt)

Title: Ahlam

Type: Documentary

Project brief: 'Ahlam' is a seemingly average Egyptian girl.

While her family thinks she works at the airport, Ahlam serves tables in a cabaret. She keeps her job a secret from her relatives and neighbors to avoid being stigmatized. Ahlam does not care much for politics, yet she cannot help but notice the people's revolt. Walking into a cheering crowd, she senses for the first time that she is part of something. While people of her status are often ignored, Ahlam feels the Egyptian revolution belongs to her too, not just to the well-groomed and the righteous.

Director: Larissa Sansour (Palestine)

Title: Nation Estate

Type: Short Fiction

Project brief: A ten-minute sci-fi short that mixes computer generated imagery and real actors to offer a clinically dystopic yet humorous approach to the deadlock in the Middle East. In a not too distant future, the conflict in Palestine has reached its conclusion. Palestinians have their nation now in the shape of a single hi-tech building – the Nation Estate – located in the West Bank. The film follows the female lead in a futuristic folklore outfit on her way to her flat on the Bethlehem floor, unveiling the building on her way to an Arabic electronica soundtrack.

Director: Hatem Akram Imam (Lebanon)

Title: Take me to this **Place:** I Want to Make the Artist

Type: Experimental

Project brief: A road movie in which three emerging artists recount incidents from their childhood that led them to the art world. Set against a backdrop of real and imaginary scenery from Beirut and elsewhere, their stories reveal their mischievous relationship with their practice, the art circle, and the infamous civil war, a prominent subject of the Lebanese contemporary art.

Director: Nadine Khan (Egypt)

Title: Chaos, Disorder

Type: Feature Narrative

Project brief: This is the story of lost love in a controversial

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

Director: Amer Shomali (Palestine)

Producer: Saeed Andoni

Title: The Wanted 18

Type: Animated Documentary

Project brief: This is the story of the most powerful army in the Middle East chasing 18 cows. In 1987, a group of Palestinian activists started a co-operative dairy farm in Beit Sahour with 18 cows. The people in the Bethlehem area came to depend completely on the co-op's milk, which they called the 'intifada milk'. However, once the co-op became successful, the Israeli army ordered its closure, claiming the cows to be a threat to Israeli national security. Defying the army, the activists went undercover, hiding the 18 cows in people's houses and continuing to produce milk.

Director: Mai Masri (Palestine)

Title: 3000 Layla (3000 nights)

Type: Feature Narrative

Project brief: A newlywed Palestinian schoolteacher is arrested after an Israeli military patrol gravely injures one of her students, provoking a clash between the students and the soldiers. 'Layal' is detained in a high-security Israeli prison where, to her shock, she discovers that she is pregnant. Though she delivers her baby boy while chained to a bed, the child transforms her life and gives her hope. When the women of the prison protest by going on hunger strike, the prison director threatens to take Layal's child away. With the help of the women, Layal learns to stand up for herself and fight for her child.

Director: Sara Francis (Lebanon)

Title: Encounters

Type: Creative Documentary

Project brief: A van in the form of a glass box dives into Beirut and captures images of the city as the narrator explores its streets, people, buildings, walls ...etc. From inside the glass van, the different moods, rhythms, and colors of the city become more apparent, and several characters - real inhabitants of the city - share intimate moments and confessions about themselves.

Director: Kamal Al Jaafari (Palestine)

Title: Passerby

Type: Feature Narrative

Project brief: On a nightly walk, two friends are approached by a strange woman asking for the way to Tel Aviv. The encounter prompts a rupture in their world. One of them comes to believe that he is being watched by the secret police, and is pulled into a realm of unexpected events, mysteries and crimes. Observing his friend's transformation, the other pulls away to become the narrator of an "individual's fate" in the Arab ghetto of "Israel".

Director: Mahmoud Hojeij (Lebanon)

Title: Stable Unstable

Type: Feature Narrative

Project brief: Set in the heart of Lebanese city culture in an apartment building in Beirut, the film takes place on the last day of the year. At the backdrop of social strains and mounting tension, due to Lebanon's daily life struggles and unmet aspirations, seven characters start their day by visiting their psychologist as part of their weekly ritual. On that couch in their psychologist's office, they face themselves and their loved ones in trying to define what is most important to them.

Producer: Raed Andoni (Palestine)

Directors: Naseem Amouache, Areej Souheiri, Mais Darwazeh, Sameh Zoabi and Simon Habre

Title: From the Arab World...With Love

Type: Collective Documenatry

Project brief: A collective feature-length documentary made of five personal narratives which take on the issues of identity and its passage from one generation to the next. Five Arab films set in five different cities reflect the personal experiences of their respective directors and the places they come from. The purpose of this project is to break through geographic and political boundaries in achieving a single shared artistic project. This film is not about the Arab world but from the Arab world.



2011 General Grants Jurors

Literature Jurors



Alawiya Sobh (Lebanon)

A Beirut-born Lebanese writer and novelist, she studied Arabic and English literature at the Lebanese University. Upon graduation in 1978, she pursued a career in teaching and also started publishing articles and short stories, at first in An-Nida newspaper and then in An-Nahar. After working as cultural editor, she became editor-in-chief of a popular Arabic women's magazine called 'Al-Hasnaa' in 1986 and in the 1990s, she founded her own women's magazine, "Snob" which runs to this day. Sobh has authored several novels. Her debut, "Maryam al Hayaka (2002)" was critically acclaimed and awarded the Sultan Qabus Prize in 2006. A recent novel, "It's Called Love" was long-listed for the Arabic Booker Prize in 2010. Sobh's work has been translated to various European languages and has featured in Banipal magazine. She has also served on the judging panel of the Beirut39 competition.

Nouri al-Jarrah (Syria)

A Syrian poet and cultural journalist, Al-Jarrah was born in Damascus, in 1956 and moved to Beirut in 1981, then to Cyprus and finally to London where he is currently a journalist for a number of Arabic newspapers and magazines. Al-Jarrah also founded a literary magazine named Al-Katiba of which 15 issues have been published so far. He has also published a number of poem collections. He is passionate about pre-modern travel chronicles by Arabs and he is now the Director of The Center for Arabic Geographical Literature-Exploration Prospects, based in Abu Dhabi and London. The institute has published a number of works relating to Arab travel literature, most significantly Hassan Taufik al-Idl's travels in late 19th century Germany.

Najwan Darwish (Palestine)

Poet, cultural critic, and literary editor, Najwan Darwish's poems have been translated into numerous languages and have appeared in publications around the world. Born in Jerusalem in 1978, much of his work presents the condition of living within and outside Palestine. In 2009 Darwish was selected by the Beirut39 Festival as one of the best Arab-

language writers under the age of 39. He is the editor of the Min wa Illa magazine which publishes the works of Arab writers and artists in the region and a writer and critic for the Lebanese magazine Al-Akhbar.

Performing Arts Jurors



Dr. Lina Abyad (Lebanon)

An assistant professor of communication arts (theater) and fundamentals of oral communication at the Lebanese American University (LAU) in Beirut, Dr. Abyad has a doctorate in Theatre Studies from Sorbonne Nouvelle, Paris and has been directing plays at the LAU and in professional theaters for many years. She often adapts works of contemporary Arabic literature into engaging theatre performances and translates theatrical scripts from English and French into Arabic adaptations. In addition to academic teaching and theatre directing, she also conducts a variety of acting workshops in Beirut and throughout the region.

Latifa Ahrrare (Morocco)

A controversial theatre and film actor who has participated in numerous films and popular television sit-coms, she won several awards in national and regional festivals. Her works and public appearances have focused on physicality and the female body, often challenging social taboos, for which she has gained much notoriety among more conservative circles. She studied physical expression and personification techniques at the Center for Theatrical Formations in Rabat.

Fadil Khalil (Iraq)

A university professor of theatrical arts teaching at the Faculty of Fine Arts in the University of Baghdad from 1971 to present. In addition to teaching in various Arab academies, he has worked as a director, a stage actor, a film actor, and a television anchorman. He has also researched and authored several books on theatre including "Theatre Against Theatre" and a translation for Bulgarian to Arabic of "Max Reinhart and An Other Theatre". Khalil's theatrical

productions are characterized by a mystical realism. He has won several festival awards including Carthage, Experimental Cairo, Fawanees and others. He has also participated in juror committees for several theatrical and cinematic festivals.

Visual Arts Jurors

Zeina Arida (Lebanon)

Arida was born in Beirut in 1970 and was educated in Beirut and Paris. She studied literature and theatre at the Sorbonne in Paris and graduated in 1993. Returning to Beirut, she was involved in several cultural projects and, in 1997, she became director and co-founder of the Arab Image Foundation- a non-profit organization established in Beirut to preserve and study early photographs from the Middle East, North Africa and the Arab diaspora. Arida is also a Board Member of the Arab Fund for Arts and Culture since its inception in 2006.

Assem El Basha (Syria)

Born in 1948 in Buenos Aires, he studied at the art academy of Buenos Aires before moving with his family to live in Syria in 1957. He later immigrated to Spain where he currently lives. His scope of artworks is expansive, including visual arts and literature, much of which has been translated to various languages. His paintings have been exhibited in Moscow, Kuwait, Beirut, Cairo, Budapest, Paris, Berlin, Malaga, Barcelona, Granada, Madrid and elsewhere. Many of his works also belong to private collections world-wide, from the United Kingdom to South Korea. Assam has participated in many intercultural events, including the Arabic literature "assembly of the expatriated and the exiled" held in Algeria in 2007, and the Ajman Meeting called "Us and The Other" in that same year.

Kamal Boullata (Palestine)

Born in Jerusalem in 1942, Boullata is a Palestinian artist and a pioneering Palestinian art historian. His artworks are primarily done in acrylic and are abstract in style. They explore themes of exile, division and struggle in the Palestinian identity, separation from homeland and use geometric forms and integration of Arabic words and calligraphy. He studied at the Fine Arts Academy in Rome and at the Corcoran Gallery School of Art in Washington, D.C. In 1993 and 1994 Boullata was awarded Fulbright Senior Scholarships to conduct research on Islamic art in Morocco. Presently, Kamal, whose work has been exhibited throughout Europe, the United States and the Middle East, lives and works in Menton in Southern France.

Music Jurors



Marwan Abado (Palestine)

A renowned oud player steeped in Arabic musical tradition, working and living in Vienna for over 20 years, Abado has been musically engaged with a variety of cross-cultural collaborations. He has played with many musicians from various cultures and styles including Timna Brauer, Alegre Correa, Krysztof Dobrek, Franz Hautzinger, Elliott Sharo, Kamila Jubran, Otto Lechner, and Charbel Rouhana. Abado was selected best artist in the category of folk and world-international music by the Austrian music magazine Concerto in 2005 - together with K. Dobrek, A. Biz, A. Correa and R. Neuwirth for the CD and live performance of that event. In 2006 Abado was selected second best artist in the same category for his CD "Kabila". In November 2008 Abado received the Federal Medal of Intercultural Dialogue from the Austrian Ministry for Education, Arts and Culture. Besides his own musical compositions Abado has also composed for film and theatre. His latest theatre compositions can be heard in Vienna's renowned Akademietheater in the play "Incendies" by Wajdi Mouawad.

Tarek Atoui (Palestine)

Atoui is a sound artist who initiates multidisciplinary interventions, events, concerts and workshops in Europe and the Middle East, and specializes in creating computer tools for interdisciplinary projects and youth education. Atoui released his first solo album in the Mort Aux Vaches series for Staalplaat Records in 2006. He served as artistic director of the STEIM Studios in Amsterdam, a center for the research and development of new electronic musical instruments, in 2008. He has presented work internationally including the Ninth Sharjah Biennial, United Arab Emirates (2009); the New Museum of Contemporary Art, New York (2010); La Maison Rouge, Paris (2010); the Mediacity Biennial, Seoul (2010), the Haus Der Kunst, Munich (2010) and Performa 11, New York City (2011).

Sami Ben Said (Tunisia)

A pianist, composer, orchestra maestro and music educator at the Higher Institute of Music in Tunisia, Sami Ben Said is a graduate of musical sciences from the Sorbonne University in Paris where he lived and worked for several years as a professional musician and composer at various studios. His wide scope of experience in different types of musical projects includes collaborations with Arab, African, European and Latin American composers. His work also includes composing

soundtracks for documentary films and short films. After many years of teaching at the Tunisian Higher Institute of Music, where his courses included studying the relationship between music and image, and the various ways of notating sound, he currently teaches at the Higher Institute of Multi-Media Arts at the University of Manouba and has, since 2011, held public office at the agency of musical vocations in Tunis.

Research, Training and Regional Events

Manal Abaza (Egypt)

A sociology professor at the American University of Cairo, Egypt, Abaza is an activist and a social work for development and NGO's and she has been working in this field for over a decade. As of 2008 Abaza became the manager of the Consulting and Training Center for Supporting Development.

Ayman Bardawil (Palestine)

Bardawil is the executive director for 'Radio al-Balad', a community media network which was founded in Amman, Jordan, in 2000. He has a degree in civil engineering and, since 1996, has worked largely in the field of media and culture. He was the television director for the Jerusalem Educational Channel in Ramallah and he has produced several programs including the development and production of the Arabic adaptation of a Palestinian Sesame Street. He moved to Jordan in 2005 where he worked to build the capacities of the Royal Films Agency and became the director of the Committee of Visual Media in the community media network.

Nizar Rammal (Lebanon)

A consultant and training expert in the field of social and economic development, Rammal studied Community Mobilization and Development at the Jesuit University of Beirut. He has also designed and conducted several workshops and training opportunities as well as social awareness campaigns. He has authored several 'toolkits' raising awareness on human rights, youth education, and several other advocacy campaigns. He continues to work as a development consultant for many non-governmental organisations in Lebanon and the Arab world.

Cinema Jurors



Faouzi Bensaïdi (Morocco)

Worked as a director and actor in theater before making his first short film, 'The Cliff' (1997), which won 23 festival prizes. In 1999, he co-wrote the script for André Téchiné's *Far*. In 2000, he directed two shorts: Cannes winner 'The Wall' and Venice winner 'Rain Line'. His 2003 feature debut 'A Thousand Months' won two prizes at Cannes and was followed in 2006 by 'WWW – What a Wonderful World'. His latest feature, 'Death for Sale', premiered at the Toronto International Film Festival in 2011.

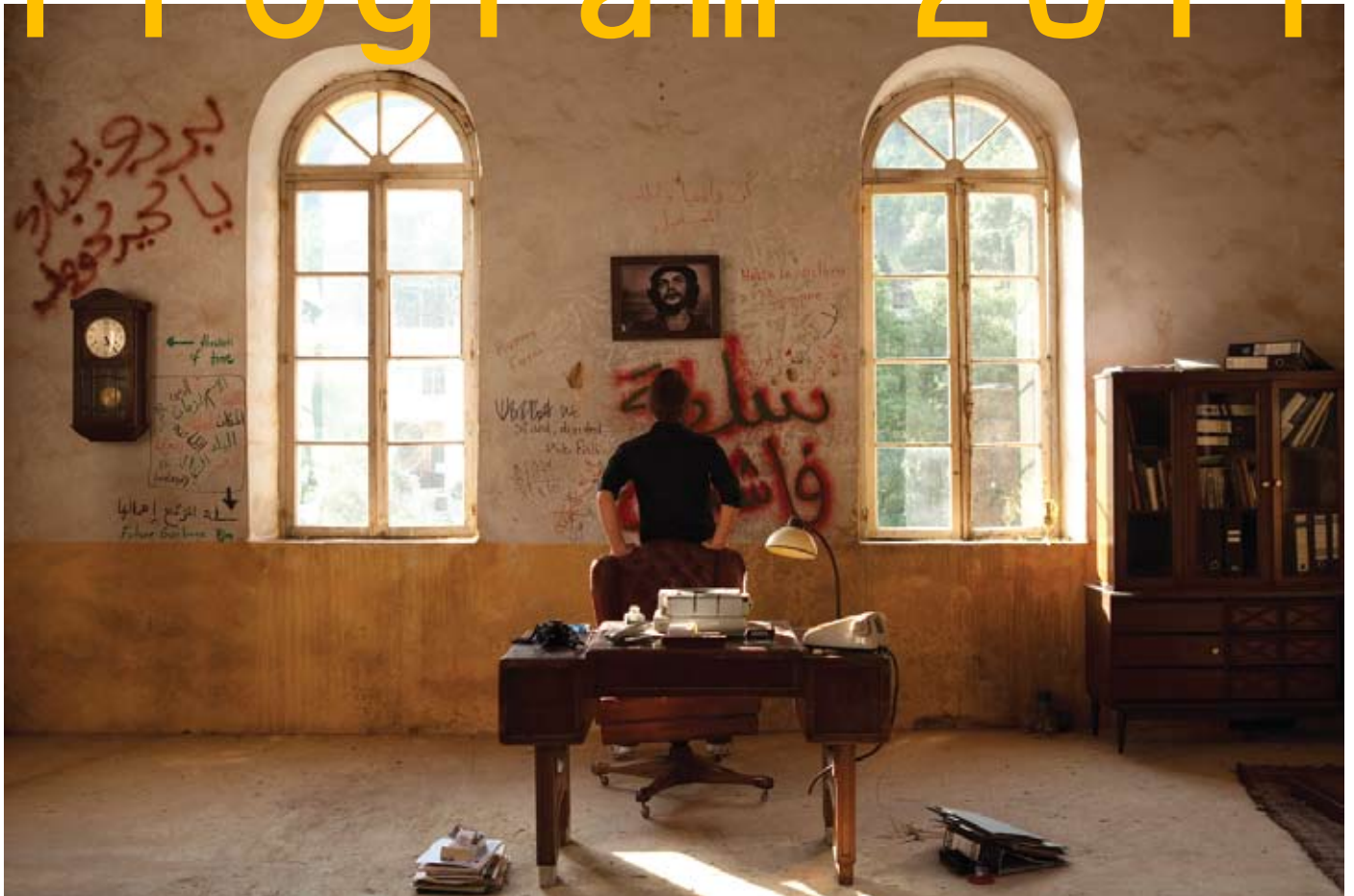
Rania Stephan (Lebanon)

A filmmaker with a long and diverse career. She has worked as a sound engineer, camera editor, first assistant director and producer with renowned filmmakers such as Simone Bitton and Elia Suleiman. Her recent films as a director include 'DAMAGE, for Gaza The Land of Sad Oranges' (2009), 'Smoke on the Water', '7 X El Hermel' (2007), 'Lebanon/War' (2006), 'Wastelands' (2005), 'Arrest at Manara and Kimo the Taxi' (2003), and 'Train-Trains (Where's the Track?)' (1999). Her latest film, 'The Three Disappearances of Soad Hosni' (2011), was supported by AFAC and was a festival winner at FID Marseille 2011.

Elia Suleiman (Palestine)

An internationally renowned award-winning filmmaker famous for 'Chronicle of a Disappearance' which won in Venice in 1996 and 'Divine Intervention' which won in Rome in 2002, Suleiman founded the Film and Media Department at Birzeit University in 1994. In 2007, he was one of 35 directors chosen for a collective film called «To Each His Own Cinema» celebrating the Cannes Film Festival 60th anniversary. In 2009, "The Time that Remains" was presented in Cannes while his most recent work, a short film called 'Diary of a Beginner' will be released soon as part of a collective feature on contemporary Cuba called "7 Days in Havana". Suleiman has lectured in many universities, museums and academies and has been a juror in numerous festivals. In 2010 he presided over the New Horizons Competition Jury of the Abu Dhabi Film Festival and was awarded the 2009 Black Pearl Award and named Variety Magazine Middle-East filmmaker of the year. He has authored many scholarly essays on cinema and is currently serving as faculty at the European Graduate School in Switzerland.

Arab Documentary Film Program 2011



Rania Refai and Raed Refai, "74", ADFP Grantees 2011 (Lebanon)

The Arab Documentary Film Program (ADFP) is AFAC's special fund for documentary filmmakers from the Arab World in partnership with the Sundance Documentary Institute. For the second consecutive year, ADFP awarded a total of \$500,000 for feature-length documentary projects, in the stages of development, production, and post-production. ADFP supports films in the stages of development (up to US\$15,000 per project) and production/post-production (up to US\$50,000 per project). The program aims to be a launch pad for documentary filmmakers, providing them with the financial and professional resources to create influential work that is globally recognized.

The second round of the Arab Documentary Film Program (ADFP) opened for proposals on February 13 2011 for a three month period. At the call's closure on the 13th of May, one hundred and thirteen applications had been submitted. Following an administrative check of each project and a thorough initial examination by a pre-selection committee, 50 projects were long-listed for presentation to the Jury Committee.



Selection Statistics

ADFP's 2011 Jury Committee combined film experts from different backgrounds and nationalities: Director of the Documentary Film Program and Fund at Sundance Institute Cara Mertes, Producer Joslyn Barnes, Head of film funding at Doha film Institute Khalil Benkirane, and director-commissioning editor for Al-Arabiya TV Channel Mohammad Soueid.

Sixteen projects were selected to receive funding from ADFP, 3 in development and 13 in production/post-production, coming from 9 Arab countries including Egypt, Palestine, Iraq, Jordan, Algeria, Tunisia, and for the first time, Libya. Half of the project went to women grantees with the majority going to emerging directors. "AFAC has taken a very thoughtful approach to supporting contemporary documentary film in the region," said Cara Mertes of Sundance Institute, and these filmmakers are making a crucial contribution to a global dialogue driven by non-fiction stories."

NAME	PROJECT TITLE	COUNTRY
Abdullah al-Ghali	Cairo Ar-rehebat	Libya
Salma al-Tarzi	Underground/On The Surface	Egypt
Hala Galal	Raise Your Head, You are a Proud Egyptian	Egypt
Saeed Taji Farouki	The Runner	Palestine
Karim Goury	The Man Inside	Egypt
Parine Jaddo	Ward w Rihan	Iraq
Mais Darwazeh	My Love Awaits Me by the Sea	Jordan
Rania Rafei and Raed Rafei	'74	Lebanon
Hala al-Abdallah	As If We Were Catching a Cobra	Syria
Nacer Khemir	Yasmina, or the Old Curse	Tunisia
Hind Shoufani	Journey of Migration	Palestine
Nadine Naous	Home Sweet Home	Lebanon
Mohanad Yaqubi	Off Frame	Palestine
Aseel Mansour	Uncle Nashaat	Jordan
Mohammad Siam	Whose Country?	Egypt
Zidani el-Kheyer	Deadly Business	Algeria

2011 ADFP Grantees Project Briefs



Director: Abdullah al-Ghali (Libya)

Title: Cairo Ar-rehebat

Project brief: This documentary is a two dimensional journey into the unknown history and geography of Libya. The geographical plane follows the director on his journey back to Libya to document the testimonies of Libyan revolutionaries, from the Egyptian borders to Tobrouq, Darna, Al-Gobba, Benghazi, Ejdaabya, Musrata, Tripoli and Ar-rehebat (his home town) in the western mountains. The historical plane covers the anti-regime struggle, meeting royal family members who had to leave after the Gaddafi's revolution, army officers who participated in Gaddafi's revolution 40 years ago, and others who fled the Libya-Chad war including the director's father who kept silent after his escape to Egypt and never shared his story with his new family. It is now and for the first time after 25 years of silence, that he reveals the story to his son. The film is also an inner journey where the director reconnects to his roots again and reconciles with a past he had neither understood nor accepted.

Director: Salma al-Tarzi (Egypt)

Title: Underground/On the Surface

Project brief: In light of current events, many questions arise about the Egyptian revolution; what propelled Egypt to suddenly awake from its 30 years slumber? Underground/ On the Surface explores an unseen revolution that had been stirring beneath the calm surface and which contributed to

the shaping of the revolutionary spirit of the 25th of January movement. The film portrays three underground worlds: hiphop artists, the Ultras, and graffiti artists. The groups differ in their concepts, motives and dynamics, but share a common trait: they all work against the mainstream, whether in effect or by intention.

Director: Hala Galal (Egypt)

Title: Raise Your Head, You are a Proud Egyptian

Project brief: Touching on the personal and the public, the familial and the societal, Raise your Head you are a Proud Egyptian will open the door to Egypt's past by unveiling the dark side of Egypt's history of oppression (from the Nasserite era through Mubarak's reign). This documentary tackles the present by investigating the corruption of the public health system and questioning future challenges, in light of the urgent need to rebuild Cairo's infrastructure.

Director: Saeed Taji Farouki (Palestine)

Title: The Runner

Project brief: The Runner is the story of Salah Ameidan, a champion long-distance runner whose journey transformed him from an athlete to the symbol of a national liberation movement. A native of Western Sahara, Africa's last remaining colony, which has been under Moroccan occupation since 1975, Salah risked his career, his family and his life to run for a country that doesn't exist. In 2003, he

decided to take a stand. At the end of an 8km race in France, he pulled out a Sahrawi flag - illegal in Morocco and a symbol of the independence movement - and waved it across the finish line as he came in first place. Knowing he could never return home safely, he sought asylum in France and continues to train intensively, compete internationally and campaign for an independent Western Sahara. Salah has refused offers of citizenship from France and Spain, saying he will never take any nationality but that of a free Western Sahara. To this day he insists on representing the Western Sahara in competition.

Director: Karim Goury (Egypt)

Title: The Man Inside

Project brief: The Man Inside is a subjective experimental documentary portrait of an absent father, set inside a hotel room, somewhere on earth. A man enters the room. He leaves only indirect indications of his presence: the noise he makes when he's walking, waking up, going to bed or taking a shower. He is reading letters from his father, an Egyptian citizen, exiled in Kuwait City, letters that often went unanswered. It was 1982. His father's voice is speaking about his new life since he left Egypt — totally absent, yet omnipresent.

Director: Parine Jaddo (Iraq)

Title: Ward w Rihan

Project brief: Ward W Rihan is a documentary about an Iraqi woman's search for traces of her mother. When PJ loses Najiba in the cold of exile, she returns to Iraq to look for a Turcoman song her mother sang with her brothers. Travelling from Lebanon to Iraq, the search that ensues propels PJ to re-constitute her own story and her understanding of her homeland and identity. In the absence of her mother who encapsulated her connection to a familiar country, she searches for what remains among the people who knew her, her mother's garden and most importantly, the music that she loved.

Director: Mais Darwazeh

Title: My Love Awaits Me by the Sea (Jordan)

Project brief: A woman embarks on a journey from Jordan back to Palestine to find her imaginary lover Hasan, a deceased poet and illustrator. Through his fantasy world she discovers the remnants of hope in characters living under occupation. This film is a personal account of displacement, taking the filmmaker on a near impossible first journey back to her country of origin. Along the way, she meets characters, searching for her Hasan in every one of them; characters that don't conform to the prevailing realities, instead creating

their own personal comfort zones in order to survive under despairing conditions.

Director: Rania Rafei and Raed Rafei (Lebanon)

Title: '74

Project brief: '74 is a documentary that showcases a student rebellion in Beirut in the 1970s as seen through the eyes of present-day young leftist activists. Based on archival documents and extensive rehearsals with a group of seven activists, the film documents the thoughts and the spirit of young Lebanese militants through group re-enactments of the events of the 1974 AUB student revolt.

Director: Hala al-Abdallah (Syria)

Title: As If We Were Catching a Cobra

Project brief: In newspapers around the world, comic strips may cause laughter, tears, and provoke thoughts...they may even lead to a lawsuit or insite to murder. Caricature is the best thermometer to measure freedom of expression in any country, offering a singular opportunity for self-expression and the possibility to resist auto-censorship and defy state censors. Arab caricature encapsulates the history of the relationships between people and their occupiers, governments and tyrannies. Against the backdrop of the current revolutions and through the works of artists in Egypt and Syria, the film explores the evolution of freedom of expression in the Orient through caricature.

Director: Nacer Khemir (Tunisia)

Title: Yasmina, or the Old Curse

Project brief: Yasmina, or the Old Curse is a visual novel of an old woman and the ghost town she inhabited in southern Tunisia. Many years ago, the filmmaker promised Yasmina, a centenarian who lived in the village of Korba until her death in 2006, that he would help find her long lost nephew in exchange for filming her. Her nephew was born from a secret love affair between Yasmina's older brother and the daughter of a French station master in 1926, and was shipped off to France before the untimely death of her brother, a symbol of "futuwa," of knighthood. Shot over the course of 20 years, Yasmina's story will shed light on the feminine imagination throughout the twentieth century.

Director: Hind Shoufani (Palestine)

Title: Journey of Migration

Project brief: Journey of Migration is a poetic multi-format documentary about the fall of the PLO as seen through the personal life of Elias Shoufani, the director's father. Shoufani is a historian, an erstwhile farmer, an academic author of over 22 books, a former member of the Revolutionary Fatah Council, a widower, an Arabic/Hebrew specialist, an underground military trainer and a father to two girls. The film explores a unique Palestinian story through dramatic personal testimonies, exiled families and corrupt politicians, from the 1948 Nakba to Shoufani's dejected resignation from Fatah in 1992, to the unexpected hope inspired by the Arab Spring.

Director: Nadine Naous (Lebanon)

Title: Home Sweet Home

Project brief: The director's father spent 40 years of his life as the founder and director of "Rabia Lebanese School," a secular school in Beirut's southern suburbs, which was once a mixed



Mais Darwazeh, "My Love Awaits Me by the Sea", ADFP Grantee 2011 (Jordan)

area, but is now predominately Shiite and a stronghold of Hizbullah. Today, 69 years old and drowning in debt, he must sell the school and retire. Her mother is relieved to see the school up for sale. For the director, returning home after many years spent abroad, the school's closure spells the death of an era in Lebanon, as she sets out to document this painful period in the lives of her family as well as in the life of the country.



Director: Mohanad Yaqubi

Title: Off Frame (Palestine)

Project brief: Off Frame is a creative documentary focused on one of the main film groups of the Palestinian revolution, the Palestine Film Unit (PFU), which aimed to produce a new image of the Palestinian struggle. While the Lebanese civil war raged on, a group of filmmakers managed to smuggle 30,000 meters of negatives from Beirut to Rome in 1977. Off Frame follows this journey, each stopover offering an exploration through flashbacks of the practices of Palestinian revolutionary filmmakers and their relationships with the various underground networks creating militant cinema around the world.

Director: Aseel Mansour (Jordan)

Title: Uncle Nashaat

Project brief: Nashaat was a Palestinian fighter who was killed by the Israelis in Lebanon's Bekaa Valley in 1982. When Aseel, Nashaat's nephew, makes a discovery that casts doubt on the circumstances of his uncle's death, he embarks on a quest to uncover the truth. Not only does this quest lead him to uncover the disturbing truth behind his uncle's death, but it also sheds light on his broken relationship with his father throughout his childhood.

Director: Mohammad Siam

Title: Whose Country? (Egypt)

Project brief: In the middle of the Egyptian revolution in February, amidst chaos, random arrests and savage killings in the heart of Cairo, Ahmed Saleh – a devout Muslim, a family man and a police assistant, who was a dedicated servant to the Mubarak regime for over 14 years – has his world turned upside-down when his younger brother disappears. As a result of his brother's disappearance, and fueled with rage, Saleh begins to confess to the corruption and violence he and his colleagues routinely committed as police assistants. This temporary freedom to speak out, however, will expire once a new regime is in place.

Director: Zidani El-Kheyer

Title: Deadly Business (Algeria)

Project brief: Deadly Business rather than deadly unemployment is the choice made by youth in Tkoot, Batna, a province at the edge of the Algerian desert, where rampant poverty and unemployment are ignored by the national government. Here stones are cut and polished by the hands of the poor to build beautiful and fancy houses for the rich. After only two years of cutting stones, the deadly disease of silicosis invades these young men's lungs.



Baladi (My Country/Land)

In honour of the late Syrian filmmaker Omar Amiralay who passed away earlier this year, AFAC partnered with Proaction Film to launch 'Baladi', a project that will support between three and five creative documentary projects in Syria. This initiative was achieved by re-directing Amiralay's awarded ADFP 2009 grant for his left-unfinished project Ighra' (Temptation) towards young and emerging documentary filmmakers in tribute to Amiralay's legacy.

2011 ADFP Jurors Committee



ADFP jury meeting in Beirut

Cara Mertes (USA)

Director of the Sundance Institute Documentary Film Program, Cara Mertes joined Sundance Institute in late 2006 and currently oversees the Documentary Film Program and Fund, as well as planning and implementing a range of strategic partnerships. Prior to her work at Sundance, Mertes was executive producer of P.O.V. from 1999-2006, where she was recognized with eight News and Documentary Emmy Awards, three George Foster Peabody awards, and two duPont-Columbia Awards. Three films she has executive produced have been nominated for Oscars, including 'Street Fight'; 'My Country, My Country'; and 'Nerakoon: Betrayal'. She was the creator and executive producer of P.O.V.'s original online showcase P.O.V.'s "Borders," winning a Webby Award, Batten Journalism Award, On-Line Journalism, and Parent's Choice Award.

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 in chemistry, but his passion was always film. Soueid 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).

Joslyn Barnes (USA)

An award-winning screenwriter and producer, she has authored and co-authored numerous commissioned screenplays for feature films, including the upcoming epic, 'Toussaint', and the award-winning film, 'Battu', directed by Cheikh Oumar Sissoko for which she was also associate producer. Since co-founding Louverture Films with Danny Glover in 2005, Barnes has executive produced or produced the features 'Bamako', 'Salt of this Sea', 'Trouble the Water', 'Soundtrack for a Revolution' (shortlisted for the Oscars), 'Dum Maaro Dum', and the award-winning 'Black Power Mixtape'. Barnes associate produced Elia Suleiman's 'The Time that Remains' and the 2010 Cannes Palme d'Or winner 'Uncle Boonmee Who Can Recall His Past Lives' by Apichatpong Weerasethakul. Barnes also wrote and directed the short film 'Prana' for CinéTévé France as part of an internationally distributed series of 30 short films to promote awareness on environmental issues. She has also served as an expert consultant and program officer at the United Nations.

Khalil Benkirane (Morocco)

Head of film funding at Doha Film Institute and former executive producer of al-Jazeera's Children Channel, he is currently in charge of film financing at the Doha Film Institute. Benkirane is a San Francisco State University graduate with a degree in film production and film studies and has worked on various film projects. He ran the San Francisco Arab Film Festival (Cinemayaat) for several years. In addition to curating programs for various institutions and festivals worldwide, Benkirane produced and directed a feature length documentary entitled 'The White Thread' which was screened in 2007 as part of the Dubai International Film Festival's new initiative 'Rhythm and Reels' combining innovative cinema with live music performances.

AFAC Express

ما تخسرنيش

Bassem Yousri "Ma Tikhsarnish Spread A Word Campaign", AFAC EXPRESS Grantee 2011 (Egypt)

Recent changes sweeping the Arab region have created a window of opportunity for individuals and institutions to engage in a new type of cultural production and openly address issues previously considered taboo, including human rights, corruption, and freedom of artistic and political expression, in an unprecedented spirit of openness. Realizing that there is a need to support artists in a more timely manner, outside the annual cycle of the General Grant, AFAC Express was launched.



Methodology

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

Applicants

Over 60 applications have been submitted so far. Most applicants are from Egypt, followed by Syria, then in equal numbers from Tunisia and Morocco, followed by Yemen, Sudan, Palestine and Iraq. The amount of funding requested has generally ranged between US \$3,000 and the \$15,000 dollars limit.

Grantees to-date

So far there have been 8 AFAC Express grantees. A listing of the projects so far granted is found below, indicating the month in which their application was processed.

PROJECT TITLE	COUNTRY	MONTH	GENRE	AMOUNT OF GRANT / US\$	TYPE
Stars in Broad Daylight /Arteast	Syria	October	Feature movie	11,000	Institution
Words of Women from the Egyptian Revolution	Egypt	November	On-Line Documentary Series	15,000	Individual
Our Beloved Sudan	Sudan	November	Video Installation	15,000	Individual
Your Right to Know	Egypt	November	Workshop	15,000	Institution
"Ma Tikhsarnish" Campaign	Egypt	December	Visual Communication	7,000	Individual
Political Poems	Syria	December	Music	14,800	Individual
One Hand	Syria	December	Animation Movie	3,600	Individual
Banned Artist	Palestine	December	Theatre/ stand-up comedy	13,580	Institution

AFAC Express Project Briefs

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

Title: Stars in Broad Daylight

Project brief: The grant enabled the director's travel and participation at the ArteEast Festival held at the Museum of Modern Arts in New York, and covered the sound restoration of his film "Stars in Broad Daylight", as well as participation as speaker at the MOMA, Cooper Union and Bard universities. A renowned Syrian filmmaker active since the 1960's, much of his work has been censored or confiscated for its controversial nature.

Grantee: Imad Mortada (Egypt)

Title: Words of Women from the Egyptian Revolution

Project brief: 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)

Title: Our Beloved Sudan

Project brief: One of the first video projects to emerge on the separation of Sudan in July 2011, the director had already been filming for a period of two years the external transformations which led up to the division of the country. Documenting the struggle of the people, their moments of burden, sadness and hope, the video installation will use two screens, one for North Sudan and one for South, while a map the two countries united is projected on the ground between them.

Grantee: Support for Information Technology (Egypt)

Title: Your Right to Know

Project brief: 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 5 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: Bassem Youssri (Egypt)

Title: "Ma Tikhsarnish" Campaign (a.k.a Spread A Word Campaign)

Project brief: This campaign aims to raise awareness on 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 and the project has now gone into print in posters and badges.

Grantee: Ribal al-Khodari (Syria)

Title: Political Poems

Project brief: The poems of the famous Iraqi poet Ahmad Matar, who has been engaged in political criticism since the

1970's and questions the relationship between government and governed, are brought to new life through the production of this music album featuring performances by two outstanding young Syrian musicians.

Grantee: Wael Tobaji (Syria)

Title: One Hand

Project brief: This animation project represents the triumph of peace over violence by displaying a caricature of a soldier who shoots at everything around him, even at flower blossoms. With every murdered flower there is a gushing of red liquid from which more blossoms grow. The never-ending blossoms overtake the soldier with their beauty as he finally surrenders to a blissful nap beneath a blossoming tree.

Grantee: Hayat Association for Theatre (Palestine)

Title: Banned Artists

Project brief: A critique of authority and oppression, this stand-up comedy act presents the important shift taking place in Arab societies. When the 'fear barrier' breaks and the unthinkable becomes possible, long-standing relationships between governments and their people are boldly questioned and out-right defied.



Hayat Association for Theatre, "Banned Artists", AFAC EXPRESS Grantee 2011 (Palestine)

AFAC Express Jurors



Words of Women from the
Egyptian Revolution

كلمات نساء من الثورة المصرية

video Herstory ... to remind History

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 in 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.

Crossroads

Self Portrait — Tarek Ghousein (2008)



The year 2011 was marked by major political transformations, particularly by the revolutions of Tunisia, Egypt and Libya, and the ensuing movements and uprisings in Yemen, Syria and many other Arab countries. The momentum of change has, to a large degree, been maintained through the circulation of images, cellphone clips and short videos produced by amateurs and the Arab youth. This clear understanding of the importance of visual communication may have begun as a need for documentation, but it has also pushed the boundaries of filming as a creative and communicative medium. With the young generation fueling the cultural scene across the Arab region in this time of turmoil, the question arises, what is the impact on cinema?

AFAC decided to introduce Crossroads aiming to catch new cinematic expressions that may emerge from this challenging period. Crossroads is a film funding program, new in its structure and theme. It is open to emerging Arab filmmakers with projects from all categories related to cinema, exploring the changes of cinema's form and function. It aims to offer not only financial support, but also possibilities for collaboration and training.

Methodology

Crossroads carries a budget of \$1.3 million and supports cinema projects of all categories (fiction features, feature-length documentaries, fiction shorts, experimental films, animation etc...). The projects will have to be in the development stage and relevant to current events. The program will select the projects on a rolling basis and will accompany these projects from development to production, post-production, promotion and distribution providing both financial and professional support. The range of financial support offered is up to \$65,000 US for feature films, \$45,000 US for documentaries and \$20,000 for Short films.

The call for proposals opened on September 12, 2011. Efforts are being exerted to reach out to as many emerging filmmakers as possible. To that end, the program created a network of active film institutions in Lebanon, Egypt, Jordan, Syria, Morocco, Iraq and Tunisia as well as internationally. A Memorandum of Understanding has been signed with Semat in Egypt and with Beirut DC in Lebanon while discussions are currently underway with The Jordanian Film Commission (Rawi) and with institutions in Tunisia and Morocco. This network will support knowledge exchange, production follow-up, festival participation and film distributions.

Applicants

Crossroads has so far received film projects from Morocco, Tunisia, Algeria, Egypt, Jordan, Lebanon, Syria and Iraq. Themes range from the personal and introspective to the over-arching narratives relating to nation-building. Styles include realism, symbolism and fiction. Many directors have turned back to history to seek out the roots of the current changes, questioning the underlying meanings of revolution and its complexities. Applications continue to be received. The deadline has been extended from January to April 12, 2012.

Crossroads Jurors

The selection committee includes four film professionals, Arab and International, who will also serve as consultants during the workshops to be held as part of the Crossroads program for its grantees.

Leila Kilani (Morocco)

Born in Casablanca, Kilani divides her time between Paris and Tangiers. She first worked as a journalist then switched to film, directing the acclaimed documentaries 'Tangier, The Burners' Dream' (2003) and 'Our Forbidden Places' (2009). Her first feature-length narrative, 'On the Edge' (2011), was critically acclaimed after its premiere at the Directors' Fortnight in Cannes 2011, and later that year screened in many international festivals, winning a number of awards.

Irit Neidhardt (Germany)

German-born filmmaker dedicated to Middle Eastern cinema, Irit Neidhardt 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 the film '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 World Cinema 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.

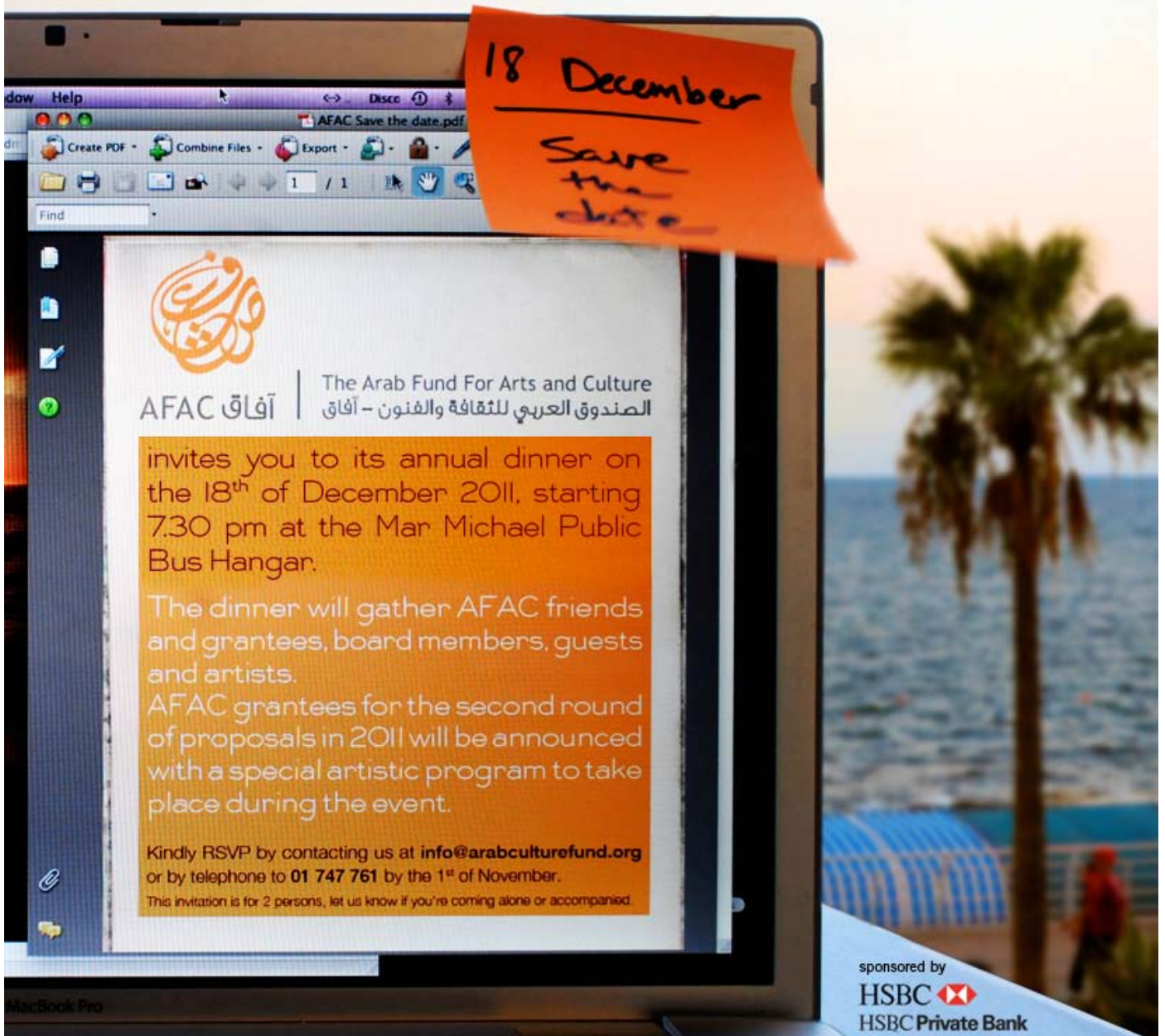
Ghassan Salhab (Lebanon)

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 in chemistry, but his passion was always film. Soueid 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).

Website News and Communication



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 conducted 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.

New Look

To improve information access and knowledge exchange, AFAC launched a new website design in the middle of the year. The website now features a gallery for projects and for grantees, and allows for the addition of new pages for special events. Built through a Drupal7 CMS, and based on HTML5 and MySQL programming systems, the website aims for better functionality and more user friendly design for applicants and visitors.

Online Application

For better interactivity and efficiency, AFAC also adopted an online application form in its first call for proposals in January and subsequently enhanced the system in its second call by deciding to host the applications directly on AFAC's website. This provided an easier tracking process of the submissions and permitted the AFAC team to better communicate with applicants and help them with all their inquiries.

AFAC in the News

AFAC's team has reached out to the heads of cultural pages and journalists covering the arts scene, with local newspapers offering to run free ads for AFAC's call for proposals. AFAC's press releases are bilingual and regional, announcing open calls for its general grant and its special programs, as well as announcing the awarded grantees and descriptions of their projects. Press coverage on AFAC's work continues with interviews with artists whose works receive local, regional and international recognition. Several interviews were also conducted with AFAC team members during the regional fieldtrips, on radio, TV stations and in the press, including the Tunisian El-Tunisiyya, the Gulf-based Al-Ekhbaria, and the Lebanese-based MTV, Future TV, and LBC.

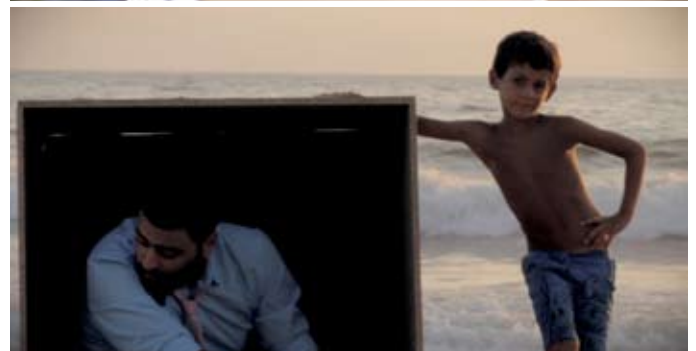
Participations and Public Outreach

AFAC participated in a number of panels in cultural conferences, increasing our visibility as specialists in the regional cultural sphere. Presentations, roundtables, and fund-raising events were conducted in several occasions in Lebanon, Syria, Egypt, Tunisia, Morocco, Kuwait, and the United Arab Emirates as well as France, Italy, Germany, the United States, and Argentina. These included participations in conferences festivals and biennales, maintaining AFAC's presence on a regional and international level. AFAC also

attended its' grantees' book signings, opening performances and exhibitions, maintaining good connections with its beneficiaries and following up on the growth of their artistic and cultural careers.

Marketing Materials

In addition to re-branding its logo, its logo guidelines for grantees, and all its materials, on March 2011 AFAC published "4 Years of AFAC," a 150-page overview of its operations and its grantees since 2007. The publication was comprehensive, informative and analytical of AFAC's work and it was distributed to key figures in the Arab region, business men and women, art patrons and cultural practitioners. In December 2011, AFAC also produced its first trailer, created by filmmaker Carol Mansour, which was aired on LBC and is now accessible on YouTube.



Scenes from AFAC's trailer, directed by Carol Mansour

Time- Line

JANUARY

20

Sundance Film Festival in Salt Lake City – USA

30

First round of AFAC general call 2011 opens

30

Second round of ADFP 2011 opens

MARCH

02-08

Field Trip to Damascus and Dox Box Festival, Syria

05

AFAC Roundtable discussion, Damascus, Syria

13

Sharjah Biennale, "March Meeting," and Art Dubai, UAE



AFAC Grantee pitching his film in DOX BOX Documentary Film Festival

APRIL

9-15

Field visit to Tunis, Tunisia

10

AFAC presentation at the "Caravane Documentaires", Tunisia

21

Participation at "Mediterranean Meetings on Cinema and Human Rights", Rabat, Morocco



AFAC EXPRESS field trip to meet with artists in Tunisia

MAY

01

First round of AFAC general call 2011 closes

03

Presentation at "Beirut Animated" at Metropolis, Beirut, Lebanon

04-06

Arab Foundations Forum "Towards Effective Philanthropy", Beirut, Lebanon

13

Presentation at DocMed organized by Beirut DC, Lebanon

15-22

Field Trips to Cairo and Alexandria, Egypt

18

AFAC reception for Egyptian grantees, Cairo, Egypt



AFAC Executive Director on panel for the Arab Foundations Forum "Towards Effective Philanthropy in the Arab Region"



JUNE

02

Presentation at Iraqi Pavilion at the Venice Biennale, Italy

11-12

Executive Board Meeting and Fundraising Dinners, Kuwait City, Kuwait

20-24

Sunny Side of the Doc Film Festival, La Rochelle, France

AUGUST

01

Second round of AFAC general call 2011 opens

01

Launch of new AFAC's website

03

Literature Jurors deliberation, Beirut, Lebanon

04

Visual arts Jurors deliberation, Beirut, Lebanon

05

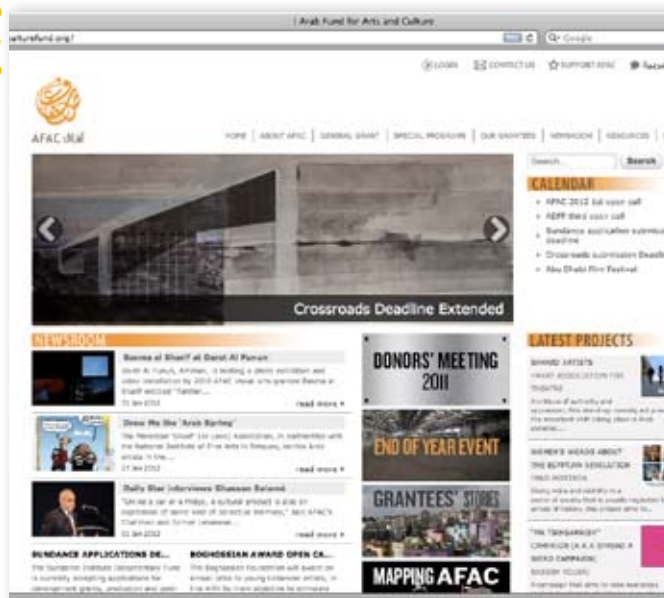
Performing arts Jurors deliberation, Beirut, Lebanon

10

ADFP Launches of Baladi program

29

Announcement of the winning grantees for first round of AFAC general call 2011



SEPTEMBER

12

Launch of AFAC Express

12

Launch of Crossroads

15

Announcement of the winning Grantees of ADFP

OCTOBER

12-14

Fourth Informal Meeting on Arts and Culture spaces, Marseille

15-20

Dok-Leipzig Film Festival with ADFP grantees, Germany

23-28

AFAC Express Field Trip to Tunis, Tunisia





NOVEMBER

01

AFAC closes second round of general call 2011

11

'Tomorrow/Bokra' Charity Single Launch, Dubai, UAE

14-16

Consultative Meeting for The Arab Reading Initiative, Beirut, Lebanon

17

AFAC presentation to film students at Lebanese American University, Beirut, Lebanon

28

AFAC presentation at "Connect for Creative Entrepreneurs" at Altcity, Beirut, Lebanon

DECEMBER

1

Music Jurors deliberation, Beirut, Lebanon

2-6

Latin Arab Film Festival, Argentina

8

RTR Jurors deliberation, Beirut, Lebanon

9

Premiere Screening of AFAC's first advertisement film, LBC TV, Beirut, Lebanon

12

Cinema Jurors deliberation, Beirut, Lebanon

16-17

Fifth Annual Donors Meeting, Beirut, Lebanon

18-19

AFAC Board Meeting, Beirut, Lebanon

18

AFAC First Annual Gala Dinner, Beirut, Lebanon

18

Announcement of winning grantees of second round of AFAC general call 2011



AFAC gala dinner

Events

AFAC at DoxBox with Saudi filmmaker Danya Alhamrani and AFAC grantee Karima Zubeir



AFAC AT THE SUNDANCE FILM FESTIVAL UTAH, JANUARY 2011

Earlier in 2009, AFAC and the Sundance Institute established a partnership and created the Arab Documentary Film Program (ADFP). One of the main objectives of the program was to become a launch pad for Arab filmmakers, providing them with financial and professional resources to create influential works that are globally recognized. In this context, AFAC participated in the Sundance Film Festival held between 21st – 24th January to network with documentary decision makers, explore collaborations with festival managers and film distributors, and promote the program and its grantees. Contacts were brokered with Claas Danielsen, director of DOK Leipzig, and this festival will now host the first workshop of ADFP 2011 on its sidelines. Also, following discussions with Yves Jeanneau, CEO of Sunny Side of the Doc, AFAC will participate in the festival in June 2011 and moderate a panel on “Springtime for the Arab Docs.” Additional meetings were held with Orlando Bagwell, director at the Ford Foundation to explore potential support for AFAC’s new film initiative, and with various documentary directors and producers that could play a role as jurors or advisors in future initiatives.

AFAC AT THE DOX BOX FESTIVAL DAMASCUS, SYRIA, MARCH 2011

AFAC’s team spent 4 days in Damascus from March 5-9, coinciding with the 4th edition of the DoxBox documentary film festival, which AFAC had helped fund in its 2008 and 2009 editions. On the sidelines of the festival, AFAC hosted “Coffee with AFAC”, introducing its activities to an assembled audience of interested parties and potential applicants. A number of Syrian former AFAC grantees took part in the presentation, discussing AFAC’s work and describing their projects. The trip allowed AFAC to bring together and get to know all of its Syrian grantees—past and present—over dinner and subsequent discussions. The team toured cultural spaces and met with dozens of artists, writers and filmmakers, in addition to hosting a cocktail at the Art House Hotel for potential patrons, directors of foundations, cultural agencies and local institutions. As a result of this visit, AFAC forged close relationships with its grantees in Syria and a number of leading figures in the Damascene cultural scene. It also highlighted AFAC’s crucial role as an independent Arab funding body in a country where access to outside funding is often stigmatized and restricted, as well as its position as a facilitator of collaboration amongst artists.

"MARCH MEETING", "SHARJAH BIENNALE" AND "ART DUBAI" UAE, MARCH 2011

From March 12th to 17th, AFAC attended the Sharjah Biennale and conjunctural March Meeting forum, as well as Art Dubai, the region's leading contemporary art market. A number of works by AFAC grantees were included in the Biennale and the forum, including Adel Abidin, Joana Hadjithomas and Khalil Joreige, Khaled Hourani, Rania Stephan and Raed Yassin. AFAC was also invited to present its vision, strategy and future programs to the March Meeting audience.

CONFERENCE ON CINEMA AND HUMAN RIGHTS RABAT, MOROCCO, APRIL 2011

As part of the second edition of the «Mediterranean Meetings on Cinema and Human Rights,» a panel entitled "Democracy and Human Rights in the Arab World" was held on April 9th, 2011 in Rabat. The panel included AFAC's executive director Oussama Rifahi along with political scientist Abdelhay Mouden from Morocco, human rights activist Kamal Jendoubi from Tunisia, and the French sociologist and philosopher Edgar Morin.

AFAC FIELD TRIP TUNISIA, APRIL 2011

AFAC spent a week in Tunisia from April 9-15, meeting with local cultural practitioners of all ages, levels of experience, and artistic genres. In addition to two public presentations on our grant activities and the open call process, AFAC appeared on Tunisian national television to present its vision and its active programs open for proposals and were also interviewed by a local radio station. AFAC toured a number of smaller independent cultural spaces, attended a documentary film festival "Caravane Documentaires", and participated in extensive discussions about the state of the cultural sector in post-Ben Ali Tunisia with visual artists, cultural activists, theater directors and young filmmakers. The trip allowed AFAC to do a needs-assessment and to make valuable contacts, as well as garner visibility for its operations in a country where cultural practitioners have traditionally leaned towards Europe and France, rather than the Middle East, for funding.



ARAB FOUNDATIONS FORUM ANNUAL MEETING BEIRUT, LEBANON, MAY 2011

Under the title "Towards Effective Philanthropy in the Arab Region" the Arab Foundations Forum (AFF) Annual Meeting 2011 was held on May 4 – 6, 2011 at the Bristol Hotel in Beirut, Lebanon. The meeting was co-hosted by AFF members in Lebanon: AFAC, Albert Nassar Foundation, American University of Beirut, the Arab Human Rights Fund, and Makhzoumi Foundation. AFAC Executive Director Oussama Rifahi spoke at the first plenary session "The Role of Arab Donors in Supporting Civil Society Organizations" moderated by Rami Khouri with the participation of Dr. Gannat El-Samalouty, Executive Director of the Sawiris Foundation for Social Development and Farida Allaghi, Executive Director of Mentor Arabia.

FIELD VISIT CAIRO AND ALEXANDRIA, EGYPT, MAY 2011

As part of its extensive survey of the arts and cultural communities across the Arab region, AFAC visited Egypt from May 15th-21st, 2011. The weeklong visit was fruitful, including more than 20 meetings with cultural institutions and artists. Two information sessions were held in Cairo and Alexandria, presenting AFAC's history, grant programs, new projects, and evaluation process to the assembled audiences. AFAC also organized a reception for its Egyptian grantees to discuss their latest projects, hopes and concerns for the cultural sector in post-revolution Egypt. The visit was important in identifying the areas where support is most needed. Throughout the trip, the lack of resources for establishing new spaces was cited as a major obstacle to pursuing creative endeavors. Cultural management and artistic management institutions also seemed largely absent from the Egyptian cultural sector. Moreover, the rapid rise in the number of art practitioners only emphasized the need for independent local funding bodies like AFAC.



VENICE BIENNALE IRAQI PAVILION, JUNE 2011

AFAC attended the launch of the AFAC-funded Pavilion of Iraq at the 2011 Venice Biennale, an important moment for the Iraqi people in featuring their artistic expression to an international and popularly attended event. This was Iraq's first participation since 1976. The pavilion featured six contemporary Iraqi artists spanning two generations of experimental artistic research in a variety of genres. Ali Assaf, Azad Nanakeli and Walid Siti - Iraqi artists born in the 1950's and came of age in the 1970's during a period of political socialism in the Arab region - and Adel Abidin, Ahmed Alsoudani and Halim Al Karim – artists who grew up during the turmoils of the Iran-Iraq war (1980-1988), the invasion of Kuwait, the detrimental economic sanctions and subsequent artistic isolation, were all represented. A documentary by Oday Rasheed curated by Rijin Sahakian was also screened, featuring artists living and working in Iraq today.

ECF ADVISORY COUNCIL MEETING BUDAPEST, HUNGARY, JUNE 2011

As part of a series of meetings hosted by the European Cultural Foundations with the objective of gathering information on Europe's neighboring countries, AFAC was invited to attend the ECF's first Annual Seminar called Cultural Change Makers in Turbulent Times: Views on the Eastern European and Southern Mediterranean EU Neighbourhood. Questions and discussions revolved around the on-going 'Arab Spring' and its impact on collaborative projects, thus offering important perspectives from the Arab world and supporting mutual networking and feedback between Arab and European cultural agendas, funding interests, and strategies.



Installation by Azad Nanakeli at the Iraqi Pavilion in Venice, AFAC Grantee 2010

EXECUTIVE BOARD MEETING AND FUNDRAISING DINNERS KUWAIT, JULY 2011

The Executive Committee of the AFAC Board of Trustees met in Kuwait to discuss the half-year progress of AFAC's activities and its smooth transition from the Amman office to the Beirut office. In addition to the meeting proper, several fundraising dinners were sponsored by AFAC's Vice Chairman and Treasurer of the Board Nabil Qaddumi and by Art Patron and former Board member Rana Sadik, allowing for meeting and networking with active and potential art patrons.

SUNNY SIDE OF THE DOC LA ROCHELLE, FRANCE, JUNE 2011

From June 20 to 24th, 2011, AFAC' attended the Sunny Side of the Doc festival and film market in La Rochelle. AFAC was an official sponsor of the 22nd edition of this annual film market. In a previous discussion, Sunny Side CEO Yves Jeanneau had recognized that the Middle Eastern and North African film industry was underrepresented in his festival and had proposed a partnership with AFAC as a regional organizer to tap into the Arab documentary scene. AFAC's logo was prominently displayed on all the marketing materials, the festival catalogue, the entrance to the festival hall and in the festival's newsletters and press releases.

The event drew some 1,743 participants, as well as 455 companies, 290 buyers and commissioning editors from 63 countries. Three of AFAC's grantees were registered: Elias Moubarak's *My Uncle, "The Terrorist;"* Laila Hotait Salas's *The Crayons of Askalan;* and Habib Attia's *Challatt of Tunis*. Attia's film was selected to participate in the Best International Project Showcase (BIPS) and on June 24th, 2011, *Challatt of Tunisia* was awarded best project in the Investigation category, winning a 2,000 Euro prize. The Norwegian Broadcasting Corporation (NRK) also awarded 5,000 Euro to the project after the head of program acquisitions listened to their pitch.

The event also included a panel hosted and moderated by AFAC on June 23rd called "Springtime for the Arab Docs". Sunny Side invited two AFAC grantees-- Syrian cineaste Orwa Nyrabia and Tunisian producer Habib Attia-- to attend and participate alongside Mohamed Belhaj, senior producer and commissioning editor at Al Jazeera Documentary channel, and Sara Lacombe of COPEAM (the Permanent Conference of the Mediterranean Audiovisual Operators). The panel addressed the challenges and opportunities facing the region's documentary industry, in light of the current uprisings sweeping the Arab region and amid a growing outside interest in Arab narratives.





INFORMAL MEETING ON ARTS AND CULTURE SPACES MARSEILLE, FRANCE, OCTOBER 2011

AFAC was invited to participate in the Fourth Informal Meeting on Arts and Culture Spaces in Marseille which took place between the 12th and 14th of October. The first two days of the meeting included closed sessions specifically dedicated to discussing relevant spaces in the Arab region. AFAC's grant manager and Mawred Thaqafy's grant manager offered an informative presentation on their respective grant-making experiences. The trip also included field visits to cultural centers organized by Young Arab Theatre Fund (YATF) and other local institutions. The last day of the meeting focuses on cultural management exchange between participants from the Marseille Provence region and the Arab world.

ADFP GOES TO DOK LEIPZIG FILM FESTIVAL GERMANY, OCTOBER 2011

Between October 15th and 20th, grantee filmmakers from ADFP 2009 and 2011 participated in AFAC's workshop at Dok-Leipzig. This festival has a long history in the Arab world, dating back to the 1960's. The workshop brought ADFP grantees together with international experts and industry professionals in a specialized international documentary event.

The ADFP grantees invited included 18 upcoming documentary filmmakers and producers working on 13 feature-length documentary projects. They were able to network with prominent industry professionals like Jutta Krug (WDR, Germany), Sabine Bubeck-Paaz (ZDF/ARTE, Germany), Simon Kilmurry (POV, US), Susanna Guggenburger (Dok Market), Deepak Unnikrishnan (Link TV, UK), Sara Maret (gebrueder beetz filmproduktion, Germany), Elena Filippini (Stefilm International, Italy), Eva Rink (Freelance producer, Germany), Ralph Wieser (Mischief Films, Austria), Tina Naber (Rise and Shine World Sales, Germany), Andrea Hock (Autlook, Austria), Torsten Frehse (Neue Visionen, Germany), Nadja Rademacher (Deckert Distribution) and many others. Representatives of major film and production institutions were also very interested in talking with AFAC's grantees including Britta Erich (Media Program, EU) and Martina Ludemann (Goethe Institute, Germany), Vincenzo Bugno (World Cinema Fund, Germany), Sonja Heinen (Berlinale, Germany), Sybille Kurz (Art of Pitching, Germany) and Charlie Phillips (Sheffield Doc/Fest, UK).

Accompanying AFAC grantees to Dok-Leipzig were veteran filmmakers Ghassan Salhab from Lebanon and Ali Essafi from Morocco as well as Bruni Burres from our partner the Sundance Documentary Institute.

AFAC EXPRESS FIELD TRIP TO TUNISIA OCTOBER 2011

One month after the launching of AFAC Express in September, the program's first field trip was scheduled with Tunisia as its destination from October 23rd – 27th. The trip was to introduce this emergency-fund program to artists and cultural institutions and to get in touch with cultural practitioners active on the ground. Meetings took place with partners, artists, former grantees and potential applicants. Artists from the underground scene were introduced to AFAC for the first time - many had never heard of donor foundations before and were unfamiliar with grant-making. It was an opportunity to introduce and demystify the process. Follow-up with artists met during that trip is still underway.

CONSULTATIVE MEETING FOR ARAB READING INITIATIVE BEIRUT, NOVEMBER 2011

AFAC was invited to participate in the Consultative Founding Meeting for the Arab Reading Initiative which was launched by the German agency GIZ and took place between Nov. 14th – 16th in Beirut. The aim of the meeting was to launch the initiative as a regional network of organizations engaged in literature promotion in the Arabic language, with AFAC playing a consulting role. Strategies for making Arab youth avid readers in the Arabic language, particularly in the contemporary modes of digital communication and internet usage was discussed as important for sustaining knowledge exchange for Arabs. AFAC gave important feedback on the realistic expectations and challenges in proceeding effectively with this project and the need for creating useful collaborations with prominent cultural players in the Arab region.

LATIN ARAB FILM FESTIVAL ARGENTINA, DECEMBER 2011

At the invitation of the Latin Arab Film Festival in Buenos Aires, which took place the first week of December, AFAC curated a special program of film screenings that included four documentary film beneficiaries of ADFP 2009 and 2011. Four ADFP films were screened. Two works were by ADFP 2009 grantees and had already acquired international acclaim and were eagerly awaited by the festival attendees: "The Three Disappearances of Souad Hosni" by Lebanese filmmaker Rania Stephan and "Living Skin" by Egyptian filmmaker Fawzi Saleh. Two works were by ADFP 2011 grantees and were films still in development stages: "Woman with A Camera" by Karima Zoubir from Morocco and "As if We Were Catching a Cobra" by the Syrian filmmaker Hala Abdallah. Alongside AFAC's executive director Oussama Rifahi and two ADFP grantees - Karima Zoubir from Morocco and Fawzi Saleh from Egypt - were able to attend and discuss their works. Post-screening discussions revealed a deep interest in the projects presented, especially among the substantial Arab community in Argentina.

FIFTH ANNUAL DONORS MEETING BEIRUT, LEBANON, DECEMBER 2011

AFAC hosted the Fifth Annual Donors Meeting for arts and culture in the Arab, bringing together over 20 international donor foundations to discuss issues of common interest. For the 5th edition of this meeting, AFAC broadened the scope of participants to include donor foundations recently interested in learning about the Arab region for the first time and also individual art patrons. Organizations represented were A.M. Qattan Foundation, Aga Khan Music Initiative, Anna Lindh Foundation, Bosch Foundation, The British Council, CEC Arts Link, Cultural Resource (al-Mawred al-Thaqafy), Danish Institute of Damascus, Doris Duke Charitable Foundation, Embassy of the Royal Netherlands, European Cultural Foundation, Ford Foundation, German Marshall Fund, Heinrich Boll Foundation, HIVOS, Istanbul Foundation for Culture and Arts, The Lebanese Association for Plastic Arts (Ashkal Alwan), Mimeta, New York Foundation for the Arts, Open Society Foundation, Swedish Institute, Stockholm Academy of Dramatic Arts, Welfare Association, and the Young Arab Theater Fund. Art patrons participating included Zaza Jabre, Hani Kalouti, and Amine Jabali. The venue of the meeting was the Ashkal Alwan Home Workspace Program in Beirut.

The meeting was a two-day event including four donors discussions and three panels. The role of the donor foundations came into deeper scrutiny, especially in light of the current events sweeping the region. Topics addressed were: how to ensure successful cultural grant-making in



the Arab region; what are types of programs implemented and cultural sectors targeted; where are the local cultural philanthropists; what is the impact of the Arab 'Spring' on donor resources and strategies. Panels open to the public presented critical feedback from Arab professionals in contemporary literature, cinema, and music and were followed by QandA sessions. Audiences included the graduates enrolled at the Home Workspace program and offered a youthful, critical and deeply engaged perspective on current cultural affairs. The meeting was important as an opportunity of networking among donors and for direct communication between fund-givers and fund-receivers.

FIRST AFAC GALA DINNER BEIRUT, LEBANON, DECEMBER 2011

AFAC hosted its first gala dinner with major sponsorship by HSBC Private Bank on Sunday December 18th at the Mar Mikhail Train Station-Bus Hangar in Beirut. Guests included prominent businessmen and women, cultural philanthropists, politicians, diplomats, ambassadors, foundation directors,

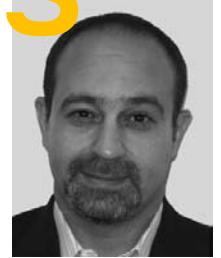
curators, AFAC's local grantees, as well as the donors meeting participants. In his welcoming speech Dr. Ghassan Salamé spoke about the purpose of independent cultural initiatives like AFAC and the role of arts and culture in safe-guarding the freedom of creative expression and criticality in the Arab world. Both emphasized the need for developing locally-based cultural philanthropy and art patronage. Executive Director Oussama Rifahi presented the scope of AFAC's work, the selection process of AFAC's program, and announced the latest awardees of AFAC's general grant.

A diversity of new works from the Arab region were presented at the event, including an installation of over 200 barrels and LED screens designed by Hussein Beydoun and featuring samples of work by AFAC grantees, an on-site performance by Dictaphone called "Graveyard of Buses" offering an imaginary voyage through Beirut city with a critical, nostalgic and satirical tone, Graffiti panels by Palestinian refugee artists Jazzar and Ziad, and a variety of stage performances: the Lebanese "LeBAM" Children's Orchestra, the Syrian Sufi/Fusion dance troupe "Jollanar" and the Egyptian alternative rock band "Massar Egbari".



AFAC gala dinner

AFAC 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

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.

Zeina Arida, Secretary

Zeina Arida was raised and educated in Beirut and Paris. After serving as Program Officer at UNESCO and Communications Manager at the French Cultural Center, Arida was involved in the setup and launching of the Arab Image Foundation (AIF) in 1997. The Arab Image Foundation is a not-for-profit organization established in Beirut to locate, collect, preserve, interpret and present the photographic heritage of the Middle East and North Africa. She is currently a board member of the Arab Fund for Arts and Culture and the Director of the AIF.

Dr. Mohammed Berrada

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.

Sawsan Al-Fahoum Jafar

Sawsan 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.

Adila Laidi-Hanieh

Adila Laidi-Hanieh is a writer and cultural critic. She is the author of: Palestine: Rien ne nous Manque ici (Palestine: We Lack for Nothing Here), the first book on contemporary Palestinian culture, and a number of scholarly articles and essays on Arab arts and culture. She ran the Khalil Sakakini Cultural Centre in Ramallah from its establishment until 2005, and curated the international touring memorial art exhibition "100 Shaheed-100 Lives." She taught at Bir Zeit University, and is the recipient of Bethlehem University's 2005 "International Woman's Day Award". Laidi-Hanieh has an MA in Arab Studies from Georgetown University, and is a Fulbright scholar in Cultural Studies at George Mason University.

Dr. Amin Zaoui

Amin Zaoui is a writer and bilingual scholar (Arabic and French), former general-manager of the National Library of Algeria and the author of five novels that have been translated into many languages.

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").

AFAC 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 as Content Manager for the website. He has worked as a freelance facilitator and trainer for civil society organizations like The Youth Advocacy Process and The Social Movement. He also worked as a compliance office/ internal auditor for the Belgium NGO ACTED. A graduate of the Lebanese American University (LAU) in Beirut with a BA in Economics/ Political Science, Rachad worked at UNESCO as a project assistant for the "Youth empowerment and participation project" in Lebanon where he drafted the youth policy briefs and project reports, translated the 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

Born in Lebanon in 1975, 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.

Racha Najdi, AFAC Express Manager and Social Media Coordinator

A graduate of the Lebanese University with a BA in Public Relations and Advertising in 2005, Racha Najdi worked for a short period in Media as a script writer for the local TV channel Future TV and as a producer for the regional TV channel-Russia Today. In 2010 she graduated from the University of Barcelona with an MA in Cultural Management and International Cooperation. She worked as a freelance cultural manager in Cairo- Egypt and as an event manager in Lebanon where she was in charge of monitoring the elections for the Lebanese Association for Democratic Elections- LADE. She was program manager at the Social Communication center- AJIAL - and Arab Resources center for cultural and artistic projects focusing primarily on the Palestinian Refugee camps in Lebanon. Racha Najdi works currently as grant coordinator for the AFAC Express program.

Zeina Zahreddine, Crossroads Manager

A graduate of the American University of Beirut (AUB) in Economics in 2000, Zeina has since worked in various film production positions (Production manager, Line producer, 1st Assistant director, Associate producer, production consultant) for both film and television projects. She was chief executive officer of the film association Beirut DC between 2005 and 2008 where, in addition to her managerial duties, she organized Arab film festivals in Edinburgh and Manchester (UK) and held a script-doctoring workshop for features and documentaries and the "produire au Sud" producers workshop for which she published a co-production guide for emerging Arab producers. She is now the project manager of Crossroads, a new film fund initiative launched by the Arab Fund for Arts and Culture – AFAC.

Zena Takieddine, Communications Officer

Born in the United States and raised in Saudi Arabia, Zena Takieddine is a graduate of the American University of Beirut (AUB) with a BA in History in 2000 followed by an MA in Islamic Art and Architecture from the School of Oriental and African Studies (SOAS) in 2004. Her work experience revolves around cultural journalism, editing, researching, and writing for various art publications, including catalogues by the Damascus National Museum and by private art galleries. Zena has lectured at private universities in Damascus and has authored articles on contemporary Arab art for magazines including Canvas, Contemporary Practices and Oasis. She served as local coordinator and editor of the scientific committee for the Syrian participation in the regional EuroMed project "Museum with No Frontiers." She joined the Arab Fund for Arts and Culture in August 2011.

Nahed Mokdad, Office Manager

Nahed joined AFAC as Office Manager 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.

Fundraising and Outlook

Sara Francis, "Encounters", AFAC Cinema Grantee 2011



It is only natural that an Arab fund for arts and culture deeply connected with its local and regional constituencies of artists and cultural practitioners also be endorsed by local funders. The onus on the institution is to exert all effort possible for educating people on the importance of contemporary art, making the case for the positive impact that our work has on society.

Our fundraising objectives are to increase the Arab percentage of donations we receive, to increase the number of donors from the Arab world, and to engage our donors more deeply with the work that we do. We will be achieving this by lobbying and speaking about the benefits of arts and culture by participating in a variety of platforms and by devising our own series of events to talk about what we do and to share the works of our grantees made possible by funding. We will also be conducting case studies and interviews to give voice to narratives on the positive impact that cultural projects have had on their environment and community. We will investigate the possibility of crowd funding and we will keep trying to devise out-of-the-box techniques for securing yet more support for our work.

AFAC is also working on establishing an "AFAC's Circle of Friends" which will include patron committees in several Arab capitals as well as in capital cities in the West. These committees will support AFAC's visibility and fundraising

efforts and will act as satellites for AFAC's campaigns. As AFAC's brand becomes more established and people recognize the professionalism and transparency of our work in supporting independent cultural expression in our region, the potential for collaborations in fund-raising initiatives also increases.

In 2011 AFAC benefitted from funds received from Open Society Foundation, Ford Foundation, Doen Foundation, the Kuwait-based Arab Fund for Economic and Social Development, Pegase Partners, HSBC Private Bank, as well as individual donations from AFAC Board Members and other Arab individuals.

