

AFAC Annual Report and Reflections

2017



آفاق AFAC

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



AFAC Annual Report and Reflections 2017



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* AFAC is also grateful to a number of donors who prefer to
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About AFAC

AFAC - The Arab Fund for Arts and Culture was established in 2007 by cultural lobbyists from the Arab region as an independent initiative to support individuals and organizations in cinema, music, performing arts, visual arts, literature, documentary film, documentary photography, research, training and regional events; and to promote philanthropy for the sector.

Between 2007 and 2017, AFAC supported roughly 1300 projects with \$20 million in the form of grants and professional training and workshops, reached millions of audiences, processed over 10'000 applications and worked with over 224 jurors. In terms of demographics, 50% of individual grantees are between 25 and 35 of age and 30% are between 35 and 45.

What is our purpose?

AFAC is a catalyst for a thriving art and cultural scene in the Arab region that is abundant in creativity, diverse in expression, skillful, bold, contemporary, knowledge-seeking, accessible to all, and sustained by philanthropists from local communities.

What inspires us?

- Discovering potential and outstanding creative makers
- Responding to independent artistic aspirations
- Engaging with partners to expand opportunities
- Transparency and risk-taking in grant-giving
- Endorsement of diverse donors including local philanthropists

How are we relevant to creative communities?

- We expand contemporary art and culture creation, production and distribution.
- We nurture skills and leadership in the cultural sector that respond to priorities and trends.

- We make cultural exchange and collaboration happen in the region and globally.
- We invest in outstanding and meaningful cultural work.

How are we influential with the wider public?

- We cultivate appreciation and engagement for contemporary art and culture.
- We encourage philanthropy for arts and culture by individuals, corporations and foundations.

How are we leading by example for the public sector?

- We advocate for fair, transparent and accountable access to resources for artistic communities.
- We reduce barriers to participation in arts and culture.
- We encourage investments in the arts through public and private investment, and entrepreneurial business practices.

Legal status

AFAC is registered in Lebanon under decree 6388 dated 24 September 2011 as the Lebanese branch of the foundation AFAC, registered in Zug, Switzerland on 23 June 2006, under article 80 of the Swiss Civil Code.

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Editorial

Leading an institution like the Arab Fund for Arts and Culture is a passion and a responsibility. We are young but established; medium in size but instrumental for the independent arts and culture scene in the Arab region and in diaspora. In looking back at the past ten years with our grantees, jurors, donors, board members, partners and cultural practitioners, we have received overwhelmingly heartwarming feedback about the impact and the standards that AFAC has set.

We have been the privileged accomplice to the surge in creativity that the Arab region has been witnessing for more than a decade. The artists we have supported have steadfastly defended freedom of expression, tolerance and justice. They have created a body of work rich in fresh narratives that live up to the complexity of our region, as opposed to the reductionist and negative portrayals in mainstream media. And it is with this confidence that those artists and intellectuals have bestowed upon us that we hold our grounded belief that actions in the creative fields are profoundly meaningful and impactful. We are confident that supporting platforms and projects that probe and explore imagination and creative expression holds keys to shifting perceptions and perspectives.

The collective affirmation about AFAC’s indispensable role in creating spaces for artists to grow, explore and experiment compels us to continue this momentum and also to reflect on how to position AFAC in a wider context. We continue to gauge the pulse in the arts and culture scene and strive to remain relevant in how we respond to realities and priorities. We have achieved a lot in the past ten years, processing more than 10,000 applications and supporting 1,130 projects to date. And we can achieve more with more support. We aim to strengthen distribution and outreach, building on ten years of production. We want to encourage research about arts and culture to generate and accumulate knowledge. We intend to offer arts and cultural institutions entrepreneurial and innovative mentoring and support. We aspire to create programs for under-developed art forms such as critical and creative writing. We want to do all this and more in the coming years and to rely on a wider network of supporters who can accompany us, even if it is with a little, but for a long way.

We appreciate our generous contributors – both individual and institutional- without whom, such an independent scene would be hard to come by; we marvel at the passion and engagement of artists and cultural institutions; and we acknowledge the insight and reflections of our jurors. Investing in our mission is an investment in the future of our region and an empowerment of the creative sector that presents itself today more than ever as the only possible space for dialogue, criticism, diversity, tolerance and understanding.

What better ways to make sense of the world, to be engaged on issues close to our hearts and to push the boundaries of what is possible than through arts and culture?

Wishing you a pleasant reading of AFAC 2017 Annual Report!

Chairman

Ghassan Salamé

Executive Director

Rima Mismar

2017 has been exciting and memorable right up to the end! We were thrilled by the outflow of over 1000 creative project ideas and the results of jury decisions in our grant-making program. We celebrated ten years of accumulated support to artists and cultural institutions. Together with practitioners in the arts and culture scene, we harvested fresh reflections on new programs for the next few years. The following capture the highlights of 2017



Highlights



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AFAC Ten Years' Study: “Learning From the Past, Imagining the Future”

In 2016, AFAC set out on a mission to revisit, review and reflect on its ten years of operations within a wider context of the arts and culture scene in the Arab region. The purpose of this exercise was to measure the institution’s work, outcomes and impact in relation to its mission and objectives and to provide indicators as to what has worked well and what still needs to be improved and/or adapted. More importantly, this study lays the ground for developing AFAC’s strategy for the coming five years. We are grateful for the generous contributions of the survey respondents and interviewees.

Their insights, engagement and reflections are yet another proof as to why arts and culture matter so much; providing the space for dialogue, discussions, and criticism, and to remain relevant to the priorities of the arts and culture sector. To complement the report of the Ten Years’ Study, AFAC captured in-depth recommendations that came out of additional consultations with practitioners in the four categories of visual arts, performing arts, music and research/training/regional events which are shared in this report and which will inform our upcoming strategy. AFAC Ten-Year Study report is shared on-line with the wider community of artists, supporters and audience. Three key areas were recommended for AFAC to support: critical and creative writing; research on the arts; entrepreneurship and sustainability for cultural institutions.

AFAC Celebrated Its 10th Anniversary

Showcase of more than 40 artists’ work from 15 Arab countries

Ten years of engagement among contributors, jurors and grantees was a cause for celebration. In ten years, over 1000 impressive works of art and cultural practices were generated out of 10’000 applications from across the Arab region and diaspora. To celebrate its catalyst role in the arts and culture sector, AFAC exposed a two-week curated artistic program, entitled “Ten Years Later” showcasing the works of more than 40 artists from 15 Arab countries whose projects were supported by AFAC. The exhibition included documentary photography, sound and video installations, dance and music performance, and engaging talks in Beit Beirut (a historical war landmark), as well as seven film screenings from AFAC’s annals, in Metropolis cinema. The event was appreciated by the artistic community and supporters alike, and was widely covered in the media.



Artists and Cultural Institutions Supported with Grants

In 2017, AFAC supported 151 projects with \$3 million, out of which 143 grants were under categories of the open call, namely: for Visual Arts, Performing Arts, AFAC Documentary Program, Arab Documentary Photography Program, Research/Training/Regional



Events, Music, and Cinema. The 143 projects, selected out of 1,049 applications received in 2017 from 17 countries, were supported with a total of \$2.7 million and based on the evaluations and selections of the independent juries for each category. The projects were an exciting mix of emerging and established talents, individuals and institutions, hailing from the region and diaspora. Of the individual artists, 38% were women. The ratio of individual to institutional grantees was 75 to 25. More than 25% of AFAC grantees were emerging artists working on their first or second project, while the rest were more experienced. Grantees based in the region represented 69% while the remaining 31% were from the diaspora.

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In 2017, AFAC supported 151 projects with \$3 million

The General Grants calls for proposals opened twice a year and benefited the following categories as follows: In Visual Arts, 26 projects from 10 countries out of 138 applications were supported with \$300,000 in grants. In Performing Arts, 19 projects from 8 countries out of 100 applications received a total of \$285,000 in grants. In Music, 21 projects from 9 countries out of 112 applications benefited with a total amount of \$330,000 in grants. In Cinema, 28 projects from 10 countries out of 325 applications were supported with a total budget of \$498,000. In Research/Training/Regional Events, 26 from 12 countries out of 196 applications benefited with a total grant amount of \$460,000. Under AFAC Documentary Program, 13 projects from 8 countries out of 98 applications received a total amount of \$300,000 in grants. Under the Arab Documentary Photography Program 10 projects from 6 countries out of 80 applications were supported with a total budget of \$220,000 in grants and mentorship.



The 2017 selected projects hailed from 13 Arab countries – Palestine, Lebanon, Morocco, Syria, Egypt, Iraq, Algeria, Tunisia, Mauritania, Sudan, Yemen, Jordan, and Libya – and 4 from diaspora – UK, France, Netherlands, and Germany

The Arab European Creative Platform (AECF) Boomed in its Second Year

AECF In addition to the open call grant-making, AFAC supported/ presented 8 projects and initiatives in Germany in the framework of the Arab European Creative Platform (AECF); a program that

was launched in 2016 to respond to priorities of Arab migrant artists and those in exile. It seeks to counter social and political polarizations affecting both European and Arab societies as a result of massive migration. AECF is a year-round program that in 2017 involved 10 local partners, and with a total budget of \$280,000. The interlocutors were: Volksbühne, Berlin Film Festival, Heinrich Boell, FLAX, DoxBox, EUME, Weissense University, Documenta, Eiszeit and Bethanien Haus. A partnership was established with the Berlin Film Festival during its 67th edition which took place in February 2017. The partnership was on the festival’s Culinary Cinema section which this year was titled My Food, My Home and focused on food as an entry point to understanding migrants and refugee cultures.

AFAC supported / presented 8 projects and initiatives in Germany

The 2017 AECF activities continued over May, July, August, September and October with six main events: Forum on Writing (In) Exile; a summer music and film festival; two introductory workshops for visual artists and filmmakers to their new contexts; collaboration with Documenta on a conference under the title “Camp Knowledges”; the opening of the theater performance “Iphigenia” by Mohammad Al Attar and Omar Abu Saada at the Volksbühne. A year-round collaboration with a public school institute, foundationClass, resulted in mentoring support offered to refugees and asylum seekers to pass artistic aptitude tests and enter and establish themselves in German art schools, contributing to the diversification of the German culture sector. The highlights of program were the opening of AFAC Summer Music and Film Festival to 700 attendees in the open air theater of Bethanien Haus and the four-day packed performances of “Iphigenia” at Tempelhof attended by 1,800 spectators.



AFAC Grantees were Internationally Acknowledged

Prestigious prizes and recognitions were collected by many AFAC grantees. To mention a few: “Last Men in Aleppo” won the Grand Jury Prize in Sundance Film Festival; Ahmad Hammam won Sawiris prize for the best collection of short stories; “Street of Death” by Karam Ghossein won the Audi Short Film Award and “Ghost Hunting” by Raed Andoni won the Glashütte Original Documentary Award at Berlinale; two films were selected for Cannes 2017 - Mahdi Fleifel’s short fiction, “A Drowning Man” competed for the Palme d’Or for Best Short Film, and Karim Moussaoui’s debut feature film “Until the Birds Return” competed for one of the prizes in the 2017 festival section Un Certain Regard; Tania El Khoury was named the winner of the 2017 ANTI Festival International Prize for Live Art and Zoukak Theatre Company won the Japan Art Association Premium Imperiale and the 2017 Culture for Peace Award from the

Chirac Foundation. The Abraj Capital Prize went to an AFAC grantee, Laurence Abou Hamdan, with the two finalists - Basma Al Sharif and



Ali Cherri - both being AFAC-supported artists; and Khalil Joreige and Joana Hadjithomas received the prestigious Marcel Duchamp prize. Another great recognition was received by Mohamed Siam whose AFAC-supported feature documentary film “Amal” opened the International Documentary Festival Amsterdam.

Diverse Resources were Mobilized to Invest in Talent From the Region

The Arab Creativity and Entrepreneurship Fund (ACEF) in its 4th year provided timely support to 50 out of the average 150 projects that AFAC grants annually. AFAC counts on the support of individual philanthropists to expand the space for creative expression in the Arab region and in diaspora. AFAC thanks all those who generously contributed since 2014; and in particular those 19 philanthropists who made fresh contributions to ACEF in 2017 and helped AFAC achieve the target of \$1 million, including:

Nabil Qaddumi / Amr Ben Halim / Olfat Al-Mutlaq Juffali / Sawsan Jaafar / Hani Kalouti/ Abba Lahoud / Layan Cutlural Foundation / Abdulaziz Bin Abdullah / Princess Aida Fustoq / Hussein Rifai / Loubna Khalil / Paul Ammann / Robert Jean Boghossian / Charles Aoun / Reem Ziad Renno / Fouad El Khoury

In addition to individual donors, AFAC managed to get multi-year contributions from existing and new institutional donors. AFAC secured funding from DOEN Foundation and the Ministry of Foreign Affairs of Norway for the period 2018-2020. New funding opportunities were explored in Switzerland, including Drosos Foundation with whom AFAC will partner with to launch a new

program – Art and Culture Entrepreneurship – in 2018 for the next three years. Such engagements are in addition to the general multi-year grants from the Open Society Foundations (OSF) and Ford Foundation; as well as annual contributions from the Prince Claus Fund, specifically for the Arab Documentary Photography Program. Fundraising from the corporate sector in Lebanon and abroad continued. HBK and Middle East Airlines were new supporters that came through for AFAC’s Ten Years Later anniversary event. In addition, the Boghossian Foundation generously supported the initiative and LBCI was the main media partner.



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Impact of Creativity was made Highly Visible

Art matters and its impact is palatable on many levels. That is what AFAC tries to show on an annual basis. Every year since 2014, generous individual contributors to the Arab Creativity and Entrepreneurship Fund (ACEF) enable AFAC to support bold projects that challenge stereotypes, that instigate debate and that inspire young people to imagine a better future.

The 2016 report on the Arab Creativity and Entrepreneurship Fund was launched online as an interactive platform offering an exciting compilation of 50 AFAC grantee stories

The 2016 report on the Arab Creativity and Entrepreneurship Fund was launched online as an interactive platform offering an exciting compilation of 50 AFAC grantee stories, and illustrating the impact of their initiatives. In addition to ACEF, AFAC produced numerous



communication products: “Learning from the Past, Imagining the Future: 10 Years of Reflection on AFAC”; a 10-year timeline putting the spotlight on milestones in AFAC’s history and operations; a Ten-Year Infographic on AFAC’s grant-making; “Ten Years Later” booklet which captured the amalgam of works exhibited at the anniversary event in Beit Beirut, accompanied by a video reportage of the event; two videos of AFAC grantees one of which aired on LBCI; and a series of postcards showcasing stills from films of AFAC grantees for the Berlinale in Germany. AFAC’s presence in the media was notable both in the region and internationally. One highlight was the participation of 6 AFAC documentary photography grantees for the recording of two episodes of Dunyana – a program of BBC Arabic Service. Visibility was also prominent on LBCI through its exclusive coverage of the AFAC Ten Years Later event, as well as local and regional print media.

AFAC Reached Out and Spoke Up for the Arts and Culture Sector

AFAC was actively present on the cultural scene. Two AFAC film weeks in Morocco (April) and Sudan (August) were successfully organized, in addition to the partnership with Sursock Museum on an AFAC Film Night which took place once a month. A panel on “Merging of Art and Documentary Worlds: Photographing the Personal”, in partnership with Magnum Foundation, was held at Ashkal Alwan in Beirut, in February. AFAC attended “Mapping Cultural Policy in the Arab Region” in April - the 12th international conference organized by the Arab Media Centre and the Communication and Media Research Institute (CAMRI) at the University of Westminster in London. In May, AFAC participated in a panel discussion of the MEPPi Symposium, organized by Sursock Museum in Beirut, reflecting on the photographic legacy of the Middle East and North Africa and priorities for sustainability. AFAC contributed to the discussion on supporting and funding cultural heritage preservation, in this case documentary photography. In London, AFAC hosted a reception in July to celebrate Arab artists and cultural institutions at the British Public Library in



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the framework of the Shubbak biennial festival of contemporary Arab culture, supported by AFAC and where many AFAC grantees were showcased over 16 days in 30 venues, opening a window on contemporary Arab culture in the heart of London. Moreover, AFAC participated in the World Humanities Conference in Liege (Belgium) on a panel entitled “Recentering the Humanities in the Arab region between academia and the public sphere”; as well as Arts Forum organized by OSF in Marrakech, and Impact Hub’s two-day conference, “Unlikely Allies”, in Berlin. AFAC also participated in the Ford Foundation’s BUILD grant workshop in Amman to facilitate peer learning and networking. In December, AFAC spoke on a panel at the Beirut&Beyond International Music Festival 2017 professional program, highlighting its role in disseminating music talents and production regionally and globally.

The Team of AFAC was Kept Busy Throughout the Year

The principle activity of AFAC which is grant-making took place throughout the year. In addition, AFAC was present at various international festivals and forums, establishing partnerships and

collaborations for the benefits of its grantees across a variety of fields – music, visual arts, literature and cinema. AFAC continued to explore, with its wide network of friends and supporters, new approaches to support arts and culture. It was regularly solicited to advocate for cultural philanthropy in the region and to promote best practices. The following were the key events:

The Funds Contributed by AFAC’s Donors Were Invested to Expand the Space for Arts and Culture

Generous contributions from diverse donors enable AFAC to carry out its mandate and ensure a level of sustainability. AFAC is thankful to the 19 individual donors in 2017 in addition to our institutional donors: DOEN Foundation, Prince Claus Fund, Ford Foundation, Open Society Foundations, and the Norwegian Ministry of Foreign Affairs. AFAC is also grateful to the sponsorship of AFAC’s end of year event, offered by corporations: HBK, Middle East Airlines, LBCI as well as foundations, namely, the Boghossian Foundation and Prince Claus Fund.

January

AFAC kicks off 2017 with a new executive director and two new staff members

February

February 01

Open call for Visual Arts, Performing Arts, AFAC Documentary Program and the Arab Documentary Photography Program

February 12

AFAC brunch in honor of Arab films and filmmakers at the Berlinale



February 14

Launch of a new screening program, “AFAC Film Night”, in partnership with Sursock Museum

February 15 → 17

AFAC collaborated with the Berlinale’s culinary cinema program, as part of the Arab European Creative Platform (AECP)

February 24 → 28

AFAC convened the third round of grantees for the Arab Documentary Photography Program (ADPP) workshop in Beirut

February 27

Panel discussion on “Merging of Art and Documentary Worlds: Photographing the Personal” at Ashkal Alwan in Beirut

March

March 08

Screening of “Fidai” by Damien Ounouri at Sursock Museum

March 10 → 12

The 9th Informal Donors Meeting for Arts and Culture in Amman

APRIL

April 19

Screening of “74 - The Reconstitution of a Struggle” by Raed Rafei and Rania Rafei at Sursock Museum

April 21

AFAC participated in “Mapping Cultural Policy in the Arab Region” conference at the University of Westminster in London

April 22 → 28

AFAC organized the 4th AFAC Film Week in Tangier, Morocco

MAY

May 1

Calls closed for Visual Arts, Performing Arts, AFAC Documentary Program and the Arab Documentary Photography Program

Open call for Cinema



May 03 → 05

AFAC participated in MEPPI Symposium at Sursock Museum

May 05 → 06

AFAC had its Board Meeting in Beirut

May 25 → 28



The Flax Open Academy For Visual Arts Was Held In Berlin And Hosted Approximately 50 Recently-Arrived Artists In Germany, As Part Of The Arab European Creative Platform (Aecp)

May 31

AFAC 2016 Annual Report online

JUNE

June 01

Open call for Music and Research/Training/Regional Events

June 18-24

AFAC made an exploratory visit to Switzerland

JULY

July 10-11

Writing (in) Exile: A Forum on Literature, Writing and the Experience of Exile was held in Berlin, as part of the Arab European Creative Platform (AECP)

July 13

AFAC hosted a reception to celebrate grantees in the framework of Shubbak Festival at the British Public Library in London

July 12

AFAC announced 9 new grantees for the Arab Documentary Photography Program

July 31

AFAC announced 26 new grantees for Visual Arts

AUGUST

August 01

Call closed for Cinema

August 02

AFAC announced 19 new grantees for Performing Arts

August 04

AFAC announced 13 new grantees for AFAC Documentary Program

AFAC held “The Parliament of Bodies” in the framework of Documenta 14 in Kassel, Germany, as part of the Arab European Creative Platform

August 12-13



AFAC held “Wish You Were Here: AFAC Music and Film Summer Festival” in Berlin, as part of the Arab European Creative Platform (AECP)

August 17-22

AFAC organized the fifth AFAC Film Week in Khartoum, Sudan

SEPTEMBER

September 06

Calls closed for Music and Research/Training/Regional events

September 13

Screening of “From My Syrian Room” by Hazem Alhamwi at Sursock Museum

September 15-18

The 2017 Arab Documentary Photography Program held its first workshop in Beirut

OCTOBER

September 30 - October 4

World premiere of “Iphegenia” at Tempelhof/ Volksbühne, as part of the Arab European Creative Platform (AECP)

October 11

Screening of “The Little Eagles” by Mohamed Rashad at Sursock Museum

October 15-25

ABC Germany: E-course for Exiled Filmmakers in Germany, as part of the Arab European Creative Platform (AECP)

NOVEMBER

November 05

Private opening of the exhibition “AFAC Ten Years Later: How to Tell When the Rebels Have Won” at Beit Beirut

November 07-12

Screenings in the framework of AFAC’s 10th Anniversary at Cinema Metropolis Empire Sofil

November 08

Screening of “The Mulberry House” by Sara Habib Ishaq at Sursock Museum

November 10-15

Public opening of the exhibition “AFAC Ten Years Later: How to Tell When the Rebels Have Won” at Beit Beirut

November 28

AFAC announced 21 new grantees for Music



November 30

AFAC announced 26 new grantees for Research/Training/Regional Events

DECEMBER

December 06

Screening of “Amal’s Garden” by Nadia Shihab and “And on a Different Note” by Mohamed Shawky Hassan at Sursock Museum

AFAC announced 28 new film projects for Cinema

December 22

AFAC Ten Years’ Study, “Learning from the Past, Imagining the Future” was published

A Matter of Art: ACEF 2016 interactive report was shared online

Financial Allocation in 2017 was as Follows:

Total Expenditure: \$3,566,492	Grant Activities: \$3,033,359 equivalent to 85% of total expenditures
Fundraising and Communications: \$299,855 equivalent to 8% of total expenditures	Overheads: \$233,278 equivalent to 7% of total expenditures

PricewaterhouseCoopers in Zurich, Switzerland successfully completed the 2017 audit. AFAC's financial statements comply with the Swiss law and the Foundation's deeds.

AFAC's Aspirations for 2018

With a new leadership, an expanded team, and based on intense institutional reflections following the AFAC ten-year study, AFAC will embark on refinements in its operations, communications, fundraising and branding.

Programmatically, AFAC will launch three new programs in 2018:

a) **Creative and Critical Writings open to individuals and institutions.** Following three years of the AFAC Novel Writing Program, AFAC will create an open call to cover more diverse and underdeveloped genres such as critical writing about artistic categories, theatre writing, poetry and short stories, graphic novel, children and young adult literature, adaptations of international novels for young people, and electronic literary platform. The category will keep the door open to novels but it will not be its focus.

b) **Research on the Arts open to individuals, teams and institutions,** in partnership with the Arab Council for Social Sciences, to encourage dedicated research in this field through an open call. Therefore, the research component will be a stand-alone category and will be taken out of AFAC's RTR category; the latter will be simply retained as the Training and Regional Events.

c) **Arts and Culture Entrepreneurship program** is a three-year program that AFAC plans to implement by mid-2018 in partnership with Drosos Foundation, aiming at strengthening arts and culture institutions from the Arab region in the areas of entrepreneurial approaches and sustainability.

As part of efforts to deepen outreach to marginalized communities of artists, AFAC is planning a field visit to Algeria in order to inform about AFAC, encourage applicants, and to disseminate independent

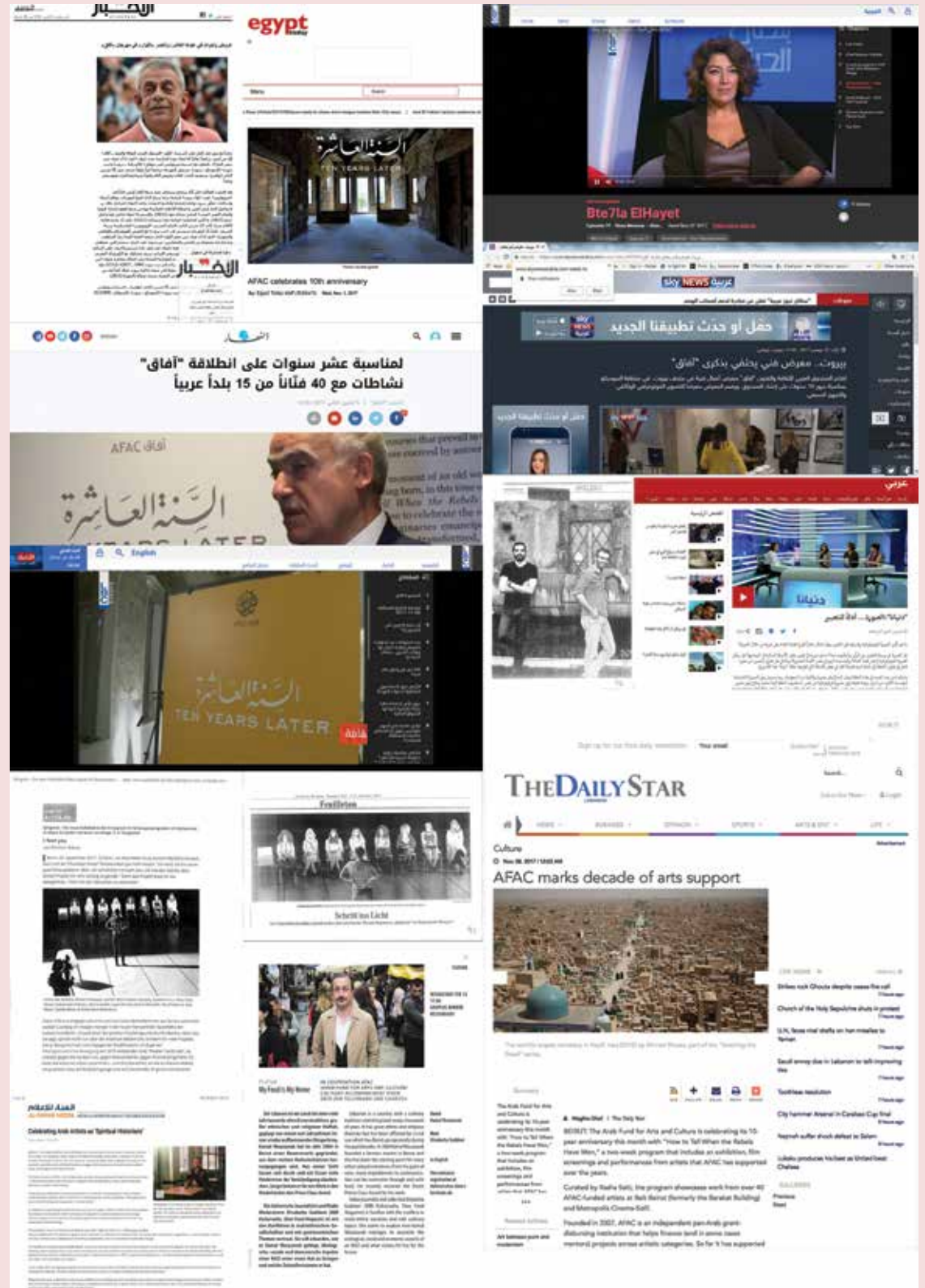
artistic works. Following the success and receptivity of the past five editions of AFAC Film Week, The 6th edition is envisaged for Algeria.

Building on the accomplishments of Arab European Creative Platform in 2017 and the pressing challenges surrounding migration and host communities, AFAC will strengthen existing partnerships in Germany, and explore new collaborations in Germany, and potentially in another European country, on themes that address Arab migrant artists and those in exile.

AFAC remains attentive to gaps and priorities in the arts and culture sector. The discussion on distribution/circulation/dissemination support program will continue in 2018 with the aim to develop and launch it in 2019. AFAC strives to address some of the concerns that have repeatedly been brought up by practitioners. The idea is to do tailored support per category for networking, workshops, collaborations and tours with the aim to showcase more widely artistic and cultural products with greater outreach in the Arab region primarily, but also internationally.

In order to increase awareness and mobilize philanthropy for arts and culture in the Arab region to expand and diversify donor support, AFAC will continue to encourage individual contributors in arts and culture through our existing platform ACEF – Arab Creativity & Entrepreneurship Fund, but also by exploring fresh ideas around more active involvement of contributors. This will be in addition to bringing on board new institutional partners including government agencies and foundations. Fundraising efforts will be focused on seeking partners for existing programs but also for the new initiatives. A second visit is planned for Switzerland in early 2018 to plan for and organize 1-2 showcasing and fundraising events in Geneva, Basel and/or Zurich later in the year, and to follow up on the leads that were established in June 2017.

AFAC is keen on addressing a growing pool of applicants, grantees but also the wider public. In terms of communication material, AFAC is consulting with design companies that are familiar with AFAC but also understand the commercial sector to do corporate promotional videos; info-graphics summarizing themes tackled by documentary films and documentary photography projects over the past 8 and 3 years respectively. In early 2018, a new branding concept in addition to new fundraising tools will be explored. This combined with the development of the soon to be completed website will constitute a package to profile AFAC and widen its donor and audience base. AFAC new website will reflect a renewed spirit but also act as a platform that allows for a more organic community of practice among grantees and alumni. This will be through on-line interactivity and self-initiated updates by grantees on their projects, as well as providing more access to AFAC database on artists and cultural institutions.





AFAC Ten Years' Study: Learning from the Past, Imagining the Future



In a region where the term ‘accountability’ is barely circulated and practiced, institutions like AFAC are required to utilize their very own strict codes of operations as well as standards of quality. Building on the past ten years is at once an organic and a challenging task. We are at a self-imposed juncture to challenge ourselves and never rest on our laurels. AFAC has laid the foundation for arts and culture institutions in the region and should continue to play this exemplary and referential

role. Beyond this, we continuously ask ourselves what more we can be and do vis-à-vis our mission, mandate, stakeholders and changing realities, and how we can serve public interest with the best intentions and quality while maintaining a critical eye on the value, impact and standing of cultural projects.

In 2016, AFAC set out on a mission to revisit, review and reflect on its ten years of operations with the arts and culture sector but also as an integral part of a rapidly changing region. The purpose of this exercise was to measure the institution's work, outcomes and impact in relation to its mission and objectives and to provide indicators to what has worked well and what still needs to be improved and/or adapted. The questions raised and the engaging discussions are relevant not only to AFAC but to the wider cultural ecosystem that includes peer institutions, donors and the practitioners themselves. What AFAC takes away from this study are the reflections and recommendations which lay the ground for our strategy for the coming years. We want to remain relevant to artists and cultural institutions; to be modern in our approaches and tools; to provide a platform for knowledge and skill-building; to intensify philanthropy for arts and culture; and to sustain our role as catalyst for the arts and culture sector as a whole.

Our internal structure allows for these in-house discussions to flourish and be shaped into actions, taking a distance from what we have done so far, assessing, questioning and also re-imagining. For this ten-year evaluation, we were keen on engaging with a wider circle of AFAC stakeholders. Previous and current grantees, jurors, donors, board members, partners and cultural practitioners were solicited to give feedback on the different areas of grant-making, programs, internal administrative processes, governance, and communication, as well as provide recommendations for future programs. The feedback was overwhelmingly heartwarming and affirmative of AFAC's status as a main

supporter of arts and culture in the region. The detailed comments and recommendations were exemplary of a unique level of engagement that all stakeholders have towards AFAC. Moreover, the participants in the evaluation touched upon issues and questions that we ourselves constantly raise, thus demonstrating ownership and deep knowledge of the organization.

Some of the feedback and ideas were eye-opening. Others confirmed our pre-existing knowledge of what needs to be supported and expanded. Yet some other comments indicated a shallow knowledge of the organization and its programs. Though such comments are in most cases addressed on our website, we still feel the responsibility to listen carefully and act proactively towards maintaining our transparency and communication to live up to the expectations of our stakeholders and community at large. Based on the results of the study and its findings which we then discussed further with specialized practitioners, a five-year strategy has been drafted for AFAC programs and areas of support. The strategy will retain AFAC's main grant-making activities while revising the underlying details of how and what to support under the main existing grants. The strategy will also endorse the sector's and artists' needs for cultivating and supporting under-developed areas of artistic and cultural practices through defining a number of new special programs to be implemented based on priority and availability of funds.

Over the past decade, AFAC had provided the space or rather the laboratory for artists to grow, explore, experiment and also fail. While we are keen on continuing with this path, we are also aware about our standing and conscious about our responsibilities. Here exactly lies the challenge: mirroring the realities of our region without allowing ourselves as an institution to be a mere reflection of its image. Being progressive and ahead of our societies is a must because what AFAC stands for today is the hope for a better future for our region. Taking on this bigger role is a natural outcome of the ten years of hard work on all levels. It is by no means a role that strives for authority but rather one that contemplates the positioning of AFAC in the wider context.

We are grateful for the generous contributions of the survey respondents and interviewees. Their insights, engagement and reflections are yet another proof to why arts and culture matter so much, providing the space for dialogue, discussions, and criticism to flourish.

We are very proud to share this study, “Learning from the Past, Imagining the Future”, with the wider community of artists, supporters, and audiences as we believe that the only way for us to progress is to stay relevant to the priorities of the arts and culture sector.

But first, a few words on the process: The research was carried out by an independent consultant, Moukhtar Kocache, starting mid-2016 through mid-2017 and included one-on-one interviews with invited participants from diverse backgrounds: artists, grantees, board members, individual and institutional donors, cultural managers and practitioners in arts and culture. In addition, a survey of 56 questions was sent out to over 300 individuals identified from AFAC's database (grant recipients and applicants) as well as the list of funders, partners, jurors, cultural practitioners and board members. The idea of the survey was to get a sense of personal perspectives and input in addition to recognizing broad patterns of significant correlations. Questions were divided under three main categories – mission and identity; organizational operations; and programs. Respondents were asked to scale their responses and were given the option to contribute statements that further explain their assessments and recommendations. The diversity of respondents geographically and professionally contributed to the richness of input. They hailed from Lebanon, Egypt, Palestine, Morocco, USA, Jordan, France, United Arab Emirates, Saudi Arabia, Tunisia, United Kingdom, Somalia, Germany, Switzerland, Algeria, Sudan, Yemen, Qatar, Kuwait and Bahrain.

A two-day meeting was then held at AFAC's offices in Beirut to review the initial findings of the interviews and survey and involved AFAC's staff and four invited cultural practitioners from the Arab region, namely, Tarek Abou El Fatouh, Khyam Allami, Orwa Nyrabia and Rasha Salti. The group reflected and analyzed AFAC's grants management systems, internal administrative processes, governance, communication, methodologies, and program areas.

As a follow-up to the study, AFAC carried out focus group meetings in 2017 for the categories of visual arts, performing arts, music, and research/training/ regional events. The objective was to delve deeper into the general recommendations offered by the study, and to give particular attention to the specificities of each of the categories. The one-day discussions per category with 3-4 experts were extremely helpful in offering more tailored food-for-thought for AFAC. The input from complementary consultations can be found in the Annex.

The following summary report encapsulates key findings and recommendations from the main report, authored by the external consultant, Moukhtar Kocache, and can also be accessed on AFAC's website.

AFAC Ten Years’ Study: Learning from the Past, Imagining the Future

Summary Excerpt by Moukhtar
Kocache, external consultant to AFAC

Objectives

As it celebrates ten years of service to the arts and culture field in the Arab region, AFAC is experiencing a transformative moment in its history. The organization has undergone a leadership change, with a new executive director, and will be challenged in the coming years to significantly expand its resources and diversify its income streams. In the Arab region, socio-political, humanitarian, displacement, and freedom of expression challenges abound, impacting vast segments of AFAC’s constituencies and partners as well as the landscape and context of contemporary cultural production. Growing tides of conservatism, minimal public support, and limited corporate and private philanthropy for arts and culture coupled with the growing needs and expectations of a dynamic youthful population, place nearly insurmountable pressure on AFAC. These forces demand that AFAC expand its grantmaking, widen its geographic reach, diversify the cultural genres it supports, provide more professional training, and diversify its regional audiences. Clearly, accomplishing all of this is an impossible task for a single institution. Yet, AFAC stands as a beacon of light, creativity, and promise.

Since making its first grant in 2007, AFAC raised over \$23 million, made over 980 grants with a total of more than \$15 million, spent almost \$3 million on professional training and workshops, reached millions of audiences, processed over 9,000 applications, and worked with over 200 jurors. In terms of demographics, 50% of individual grantees are between 25 and 35 of age and 30% are between 35 and 45. The community of grantees identifies receiving support from AFAC as critical to its freedom of expression, ability to tackle sensitive issues and independence. It is also seen as the most important stamp of approval and legitimacy.

Reevaluating AFAC’s activities, contributions, and capacities as it plans for the future is essential, given the regional dynamics, development of the arts and culture ecology in the Arab region and increasing expectations for it to lead locally and internationally.

Learning from the Past

1. Identity and Mission

A. AFAC enjoys exceedingly high levels of admiration, recognition, and praise from both the Arab region’s arts and culture community and international cultural institutions. Between 70% to 85% of survey respondents believe that AFAC is the most, or among the five most important organizations in the sector, including in terms of its levels of transparent and fair decision making, value and relevance, positive impact on the quality and visibility of cultural production, and overall professionalization. An astounding 85% to 95% of respondents strongly agree that AFAC is relevant and valuable to the region, which shows near-total approval of how the organization is accomplishing its mission and responding to a vital need.

B. AFAC is admired for having a strong visual and communications identity; yet, it is known to lack presence on social media channels and traditional media networks. Despite being impressed by AFAC’s communications, the community at large would like to see more media coverage and presentation of its funded projects. Those who view them are impressed by AFAC’s annual reports, but desire a simpler format for the information.

C. In terms of its identity, two particular issues are worth noting. The first is a question about whether AFAC is “an Arab fund,” or “a fund for the Arab region.” Although most members of the community understand that AFAC is inclusive of artists and institutions that come from diverse ethno-religious communities and which represent the mosaic of the Arab region, this needs to be better articulated in its public profile. Perceptions regarding prominence or hegemony of “Arab” identity and culture, particularly among other identities, ethnicities and minorities in the region beg reflection. Second, despite wide excitement about and appreciation for the excellence, quality, and type of artistic and cultural production AFAC supports, in addition to its regional reputation as a trendsetter, some are concerned that it tends to prioritize contemporary aesthetics perceived as being rooted in Western avant-garde language and form (implications of privilege) at the cost of more accessible, community-based, and popular (not populist) emergent forms of expression.

2. Grants Management and Organizational Development

A. AFAC’s staff and team garner overwhelming praise and esteem from grantees, partners, and funders for their professionalism, and for how much the organization

accomplishes given its small team. However, the community wishes to know more about and to engage with the organization’s staff, but even more so its governing board.

B. AFAC’s grant management system and process vastly meets expectations, and the simplicity, flexibility, and thoroughness of its grants administration (agreements, payments, reports) are much appreciated.

C. The community would like AFAC to render more public and visible its policies and procedures on conflict of interest for board, staff, partners, jurors, and grantees.

D. Although AFAC makes laudatory efforts to share its financial information with the public, there is a desire to learn more (and in a simplified manner) about its annual budget allocations, administrative expenditure, funding and amounts/percentages of sources of income.

E. There is a noted desire for AFAC to improve the geographic and national diversity of its staff and board and for it to maintain awareness of its increasing, while understandable, Lebanese character, due to cumbersome labor laws.

F. AFAC is the regional leader in fundraising capacity and diversity of resources, and has become the role model for local and regional independent organizations, in culture or otherwise, by matching its ability to convince diverse institutional stakeholders with engaging a growing number of local individual philanthropists. This capacity continues to develop and expand in spite of the challenging philanthropic and political context. Today, AFAC raises over \$3 million yearly and is set to embark on an expanded campaign to raise \$20 million by 2020. In 2011, Arab funding sources constituted about 10%, in 2015 and 2016 this number surpassed 35%. This is no small feat, given the regional context, but it still falls short of the organization’s existential goal to generate the majority of its resources from local donors; a goal that will continue to guide AFAC’s mission.

3. Programmatic Focus

A. AFAC’s grant categories are very highly appreciated by artists and cultural organizations in the region, and seem to positively respond to their needs in terms of genres, styles, and media. Film has received the largest number of grants, followed by research/training/regional events, visual arts, music, performing arts, and literature.

B. The geographic diversity of both individual and institutional grantees has steadily expanded. AFAC grantees are relatively young with 50% between the ages of 25 to 35, and 30% between 35 to 45.

C. The community identifies the support from AFAC as critical to freedom of expression, ability to tackle sensitive issues, and independence. It is also seen as the most important stamp of approval and legitimacy.

D. There is overwhelming conviction and desire (survey responses between 60% to 80%) that AFAC should continue to focus on production grants and the occasional special program grants, despite the sector’s clear dire needs for more training, education, capacity development, policy, research, and advocacy (though many support the idea that AFAC could enable and possibly fund others in the sector to conduct such activities).

E. Areas that repeatedly emerged as issues that AFAC might address in the near future were:

1. the urgent need to improve circulation, distribution, activation, and audience/public engagement in the region given the financial, cultural, and social repercussions and impacts;

2. the desire for grantees and others to be brought together into a community to network, exchange, see each other’s work, and learn from one another; and

3. for AFAC, given its unique position, to be more intellectually aware and engaged in terms of data mining and initiating reflections on content, thematic and aesthetic patterns, and ideas emerging from its community of applicants and grantees.

F. There is a growing desire by grantees and applicants to receive more feedback on their applications and the jury’s deliberations. Grantees would like more tailored reporting guidelines for each grant category.

G. Grantees struggle to finalize activities and projects without the 25% of grant amount that AFAC disburses once projects are completed.

Imagining the Future

1. Identity and Mission

A. AFAC should consider expanding investment in communication and marketing (including adding staff) to create layered content that shares grantee stories and production with the community and the wider Arab public. This should include exploring the creation of a social media platform and a meeting place for grantees and partners on the website.

B. To help activate media exposure as well as regional circulation of work, AFAC can consider hiring a publicist and establishing audio-visual and print media partnerships to help disseminate information about new work, grantees,

its activities, and issues emerging from its work of pertinence to the wider community.

C. Ten years on, it might be opportune to revisit the organization's mission, values, and objectives.

D. AFAC can develop special modules and outreach programs to emerging philanthropists in the Arab region and consider creating an award for philanthropists of arts and culture to create a buzz and more widely anchor the organization in the Arab public sphere.

E. As a learning and self-regulating process, AFAC could greatly benefit from the creation of an ongoing formal participatory process of review, feedback, and analysis with grantees and the constituency at large.

2. Grants Management and Organizational Development

A. AFAC should explore ways to render more transparent its jurying and selection process and establish clearer conflict of interest policies; such a move could influence standard practices in the region.

B. AFAC needs to consider developing a board diversification strategy and criteria, according to the organization's needs and fundraising goals. Diversity and national representation of staff should also be explored even though there are administrative challenges related to labor laws for non-Lebanese nationals.

C. The coming years will demand rigor, planning, and dedication in terms of resource mobilization, institutional donor fundraising campaigns, individual philanthropists, and corporate support. A detailed resource mobilization strategy would be helpful to develop at this particular juncture to stabilize the organization's finances for the coming decade. It is a strategic time to begin the process of creating an endowment.

D. Explore hiring staff dedicated to development and fundraising for both institutional and individual donors.

3. Programmatic Focus

A. Consider running two grantmaking cycles a year to help meet surplus demand and allow more opportunities and flexibility for applicants. Reduce final payment amounts of grants to ease the production burden on grantees.

B. Explore separating research and training from regional events grants to ensure cohesion and focus.

C. AFAC should initiate a new grantmaking program to support distribution, circulation, and audience engagement, which will moreover help create and meet a growing demand for cultural consumption, develop and reach new audiences, create markets, establish links between independent artists and organizations with creative industries, and expand exposure to artists and cultural products.

D. AFAC should explore creating an annual forum that brings selected grantees together for exchange and networking, explores thematic issues pertinent to the sector, and that provides a platform to present commissioned or edited intellectual reflection by writers, scholars, and cultural producers inspired from the data and knowledge the organization and its applicants generate each year. Visibility events can be added to such a convening for philanthropists and the media to expand opportunities and visibility for all stakeholders.

Conclusion

AFAC is a miraculous success story and a source of inspiration in a region undergoing tumultuous change and the erosion of human and civil rights. Arts and culture not only help make sense of the world and our understanding of it, but also offer a mirror to society, capture the pulse of history, and initiate dialogue and emotional catharsis to help communities, nations, and individuals ground themselves in our shared humanity. The role that AFAC plays within this context is therefore foundational and urgent; as such, it requires awareness, sensibility, vision, and responsibility from its staff, leadership, board, and partners. The coming decade for AFAC also promises to be a period of growth, expansion, and deepening, which it is challenged to do without usurping resources and centralizing power, and without competing with existing and more fragile cultural infrastructure and organizations in the region. It must possess the wisdom and artfulness to share power and resources and to grow in tandem with the rest of the regional cultural ecology.

Annual Grants And Special Programs



General Grants

Established as a reliable resource for artists and cultural institutions working in a variety of fields, AFAC's Annual General Grants Program caters for six main categories: Literature, Performing Arts, Visual Arts, Cinema, Music and RTR (Research/Training/Regional events). Since 2014 and until end 2016, the Literature call was replaced with the AFAC Novel Writing Program which ended in 2017.

The General Grants first call opened on February 1st and closed on May 1st, catering to Visual Arts and Performing

Arts. Grantees were announced July 28th and 29th respectively. AFAC postponed the call for Cinema to allow the jurors more time to evaluate the applications. The Cinema call opened May 1st and closed August 1st while the call for Music and RTR (Research/Training/Regional events) opened June 1st and closed September 1st. Announcement of grantees took place on November 27th for Music, and November 30th for RTR and December 5th for Cinema.

In 2017, AFAC distributed general grants to 120 projects out of 871 general grants applicants.

AFAC's annual open call for general grant programs is announced on the website and social media and through press releases to an extensive network of regional media.

AFAC's General Grant for Visual Arts supports painting, sculpting, photography, installations, audio-video arts and multi-media works of a contemporary and innovative nature. The grant can support exhibitions, visual arts book publications as well as art production.

AFAC's General Grant for Performing Arts is open to classical, folk and experimental theatr; dance performances from across the Arab region, including contemporary dance; public intervention performances; street arts and festivals. It also supports theatre writing, acting, directing, dancing and choreography workshops.

AFAC's General Grant for Music is open to all kinds of music composition and production in the Arab world including classical, tarab, Arab folk music, hip hop, reggae, jazz, fusion, electronic sound and Arabic alternative music. It offers funding for music conservatories, music production, collaborations, performances, album recordings and other musical projects. The grant also supports music archives, research, workshops, performances and festivals at local, inter-regional and cross-cultural levels.

AFAC's General Grant for Cinema is open to all kinds of film projects – short, medium and feature-length fiction and documentaries; animation and experimental. AFAC offers funding for development, production and post-production. Projects applying for a development grant are eligible for a maximum of \$10,000 while projects applying for a production/post-production grant are eligible for a maximum of \$50,000.



AFAC's General Grant for Research/Training/Regional Events is open for projects in all fields of cultural production and gives AFAC the flexibility to support capacity-building workshops, residencies, artistic and cultural research, training projects, as well as regional events like festivals, competitions and cross-cultural collaborations.

Special Programs

In addition to the General Grant program, AFAC offers Special Programs that address particular trends and needs, that may include professional support in the form of workshops and mentoring, and which may be time-bound or later integrated into the General Grant program.

AFAC supported a total of 25 emerging authors from 9 countries, selected from 668 applications

The AFAC Novel Writing Program (ANWP) 2014-2016, which supported aspiring fiction writers as an intensive year-long training program, was a response to emerging authors in the Arab region. During the past three years, from 2014 to 2016, this resulted in the publication of 22 distinguished novels of writers from diverse Arab countries.

AFAC organized the third and last workshop (3-8 April) for the eight ANWP 2016 grantees before the completion of their novels, under the mentorship of Jabbour Douaihy. The eight participants hailed from: Egypt (2), Tunisia (2), Morocco (1), Lebanon (1), Yemen (1), and Palestine (1). Three program cycles since 2014 allowed AFAC to support a total of 25 emerging authors from 9 countries, selected from 668 applications, to create a safe space to express, offer and receive critique and interact with fellow authors.

The Arab Documentary Photography Program supports compelling non-stereotypical and unconventional visual documentation of important social issues and narratives relevant to the Arab region, in recognition of the image's power to document, educate and advocate.

The AFAC Documentary Program supports feature-length, medium-length and short documentary projects, in production and post-production, addressing the social realities in the Arab world in creative and compelling ways.

The total number of applications received under Special Programs in 2017 was 178. There were 10 ADPP grantees (with a budget of \$50,000 for grants and \$170,000 for professional support) and 13 ADP grantees with a total budget of \$300,000.

The Arab-European Creative Platform (AECF) is a 3-year initiative of the Arab Fund for Arts and Culture

The Arab-European Creative Platform (AECF) is a 3-year initiative of the Arab Fund for Arts and Culture – AFAC - in response to alarming polarizations, as a result of massive forced migration, affecting both European and Arab societies. It is a multi-disciplinary platform that aims to galvanize Arab and European artists and institutions for the production of art, culture and knowledge. The program explores innovative actions that probe both imagination and expression and that challenge negative perceptions of migrants/refugees in mainstream media, among decision-makers and key cultural actors. The total budget allocated for AECF was roughly \$280'000.

Jury Process

AFAC's juror committees are newly selected every year to bring together professionals from all across the region to lend their expertise and insights. They evaluate hundreds of applications and select the most compelling projects

to support. Jurors are called to evaluate on four criteria: Quality, Innovation, Relevance and Cost.

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

In recognition of the growing network of AFAC jurors, AFAC continues to update its jury database online since 2007. So far, 224 cultural critics, curators and producers from the Arab region have been involved in AFAC's juries.

For an updated list of the Jury Database, see Annex.



Application Statistics

Total Number of Applications Received

1049

Applicants in 2017

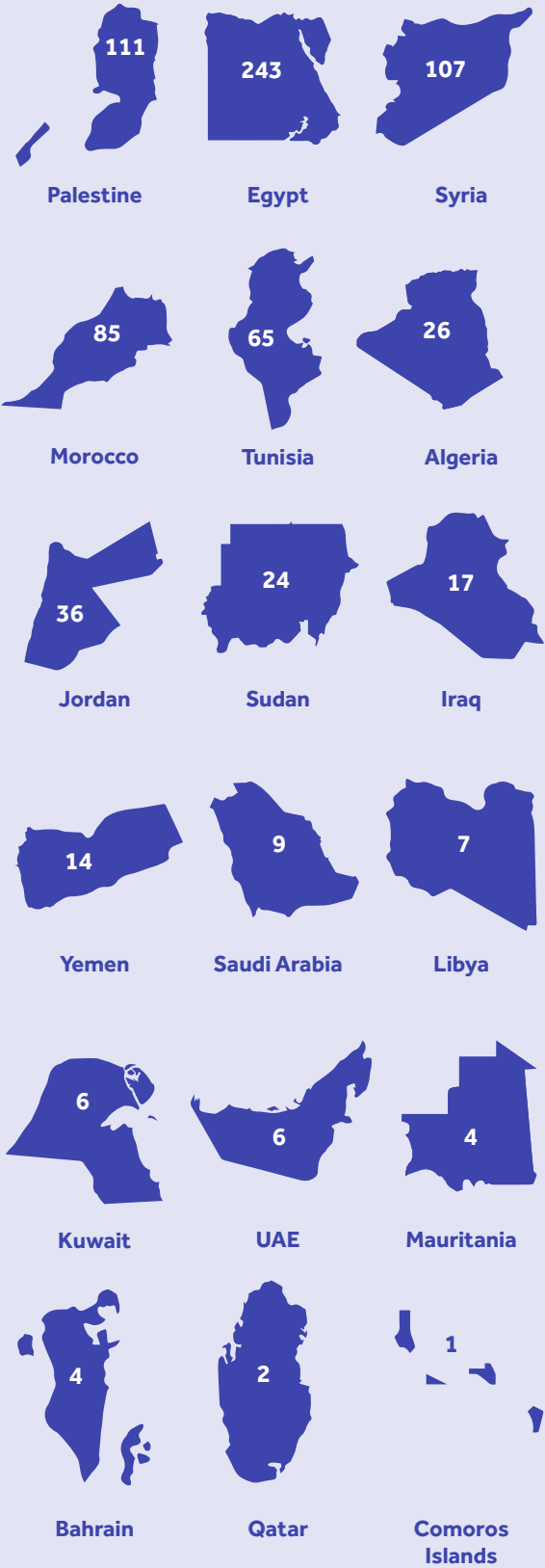
1249

Applicants in 2016

Geographic Spread in the Arab region

19

Arab Countries



Non-Arab Geographic Spread

Europe (84)
North America (17)
Asia (5)
South America (2)

General Grants Applicants

2017/2016

Visual Arts

138/174

Performing Arts

100/120

Music

112/113

Research, Training and Regional Events

196/135

Cinema

325/299

Special Programs Applicants

2017/2016

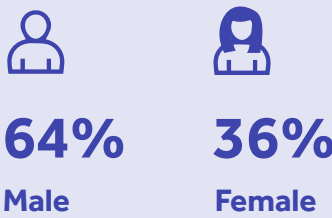
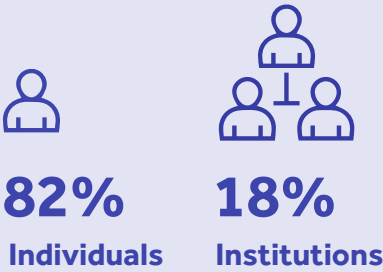
AFAC Documentary Program

98/75

Arab Documentary Photography Program

80/100

Applicants Ratios



Comparative

per country 2017/2016

Egypt: 243/330	France: 24/21
Lebanon: 174/156	UK: 17/16
Palestine: 111/129	USA: 17/15
Syria: 107/99	Germany: 12/4
Morocco: 85/121	Netherlands: 5/4
Tunisia: 65/77	Turkey: 5/4
Jordan: 36/57	Spain: 5/0
Algeria: 26/34	Austria: 4/1
Sudan: 24/29	Belgium: 3/3
Iraq: 17/40	Sweden: 3/1
Yemen: 14/34	Switzerland: 3/3
Saudi Arabia: 9/15	Luxembourg: 2/0
Libya: 7/11	Denmark: 1/1
Kuwait: 6/6	Italy: 1/0
UAE: 6/3	Lithuania: 1/0
Bahrain: 4/7	Norway: 1/0
Mauritania: 5/4	Poland: 1/0
Qatar: 2/0	Canada: 1/1
Comoros Islands: 1/0	South America: 2/1

Grantee Statistics

Total Number of Grantees 2017/2016

143

Grantees

1049

Applicants

Visual Arts

21/26

Performing Arts

19/19

Music

21/21

Research, Training

26 /22

Cinema

28/22

AFAC Documentary Program

13/11

Arab Documentary Photography Program

10/10

AFAC Novel Writing Program

0/8

Grantees as per Individuals/Institutions, Nationalities and Grant Amounts per Category

GENERAL GRANTS

Visual Arts 20/6

Palestine (6), Lebanon (4), Morocco (4), Syria (3), Egypt (2), Iraq (1), Algeria (1), UK (3), France (1), Netherlands (1)

Total amount: \$300,000

Performing Arts 17/2

Lebanon (7), Syria (4), Egypt (2), Palestine (2), Tunisia (1), Mauritania (1), Sudan (1), Netherlands (1)

Total amount: \$285,000

Research, Training and Regional Events 8/18

Lebanon (6), Egypt (4), Morocco (4), Palestine (2), Sudan (2), Algeria (1), Iraq (1), Mauritania (1), Syria (1), Yemen (1), France/Palestine (2) and Germany/Arab (1)

Total amount: \$460,000

Music 12/9

Palestine (4), Syria (4), Lebanon (3), Jordan (3), Morocco (2), the Netherlands (2), Egypt (1), France (1), Germany (1)

Total amount: \$330,000

Cinema 28/0

Lebanon (9), Palestine (5), Egypt (3), Morocco (2), Sudan (2), Syria (2), Tunisia (2), Algeria (1), Jordan (1), Libya (1)

Total amount: \$498,000

SPECIAL PROGRAMS

AFAC Documentary Program 13/0

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

Total amount: \$300,000

Arab Documentary Photography Program 10/0

Egypt (3), Lebanon (2), Syria (2), Algeria (1), Sudan (1), Morocco (1)

Total amount: \$50,000 as grants and \$170,000 in professional support

Grantee Ratios



75%

Individuals



25%

Institutions



62%

Male



38%

Female

25%

Emerging

75%

Established

69%

Region-based

31%

Diaspora

By Country 2017/2016

Lebanon: 34/36

Palestine: 20/24

Syria: 18/10

Egypt: 18/16

Morocco: 14/10

Sudan: 7/2

Algeria: 5/4

Jordan: 5/5

Tunisia: 3/11

Iraq: 2/4

Mauritania: 2/0

Yemen: 1/3

Libya: 1/1

France: 4/3

Netherlands: 4/0

UK: 3/4

Germany: 2/2

Other Project Statistics

Arab-European Creative Platform 8/2

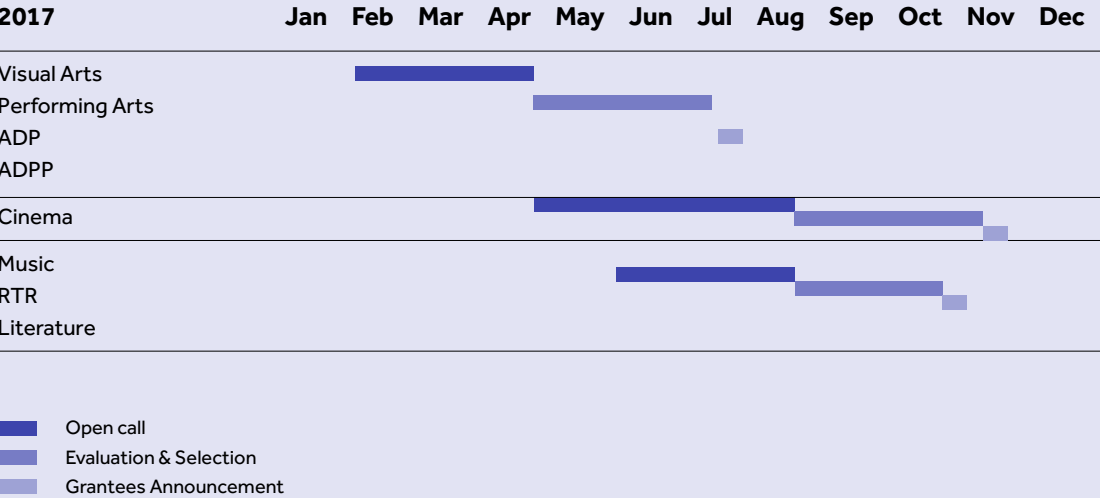
Total amount: \$280,000 for 8 projects in Germany with local partners

2017 General Grants and Special Programs

The total number of applications received in 2017 was 1049. The grantee results for the seven categories were: 10 ADPP, 19 PA, 26 VA 13 ADP, 21 Music, 26 RTR and 28 Cinema, bringing the total number of grants in 2017 to 143 (120 for general grants and 23 for special programs) with a total grants amount of about \$2.4 million.

In 2017, AFAC distributed \$2.4 million in grants to 143 projects out of a total of 1049 applications

2017 Granting Schedule



2017 Calendar of Open Calls and Announcements



Visual Arts & Performing Arts

Open Call for Visual Arts & Performing Arts
February 1st

Close Call for Visual Arts & Performing Arts
May 1st

Announcement of Grantees
July 28th & 29th respectively

Open Call for Cinema

Open Call for Cinema
May 1st

Close Call for Cinema
August 1st

Announcement of Grantees
December 5th



ADPP and ADP

Open Call for ADPP and ADP
February 1st

Close Call for ADPP and ADP
May 1st

Announcement of Grantees
July 12th & August 4th respectively

Music & RTR

Open Call for Music & RTR
June 1st

Close Call for Music & RTR
September 1st

Announcement of Grantees
November 27th and 30th



Performing Arts

“Even if the subject matter is very difficult in terms of the socio-political context it touches on, performing arts have the key element of ‘play’ and a way to connect to an audience in a shared space for contemplation.”

A Corner in the World Festival for Performing Arts, Turkey
Performing Arts grantee

The 2017 Jury Committee for Performing Arts was composed of playwright, researcher and critic Driss Ksikes (Moroc- co), artist and activist Hanane Hajj Ali (Lebanon), and playwright and theater director Laila Soliman (Egypt).

Jury Statement

Projects submitted in this round of the performing arts category highlight three fundamental issues: firstly, the impact of the globalization of cultural initiatives and political crisis on creative works. This is manifested in the need to translate and internationalize existing works, as well as the need for assertiveness by artists in exile or those living with internal political conditions that inhibit and hinder production to face difficulties with determination and defiance; secondly, the humble emergence of collective projects and greater tendencies toward individual projects. In parallel, there is a dedicated capacity from artists to delve deeper into preliminary research and gradually develop projects in stages, and have the audacity to combine creative realms; thirdly, the predominance of projects from the Mashreq and the scarcity of applications from the greater Maghreb region, despite the existence of a creative movement in those countries. Also in purely statistical terms, more projects were submitted by male artists in comparison to females.

It is clear through the projects we chose to support, on the basis of their quality and effectiveness, that there is:

- A clear commitment to artists who in the past have proved themselves and who are still insisting on developing their tools and work methods.
- The emergence of new and promising experiences seeking unprecedented paths in terms of vision, shape and substance.

- A clear trend to develop creative ways through preparatory workshops and international exchanges, with ensuing challenges pertaining to the ability to translate local imaginary into a work of art that is open to the world.
- An ability in artists to keep up with modern methods and techniques, while also inventing a new language to communicate with the public in a flexible and convenient manner.
- The emergence of four common themes that express what is brewing inside artists’ minds here and now; memory, the relationship with place (including border-related challenges), alienation and anxiety, and conflict between civilization and nature.

We were happy to sense a serious desire among performing artists in renewing working methods to get closer to current dilemmas and their collective desire to develop approaches and tools as well as their ability to interact with the outside world.

It is necessary to note that AFAC is aware of the need to find more effective ways to attract underrepresented regions, such as the Greater Maghreb and Sudan. We must also point out that what we felt through our work as jury members is the eagerness of AFAC to capture key concerns raised by the artists and the earnest desire to understand and analyze them and to engage in dialogues on how to address their needs.”

Number of Applicants

100

Number of Grantees

19



7 Females
10 Males



2 Institutions

Countries

Lebanon (7)
Syria (4)
Egypt (2)
Palestine (2)
Tunisia (1)
Mauritania (1)
Sudan (1)
Netherlands (1)

Total in Grants

\$285,000

“The question I care about is: What sounds are left when all the pictures disappear?”

Chrystèle Khodr, Lebanon
Performing Arts grantee, “Temporary Title”

Grantee Name	Nationality	Project Title	Type
Yara Lucia Boustany	Lebanon	Advancing Lepidosiren	Dance Performance
Sabrina El Hossamy	Egypt	I-Heart	Dance Performance
Aisha Ibrahim	Mauritania	Women – 98	Dance Performance
Wessam Talhouq	Syria	Nora	Theater Production
Waseem Al Sharqi	Syria	No System	Interactive Theater
Husam Hilali	Sudan	Rufaa 46	Documentary Theater
Wahid Ajmi	Tunisia	Short Memory	Theater Production
Pierre Geagea	Lebanon	The Nature Child	Dance Performance
Abdallah Soliman	Egypt	Untold Trauma	Interactive Performance
Fadi Toufiq	Lebanon	The Unfinished Work of Kevork Kasarian	Interactive Performance
Alaa Addin Al Alem	Palestine	Usefulness	Interactive Performance
Khawla Ibraheem	Syria	Borders	Theater Production
Yalda Younes	Lebanon	A Universe Not Made for Us	Dance Performance
Aliya Khalidi	Lebanon	Arab Voices: Stories of Palestine	Staged Readings
Mohamad Alrashi	Syria	Diaries of a City We Don’t Recognize	Theater Production
Mounzer Baalbaki	Lebanon	(Temporary Title)	Performance
Caroline Hatem	Lebanon	The House	Theater Production
Dancing on the Edge	Netherlands	Artistic exchange KOON Theatre Group - DOX - Dancing on the Edge	Residency
Yaa Samar! Dance Theatre	Palestine	Terra Nullius	Dance Performance

Visual Arts

Number of Applicants

138

Number of Grantees

26



10 Females
10 Males



6 Institutions

Countries

- Palestine (6)
- Lebanon (4)
- Morocco (4)
- Syria (3)
- Egypt (2)
- Iraq (1)
- Algeria (1)
- UK (3)
- France (1)
- Netherlands (1)

Total in Grants

\$300,000

“I want to be able to feel the presence of absence, of the unspeakable, of the ineffable, and of what one cannot narrate”

Bruno Boudjelal, Algeria
Visual Arts grantee, “Mapping of Massacre Sites in Algeria: The Great Massacres of 1997-1998”

Grantee Name	Nationality	Project Title	Type
Rania Mneimneh	Lebanon	Tints of Resilience	Exhibition
Hiba Alansari	Syria	The Math Book	Artist Book
Sama Alshaibi	Iraq	Carry Over	Exhibition
Randa Maroufi	Morocco	Bab Sebta	Installation
Steve Sabella	Palestine	Palestine - Unsettled	Monograph
Yassine Balbzioui	Morocco	Twin Mousticos	Comic Book and Exhibition
Oussama Tabti	Algeria	I’m the Algerian Man of Ellis Island	Installation
Inas Halabi	Palestine	The Authentic Bedouin	Multimedia Installation
Sandi Hilal	Palestine	Living Room	Art Installation
Hicham Bouzid	Morocco	Think Tangier	Art Installation
Jumana Abboud	Palestine	The Pomegranate and the Sleeping Ghoul	Video Installation
Lara Khaldi	Palestine	Untranslatability; From Palestine to Budapest	Video Screening
Nabil Anani	Palestine	Nabil Anani; Art of Memory	Monograph
Mohamad Khayata	Syria	To Be Continued...	Installation
Azza Abo Rebieh	Syria	Syrian Notebook	Exhibition and Book
Alfred Tarazi	Lebanon	The Lovers	Exhibition
Manar Moursi	Egypt	One and Multiple	Artist Book
Raymond Gemayel	Lebanon	Sonic Territory	Artist Book
Malik Nejmi	Morocco	Bledless; the Garden of Exile	Installation
Ahmed Darwesh	Egypt	Product Like an Artwork	Artist Book

P21 Gallery	UK/ Libya	Retracing A Disappearing Landscape	Exhibition
El-Atlal	France	El-Atlal Air #2	Residency
Nottingham Contemporary	UK	From Ear to Ear to Eye	Exhibition
Witte de With Center for Contemporary Art	Netherlands/ Lebanon	The Ten Murders of Josephine	Exhibition
Samandal	Lebanon	Utopia	Comic Book
Chisenhale Gallery	UK / Algeria	Black Earth	Exhibition

“The exhibition had the important task of presenting and fostering creativity, expectations, prospects and achievements from one of the most challenging social and political environments in the world. Sudan’s creative talents have been isolated from the rest of the region and the international literary and artistic scenes for decades.”

P21 Gallery, Sudan
Visual Arts grantee, “Sudan: Emergence of Singularities 2017”

The jury committee for 2017 was composed of art advisor, curator and art critic Khadija Hamdi Soussi (Tunisia), visual artist Moataz Nasr (Egypt), and writer and curator Omar Berrada (Morocco).

Jury Statement

“The 75 pre-selected projects that we examined were an overwhelming testimony to the turmoil the Arab region is living through, but also to the immense creativity of its artists and resilience of its societies. Creative minds of various ages, working with different media and across different geographies, are attempting to face the current historical moment. They are carving a meaningful and ethical way out of the ruins of war and subjection. By appealing to archival research, many artists establish overlooked genealogies of the present, thus recharging it with alternative futures. By working within collectives and inventing community-based projects, they create potent political formations of their own. The pervasive desire to bear witness is also evident in the sheer number of book projects among both the applications and the final

selection. At a time when its death is routinely announced, the book appears as a supremely versatile medium, used in many different ways to gather documentation, convey ideas, and stage all manner of verbal and visual confrontations.

In accordance with previous years, the highest number of applications came from Egypt, Lebanon, and Palestine, though the increased number of projects from Morocco confirms the current vibrancy of the Moroccan art scene, with many innovative projects coming from a younger generation of artists. The final selection gives an idea of the variety of projects that were submitted to our attention. We wish we could support more of them, and are encouraging many to reapply in the future.”

Music

Number of Applicants

112

Number of Grantees

21



4 Females
8 Males



9 Institutions

Countries

- Palestine (4)
- Syria (4)
- Lebanon (3)
- Jordan (3)
- Morocco (2)
- Netherlands (2)
- Egypt (1)
- France (1)
- Germany (1)

Total in Grants

\$330,000

“The wonderful thing with Kuwaiti music is that it also looks beautiful on stage. It is an experience; a re-enactment of what was happening on a ship. There is beauty to it because it is music for a purpose. It is not a music that was taught in a conservatory with a set etiquette.”

Tareq Rantisi, Kuwait
Music grantee, “The Kuwaiti World Jazz Experiment”

Grantee Name	Nationality	Project Title	Type
Zina Asfour	Jordan	Tricoter/ Hiyakeh	Album
Hussan Aliwat	Jordan	Mirrors	Album
Kinan Abouakel	Syria	Professional Studies (Etudes) for bozouk	Album + Book
Fadia El-Hage	Lebanon	Massarat	Album
Issa Boulos	Palestine	Bright Side of the Moon	Album
Khalil Chahine	Lebanon	Sister Cities	Album
Philippe Jarad	Palestine	Mafar second album “Visa”	Album
Othman El Kheloufi	Morocco	The Beldi’s	Album
Asaad Hamzy	Syria	Original Duet and solo Guitar compositions album	Album
Khaled Omran	Syria	Human Reverie	Album
Bisan Toron	Syria	Migrant Songs	Album
Layale Chaker	Lebanon	Inner Rhyme	Album
Zamkana	France	Sodassi/Sextuor/Hexagone	Residency + Concert
Palestinian Institute for Cultural Development – Nawa	Palestine	”Huna al-Quds 3 ” Instrumental Music	Archive
Al Kamandjati Association	Palestine	Al Kamandjati Festival	Festival
Room Art Space	Egypt	Room Live	Documentation
Conservatory for Turkish Music Berlin	Germany/ Syria	Foreign Rhythms - Baladi Gharib	Concerts

ANYA	Morocco	Visa For Music	Festival
IZIF for Music	Jordan	Digital Library of Arab Folkloric Songs	Online Platform
DASH!	Netherlands/ Lebanon	Rima Khcheich, Maarten Ornstein, Mike Fentross	Album
Music and Beyond	Netherlands/ Syria	Global Week For Syria	Festival

“Working with my aunt reminded me of the important role women play in the preservation and transmission of cultural traditions. This is especially important in our region where oral transmission is very prominent. That said, these women often do not get the recognition they deserve, and Morocco is no exception. With this album, I want to reinforce and celebrate the tradition of these incredible women who are so important to my heritage.”

Malika Zarra, Morocco
Music grantee, “R’wa”

The 2017 jury committee for Music was composed of festival organizer Habib Dechraoui (Morocco); musician Ahmad el Khatib (Palestine) and event organizer and band manager Lama Hazboun (Jordan).

Jury Statement

“Being a jury member at AFAC for the music category is not a title but a function in its own right. It involves taking part in artistic and cultural debate on the Arab region, and in discovering rare pearls that are not yet known to the general public and to whom we should pay special attention given that the spotlight has not yet been shed on them. It is about rediscovering established artists on new adventures, sometimes audacious, sometimes prudent, who try to re-invent themselves with new tools.

To be a jury for AFAC is also to accompany all these geopolitical changes not only in the Arab world but also in music. It is to read the notes of a new cultural chapter in these regions which are undergoing rapid change. This influences the Arab world of tomorrow and keeps an eye on that of yesterday.

We have seen that very few projects came from the Maghreb, to our great regret, because these countries have an extraordinary creative youth. AFAC must be more present in these regions as it is essential to maintain a better equilibrium among applicants. We also noticed that there are few projects that deal with authentic acoustic oriental music. On the other hand, we observed a lot of projects that mix oriental music with other genres.

The Jury would like to thank all the applicants to AFAC’s music grant 2017. Decisions were tough because we had to confront many questions and opinions in order to choose the most suitable projects, considering originality, variety, geographic distribution, age difference, and gender. Our message to all the applicants, including those who were not lucky in this round, is to believe in their talent and potential, and to keep this flame alive.”

Research, Training, and Regional Events

Number of Applicants

196

Number of Grantees

26



4 Females
4 Males



18 Institutions

Countries

- Palestine (4)
- Syria (4)
- Lebanon (3)
- Jordan (3)
- Morocco (2)
- Netherlands (2)
- Egypt (1)
- France (1)
- Germany (1)

Total in Grants

\$330,000

“Art means sensuousness. Art means knowledge. Art means scrutinizing. Art means questioning. Art means overcoming borders. But, also confrontation with other views, opinions, images. Art opens the mind and sometimes the heart.”

Tarkib Baghdad Contemporary Arts Festival, Iraq
Research/Training/Regional Events grantee, "EMCUE e.V. Europe MENA Cultural

Grantee Name	Nationality	Project Title	Type
Yaser Altigani	Sudan	Compulsory Recruitment	Workshops and Performances
Mark Gergis	Iraq	Syrian Music Archives	Music Archives
Taghrid Choucair Vizoso	Lebanon	At Home in Gaza and London	Performances
Ramzi Choukair	Syria	X - Adra	Workshops and Performances
Miral Tihawi	Egypt	Love Poetry of Bedouin Women	Research
Ahmad Mustafa Kamal	Egypt	Gramafon	Online Platform
Lena Merhej	Lebanon	Sabah el Kheir Marseille	Comic Book
Petra Serhal	Lebanon	Adagio	Research and Performances
Le Cube - independent art room	Morocco	Travelling narratives	Residencies
Creative Memory of the Syrian Revolution	Lebanon	Creating and Enriching an Online Platform to Archive the Syrian Pacific Movement	Online Platform
Teranim for Popular Arts	Mauritania	The "Medh"; Heritage of a Nation	Workshops and Performances
Institut Culturel Franco-Palestinien	France / Palestine	Palest'In & Out #3 Festival	Showcases
Association du Festival du film palestinien à Paris	France / Palestine	Festival Ciné-Palestine 2018	Festival
UMAM Documentation & Research	Lebanon	The Passionate of Darkness Exploring Political Prison Culture and Practices in the MENA Region	Research
Comra Films	Yemen	Comra Doc Film Camp	Workshops and Films
Haifa Independent	Palestine	The Haifa Independent	Festival

Film Festival (HIFF)		Film Festival (HIFF)	
Medina Media	Egypt	El Sekka	Workshops and Performances
Andariya	Sudan	Sudanese & South Sudanese Musical Youth Digital & Branding Training & Regional Outreach Project	Workshops and Performances
Association On Marche	Morocco	Border Lines	Workshops and Performances
Haifa Independent	Palestine	The Haifa Independent	Festival
Hewar Company for Independent Theater and Performing Arts	Egypt	Theater Is A must Forum 5 th edition	Performing Arts Forum
Visualizing Impact	Lebanon	Impact Data Lab	Workshops
L'Observatoire (Art et Recherche)	Morocco	The Invisibles	Research
SAVVY Contemporary	Germany / Arab	United Screens	Networking Platform
Culture and Education through Audiovisuel Association	Morocco	Agadir-Sahara « Produire au sud » Workshop	Workshops
Cinema and Mémoire	Algeria	Women in cinema	Workshops
Shashat Women Cinema	Palestine	Shoufouni! See me!	Workshops and Films Production

The 2017 jury committee for RTR was composed of cultural journalist Maha Nabawi (Egypt), creative director Aser El Saqqa (Palestine) and Zoukak founding member Omar Abi Azar (Lebanon).

Jury Statement

“We’ve been confronted by a plethora of projects and initiatives that were generous in terms of their output, reach, and accessibility. We were inspired by the applicants’ submissions as we found them to be a reflection of the richness and diversity of the Arab demographic existing both in the region and its diaspora. This reality made for a challenging and difficult process for the jury, particularly in the need to shortlist important projects that are rooted in a context that is often void of cultural infrastructure and opportunity.

All the applications have been treated with respect, dignity, and dialectical criticality. Even though the number of applications was upwards of 190 submissions, and despite the socio-political complexity of the context in which many of the application exist, the jury placed an emphasis on applications that presented a high artistic and scientific quality, audience engagement, and accessibility. Whilst most of the projects were highly relevant, some lacked in cohesive methodology, and thus

we championed innovation, artistic quality, empowerment, social engagement, accessibility and outreach.

We attempted to make diversified choices, while also selecting some projects due to the high risk context in which they exist, without compromising on the quality. Furthermore, we attempted to support sensitive socio-political topics, including women, refugee, and diaspora issues while being keen on challenging exploitative or romantic language, thus choosing projects on artistic merit and potential impact versus development. Lastly, we attempted to support new voices from the region, despite the full knowledge of the risks involved with supporting nascent projects.

We would like to thank AFAC for their ten years of work and their unique ability to become an institutional leader in supporting Arab culture. Their values, mission, and transparent democratic governance made for an inspiring process.”

Cinema

Number of Applicants

325

Number of Grantees

28



7 Females
21 Males

Countries

- Lebanon (9)
- Palestine (5)
- Egypt (3)
- Morocco (2)
- Sudan (2)
- Syria (2)
- Tunisia (2)
- Algeria (1)
- Jordan (1)
- Libya (1)

Total in Grants

\$498,000

“Animation allows me to be more fluid in moving between the present and the past but also into an emotionally truthful internal space. I am able to express the fear and chaos experienced by this child through the poetic use of shapes, textures and color.”

Usama Alshaibi, Iraq
Cinema grantee, “Boy from War”

Grantee Name	Nationality	Project Title	Type
Ayman Nahle	Lebanon	Mad Crossings	Experimental/ Development
Jacques Debs	Lebanon	Musical Apocalypse	Documentary/ Development
Roy Dib	Lebanon	Saudade	Fiction/ Development
Fadi Yeni Türk	Lebanon	Quadrum	Documentary/ Development
Ali Shiran	Lebanon	Tawaseef	Fiction/ Development
Salim Abu Jabal	Palestine	Yusra and Dorothy	Fiction/ Development
Jihan Kikhia	Libya	Searching for Kikhia	Documentary/ Development
Mohamed Ben Attia	Tunisia	Weldi	Fiction/ Production
Ghassan Salhab	Lebanon	The River	Fiction/ Production
Basil Khalil	Palestine	A Gaza Weekend	Fiction/ Production
Yassine Idrissi	Morocco	Bottles	Fiction/ Production
Merzak Allouache	Algeria	Divine Wind	Fiction/ Post-production
Nadir Bouhmouche	Morocco	Amussu	Documentary/ Production
Meyar Alroumi	Syria	The Return	Fiction/ Production
Hala Lotfi	Egypt	The Bridge	Fiction/ Production
Mehdi Barsaoui	Tunisia	A Son	Fiction/ Production
Nicolas Fattouh	Lebanon	How Grandmother Became a Chair	Fiction/ Production
Khaled Jarrar	Palestine	Displaced in Heaven	Documentary/ Production
Kawthar Younis	Egypt	The World We Knew	Fiction/ Post-production

Hajooj Kuka	Sudan	A Kasha	Fiction/ Post-production
Ghassan Halawani	Lebanon	We’ve Got Visitors Coming	Documentary/ Post-production
Larissa Sansour	Palestine	In Vitro	Fiction/ Production
Saeed Farouky	Jordan	Strange Cities Are Familiar	Fiction/ Production
Mohanad Yaqubi	Palestine	On that Day	Documentary/ Development
Assem Hendawi	Egypt	Antibodies	Fiction/ Production
Reem Saleh	Lebanon	What Comes Around	Documentary/ Post-production
Alfoz Tanjour	Syria	Wooden Rifle	Development/ Fiction
Amjad Abu Ala	Sudan	You Will Die At Twenty	Fiction/ Production

“In the foreground, we were interested in describing the reality of an aspiring artist, a dreamer living in a city where dreams are made difficult by all sorts of barriers, social, political, or economic but also quite self-imposed.”

Hamid Saidji and Jonathan Mason, Algeria
Cinema grantee, “L’Échappée”

The 2017 cinema jury was composed of filmmaker Kaouther Ben Hania (Tuninia), director Oussama Mohamad (Syria) and filmmaker Hicham Lasrti (Morocco).

Due to the considerable amount of applications received this year, AFAC held two separate jurors’ committees: a committee for short film projects and another for feature-length film projects. The 2017 Cinema jurors’ committees comprised experts and film professionals from different backgrounds and nationalities. The short films jury included Palestinian – Jordanian filmmaker Yahya Abdallah, Lebanese filmmaker Sabine El Chamaa and Egyptian Coordinator of film programs and cultural art projects Ali El Adawi.

Jury Statement

“We have a common feeling that an extra cognitive experience inhabits us today after an intense journey into the spiritual and aesthetic world of the cinematic works and cinematic texts hailing from Arab countries. The projects presented to AFAC’s Cinema grant 2017 almost converge in their insistence on addressing the psychological, political, and historical challenges that is endemic to the individual and to cultural society. In this sense, the cultural transcends the political and refutes its compromises; the humane and the aesthetical are above all authority and placed first in line.

While the original cinematic language of several projects was able to explore new frontiers and illuminate new knowledge, other initiatives came with predetermined patterns, limiting their prowess for discovery.

As a jury, we share the confidence that free cinematic language has a rare power in discovering the mechanisms of existence and its beauty, and the ambiguity of the present moment in relation to the past and the future. We have sought to give priority to a cinema that tries to free itself and to free the being.

The sheer number of applications in relation to available funds put the jury in painful moments of relinquishing the opportunity for projects that it reserves love and appreciation for. We recognize that AFAC’s grant today provides an additional lung for filmmakers trying out freedom outside of set styles and the authority of the market which compels us to prod AFAC to launch more than one call per year.”

Arab Documentary Photography Program

Number of
Applicants

80

Number of
Grantees

10



3 Females
7 Males

Countries

- Egypt (3)
- Lebanon (2)
- Palestine (5)
- Syria (2)
- Algeria (1)
- Sudan (1)
- Morocco (1)

Total in Grants

\$50,000

(and in addition, mentoring is offered for the duration of the cycle; the budget for such professional support in 2017 was \$170,000).

“I believe in people’s right to freedom of expression because restricting it censors a big part of who one is. You will hear those who say “no one is stopping you from making art” but ignore the fact that what is allowed is limited and everything is heavily censored”.

Iman Al Dabbagh, Saudi Arabia
Arab Documentary Photography Program grantee, Shame(less)

Grantee Name	Nationality	Project Title
Btihal Remli	Morocco	Marabout
Tarek Al Haddad	Lebanon	Innocence and Crime
Mohamed Altoum	Sudan	Nubian People
Rawan Mazeh	Lebanon	Persistent Aftermath
Sima Ajlyakin	Syria	We Live with It
Mohamed Mahdy	Egypt	The Suffering of Wadi El Qamar
Hesham Elsherif	Egypt	The Way to Hell
Fethi Sahraoui	Algeria	The Circus of Life
Abd Doumani	Syria	Normal Abnormal
Ahmed Abo Elfetouh	Egypt	The Water Shortage in Egypt Delta

“I wanted to be a witness of abandonment, but also a witness of dignity and pride.”

Mehdy Mariouch, Morocco
Arab Documentary Photography Program grantee, “Shreds of Life”

The 2017 jury committee for ADPP was composed of documentary photographer Susan Meiselas (USA); photographer and professor Bilal Wafaa (Iraq) and renowned photographer Fouad El Khoury (Lebanon).

Jury Statement

“The 2017 Arab Documentary Photography Program received more than 80 proposals from socially engaged applicants who share the urge to catalyst changes through their lenses. The pool of applicants actively seeks to document some of the most urgent issues in the Arab world with their unique artistic voice.

ADPP invests in the personal journeys of these individual photographers through a program where each of them can evolve their artistic practice. We as the jury were constantly reminded in making our selection, how the program can benefit the applicant in forming their distinctive identity. During the selection process, we tried to maintain geographic and social diversity to find voices in both male and female photographers. The topics chosen by the artists were thought provoking for us; in return we were aware of their individual experiences and background and thus very conscious about

why their artistic concepts were chosen. After long and open discussions, the three jurors, who had different perspectives in photography, agreed on 10 finalists who share a good balance between the relevance and the quality of their proposed projects, and show great personal potential.”

Professional Support and Mentoring

ADPP was launched initially for a period of three years 2014-2016. Its objectives are to raise the level of creative documentary photography in the Arab region; to train

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

ADPP encompasses not only a grant but also training and one-on-one mentorship to accompany the photographers in articulating their photo story. The importance of this initiative in the long-term is to develop a network of authentic and diverse local photographers and to stimulate dialogue with photographers from outside the region who are engaged and working on the region.

Co-launched with the Prince Claus Fund in collaboration with the Magnum Foundation in 2014, the annual mentorship program over three years (2014-2016) has now become a regular grant program, due to the great interest it generates from artists, partners and donors.

In 2017, AFAC convened the third round of grantees for the Arab Documentary Photography Program (ADPP) workshop in Beirut (24-28 February). This was the second workshop for the group of nine grantees who were accompanied in 2016 by professional mentors. The nine photographers worked on finalizing their photo stories with a range of non-fiction narrative styles, from classic documentary photography to more experimental visual storytelling, benefiting from group discussions and one-on-one meetings with the mentors.

The 2017 new grantees were convened for their first workshop in Beirut (15-18 September). During four intensive days, nine young documentary photographers exchanged with mentors of the program and fellow participants on their respective projects. The tenth participant could not attend physically the workshop but was accompanied through Skype.

AFAC Documentary Program

Number of Applicants

98

Number of Grantees

13



8 Females
5 Males

Countries

- Lebanon (3)
- Syria (3)
- Egypt (2)
- Algeria (1)
- Jordan (1)
- Palestine (1)
- Sudan (1)
- Morocco (1)

Total in Grants

\$300,000

“I wanted this film to be a journey line and an experience of the attitudes of the Syrians and their choices in the war.”

Firas Fayyad, Syria
AFAC Documentary Program grantee, "Last Men in Aleppo"

Grantee Name	Nationality	Project Title	Type
Serene Alahmad	Jordan	To See Jenin	Production
Layla Abyad	Syria	Seasons of Revolution 5	Post - Production
Jumana Manna	Palestine	Green Banks	Production
Dima El-Horr	Lebanon	Siro	Production
Ali Essafi	Morocco	Crossing the Seventh Gate	Post - Production
Mayye Zayed	Egypt	Lift Like A Girl	Post - Production
Rania Stephan	Lebanon	Seeing in Between: Samar Yazbek Interviewed	Production
Anthony Chidiac	Lebanon	Room For A Man	Post - Production
Omar Haffaf	Algeria	Algeria is Still Far Away	Production
Khalid Youssef	Egypt	The Fifth Resurrection of Farid	Production
Sara Fattahi	Syria	Chaos	Production
Alyaa Musa	Sudan	Becoming Omer Khairy	Production
Nidal Hassan	Syria	Before the Storm	Post - Production

The jury committee for 2017 was composed of filmmaker Tala Hadid (Morocco), filmmaker Raed Andoni (Palestine), and head of the Forum section at the Berlin International Film Festival Christoph Terhechte (Germany).

“In the process of ‘becoming’, we often lose track of who we are and forget how we viewed things with our guts as guidance and without a hint of rationality. It is a very authentic part inside each of us that reacts to life in spite of how lost and angry we may be.”

Mohamad Siam, Egypt
AFAC Documentary Program grantee, "Amal"

Jury Statement

“The 67 projects submitted to the 2017 AFAC Documentary Program jury opened a window onto a rich and varied cinematographic landscape, and allowed for an overview of the works, imagination and commitment of filmmakers from the region as they continue to address the struggles, dreams and realities of their peoples and nations.

After an intense and edifying selection process, the jury decided on 13 projects. Each one, so very different in style and approach, shared not only conceptual rigor and

commitment to both form and content, but was also driven by a deep passion for its subject. A clear vision that, in different ways, is both political and emotional. A few of the projects narrowed their lenses onto the very intimate or the personal, portraits of individuals or families. And yet, because of the quality and intelligence of the work, the intimate never remains a closed circle, but instead opens up onto the universal, and comes to be both a mirror to a rich and diverse humanity and evidence of the creative resilience and production of an entire region.”

ساحينا الرفف

PEPITA

AFAC FILM WEEK
FESTIVAL TARIFA TANGER
CYCLE FASSBINDER

BIENATHEDUE DE TANGER



Arab-European Creative Platform – AECP



The Arab-European Creative Platform is a program that was launched in 2016 to address Arab migrant artists and those in exile. Activities in 2017 in Germany included a symposium on writing and migration; theatre performances and co-productions; artistic workshop covering photography, visual arts and cinema for emerging artists in exile to guide refugee artists in new contexts such as Germany; and a film week. The total budget allocated for AECP was roughly \$280,000 for the following initiatives:

Foundation Class 2017

Year Round

While refugees and asylum seekers bring with them a lot of resources and skills that are urgently sought after in

Germany, access to the labor market is usually limited to the crafts, industrial and care sectors. Rather than providing short-term solutions and services to refugees and asylum seekers, which in many cases mainly benefit the primarily “White German” facilitators or charitable institutions, the *foundationClass attempts to be a legal tool that prepares the ground for refugees’ and asylum seekers’ equal access to the institutionalized art and cultural sectors. By providing an academic infrastructure, including facilities, as well as administrative help, the *foundationClass supported its participants to create or reconstruct lost portfolios, documents and materials in order to be able to formally apply at a German art academy. The program welcomed approximately 25 new participants. 90% of those participants of the *foundationClass 2016 who did apply to art or design academies, were accepted and are already enrolled as art students, or were enrolled by autumn.

Collaboration with the Berlinale’s Culinary Cinema Program

February 15-17

Award-winning Lebanese slow food activist and chef Kamal Mouzawak was hosted in a “Tea Time Conversation” with prominent journalist Elisabetta Gaddoni. Entitled “My Food Is My Home”, Mouzawwak also participated in conversations following the screening of “Theater of Life and His soup Kitchen” (Refettorio Ambrosio) in Milan on 16 and 17 February. Around 220 people attended the events.

Flax Open Academy For Visual Arts

May 25-28

This was a four-day program designed as an Open Academy that included lectures, panel discussions, workshops with established artists and experts from the world of art (gallerists, museum directors and



representatives of cultural institutions from Europe and Middle East). It targeted newly arrived artists in Germany (during the past 5 years) to help them learn how to navigate the system and address other questions that they grapple with. In addition, the program included visits to galleries and off-spaces. The workshop accommodated 50 artists through an open call for participation. 50 newly arrived visual artists in Germany (in the past 5 years) attended the workshop.

FORUM: Writing (in) Exile

July 10-11



In collaboration with Europe in the Middle East - The Middle East in Europe (EUME) at the Forum Transregionale Studien and the Heinrich Boell Foundation, this Forum was dedicated to exploring the relationship between the act of writing and the lived experience of forced and voluntary displacement (conducted under conditions of severe duress). For over half a century now, exilic literature and writing by migrant authors have been widely recognized to have established a vast, polyphonic and diverse genre, this Forum proposes a critical revisiting

of the contemporary legacies of this literary production on the poetics and idioms of the host as well as native cultures. In the chronicles of being in exile, geography becomes multiple, memory deploys as geography, and translation overwhelms the presents. Today, as the conditions of “travel” have changed drastically (the dangerous illegal border crossings and sea journeys), and so have the means of chronicling and documenting them, the word and the text co-exist with the image capture. The event included conversations and panel discussions by renowned European and Arab academics and writers, as well as readings by emerging exiled Arab writers. In addition, the conference hosted a networking event, bringing together translators, publishers and critics to meet the emerging writers. High profile writers who participated included: Elias Khoury, Farouk Mardam-Bey, Rawi El Hage and Samar Yazbek. The event took place in Arabic, German and English, with simultaneous translation.

The Parliament of Bodies - Documenta 14

August 12-13 in Friedricianum, Kassel

This gathering of The Parliament of Bodies explored the genealogies, epistemologies, heritage and knowledge produced within one of the most poignant and morbid legacies of the twentieth century, namely “refugee camps”. The two-day program included two panel discussions:

Who writes the history of a camp? Recognizing a “culture of exile” as the perspective from which social, spatial and political structures can be imagined and experienced beyond the idea of the nation-state, a group of associations and collectives presentd the proposal to declare a refugee camp in the West Bank as a UNESCO World Heritage site. Presentations were made by Elias Khoury, Isshaq Albarbary, Mohammed Allahham, Sandi Hilal and Alessandro Petti.

Genealogies, typologies and logics of refugee camps. The outcome of a conflict or situations of crises, camps are also an incarnation of globalization: What are the geographies within this impermanent space? What are the mechanisms of producing or reproducing social relations and political authority? Presentations were made by Lorenzo Pezzani.

Wish You Were Here: AFAC Music And Film Summer Festival

August 17-20 in Berlin

AFAC, together with ALFILM, collaborated on the festival “Wish You Were Here: AFAC Music and Film Summer Festival”. The festival opened with a music concert by Khyam Allami (Oud, Buzuq, Electronics) with Layale Chaker (Violin), Christine Zayed (Qanun), Daniele Camarda (Bass Guitar) and Andrea Belfi (Drums & Percussions) at Freiluftkino Kreuzberg followed by a screening of “As I Open My Eyes” by Leyla Bouzid. Nine other film screenings including “The Wanted 18” by Amer Shomali & Paul Cowan, “Ali, The Goat And Ibrahim” by Sherif Elbendary, “Street Of Death” by Karam Ghossein, “Morning Fears, Night Chants” by Diana El Jeiroudi and Guevara Namer, “Those From The Shore” by Tamara Stepanyan, “Eins, Zwei, Drei” by Billy Wilder, “The Mulberry House” by Sara Ishaq, “This Little Father Obsession” by Sélim Mourad, and “The Time That Remains” by Elia Suleiman. Around 800 people attended the opening of the festival.

“These survivors do not know what awaits them, where they will settle, how their lives will be, what they will carry with them from the past and what awaits them in the future.”

Mohamad Al Attar, Syria
Performing Arts grantee, “Iphigenia”



Iphigenia

September 30 – October 4

In partnership with the Volksbühne, AFAC co-produced a contemporary adaptation of the ancient Greek play by Mohamad al-Attar, directed by Omar Abousaada. The third and final work in a trilogy of contemporary adaptations of Greek theater classics to the contemporary reality of Syrian refugees, Mohamad al-Attar, a brilliant Syrian dramaturge, who works in tandem with Omar Bousaada, a Syrian director, presented the world premiere of Iphigenia at Tempelhof/ Volksbühne. The 450-seat theatre was full for the four shows. The Play resumed on Volksbuhne’s main stage in January and will start its tours mid-2018.

ABC Germany- E-course for Exiled Filmmakers in Germany

October 15-25

Many of the Arab filmmakers who went to Germany in the past few years had previous experience in film in their home countries; however they had never been schooled as filmmakers nor worked in an industrialized film culture. After a year or more in exile, many remain disoriented and unable to enter the German film market. DOX BOX with the support of AFAC offered 15 exiled new arrivals of the Arab world filmmakers a tailored e-learning module “ABC Germany” to waive the burden of decoding Germany as the new home of incubating their talents and productions. ABC Germany is a new e-course designed to offer documentary filmmakers who are considered new arrivals in Germany, orientation and initiation into the German documentary film culture, networks and market. The e-course was concluded with a study tour where participants were hosted over 5 days in a tour in Berlin to visit institutions which matter to their careers in Germany and to expand their network and knowledge. They were also invited to Leipzig Film Festival.

International Recognition of Grantees

Prestigious prizes and international recognitions honored AFAC grantees in 2017

Film

“Last Men in Aleppo”

won the Grand Jury Prize in Sundance Film Festival

Five AFAC-supported films

were screened at the 67th Berlinale

“Street of Death” by Karam Ghossein

won the Audi Short Film Award, and “Ghosts Hunting” by Raed Andoni won the Glashütte Original Documentary Award

Four AFAC-supported films

were screened at Cinéma du Réel

Three AFAC supported films at Vision du Réel 2017

“Taste of Ciment” by Ziad Kalthoum (received the Award for Best Feature documentary)

“A Drowning Man” by Mahdi Fleifel (Palestine)
“Until the Birds Return” by Karim Moussaoui (Algeria)

were selected for Cannes’ Short Films Competition and Un Certain Regard respectively

“Desert Dogs” by Bassem Breich

was selected for an exclusive selection at Fabrique des Cinemas du Monde at Cannes festival in April 2017. The project took also part of CineLink, the film market of Sarajevo Film Festival

Two AFAC-supported films in Locarno International Film Festival

“Signs of Life” section; “Ouroboros” by Basma Al-Sharif had its World Premiere and “Panoptic” by Rana Eid

Several Films won awards at La Nuit des Mabrouk – Fondation Liban Cinema

“A Maid for Each” by Maher Abi Samra (Lebanon) won the Best Documentary, “The Valley” by Ghassan Salhab won the Best Sound, “Tadmor” by Monika Borgmann and Lokman Slim won the Jury Award, “Tramontane” by Vatche Boulghourjian won the Best Feature film at La Nuit des Mabrouk - Fondation Liban Cinema

“Photocopy” by Tamer Ashry

was selected for the official competition of El Gouna Film Festival and had its Premiere there , Egypt

“Fragments of Dream” by Bahia Bencheikh-el-Fegoun

is selected to the official competition in the Mostra de Cinema del Mediterrani de Valencia in Spain

“Room for a Man” by Anthony Chidiac

will have its World Premiere at RIDM (Rencontres Internationales du Documentaire de Montréal

“Amal” by Mohamad Siam (Egypt) is selected to be as the official opening for the 30th edition of IDFA and five other AFAC-supported films will feature in the various sections of the festival

“Ghost Hunting” by Raed Andoni (Palestine), “The Mulberry House” by Sara Ishaq (Yemen), “Of Fathers and Sons” by Talal Derki (Syria), “On the Edge of Life “ by Yaser Kassab (Syria) and “Taste of Ciment” by Ziad Kalthoum (Syria)

“The Journey” by Mohamed Al-Daradji

had its World Premeire at Toronto IFF, BFI London, Busan IFF and premiered in the region at Dubai IFF

“A Drowning Man” by Mahdi Fleifel

won the Best Muhr Short Award and “Taste Of Cement” by Ziad Kalthoum won the Best Muhr non-Fiction Feature at the 15th Dubai International Film Festival

“The Search for Khanito” by Amine Hattou

is selected for the next edition of Medimed anti pitch in October and for the JCC’s Takmil in November

Literature

Ahmad Hammam

won Sawiris prize for the best collection of short stories

Performing Arts

“The Architects” by Youness Atbane

was performed at the 12th edition of “On Marche” International Contemporary Dance Festival in Marrakech

“Haouma; Urban Stories from Casablance” by Hind Oudrhiri

is invited as a resident to the 20th International Festival of Alternative Theatrical Expression (FAKI), Zagreb (Croatia) where the play is performed

“While I Was Waiting” by Omar Abu Saada

performed in the Lincoln Center for Performing arts, NY

“Jogging” by Hanane Hajj Ali

was performed at the Fringe Edinburgh Festival in the Demonstration Room, and she got the Vertebra Prize for Best Actor at the same festival

Khadija Al Salami and L’Art Ru

won the Prince Claus Laureate Award

Tania El Houry

was named the winner of the 2017 ANTI Festival International Prize for Live Art and Zoukak Theatre Company won the Japan Art Association Praemium Imperiale and the Culture for Peace Award from the Chirac Foundation

“May He Rise” by Ali Chahrour

will perform at the Festival Les Rencontres à l’échelle, Marseille

Visual Arts

“Sudan: Emergence of Singularities”

exhibiting in London

Lawrence Abu Hamdan

wins the 2018 Abraaj Group Art Prize

Joana Hadjithomas and Khalil Joreige

are winners of the Marcel Duchamp prize

Music

The 17th round of Irtijal was launched in Lebanon

Al Kamandjâti Festival toured in Palestine

Outreach & Events

In addition to its principle activity of grant-making, AFAC was present at various international festivals and forums, establishing partnerships and collaborations for the benefit of its grantees across a variety of fields – music, visual arts, literature and cinema.

AFAC Film Night at Sursock Museum

Beirut, Year-round

AFAC pursued the second year-long partnership for film screenings roughly once a month in the framework of AFAC Film Night with Sursock Museum in Beirut, showcasing the work of Arab filmmakers supported by AFAC over the past years. The 2017 screenings included: Mother of the Unborn by Nadine Salib (January 18), The Runner by Saeed Taji Farouky (February 15), Fidaï by Damien Ounouri (March 8th), 74 (The Reconstitution of a Struggle) by Raed Rafei and Rania Rafei (April 19), From My Syrian Room by Hazem Alhamwi (September 13), and The Little Eagles by Mohamed Rashad (October 11), The Mulberry House by Sara Habib Ishaq (November 8), Amal’s Garden by Nadia Shihab, and And on a Different Note by Mohamed Shawky Hassan (December 6).

AFAC Organized a Panel Discussion on “Merging of Art and Documentary Worlds: Photographing the Personal”

Beirut, February 7

On documentary photography, AFAC organized in partnership with Magnum Foundation a public panel discussion which was open to the public at Ashkal Alwan. Panelists were documentary photographers Peter van Agtmael and Randa Shaath whose recent projects explore notions of home, and exemplify the convergence of art and documentary photographic practices.



Five Films Supported by AFAC at the Berlinale and a Strong Presence for Arab Cinema

Berlin Film Festival, February 9-18

AFAC hosted a brunch in honor of the Arab Films and Filmmakers at the Berlinale 2017. Five AFAC-supported films screened at the 67th Berlinale (February 9-19), in different sections: Hicham Lasri’s Headbang Lullaby (Morocco), and Raed Andoni’s Ghost Hunting (Palestine) had their world premieres at the Panorama; Mohanad Yaqubi’s Off Frame (Palestine) and Haig Aivazian’s Not Everyday Is Spring (Lebanon) had their European and international premieres respectively at the Forum Expanded; and Karam Ghossein’s Street of Death (Lebanon), had its world premiere at the Shorts Competition. In addition, Karam Ali’s AFAC-supported documentary project Chopped (Palestine) took part in Berlinale Talents’ Projects Lab, alongside AFAC’s previous grantee Ely Dagher (Lebanon) with his new project Harvest. Those films were part of a bigger presence for Arab cinema at the Festival with a total of 13 films in addition to a special program focusing on Moroccan director Ahmed Bouanani (1938-2011).

11 AFAC Supported Films at the 9th Beirut Cinema Days

Beirut, March 15-24

AFAC-supported films were screened during the 9th edition of Beirut Cinema Days/Ayam Beirut Al Cinema'iya, in 5 different locations in Beirut: Metropolis Empire Sofil Cinema, Cinema Montaigne, Sursock Museum, Beirut Souks Cinemacity and Dawawine. Those included: Rabih (Tramontane) by Vatche Boulghourjian which was screened at the opening, The Last of Us by Ala Eddine Selim, Little Eagles by Mohamed Rashad, Hedi by Nohamed Ben Attia, Off Frame by Mohanad Yaqubi, In the Last Days of the City by Tamer El Said, Zainab Hates the Snow by Kaouther Ben Hania, Eccomi...Eccoti by Raed Rafei, This Little Father Obsession by Slim Mourad, Idle by the Sea by Kinda Hassan (participating in the Experimental Program no.1) and Ghost Hunting by Raed Andoni which will be closing this year's edition of Beirut Cinema Days.

Parallel to Beirut Cinema Days, Beirut DC also organized the first Beirut Cinema Platform (BCP); a new initiative designed to bring together Arab independent filmmakers with Arab and international industry professionals, with the aim to encourage co-productions, collaborations and partnerships. Five AFAC –supported films participated in the 2017 BCP including Chopped by Karam Ali in the “Documentary in Development” category, Panoptic by Rana Eid and Dream Away by Marouan Omara & Johana Domke in the “Documentary in the Final Stages” category, The Maiden's Pond by Bassem Breche in the “Fiction in Development” category and Photocopy by Tamer Ashry in the “Fiction in the Final Stages” category.

The program also includes films by AFAC former grantees Mohamed Malas, Mazen Khaled, Damien Ounouri, Eliane Raheb, Roy Dib, Larissa Sansour and Rabih El-Amine.

AFAC Participated in Roundtable of the 9th Beirut Cinema Days

Beirut, March 22

AFAC contributed to the discussion on the cinematic art in representing sexuality and the production and creative challenges facing these films. The dialogue addressed the legal dimension, raising questions on censorship and the rights of individuals facing oppression on account of their gender or sexual orientation. AFAC stressed the importance of not putting labels on film categories but rather to focus on the quality of a film and how critical it is in addressing pressing issues in society including sexuality.

AFAC Participated in a Panel at the First Film Festival in Kuwait

Kuwait City, March 24-28

For the first film festival in Kuwait, AFAC was invited to participate in a panel on film funding in the Arab region in addition to giving a presentation to Kuwaiti filmmakers.

AFAC Film Week in Morocco

Tangier, April 22-28, 2017



After three successful editions in Beirut, Cairo, and Tunis, AFAC held its fourth Film Week in Tangier, Morocco. The program comprised 11 films, co-curated with Cinémathèque de Tanger and in collaboration with Network of Arab Alternative Screens (NAAS), hailing from eight countries: Lebanon, Palestine, Egypt, Morocco, Tunisia, Algeria, Saudi Arabia and Jordan. Five award-winning feature-length fiction films were screened: 3000 Nights (2015) by Mai Masri (Palestine), Tramontane (2016) by Vatche Boulghourjian (Lebanon), The Curve (2015) by Rifqi Assaf (Jordan), Ali, the Goat and Ibrahim (2016) by Sherif El Bendary and In the Last Days of the City (2014) by Tamer El Said, both from Egypt. The program also included Moroccan director Karima Zoubir's short fiction film Behind the Wall (2016). The 2017 AFAC Film Week documentary selection included: The Wanted 18 (2014) by Amer Shomali and Paul Cowan (Palestine), Zaineb Hates the Snow (2016) by Kaouther Ben Hania (Tunisia), Hajwalah (2015) by Rana Jarbou (Saudi Arabia), Checks and Balances (2016) by Malek Bensmail (Algeria) and Family Albums (2013) by Nassim Amaouche, Mais Darwazah, Erige Sehiri and Sameh Zoabi. Parallel to the main program two screenings from the documentary program for young students from Tangier schools were held at Cinémathèque alongside a Master Class on filmmaking with Palestinian award-winning filmmaker Raed Andoni.

Since AFAC's inception in 2007, around 300 film projects have benefited from AFAC's support, a significant mass in the region's landscape of independent cinema production. And yet, Arab audiences are largely out of the picture, as most films enter the festival circuits and then disappear into oblivion. Filmmakers spend years of toil and creativity to produce their cinematic productions, only to be offered disappointing limited opportunities for viewership. Their voices are left unheard and they are unable to connect with their natural audiences, despite the real efforts taking place, from individuals and local film organizations alike, in seeking out traditional and alternative means of film distribution.

In 2014, AFAC Film Week was launched to offer a modest compensation for the general lack of

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

Attendees at the AFAC Film Week include general public, journalists, film students and friends of AFAC. Many attendees are professionals in the independent filmmaking scene seeking answers about production and funding. The audience is often cosmopolitan, including locals and foreigners as well as multi-generational. During Q&A sessions, discussions on creative and directorial decisions are brought up in why the filmmakers choose to address their topics the way they did.

2017 Statistics of AFAC Film Week in Morocco

11 Films

- 6 Feature Documentary
- 4 Feature Fiction
- 1 Short Documentary



Director's Nationalities

1 Algeria/ 2 Egypt/ 1 Jordan/ 1 KSA/ 1 Lebanon/ 1 Morocco/ 3 Palestine/ 1 Tunisia

2 Special Screenings

FOR YOUNG AUDIENCE

Kids from marginalized areas in public schools– Zaineb Hates the Snow (174 kid) and The Wanted 18 (152 Teenager)

Master class

BY RAED ANDONI

53 Participants

Total attendees 777

2017 Statistics of AFAC Film Week in Sudan

8 Films

- 4 Feature Fiction
- 2 Feature Documentary
- 1 Short Fiction
- 1 Short Documentary



Director's Nationalities

2 Egypt/ 1 Jordan/ 1 KSA/ 2 Lebanon/ 1 Palestine/ 1 Tunisia

Total attendees 500

AFAC Hosted a Reception at the British Public Library

London, July 17

AFAC celebrated its grantees in the framework of the Shubbak biennial festival of contemporary Arab culture, supported by AFAC where many works of AFAC grantees were showcased over 16 days (1-16 July) in 30 venues, in 70 events featuring 150 artists, opening a window on contemporary Arab culture in the heart of London. AFAC was one of Shubbak Festival's main partners for 2017 in London.

AFAC Participated in World Humanities Conference in Belgium

Liege, August 9

AFAC participated in the World Humanities Conference in Liege (Belgium) (9 August) on a panel entitled "Recentring the Humanities in the Arab region between academia and the public sphere".

AFAC Film Week in Sudan

Khartoum, August 17-22

In a country where only one remaining cinema house is currently in operation (out of around 14 cinemas that were once in business) AFAC and Sudan Film Factory, in partnership with Network of Arab Alternative Screens (NAAS), held the AFAC Film Week in Khartoum. The program offered 8 Screenings of films produced with the support of AFAC including The Curve by Rifqi Assaf (Jordan), The Time That Remains by Elia Suleiman (Palestine), Mother Of The Unborn by Nadine Salib (Egypt), Tramontane by Vatche Boulghourjian (Lebanon), Zaineb Hates The Snow by Kouther Ben Hania (Tunisia), Free Range by Bassem Breich (Lebanon), Ali, The Goat And Ibrahim by Sherif Elbendary (Egypt) and Hajwala by Rana Jarbou (Saudi Arabia).

AFAC Hosted a Reception in the Framework of the ADPP workshop

Beirut, September 18

The gathering included 9 ADPP grantees, their mentors, donors (Prince Claus Fund, Magnum Foundation) and other partner organizations and interested practitioners in Lebanon.

AFAC Hosted a Reception for the DOEN Foundation's Delegation

Beirut, October 11



A reception was held in AFAC in honor of the DOEN Foundation's delegation in Beirut. Around 40 people -grantees, peer institutions, donors and friends - attended and exchanged informally with our guests.

AFAC Supported the First Performance in the Arab Region of the play "While I Was Waiting" Written by Mohammad Al Attar and Directed by Omar Abusaada at Sunflower Theater

Beirut, October 21

The theatre piece captures the tragedy of a young person in a coma during the Syrian uprising and the web of relations between his friends and family, in order to understand the mechanisms and uncover the mysteries of the state apparatus and the burden of physical and emotional displacement. The performance was followed by a reception for the entire team in the company of one board member, Amr Ben Halim - a prominent contributor to AFAC.

AFAC Launched 4 Novels with Dar Al-Saqi

Beirut, December 8

A book-signing ceremony was held at the Beirut 61th International Arab Book Fair to launch four new novels produced within the framework of the AFAC Novel Writing Program (ANWP), under the supervision of the novelist Jabbour Douiahy and published by Dar Al-Saqi. The four novels written by AFAC participants in the 2016 ANWP were: Fish, Orange, Weed by Hoda Omran (Egypt), The Turtle Basin by Rola El-Hussein (Lebanon), Menzel Bourguiba by Inas Abassi (Tunisia) and Younes' Maps by Mahmoud Hosni (Egypt).

Cultural Advocacy and Philanthropy



Is the Arab region with all its potential reduced to crisis, violence, war, extremism and repression, or can it positively re-invent itself in all its diversity? One of AFAC's main objectives is to encourage philanthropy in support of cultural and artistic initiatives that make a positive impact in the Arab region and that counter reductionist discourse. AFAC's non-intrusive approach as a grantmaker gives it the privilege of analyzing the impact of grantee projects when they happen without directing the outcomes of the projects pre-emptively.

Every year since 2014, generous individual contributors to the Arab Creativity and Entrepreneurship Fund (ACEF) enable AFAC to support bold projects that challenge stereotypes, that instigate debate and that

inspire young people to imagine a better future. ACEF uses an intuitive approach to quantify return on artistic investment by inviting grantees to share stories about their creative projects and what they instigated at personal or community levels. It illustrates with an array of examples how investment in arts and culture contributes to greater forms of open expression; why it stimulates important discussions of relevance to the Arab region; and what it unravels in terms of new perspectives on topics that concern emerging and seasoned artists and cultural institutions. This is done through annual ACEF reports which highlight the impact of the 50 out of 150 annual projects supported by AFAC in the preceding year and what \$1 million per year for this Fund generates for practitioners and wider audiences. AFAC Organized a Panel Discussion on "Merging of Art and Documentary Worlds: Photographing the Personal"

Here is what a donor to ACEF 2016, Elizabeth Suzanne Kassab, had to share about her engagement in arts and culture

1. What is your interest in arts and culture in the Arab region? How did it start?

It is part of my need to gain awareness of my own environment. In school and at university, I learned a lot about Western artistic and cultural history, but never about the history of our region. At first, I had no interest whatsoever in learning anything about the region, and I wanted to know everything about the West, Europe in particular. It is only after a whole journey that I started developing a keen curiosity about myself, my region, my background. I think it is quite a typical journey of many of my generation from the Third World. This in turn impacted my work as well. Being trained in Western philosophy, I started working on Arab and Third World contemporary thought, producing in 2010 my book, Contemporary Arab Thought. My interest in the arts and culture of the Arab world is in close connection with my interest in Arab thought. The aspects that interest me are all expressions and articulations of lived local experiences, and not repetitions or recitations of things produced elsewhere.

2. Can you describe a personal experience or event where an artistic project touched you profoundly?

I would say that the plays and films I got to see at Masrah Beyrouth in the 90s opened my horizons of awareness about art in the Arab world. In those days, Elias Khoury, Nawaf Salam and those who were managing the theatre invited artists from Tunisia, Algeria, and many other places to come and perform in Beirut, in that theatre. It was such an enriching experience for me. Jawad al-Asadi’s plays at Masrah Al Madina (when it was still in Clemenceau) and elsewhere in the city, as well as the plays by Saadallah Wannous, were eye openers as well. Later, it was the Arab film festivals in Beirut that I enjoyed a lot. Of course, discovering Lebanese and Arab painting was another exciting journey.

3. What are your impressions of the arts and culture scene in the Arab region today?

I think it is vibrant and powerful and confident. People have been through so many dramatic events and experiences, and been repressed for so long n that there is an urgency and a will to express and articulate.

4. Do you feel that the situation has changed in the past few years? How and Why?

It seems to me that there is an increased interest in local art, partly perhaps because some people feel it is fashionable or “in” to have that interest.

5. What do you see as trends in arts and culture in the coming five years? Are there positive aspects?

I am always afraid that the ominous economic and political developments put the artistic scene in peril.

6. What do you think of AFAC’s role in this context?

AFAC has been doing a terrific job in supporting artists, independently from particular political agendas. I think it should be supported in every way possible.

7. What is the role of artists and cultural institutions in society? How do they impact on individuals and communities?

Making our lives more abundant!

8. What are your impressions of ACEF? Why is it important to contribute to arts and culture?

I think ACEF is doing a fantastic job and it should be supported widely. Art and culture are part of human life, constitutive of our wholesome humanity.

ACEF is both a fundraising tool and an advocacy platform with impact parameters. The ACEF 2016 report in its fourth year showcases 50 projects that reflect many attributes of positive change, including: critical thinking; creating spaces for healing; capacity building and education; social cohesion and community development; civic engagement; diversity, empathy, and freedom of expression; promoting gender equality; shedding light on the marginalized; resilience in migration and displacement; preserving heritage; probing identities; and stimulating artistic vocations.

In addition, ACEF serves as a research product; grantee stories tell about what pre-occupies artists over time in terms of themes and contexts and the myriad of artistic mediums they use to express their ideas – very often on bold and sensitive topics.

AFAC continued to explore, with its wide network of friends and supporters, new approaches to support arts and culture. It was regularly solicited to advocate for cultural philanthropy in the region and to promote best practices. The following are the major activities of AFAC in 2017:

AFAC Participated in the 10th Informal Donors Meeting for Arts and Culture in the Arab Region

Beirut, March 20

The annual meeting was organized by Taawon and gathered donors in the Arab Region from the arts and culture sector to discuss challenges faced by the sector and by them as donors, and find ways to create synergies and cooperate to best serve this vital sector and its beneficiaries. The 10th meeting agenda focused on four themes:

- 1-On textual Analysis – contextual background and funding Environment: the regional and international developments and their effects on the art and culture sector and future impact on the sector;
- 2-Donors’ strategies and changes in priorities in light of regional developments, and alternative modalities under current context;
- 3-Synergies with the challenges outlined above;
- 4-Modalities to work on.

AFAC Hosted an Apéro for Beirut-Based Embassies

Beirut, March 23

AFAC hosted an apéro for a small group of Beirut-based embassy and international aid donors to introduce AFAC and to informally explore areas of cooperation. The gathering was attended by the Ambassador of Austria, a representative of the EU as well as Germany, and a representative of the Italian Cooperation.

AFAC Spoke on a Panel of MEPPI Symposium at Sursock Museum

Beirut, May 3-5

AFAC participated in a panel discussion of the MEPPI Symposium organized by Sursock Museum in Beirut, reflecting on the photographic legacy of the Middle East and North Africa and priorities for sustainability. AFAC contributed to the discussion on supporting and funding cultural heritage preservation, focusing on documentary photography.

AFAC Participated in Arts Forum in Morocco

Marrakech, May 16-18

The Arts Forum was organized by the Open Society Foundations in Marrakech. The 3-day interactive forum was an exploration of Art, Public Space and Closing Societies. It gathered artists, arts leaders, donors and grantees as well as staff from a range of OSF’s thematic and regional programs, foundations and advocacy offices.

AFAC Participated in Unlikely Allies conference in Berlin

Berlin, May 18-19

Hosted by Impact Hub, Unlikely Allies gathered 150 practitioners from around the world to tackle some of the most pressing issues, from migration and education to smart cities and climate change.

AFAC Board Member Hosted Fundraising Lunch at Sotheby's

London, October 20

A curated fundraising lunch was hosted at Sotheby's Boardroom with potential individual donors in London with the support of AFAC's board member Roxane Zand.

AFAC Presented on the Role of Arts and Culture in the Arab Region at the Swiss Agency for Development and Cooperation (SDC)

Bern, June 20

During this scoping visit AFAC advocated for more support for artists and cultural institutions from the Arab region through collaborations and philanthropy. The AFAC team met with colleagues of the Swiss Agency for Development and Cooperation (SDC) in Bern and spoke about how art and culture contribute to regaining confidence in the region's own creativity and its youth. The SDC Team Culture and Development organised a brown bag lunch where AFAC presented „Between fragmentation and Displacement: The Role of Arts and Culture in the Arab Region“. Extensive visual material of many AFAC-supported projects were used to demonstrate how independent artistic expression is best placed to portray the region's complex realities and to envisage more open and just societies. Despite a region riddled with challenges

— be they humanitarian crisis, war, violence, extremism and repression, the point was made that this is also a region capable of re-inventing itself.

AFAC Facilitated a Lunch and Discussion Between Open Society Foundations Team and the Team of the AFAC-Supported Play “While I was Waiting”

Washington DC, July 21

The play was invited to Lincoln Center in New York and was attended by 50 people from Open Society Foundations. The creators of the work were invited to a lunch and a discussion at OSF.

AFAC Organized a Program Visit for the Delegation of its Partner DOEN Foundation

Beirut, October 11-12

To provide examples of bold artistic initiatives in tough local contexts, AFAC accompanied the delegation of DOEN to Cinema Stars in Nabatiyeh where one AFAC-supported artist had been attempting to save the last remaining cinema in the city; and Beit Beirut, the venue for AFAC's annual event in 2017 where architect and activist Mona Hallak made them a tour of a cultural building that she actively helped save and which is now a war memorial.

AFAC Celebrated its 10th Anniversary “Ten Years Later” with More than 40 Artists from 15 Arab Countries

Beirut, 7-25 November

AFAC celebrated its 10th anniversary with a two-week long program in Beit Beirut and Metropolis Empire Sofil, following a private opening on November 5th. The two-week program comprised an exhibition of documentary photography, sound and video installations, dance and music performance, talks, and film screenings. The exhibition was not only a celebration of ten years of AFAC; it was essentially a celebration of creativity, innovation, boldness, risk-taking, questioning, critical thinking, and dialogue that are the main pillars of the works of art that AFAC supports; it was a celebration of fresh narratives or counter-narratives that are coming out of the region through the works of visual and performing artists, filmmakers, photographers, musicians, writers and poets. Curated by Rasha Salti and designed by Studio Safar, the



two-week exhibition borrowed its title, “How to Tell When the Rebels Have Won”, from an essay by late Pakistani scholar, intellectual and militant, Eqbal Ahmad, published in 1965 in The Nation, the canonical US left-leaning establishment magazine that celebrated very recently 150 years of circulation. An intentionally provocative curatorial position that takes cues from Ahmad's seminal essay, as well from late American writer James Baldwin's observations on the role of art and of the artist in times of insurgency, turbulence and blithe injustice, and from African theorist Achille Mbembe's magisterial work On the Postcolony, that used the repository of AFAC grantee projects to contemplate how contemporary Arab artists have engaged questions of insurgent representations and counter-hegemonic languages, memory and responsibility, and empathy.

The exhibition showcased the works of more than 40 artists from 15 Arab countries whose projects were supported by AFAC. It brings together photographs by the Arab Documentary Photography Program grantees Amira Al-Sharif, Eman Helal, Omar Imam, Heba Khalifa, Arwa Alneami, Mehdy Mariouch, Mostafa Bassim, Ahmad Moussa, Zied Ben Romdhane, Nadia Bseiso, Reem Falaknaz, Hicham Gardaf, Zara Samiry, Mustapha Saeed, Muhammad Salah, Roi Saade, Faisal Al Fouzan, Iman Al Dabbagh, Hamada Elrasam and Eyad Abou Kasem.

Five installations were on exhibit: Open Channel: A Public Installation for Listening, an audio-architectural

installation by Ahmad Al Khoja; Perpetuum Mobile, a sound installation by Cynthia Zaven; Purple, Bodies in Translation - Part II of 'A Yellow Memory from the Yellow Age', a video installation by Joe Namy; a presentation of Mazen Kerbaj's research in progress around his forthcoming project The Arabic Marseillaise. Lebanese architect and preservation activist Mona Hallak, whose engagement in the campaign to preserve the Barakat Building (now Beit Beirut) and its transformation into a cultural landmark has been admirable, has been invited to launch a project around resurrecting the memory of Studio Mario, a photography studio once housed in the building. In displaying some of the photography studio's found archives (negatives, prints and documents) and photos, the project aimed to activate the unrecorded memory of the neighborhood in the decades when the studio was operational, through collecting personal testimonies of people. This was the first step in the project, presented in collaboration with the Arab Image Foundation and relying on their expertise in the preservation of the photographic heritage in the Arab world. Additionally, a looped segment from Tala Hadid's The Narrow Frame of Midnight and a drawing from Tarek Abbar's series Shuttle Diplomacy was on display.

The program also hosted three performances of the AFAC commissioned collaboration between musician Sharif Sehnaoui and contemporary dancer Taoufiq Izeddiou. In addition, three talks were scheduled during the two-week celebration including: a Curator Talk by Rasha Salti; an Artist Talk by Mona Hallak; and Conversations with Elias



“We share with AFAC its vision regarding the importance of entrepreneurial and philanthropic actions in the Arab region and we value the abundant creativity and innovation embodied by the arts and culture sector. The art work being produced has proved able to shed new light on neglected topics and provide interesting perspectives that go beyond the stereotypical and reductionist representations that dominate mainstream media reporting on this region. In this sense, this is an inspiration to the investment management industry to embrace a creative state of mind and to explore new realms that can be of interest to its clients.”

Hani Kalouti

Chairman and CIO of HBK, the main supporter of AFAC's 'Ten Years Later' event and exhibition



Khoury moderated by Zeina Halabi. The program also includes seven film screenings scheduled from 7 to 12 November in collaboration with Metropolis Empire Sofil: Ouroboros by Basma Alsharif, Those From the Shore by Tamara Stepanyan, Dream Fragments by Bahia BenCheikh El-Fegoun, Checks & Balances by Malek Bensmail, Children of Beirut by Sarah Srage, Samt by Chadi Aoun and Ismyrna by Joana Hadjithomas and Khalil Joreige.

The event being in a landmark venue like Beit Beirut provided AFAC with high visibility and attracted sponsorship from HBK, Boghossian Foundation, Prince Claus Fund, and Middle East Airlines. Moreover, LBC was the media sponsor.

AFAC Participates as Panelist at the Beirut & Beyond International Music Festival

Beirut, December 8

AFAC spoke on the professional program panel, “Touring in Today’s World” sharing recommendations from a focus

group meeting that was organized by AFAC in 2017 with practitioners in the music field and specifically on distribution and dissemination. In addition, AFAC mentioned its efforts in networking, grant-making and disseminating talent and production regionally and internationally. The talk was attended by diverse actors including, musicians, tour operators, festival directors, media, donors and the general public.

AFAC Participates in BUILD Grantee Convening Workshop of Ford Foundation MENA Region

Amman, December 12-13

Together with other BUILD grantees from the MENA region, AFAC participated in peer learning and networking on BUILD areas of institutional strengthening and potential collaborations, as well as better understanding the legal and regulatory compliance issues in the MENA context.

Communication and Visibility



By spreading the word about all the incredible talents from the Arab region and by showing how critical arts and culture is in our lives and communities, we are able to galvanize more support for the scale-up of artistic and cultural initiatives, allowing emerging and established talents to flourish and make an impact. AFAC is accessible to all its stakeholders – artists, cultural institutions, program partners, donors, media, and critics – and is present in key events to further promote arts and culture from the region.

The Annual Report of 2016 containing a summary as well as a detailed report is online, in English and for the first time, in Arabic. Newsletters and web news were published throughout 2017. Stories on AFAC events and about its grantees featured every week, in addition to providing references to cultural opportunities for Arab artists and cultural institutions as well as networks across the region and internationally.

In 2017, AFAC invested in developing a new website which will be launched in 2018 to reflect a renewed spirit but also provide a platform that allows for a more organic community of practice among grantees and alumni. This will be through online interactivity and self-initiated updates on projects by artists and cultural institutions.

Online Launch of the Arab Creativity and Entrepreneurship Fund (ACEF) 2016 Report

AFAC produced an interactive platform offering an exciting compilation of AFAC grantee stories of 2016 and the impact of their initiatives. ACEF in its 4th year provided timely support to 50 out of the average 150 projects that AFAC grants annually.

The range of topics across all artistic categories was inspiring and provocative. Through documentary film, we follow over five years the life of a teenage girl in Egypt searching for her place in a male-dominant society within a constantly changing country. In another film from Tunisia, the question of how someone can resort to terrorism unfolds. One photo documentary from Sudan talks about skin bleaching and the pressure put on women to live up to a certain notion of beauty but also unravels issues of identity. A music project explores Sawt and Bahri music introducing new arrangements of traditional Kuwaiti songs fused with world jazz music. A theatre performance in Palestine attempts to surpass geographical boundaries, reformulating a common cultural and artistic identity, through a theatrical laboratory. Under research/training/regional events, an initiative in Egypt develops a bi-lingual (Arabic/English) online library cataloguing system which networks together art, culture and architecture with the aim that organizations share their collections through a joint searchable and public access database. A contemporary festival in Iraq connects audiences to Baghdad's emerging contemporary arts, highlighting network Iraqi local artists from the young generation, while being a catalyst for new and experimental art practice. A theatre performance engages with a classic Greek tragedy to show how art records, embodies and re-enacts the tragedy unfolding in Syria. A visual arts project scrutinizes the history of the first mental asylum of the Middle-



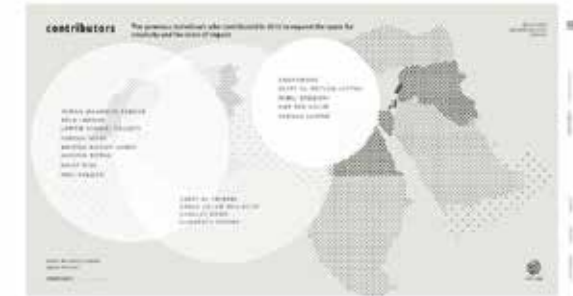
East established in 1898 in Beirut. By combining her photographs and annual reports of the asylum, the artist reflects upon the course of Lebanese history with regards to collective consciousness, modernism and capitalism. A Moroccan singer explores the heritage of traditional Moroccan music, demonstrating the diversity of the Moroccan traditional music, and empowering women to cultivate musical journeys.

Grantee Videos

In collaboration with communication consultants and as teasers to AFAC's 10th Anniversary Celebration, AFAC produced three short testimonies with AFAC grantees: award winning filmmaker, Raed Andoni; Zoukak Theater Company who won the Japan Art Association Praemium Imperiale prestigious performing arts award; and Tanjaret Daghet, a Syrian rock band based in Beirut and known for its socio-politically-relevant Arabic lyrics and music that combines alternative rock with electronic elements.

Release of AFAC Ten Years' Study: Learning From the Past, Imagining the Future

AFAC is excited to share the Ten Years' Study, "Learning from the Past, Imagining the Future" with the wider community of artists, supporters and audience. In 2016, AFAC set out on a mission to revisit, review and reflect on its ten years of operations. The purpose of this exercise was to measure the institution's work, outcomes and impact in relation to its mission and objectives and to provide indicators to what has worked well and what still needs to be improved and/or adapted. The ten-year study is a critical document replete with forward-looking aspirations from the community of artists, supporters, board members, and wider audience. It looks at all the strengths but also the weaknesses of AFAC to date and provides insight on how to make AFAC's core stronger; to ensure that its programs are responsive; and to



expand the ecosystem around arts and culture so that philanthropy continues to nourish the sector. The study in addition to consultative group discussions informs AFAC's strategy for the coming five years.

Production of Communication Material and Artistic Showcase for AFAC's Anniversary: Ten Years Later

During its ten-year anniversary event at Beit Beirut in November 2017, AFAC exposed a two-week curated artistic program, entitled "Ten Years Later" showcasing the works of more than 40 artists from 15 Arab countries whose projects were supported by AFAC. The exhibition included documentary photography, sound and video installations, dance and music performance, and talks in Beit Beirut, as well as seven film screenings in Metropolis cinema. The entire program was captured in a booklet, as well as a series of videos and images that were uploaded on AFAC website where AFAC grantees, donors, board members, and the curator are featured. In addition, AFAC produced a timeline with key milestones since 2007 as well as a tribute to all the donors of AFAC since its inception. An infographic was also produced to capture the scope of grant-making over the past ten years in terms of application and grantee statistics across all categories and geographic representation in the Arab region.

AFAC On-Line Presence



Likes 2017Likes 2016

13083 / 9964



Followers 2017Followers 2016

2310 / 2138



Subscribers 2017Subscribers 2016

548 / 394



Followers 2017Followers 2016

1005 / 294

Statistics on website use

Maximum Unique Visitors per month

Years	Unique Visitors per month
2017	28504
2016	39684
2015	15561
2014	15057
2013	12331
2012	4810

Maximum Number of Page Views per Month

Years	Page Views per month
2017	198138
2016	244292
2015	200939
2014	201243
2013	183006
2012	68669

Most Visited Pages

Page	Visits
General Grants - En	66690
Bulletin - En	65185
Grantees Database - En	50922
Bulletin - Ar	40270
Special Programs - En	32571
Grantees Database - Ar	24671
General Grants - Ar	21186

Hits Per Country

Country	Hits 2017	Hits 2016
United States	761,339	880,516
Lebanon	589,570	748,073
Egypt	467,435	712,851
Germany	331,487	313,305
France	309,321	348,092
Morocco	269,013	352,254
Great Britain	236,788	307,760
Tunisia	145,018	239,335
Palestine	263,009	200,844
South Africa	113,178	73,114
Canada	94,310	79,527
Jordan	93,313	166,750
Turkey	92,915	160,510
Russian Federation	89,006	85,233
Algeria	84,184	104,978
United Arab Emirates	77,894	134,852
Netherlands	73,383	88,847
Saudi Arabia	65,097	90,856
Sudan	59,277	67,808
Syria	44,817	58,498
Iraq	35,505	64,531
Qatar	26,008	37,471
Kuwait	18,867	30,757
Libya	16,155	33,419
Yemen	12,964	16,828
Bahrain	9,585	17,014
Mauritania	6,904	10,199
Oman	4,968	14,825
Somalia	1,214	6,155
Comoros	151	74

Institutional Management and Strengthening

Ten Years’ Study

The study launched in June 2016 to evaluate ten years of AFAC in collaboration with the external consultant, Mokhtar Kocache, was a milestone for AFAC. The final report submitted in August included a review of its programs and operations and recommendations from diverse stakeholders that then guided AFAC’s thinking on its future programs and activities.

Consultative Meetings

The recommendations of the Ten Years’ Study were further consulted with 13 practitioners around four categories that AFAC supports: visual arts, performing arts, music and RTR. AFAC already started concrete steps towards endorsing some of the recommendations related to strengthening institutions, focusing on research and supporting critical writings. The three programs responding to those priorities will be launched in 2018 and fine-tuning of application templates and guidelines have been integrated for the next round of open calls. For the main recommendations that came out of the focus group meetings, see Annex.

Ford Foundation’s BUILD Grant Workshop

AFAC fulfilled the BUILD grant objectives which are part of Ford Foundation’s general support to AFAC 2016-2020 focusing on institutional strengthening. The team successfully completed an internal evaluation of AFAC’s institutional framework and performance, as stipulated by the Organizational Mapping Tool of the BUILD grant. The process was facilitated by Mokhtar Kocache as agreed with Ford Foundation, due to his knowledge of AFAC, and the useful linkages he brought in from the external evaluation recommendations. The collective exercise

resulted in the team unanimously identifying fundraising, communications and development of HR internal policies as areas of priorities to focus on for the coming few years.

Fundraising

Building on AFAC’s fundraising experience with institutional and individual donors, a revised internal fundraising plan 2017-2020 was established with specific targets for 2017. AFAC multi-year donors include Open Society Foundations, Ford Foundation, DOEN Foundation, Norwegian Ministry of Foreign Affairs, and Prince Claus Fund. The Arab Creativity and Entrepreneurship Fund (ACEF) is now in its 4th year, providing timely support to 50 out of the average 150 projects that AFAC grants annually. AFAC counts on the support of individual philanthropists to expand the space for creative expression in the Arab region and in diaspora. AFAC achieved the target of \$1 million through the generous contribution of the following individuals, including some who prefer to remain undisclosed.

In addition to individual donors, AFAC managed to get multi-year contributions from existing and new institutional donors, and approached new donors such as the Foreign Affairs of Germany. AFAC secured funding from DOEN Foundation and the Ministry of Foreign Affairs of Norway for the period 2018-2020. New funding opportunities were explored in Switzerland; Drosos Foundation became a new donor with whom AFAC will partner to launch a new program – Art and Culture Entrepreneurship – in 2018 for the next three years. Such engagements are in addition to the general multi-year grants from the Open Society Foundations (OSF) and Ford Foundation; as well as annual contributions from the Prince Claus Fund, specifically for the Arab Documentary Photography Program. Fundraising from the corporate sector in Lebanon and abroad continued.



HBK and Middle East Airlines were new additions that came through for AFAC’s Ten Years Later anniversary event. Moreover, the Boghossian Foundation generously supported the initiative and LBCI was brought on board as a media partner.

In terms of new fundraising leads, AFAC conducted a one-week exploratory visit to Switzerland (Geneva, Bern, Basel and Zurich) at the end of June, in close coordination with the then outgoing Swiss Ambassador to Lebanon, Francois Barras, and through new Arab friends of AFAC, mainly in Geneva, and AFAC’s Board of Trustees. More than 20 contacts were established with individuals, private sector, foundations, institutions and Swiss Government agencies. Fundraising from the corporate sector in Lebanon has been explored – mainly with banks - in terms of longer-term commitment. A few international foundations and Beirut-based contacts were pursued. In terms of individual philanthropy, a curated fundraising lunch at Sotheby’s Boardroom with 17 potential individual donors in London took place with the support of AFAC’s board member Roxane Zand.

Communication

AFAC prioritizes the importance of revisiting who it is and what it does to remain relevant and to communicate that clearly to its constituency and partners. To mark the next decade with AFAC’s role as a catalyst and reference for arts and culture in the Arab region, a reflection process was launched in 2017 on its identity, mission, and branding, with the intention to project this revived spirit and new future ambitions. This included input from external consultants but also input from grantees, jurors and friends of AFAC. As this is a core matter that reflects on AFAC’s image and positioning, the process is envisaged to continue until mid-2018.

Finances

AFAC is funded by international and regional donor institutions and foundations, individual donors and corporate sponsorships.

AFAC’s expenditures are largely channeled directly to grants. Below are the finances for 2017. In addition to grant activities, AFAC’s budget includes fundraising and communication for outreach efforts, field trips, cultural advocacy opportunities, in addition to administrative costs.

PricewaterhouseCoopers in Zurich, Switzerland successfully completed the 2017 audit. AFAC’s financial statements comply with the Swiss law and the Foundation’s deeds.



Total Expenditure:
\$3,566,492

Grant Activities:
\$3,033,359

equivalent to 85% of total expenditures

Fundraising and Communications:
\$299,855

equivalent to 8% of total expenditures

Overheads:
\$233,278

equivalent to 7% of total expenditures





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