# EXECUTIVE SUMMARY

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# NAAS'S PROGRAMS

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2019 had ended on a high note for the Network of Arab Alternative Screens. The members of NAAS had gathered in Marrakech that December to decide, using sociocratic methods, on the distribution of financial resources available to them in the form of grants. We named this granting project Cinapses and consider the conception and adoption of such a dynamic governance model as an achievement, unique not only for Arab cinema institutions but also for the arts and culture sector at large.

2020 began, however, with the unraveling of the Lebanese economy, which - coupled with a global pandemic - rendered the work of the network in its many nodes seemingly impossible. The financial crisis in Beirut, where NAAS has maintained its legal and administrative presence, brought the implementation of Cinapses to a halt. The organization became subsequently consumed by administrative and financial troubleshooting, of jumping through hoops and dodging obstacles, but also by great learning and discovery.

Over the years, the alternative cinema members of NAAS have weathered the most challenging of circumstances. With patience and an insistence on the values and practices of exchange, transparency and interdependence have begun to yield undeniable benefits: an emerging malleable network model that can be shared and replicated in other contexts and spheres.

To mark its first full decade since inception, NAAS adopted a new, five-year strategy to continue to serve a growing constellation of initiatives that maintain community around film. On the eve of the pandemic, the organization had highlighted three core goals for the coming period:

1. To champion parallel practices in cultural economy,
2. To overcome isolation and fragmentation, and
3. To broaden access to the cinema sector.

As the world is steadily ushered into an era of data capitalism, the matter of unplug-ging cultural work from the corporate, hierarchical modus operandi has never been more urgent. To that end, NAAS’s strategy privileges...
peer-to-peer learning, participatory governance, and cross-sector collaborations. The next five years seek to maintain NAAS’s operational structure and to increase the capacity of the organization by establishing in Germany, a measure that became imperative in the wake of a crisis of systems that pervaded the planet.

A growing number of Arabic-speaking countries are enduring political turmoil and financial collapse, with societies being driven to revolt year after year. In circumstances of precarity, critical dialogue and collective assembly grow ever more essential, Alternative cinemas, where publics gather and imagine and debate, can become beacons of institutional integrity, where the tenets of accountability, unbridled access to knowledge, and equitable distribution of resources are inviolable. It is these tenets that the twenty-one members of our network along with our partners have taken as our mandate. NAAS is dedicated to being at the forefront of real technologies of solidarity and of a discourse that seeks to reclaim cultural policy as a practice that grows collectively at the speed of trust.

الحفاظ على الهيكل العمليائي لهَا، وزيادة قدرة المنظمة من خلال التنسيق في ألمانيا، ففي أعقاب أزمة عمت الكوكب وزعزعة الطرقنة "الطبيعة" للعيش، أضحى عمل الشبكات الإقليمية في خطر، وأصبح من الضروري عمليًا إنشاء أسس بنية تحتية مثبتة في قارة جديدة.

بينما يعاني عدد متزايد من البلدان الناطقة باللغة العربية من الاضطرابات السياسية والانهيار المالي، وتُحركها الرغبة بالثورة عامًا تلو عام، يزداد أهمية منابع الحوار النقدي والتجمع التشريكي أكثر من أي وقت مضى. لذا قد تكون دور السينما البديلة حيث يلتقي الجمهور ويمثلون مساحات للنزاع المؤسسية حيث لا نتهك مبادئ المسئولية، الوصول غير المحدود إلى المعرفة، والتبادل العادل للموارد. هذه هي المبادئ التي أخذها المشاهدون في NAAS حيث جنبًا إلى جنب هما جمهورًا يتعاونان ككُمنّان. تُدرس "السينما" جهدها لتكون في ظلية الأدوات الحقيقية للتضامن والخطاب الذي يسعى إلى إعداد السياسة الثقافية كمساحة تنمو بشكل جماعي مع إيقاع تنازلي الثقة.

لقاء السنوي ل"ناس"، مهرجان مراكش السينمائي الدولي، في الخامس من ديسمبر/كانون الأول 2019 - مراكش، المغرب
NAAS fifth End of Year meeting, Festival International du Film de Marrakech, December 5, 2019 - Marrakech, Morocco
The development of cinema structures as hubs for critical thinking and dialogue around film, and cultivating their roles as civic spaces each in their context is a continued priority for NAAS through its various programming. Thus, NAAS navigates through three different programmatic levels, namely; Granting, Alliances, and Training and Regional Meetings.

On the granting level, NAAS currently supports its members through the Cinapses program, which aims, on the one hand, to lead members into new possibilities for institutional sustainability and programmatic development and, on the other, to foster collaboration and solidarity among them.

On the level of alliances, this newest NAAS program focuses on knowledge production, resource dissemination, and cross-sector synergy. It currently entails the ongoing Film Resources initiative consisting of brokering access, on behalf of members, to film libraries, catalogues, databases, and pedagogical-screening tools, including subtitles. In addition, NAAS continues to pursue strategic partnerships that foster the imagining of new projects under the Alliances program, that touch on the archives and questions around cultural policy.

And lastly, the Training And Regional Meetings program momentarily consists of two main projects, the Cyclical Auditing workshops and the End of Year Meeting. In addition, NAAS maintains its Travel Opportunities initiative, promoting mobility for meetings, residencies, film festivals in new geographical areas, and participation in industry events.
CINAPSES

Cinapses is a grant program that encourages joint initiatives and promotes the sharing of experiences, resources, and opportunities while activating network mobility. As such, Cinapses builds an ecosystem and strong tools to be used by everyone in the network and sector more broadly, developing film circulation, community outreach, and audience engagement programs.

Following the pilot version in 2017, NAAS implemented Cinapses Cycle 1 in 2018 and 2019, and then undertook an inclusive process of monitoring and evaluation, led by an external consultant. Accordingly, the NAAS staff designed a new scheme for Cinapses Cycle 2, whereby the members themselves collectively negotiated and allocated the network-wide available grant funds based on months-long study and development of applications submitted in response to a closed call. Thus, in some ways, Cinapses Cycle 2 sought to realize the vision of NAAS to prioritize horizontal decision-making and equitable distribution of resources.

"مشابك سينمائية" هو برنامج منح يشجع المبادرات المشتركة ويدعو إلى تبادل الخبرات فيما بينها والموارد والفرص ويفعل حركة الشبكة في الوقت نفسه. وعلى هذا المنطلق، يبني البرنامج نظاماً جميعاً وأدوات فعالة يستخدمها جميع أعضاء الشبكة والقطاع السينمائي بصورة أشمل، من أجل تنمية تداول الأفلام، وتنوعية المجتمعية وبرامج إشكال الجمهور.

بعد الدورة التجريبية في العام 17، أقامت "ناس" الدورة الأولى من "مشابك سينمائية" بين عامي 2018-2019، ثم أجريت عملية متابعة وتقييم جماعية تحت إشراف إستشاري من خارج الشبكة وبناءً على ذلك، صمم فريق "ناس" مخططاً جديداً للدورة الثانية من "مشابك سينمائية"، إذ تفاوض المشتركون بشكل جماعي وخصصوا موارد المنح المتاحة على مستوى الشبكة، وذلك استناداً إلى أشهر من الدراسة والتطوير للطلبات المقدمة استجابة لدعوة خاصّة. وهكذا، سعى "مشابك سينمائية" بدورته الثانية إلى تحقيق رؤية "ناس" في إفادة الأولوية لاتخاذ القرار بشكل جماعي والتوزيع العادل للموارد.

Ciné Fabrika, 2019
In 2019, NAAS furthered the implementation of the first cycle of Cinapses into 2020. The following projects were concluded:

**Launching Cine-Fabrika**

The Fédération Tunisienne des Ciné-Clubs and the Algerian initiative Dima Cinema, which later joined the network in 2020, launched the first joint capacity-building program for Algerian and Tunisian film societies, Cine-Fabrika, aiming to create a network of film clubs in the Maghreb.

The first session took place on June 13–18, 2019 in Hammamet, Tunis, and gathered 24 Algerian and Tunisian ciné-clubs. In addition to sessions on film analysis, programming, strategic planning, and communications, this first session also offered a networking platform for a diverse range of entities that all play a key role in promoting non-commercial cinema in their respective country. The second session on 23 and 28 December, 2019 was a practical team building experience for which participants were invited to Timimoune, in the heart of the Algerian desert. The session focused on aspects relating to the question of film debate and moderation. A “Best Practices Guide” workshop was also conducted, and it produced texts which were to be published. The session hosted a special screening and Q&A featuring the world premiere screening of the award-winning Algerian filmmaker Karim Moussaoui’s latest short film. In addition, a meeting took place with Habiba Djahnine, Algerian filmmaker, producer and documentary film mentor, around her long experience in cinema and film.

This one-of-a-kind partnership was achieved with NAAS’s technical and financial support.
Filmlab: Palestine targeted youth from all over Palestine via its #Next_Generation program launched in July 2019. The program entailed a training-of-trainers, a workshop on film and dialogue literacy, and a children’s scriptwriting workshop, involving children and young film students from Gaza and the West Bank.

Screenings of children’s films as part of the #Next_Generation Program took place in August 2020. Screenings were followed by dialogues and interactive games where children and youth expressed their personal opinions, views, and ideas regarding the screened films.

This program was funded by The Danish House in Palestine (DHIP) and the Ministry of Culture – Palestine and also benefited from NAAS’s technical and financial support via Cinapses.
Marginal Memories / Contentious Narratives

Egyptian NAAS members Zawya Cinema, Cimatheque-Alternative Film Centre and Wekalet Behna devised one shared screening program consisting of 6 subtitled films. The screenings took place in Cimatheque ( Cairo) and Wekalet Behna (Alexandria), with a few select screenings in Zawya ( Cairo) between January and May 2019. The screenings and their timing were fine-tuned to accommodate other programming initiatives taking place in the different venues, or were generally taking into account the human resources and financial capacity of the three grantees.

Additionally, a pilot version of the workshop devoted to introducing children to Cimatheque’s film archive and library was implemented in February 2019 as a daylong event, featuring a screening of works from the Jesuit School for Animation Cairo.

Despite this successful start, Cimatheque was experiencing a severe financial and personnel crisis from the beginning of 2019, followed by the degradation of the security situation in Cairo in the fall. Given that expected funding for operational costs failed to materialize while some members of the team had to leave the country, Cimatheque spent a lot of energy trying to raise necessary funding while having to restructure their team and adapt their programs to the reality of their human resources capacities. This was combined with the unexpected acquisition of the Rafia film collection, a collection of incredibly rare material from the 1920s onwards – the collection in its entirety numbers in the thousands. The preservation and cataloguing of this unique and very large collection of extremely rare and endangered film reels and prints became the main achievement of Cimatheque under the Cinapses grant.

Cimatheque spent the early part of summer 2019 preparing an adequate room to host the new collection and transferring the thousands of films to safety. In July 2019, they implemented an ambitious archiving workshop, which resulted in the formation of a permanent research team around the Rafia collection. Scanning parts of the collection started with plans to prepare for a series of public presentations supposed to take place in Cimatheque and travel to Arsenal Institute for Film and Video ART (Berlin) in May 2020.

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This was jeopardized by the outbreak of the global pandemic. Cimatheque concentrated efforts on the archiving projects which could continue despite the absence of an audience. The team sustained the research, preservation and cataloguing efforts via online support as well as the scanning process, albeit at a slower pace than anticipated. Given the size of the Rafia collection, the research as well as the efforts to preserve, scan and make parts of the collection available to the public will be ongoing for the foreseeable future. The material scanned between August 2019 and April 2020, and that continues to be scanned, provides content and case study material for an online workshop, and will be incorporated to the public outputs, to be presented in Cairo and Berlin in July 2021.

Suwar al Amal (Work Archives)

Alexandrian NAAS member Wekalet Behna presented the program Suwar Al Amal (Work Archives), “Chapter 1: Al Tarahil” (Migrant Workers), in cooperation with the Jesuit Cultural Center in Alexandria in late 2019 and early 2020.

Al-Tarahil is an art research project that includes a multifaceted film program, an art exhibition, and publications aiming to study images and representations of labor in cinema archives, contemporary films, artistic practices, and related literary and theatrical works in Egypt from the 1930s until today. The project considers theories and concepts of work in light of various contexts to raise awareness and fuel critical readings of cinema history and modern and contemporary art.

The project was funded by NAAS’s Cinapses grant among other sources of support. In addition, the grant enabled the organization to officially register in Egypt.
Tunisia-based Cinéfils opened Le Métropole, a new cinema with its very own management team, with daily screenings and ciné-club sessions, in Menzel Bourguiba. The cinema opened in March 2019, after some delays were caused by the collapse of CinéMadart’s roof that winter.

Various screening programs were hosted in collaboration with other members of the network, building a community of associations and partners in Menzel Bourguiba city. Films were programmed at the same time as in the capital city.

This initiative materialized with the financial and technical support of NAAS among other forms of support.

Young Audience Program

The Young Audience Screening Program is a joint initiative pioneered in 2019 by four of NAAS’s members. Its goals are to drive the younger audience to discover and better understand the film medium, to reach children that do not have the access and means to experience film as a cultural and educational tool, and to bring together young enthusiasts and underprivileged groups to the screens in order to inspire the future generations and spark their curiosity.

NAAS members Cinematheque de Tanger in Morocco, Metropolis Cinema in Lebanon, FilmLab: Palestine and CinéMadart in Tunisia undertook individual actions falling under the aforementioned goals:

Lo Metropole

نتولى مشتركاً "ناس"، من الخزانة السينمائية بطينة، سينما متروبوليس في لبنان، فيلم لاب: فلسطين وسينيمادار في تونس مهمات فردية تنطوي تحت الأهداف المذكورة سابقاً كما يلي:

"بناتي الصيفي مع سينيمادار، برنامج الجمهور الـ 19 2019
Club d’été au CinéMadart, Young Audience Program 2019

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Metropolis Cinema launched its Young Audience Program with the Metropolis Youth Film Festival (April 2019), featuring nine feature films, two short films, a ciné-concert, and three workshops on cinema (Making of Famous Masks, Conception of a Film’s Poster, and Making of a Flipbook). The films were divided into six age categories to facilitate the choice for the parents and schools. For three of the nine feature films screened during the festival, Metropolis Cinema invited children through different NGO’s in Lebanon to attend, free of transportation and screening charges. The Cinema on the Road program continued with the Mobile Ciné Club (screenings for public schools) and the Outreach Screenings (screenings for refugee children and youth in camps and informal settlements) in May and June 2019. Metropolis Cinema partnered with six different NGO’s, four official Lebanese public schools, three cultural associations and six informal schools. Films were carefully chosen and divided into five age categories. For each film/ short film program, an educational booklet was created and translated into Arabic, so the facilitators and teachers could use it with the class before and after the screening.

Metropolis Cinema continued its Young Audience activities with the educational program Tous au Cinéma! The films were chosen with professors of francophone schools in Lebanon, and divided into five different age categories. Francophone schools could register their students to a screening organized by Metropolis Cinema and the French Institute in Lebanon. Screenings were carefully introduced to the children, and each teacher had access to a workshop beforehand, as well as pedagogical material and tools.

Tous au cinéma! was in partnership with the French Institute in Lebanon.
Filmlab: Palestine ran screening and dialogue sessions organized in Jerusalem, Ramallah, Bethlehem, Hebron and Gaza in 2019. 250 adolescents (11-15 years old) attended 17 workshops in these cities, producing 40 short films using iPads, where they expressed themselves by telling their own stories in a safe and free environment.

They also organized a 10-day Talent Campus in Bethlehem, whereby children aged 11 to 15 were invited from different Palestinian cities to attend intensive filmmaking workshops. At the Talent Campus, participants took hands-on filmmaking lessons; scriptwriting, lighting, sound, acting, filming, special effects makeup and editing using a professional setup. The participants produced two films with the guidance of the trainers, and the films were screened in the presence of the children, their families and the public in different cities during Palestine Cinema Days Festival 2019.

CinéMadart organized, between June and December 2019, weekly Young Audience screenings. For some feature films, a short movie was screened beforehand to the children. Between July 15 and August 6, 2019, CinéMadart organized the Club d’Été, a summer camp for children (aged 6-10), five days a week, focusing on cinema and artistic activities. A stop motion workshop was added to the summer camp with the help of Intissar Belaid, a visual artist and filmmaker.
Independent Spaces

Under this granting opportunity, two NAAS members, Filmlab: Palestine and Dubai-based Cinema Akil sought to create Independent Cinema Spaces. Their goal was set to activate the local community, each in their respective context, to engage in cinema culture and discover independent cinema while creating a space for a cinephile audience and a meeting point for film professionals.

Instead of focusing on one permanent location, Filmlab: Palestine opted for a mobile cinema with an open-air cinema system, which would facilitate screenings in rural areas due to the equipment’s flexibility, light weight, and ease of transport in a small van. Buying equipment for an open air cinema system was an important step towards a sustainable development of film culture in Palestine and will have an impact on growing audiences as well. Especially in times where costs of maintaining cinema spaces become a challenge for organizations, the option of open air cinema seemed to be an appropriate idea to save time and react to conditions on the ground. Filmlab: Palestine started their mobile screenings in November 2019, a project that proved to be even more timely and relevant in light of the unforeseen global pandemic.

Meanwhile, having opened its first space, a single screen cinema in September 2018 in the cultural district of Dubai: Alserkal Avenue, Cinema Akil used the Cinapses funds to upgrade some features in their space. The upgrades to the cinema help it continue to offer a better experience for patrons and stakeholders as well as to maintain the space’s durability and further grow the team.

"فضاءات مستقلة"

"فضاءات مستقلة"

"فضاءات مستقلة"

في إطار هذه المنحة، سعى كل من فيلم ل: فلسطين وسينما عقيل في (عضو في شبكة "ناس"), إلى إنشاء فضاءات سينمائية مستقلة. كان هدفهما تنشيط المجتمع المحلي، كل في سياقه الخاص، قُل في ثقافة السينما وانتشار السينما المستقلة مع خلق ساحة للجمهور ونقطة التقائها لممارسي صناعة المحتوى السينمائي.

وبلا داعي للتركيز على موقع دائم، اختارت فيلم ل: فلسطين أن تقوم سينما متنقلة على شاكلة سينما الهواء الطلق، مما سهل عمليات العرض في المناطق الريفية، نظراً لسهولة نقل المعدات اللازمة في شاحنة صغيرة. كان شراء معدات للفضاءس السينمائي في الهواء الطلق خطوة مهمة نحو التنمية المستدامة لثقافة السينما في فلسطين، وسيكون له أثرًا على تنمية قاعدة جمهور السينما هناك أيضًا. في الأوقات التي أصبحت فيها تكاليف الفناءة على فضاءات السينما تحتسبًا للمؤسسات على وجه التحديد، بدا أن خيار السينما في الهواء الطلق هو فكرة مناسبة للكسب الوقت والتعامل مع الظروف الراهنة. بدأت فيلم لاب: فلسطين مشروعها المتنقلة في شهر تشرين الثاني / نوفمبر 2019، وهو مشروع أثبت أنه يأتي في الوقت المناسب والظروف المناسبة ليسما مع تمدد الوباء.

وفي الوقت نفسه، بعد أن افتتحت أول فضاء لها، وهي سينما ذات شأن واحدة في أيلول / سبتمبر 2018 في الحي الثقافي في دبي، استخدمت سينما عقيل تمويل برنامج "فضاءات سينمائية" لتطوير بعض الميزات في فضاءاتهم. ويساعد ذلك السينما على الاستمرار في تقديم تجربة أفضل لجمهورها بالإضافة إلى الحفاظ على دومها المكان وزيادة نمو الفريق العامل فيها.

Cinema Akil, Independent Spaces, 2019
Beyond Screenings

Supported by NAAS’s Cinapses grant, Sudan Film Factory and Egyptian members Zaywa and Terr.so co-curated a film program on contemporary Arab cinema.

For political reasons due to the unfolding revolution, the 2019 edition of Sudan Film Factory’s Sudan Independent Film Festival was postponed. It went on to be held in January 2020 in celebration of a new Sudan and the return of a new dawn of Sudanese cinema.

The 2019 edition of Zawya’s Cairo Cinema Days consisted of a film program of 11 features, 10 documentaries, four shorts, a retrospective on Osama Fawzi, a focus on Ahmed El Ghoneimi screening three of his shorts, and two restored classics from Lebanon and Algeria. Discussions among the audience and filmmakers took place at the cinema following the screenings.

Meanwhile, Terr.so held a writing workshop led by guest editor Ahmed Abo El Fadly, where 16 writers discussed and wrote about the selected films at the Cairo Cinema Days. These “dailies” were printed and distributed at the cinema during the festival, and articles were published on the Terr.so website. Following the festival, a database of the latest Arab films and information about their distribution was created, and direct contact with distributors was established.

The 2020 edition of Cairo Cinema Days was initially interrupted due to the pandemic, but resumed with a hybrid, scaled-down model upon re-opening in July.

"ما بعد العروض"

بدعم من منحة برنامج "مشروع سينمائي"، تشارك سودان فلم فاكتوراي ومشركة الشبكة المصريان زابوس وترسو، في تنسيق برنامج أفلام عن السينما العربية المعاصرة.

لأسباب سياسية ويفعل انعكاس جو الدورة السودانية، تم تأجيل نسخة العام 19/20 من مهرجان السودان لأفلام المستقلة الذي ينظمه سودان فلم فاكتوري، وتم عرضه في كانون الثاني/يناير 2020، احتفالًا بسودان جديد ويزعج فجر جديد للسينما السودانية.

واحتضنت أيام القاهرة السينمائية 19/20 من تنظيم زاوية برنامجاً سينمائيًا ضمّ 11 فيلماً طويلاً و 10 أفلام وثائقية، و 4 أفلام قصيرة، ومعروضاً عن أسامة فوزي، وعرضًا عن أحمد النغيمي ضمن ثلاثة أفلام قصيرة من إخراجه، وفيلمين كلاسيكيين من لبنان والجزائر.

وفي غضون ذلك، عقد ترسو ورشة عمل للكتابة بقيادة أحمد أبو الفضل، حيث قام 16 كاتباً بالمناقشة والكتابة حول الأفلام المختارة في أيام القاهرة السينمائية. تم نشر وطبع هذه "اليوميات" وتوزيعها في السينما خلال المهرجان، ونشرت المقالات على موقع ترسو. بعد المهرجان، تم إنشاء قاعدة بيانات لأحدث الأفلام العربية ومعلومات حول توزيعها، كما تم فتح قنوات اتصال مباشرة مع الموزعين.

توقفت نسخة 20 من أيام القاهرة السينمائية بداية بسبب الوباء، لكنها استأنفت بمميزه مصغر عبر الإنترنت و/أو على أرض الواقع عند إعادة الإفتتاح في شهر تموز/ يوليو.
CINAPSES CYCLE 2

Cinapses Cycle 2 launched in June 2019 with a closed call for applications among members and affiliates. The NAAS staff received 15 applications, consisting of annual programmatic, organizational, and financial plans of each member organisation of the network. Following a review of the NAAS members’ plans, the staff offered recommendations, feedback, and support on the development of those organizational tools. Accordingly, the staff assigned each member to at least two subgroups, consisting of network peers focusing on similar themes such as archives or young audiences.
Cinapses Labs

The Cinapses granting funds available for members across the network were allocated along thematic lines. In a tailored Cinapses Labs workshop at the “Ateliers de l’Atlas” in Marrakech International Film Festival on December 4-5, 2019, members in each thematic subgroup presented their annual plans and negotiated a consensus on how to distribute the available funds among the 15 submitted proposals. Furthermore, the members exchanged expertise and identified new areas of collaboration. The NAAS staff facilitated and monitored the process, which achieved a level of organic decision-making, rooted in a history of consultative and transparent practices among NAAS members.

The Labs launched the Cinapses Cycle 2 granting program, whose activities were projected to begin in 2020.

Cinapses Cycle 2: Halted Execution

Following the economic crisis in Lebanon, where NAAS maintains its administrative and financial operations, and due to the withholding of NAAS’s assets by the Lebanese Bank Audi, the network was not able to disburse the Cinapses grants to its members in its second cycle. Thus, 2020 witnessed continuous troubleshooting, and scenario planning on the administrative and financial levels to keep up with and thwart a big number of obstacles that qualify as “force majeure”. As a result, the implementation of Cinapses 2 was temporarily halted in 2020, with a projection to resume in 2021.
Film Resources Program Discussion

In March 2019, a self-nominated committee consisting of NAAS members Jesuit Animation School (Cairo), Zawya (Cairo), Cinema Metropolis (Beirut) and Cinema Akil (Dubai) met in Beirut to discuss and shape the Film Resources program among each other. The meeting was facilitated and attended by NAAS staff members. Initiatives of this program include the joint negotiation of agreements with distribution rights holders, coordination of regional joint-programming initiatives, creation of a dedicated award and partnerships with film festivals.

2019 NAAS Prize for Film Circulation

In partnership with the 2019 edition of the Marrakech International Film Festival and the “Ateliers de l’Atlas,” NAAS awarded its prize for film circulation to one of the six films in post-production presented during the event.

A jury composed of NAAS member representatives Butheina Kazim (Cinema Akil, UAE), Waguil El Laqany (Cinema Everywhere, Egypt), Khaled El Ghoul (Yabous Cultural Center, Palestine) and Brigitte Boulad (FilmLab: Palestine, Palestine) awarded the NAAS prize to The Gravedigger by Somalia-born filmmaker Ahmed Khadar. The prize amounts to $3,000 and will support NAAS members who program the forthcoming film to ensure the presence of the filmmaker or a film crew member at the screenings.

The Gravedigger was subsequently completed in October 2020. Its production team envisioned its release in Spring/Summer 2021.
As the world moved to the digital sphere, NAAS unpacked the online parameters of this fierce digitization and re-imagined opportunities for programs. For instance, NAAS members Cinema Everywhere (Egypt) and FilmLab: Palestine (Palestine) began their own Video on Demand Platforms, Shouf Film and Waqtouna, respectively.

- **Shouf Film** Launched by Alexandria-based NAAS member Cinema Everywhere, Shouf Film is a digital platform that screens and promotes alternative films from all over the world, free of charge.

- **Waqtouna** Ramallah-based NAAS member FilmLab: Palestine launched the free streaming platform Waqtouna, screening films tailored to children and adolescents. The platform aims to spread cinema literacy and grow cinema culture within this age group.

Moreover, NAAS navigated through the opportunities of the digital sphere through several initiatives, actions, and partnerships, in an attempt to overcome the isolation imposed by the pandemic.

- **Network-wide conference calls** During the early months of lockdowns, NAAS organized network-wide video sessions for checking in with each other and for tackling specific relevant issues such as the move online or the safety and security of staff and audiences.

- **RUSHES: online talks in collaboration with SAVVY Contemporary** NAAS collaborated with SAVVY Contemporary on “RUSHES”, a series of virtual conversations organised as part of the project United Screens: Near East, Middle East, Far East / Contemplations on Contemporary Cinema.

Other partners included Wekalet Behna (Egypt), AVEC Association de Volontariat, Échange Culturel et Action des Jeunes (Tunisia), Estación Terrena (Colombia), and others.

These moderated virtual conversations were built on knowledge-sharing from different contexts and practices of resistances, subversions, appropriations, cooperations, documentations, financing and...
RUSHES #1
During the opening session of the RUSHES series, filmmaker and artist Jihan El-Tahri, technologist and educationalist Tunde Giwa, curator and writer Bonaventure Ndikung as well as designer, coder and new media artist Juan Pablo García Sossa unpacked the concepts of technology, collectivity and space from the intersections of their respective practices. The session addressed questions relating to what networks and technology should look like and what interests need to be accommodated.

RUSHES #2
Wekalet Behna, NAAS's member in Alexandria hosted a discussion between curators Ali Hussein Ali Al-Adawy and Yosra El-Mallah, filmmaker/producer Mostafa Youssef, who led NAAS's research publication "Mapping Cinema Audiences: Egypt" in 2018. The session tackled the following: How can we imagine a future relation between alternative/experimental aesthetics and variable audiences after the dominance of online platforms?

RUSHES #3
NAAS engaged with Rana Yazaji, Joey Shea, Leil Zahra Mortada, and Yazan Khalili in a conversation that attempted to frame the digital move for the arts and culture. The fierce digitization of cinema – in both its production and dissemination – expedited by a pandemic brought about severe challenges to cultural policy. The discussion explored opportunities this moment affords the arts and cultural sector in rethinking its channels of access, security, flow of capital, and governance models and practices. NAAS proposed this conversation around the limitations and possibilities of the moment, centering independent cinemas as a space for collectivity and critical thinking, and network models as "technologies of solidarity."
Cultural Policy: Online Seminars are a series of seminars and workshops by Sudan Film Factory on the concept of cultural policy in the interest of collecting visions, ideas and contributions of individuals and working groups in Sudan, on the path to building a culture-backed and culture supporting Sudan.

Developed in collaboration with Action for Hope (West Bekaa, Lebanon), one of the newest members to join the NAAS network, the project attempted to create a context for dialogue around culture and pushing views on cultural policy, given the role that culture and cultural production could play in the process of democratic expression and contribution to the economy and capacity-building with awareness and sensitivity.

The cultural policy: seminars held through the internet are a series of seminars and workshops by Sudan Film Factory on the concept of cultural policy in the interest of collecting visions, ideas and contributions of individuals and working groups in Sudan, on the path to building a culture-backed and culture supporting Sudan.

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As part of NAAS’s efforts to champion alternative practices in cultural economy, the organization is committed to normalizing transparent and consultative financial management. To that end, a Cyclical Auditing program pioneered in 2020, entails a NAAS staff person or consultant undertaking an audit simulation with each member every five years. In this workshop, the members experience first-hand a simulation of the auditing process, allowing them to diagnose any weaknesses in their financial systems and processes and benefit from suggestions for improvements. The ultimate objective is to enhance the institution’s capacity and readiness for an actual audit by funders and donors.

In 2020, NAAS conducted two Cyclical Auditing Workshops for Beiruti member Metropolis Cinema and for Filmlab: Palestine.
End of Year Meetings

On December 4–5 2019, NAAS held its fifth End of Year meeting on the occasion of the Marrakech International Film Festival in partnership with the “Ateliers de l’Atlas” industry platform. The meeting was attended by the representatives of sixteen NAAS member spaces and by the administrative board. Besides sharing experiences and opportunities, members and affiliates presented updates on their spaces, activities and annual organizational budgets, and were introduced to the new Steering Committee, new Administrative Board members, and new NAAS staff members.

In 2020, the End of Year meeting, attended only by the Administrative Board and the Steering Committee, was held via video-conferencing. The meeting was an opportunity to re-connect from different corners of the globe and look back at a year that changed the cinema industry, but solidified NAAS’s values of collaborative practices, critical thinking and collective decision-making.

Events and Public Programs

NAAS at the Berlinale
With the support of Arsenal – Institute for Film and Video Art and the Forum/Forum Expanded sections of the Berlinale, NAAS staff facilitated the attendance of ten members at the Berlinale in 2019 and again in 2020.

In 2020, NAAS managed to host a reception in its new office space in the German capital for members and friends present at the festival, a few weeks before the lockdown was announced in Berlin.

Panel at Carthage International Film Festival
During the Carthage International Film Festival (JCC) in Tunis on October 31, 2019, NAAS Executive Director, Jowe Harfouche, moderated a panel on the distribution and circulation of documentaries in African and Arabic-speaking countries in markets dominated by the for-profit distribution model and the hegemony of multiplexes. The discussion considered how the panelists are committed to creating ground-breaking and alternative channels in the sector. The panel brought together Theresa Hill (Afridocs – STEPS, South Africa), Mohamed Frini (Hakka Distribution, Tunisia), Butheina Kazim (Cinema Akil, United Arab Emirates), Sido Lansari (Cinémathèque de Tanger, Morocco), and Youssef Shazli (Zawya, Egypt).

In 2020, NAAS managed to host a reception in its new office space in the German capital for members and friends present at the festival, a few weeks before the lockdown was announced in Berlin.

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المؤتمر السنوي 2019-2020
Panel at Marrakech International Film Festival
A panel discussion titled, “The Network Model: How to Rethink Alternative Film Circulation on the African Continent and in the Middle East,” took place on December 6, 2019 in the context of the “Ateliers de l’Atlas” of the Marrakech International Film Festival, bringing together Manel Souissi (Fédération Tunisienne des Ciné-Clubs, Tunisia), Mostafa Youssef (Terr.so, Egypt), Steven Markowitz (African Screen Network), and Mitchell Harper (Engage Platform, South Africa), moderated by NAAS’s Jowe Harfouche.

Film screenings, festivals and competitions from around the network

In 2020, as in previous years, NAAS members joined efforts to initiate calls for films, organize film festivals and film screening events, albeit this year against unprecedented odds.

◆ Mobile Film Competition Open to young Iraqi film enthusiasts, motivating youngsters to experience new ways of using mobile phone cameras, organized by NAAS member in Iraq, Samawa Cinema.

◆ Rencontres Cinématographiques in Béjaia, Algeria
In its hybrid form, the 2020 edition was organized and hosted by Algerian NAAS member Association Project’heurts.
Sunbird Stories Launched by Cinephilia Productions and Filmlab: Palestine, and with the goal to create positive change in the emotional and psychological fabric of the next generation of Arab youth, Sunbird Stories is a state-of-the-art development and production program that intends to develop six to eight narrative short films in the often overlooked genres - children, teen, family, and coming-of-age - by emerging and up-and-coming Palestinian filmmakers living in Palestine and/or the diaspora.

Palestine Cinema Days Film Festival The 7th edition took place in October 2020 despite the exceptional circumstances the world was going through in general and Palestine in particular.

SAWA A short program that Lebanese NAAS members Metropolis Cinema co-organized with Beirut DC in partnership with Ishbilia Theatre and ArtHub in Saida and at the Sunflower - Douwar el Shams Theater in Beirut, in December 2020. SAWA was put together in an effort to bring back physical cinema screenings of independent films to the two cities.

Muharram أيام فلسفة السينمائية أقيمت النسخة السابعة في تشرين الأول/أكتوبر ٢٠٢٠ رغم الظروف الاستثنائية التي يمر بها العالم بشكل عام وفلسطين بشكل خاص.

Sawa برنامج قصير تشارك بتوزيعه مشتركاً "ناس" في لبنان سينما متروبوليس بورتو دي سي بالشراكة مع مسرح إشبيليا وأرت هوب في فلسطين ومهرجان بيروت الشمالي ويروم في كانون الأول/ديسمبر ٢٠٢٠. وأقيم هذا البرنامج في إطار الجهود لإعادة العروض السينمائية إلى أرض الواقع في كل من المدينتين.

ANNUAL REPORT 2019/2020 التقرير السنوي ٢٠٢٠
Representing NAAS in Regional and International Events

The NAAS staff and members participated in a number of regional and international meetings, with the aim to promote the organization’s activities in the alternative cinema scene, to network with potential collaborators and partners, to follow up on the dynamism of its members, and to build the capacities of the team.

✦ The Forum Expanded program of the Berlinale featured the panel, “Of Dust and Rubies – A Film on Suspension,” about the work of the late Sudanese filmmaker Hussein Shariffe with the participation of two NAAS members, Talal Afifi from Sudan Film Factory and Tamer El Said from Cimatheque. Stefanie Schulte Strathaus, co-director of the Arsenal – Institute for Film and Video Art in Berlin and former NAAS Administrative Board member, also participated. The panel took place on February 14, 2019 in Berlin.

✦ At the 2020 Berlinale Talents, NAAS’s Dana Alawneh and Sudan Film Factory’s Talal Afifi spoke at the Berlinale Talents Circles: Building on Common Ground, about the “Alternative Film Circulation in Sudan and the Region.”

✦ Ahmed Sobky (Cinema Sawya) and Butheina Kazim (co-founder of Cinema Akil), attended the 2019 Annual Conference of the ArtHouse Convergence in Midway, Utah, on January 21-24, 2019. Kazim delivered the keynote address, which started the conversation about how arthouse cinemas around the world can collaborate to enhance community access to a truly global array of innovative cinema.

Butheina Kazim, co-founder of Cinema Akil, delivers keynote lecture at the 2019 ArtHouse Convergence in Utah, USA

تمثيل "ناس" في الفعاليات الإقليمية والعالمية

شارك فريق عمل شبكة "ناس" والمشاركون في الشبكة بعدد من اللقاءات الإقليمية والعالمية، بهدف الترويج لنشاطات الشبكة في مشهد السينما البديلة، التشبكة مع شركاء ومتعاونين محتملين، متابعة نشاط عمل مشتري الشبكة، وبناء قدرات الفريق.

نظم المنتدى الموسع من مهرجان برلين الدولي السينمائي لهذا العام ندوة بعنوان "عن الغبار والياقوت - فيلم مع ظهر الفيلم النافذ" حول أعمال المخرج السوداني حسن شريف، وذلك بحضور اثنين من مشتري "ناس": طلال عفيفي من سودان نام فاكر، وسام الموسط من سينمائيين – مركز الفيلم البديل. كما تضمنت الندوة أيضًا ندوة تدريبية حول الفن التشكيلي المثير للمرارة، المديرية الشبكية لمعهد أرستن للفيلم وفي الفيديو في برلين، وعرض سينمائي حول "ناس" في دورته عام 2019.

تحدث كل من دانا علاونة من "ناس" وطلال عفيفي من سودان فاكر، في دورة منصبة المواهب في مهرجان برلين السينمائي لعام 2020 حول موضوع: "تعزيز شبكة "ناس" وإحداث حوار بناءً على أسس مشتركة، حول "تداول البديل للأفلام في السودان والمنطقة".

حضر كل من بثينة كاظم (الشبكة المؤسسة لسينما عقيل) وأحمد سبكي (سينما زاوية) دور السينما العالمية الذين انعقد بين 21 و 24 يناير، كالناث الثاني 2019 في ميدواي، بولاية الولايات المتحدة؛ حيث ألقى بثينة كلمة الإفتتاحية للملتقي. وأطلقت كلمة الحوار عن كيفية تعاون دور السينما العالمية حول العالم من أجل تحسين وصول المجتمعتين إلى نطاق واسع من السينما العالمية والخلاقة بشكل فعال.

Within the framework of Aflam Rencontres Internationales de Cinéma’s sixth edition in Marseille, NAAS members participated in a panel discussion on “Mediation and Programming Experiences with Young Audiences” on April 6, 2019. Convening around shared questions related to the programming of films for young audiences, the educational teams and programmers of cinemas and film festivals from the Mediterranean basin gathered to explore possibilities and share their experiences. The discussion shed light on the various educational policies, pedagogical approaches, and methods of knowledge transmission, taking into account the nuances of various contexts of dissemination.

NAAS members Filmlab: Palestine (Ramallah), Metropolis Cinema (Beirut), Jesuit Animation School (Cairo), and Cinémathèque de Tanger (Tangier) all participated.


In April 2020, NAAS’s Jowe Harfouche and Dana Alawneh attended a cultural policy meeting on financing institutions and cultural and artistic projects, hosted by Nawras in Berlin and led by Rana Yaziji.
Notably, NAAS staff members also took part in:

- The jury of BACKSTORY, a film residency project by Goethe-Institut Lebanon, Beirut Art Residency, and Metropolis Cinema, aiming to support emerging filmmakers from the region and Germany

- The General Assembly of the Confédération Internationale des Cinemas d’Art et d’Essai in 2020

- The annual Donors’ Meeting in Beirut 2019 and in its new online format in 2020

- The Filmkunstmesse, a gathering of German arthouse cinemas, in Leipzig, in August 2020

In addition, NAAS members took part in the following:

- The selection committee for International Documentary Awards in December 2019

- Women Make Film in September 2020

- One panel during the Safar Film Festival of the British Arab Center in September 2020

- Yemeni Film Days by Comra Academy in November - December 2020

- Sharjah Film Platform 3 in November 2020
In 2019, NAAS launched its Arabic-English-French membership portal, enabling members to renew their membership and new candidates to send in applications to join the network. Through this online portal, NAAS received 21 membership forms. Following the annual review and approval of the Administrative Board and Steering Committee, NAAS added five cinema initiatives to the ranks, with the total number of members growing to 21 across 11 countries.

In 2020, NAAS overhauled its website, refurbishing the portal into a member space. The updated membership form now ensures the secure input and storage of each member’s data (audience numbers, archival resources, programs and screenings info, etc.) on this platform. Each member is afforded private access to review, consult and use their information and numbers, which will constitute, after a number of years, a sizable and important set of cumulative data on the regional level.
MEMBERS

Core members

BLAD Films (Palestine)
Cimatheque - Alternative Film Centre (Cairo, Egypt)
Cinema Akil (Dubai, United Arab Emirates)
CinéMadart (Tunis, Tunisia)
Cinémathèque de Tanger (Tangier, Morocco)
Comra Cinema (Sana’a, Yemen)
Fédération Tunisienne des Ciné-Clubs (Tunis, Tunisia)
Filmlab: Palestine (Ramallah, Palestine)
Metropolis Cinema (Beirut, Lebanon)
Project’heurs (Béjaïa, Algeria)
Sudan Film Factory (Khartoum, Sudan)
Wekalet Behna (Alexandria, Egypt)
Yabous Cultural Center - Cinema Al Quds (Jerusalem, Palestine)
Zawya Cinema (Cairo, Egypt)

Affiliate Members

Action for Hope (Ghazzeh, West Bekaa, Lebanon)
Animation School - Jesuit Cairo (Cairo, Egypt)
Cinema Everywhere (Alexandria, Egypt)
Cinema Mirkaz (Jeddah, Saudi Arabia)
Dima Cinema (Algeria)
Samawa Ciné-Club (Samawa, Iraq)
Terr.so (Egypt/Lebanon)
GOVERNANCE

Administrative Board

NAAS formed a new Administrative Board in the end of 2018 and appointed a new Vice President in 2019:

◆ **Rasha Salti | President**

Rasha Salti is an independent film and visual arts curator and writer, working and living in Beirut, Lebanon. She co-curated *The Road to Damascus*, with Richard Peña, a retrospective of Syrian cinema that toured worldwide (2006), and *Mapping Subjectivity: Experimentation in Arab Cinema from the 1960s until Now*, with Jytte Jensen (2010–2012), showcased at the MoMA in New York. She was a co-curator of the 10th edition of the Sharjah Biennial in 2011.

◆ **Rijin Sahakian | Vice President**

Rijin Sahakian received her MA in Cultural Policy from New York University and founded Sada, a nonprofit project conducting arts education, advocacy, and production programs serving Baghdad-based artists, which she directed until its closure in spring 2015. She has conducted seminars and programs at arts and education spaces in the US and abroad including at the City of Los Angeles Department of Cultural Affairs, where she guest curated the exhibition *Shangri La: Imagined Cities* and served as visiting professor at the California Institute of the Arts. Sahakian has contributed to writing a range of artist projects and publications including *Al-Mutanabbi Street Starts Here, Future Imperfect, Hyperallergic, Warscapes, e-flux journal*, and *n+1*.

التقرير السنوي 2019/2020

مجلس إدارة شبكة "ناس"

عينت "ناس" مجلس إدارة جديد في نهاية عام 2018 كما عينت نائبة رئيس جديدة في عام 2019:

◆ **رشا سلطني | الرئيسة**


◆ **ريجن ساهاكيان | نائب الرئيس**

حازت ريجن ساهاكيان على درجة الماجستير في السياسة الثقافية من جامعة نيويورك، وأطلق "صدري" وهو مشروع غير ربحي يتعلق بالفن العربي المعاصر، أطلق المشروع برامجه التعليمية، وإنتاج الأفلام، ومساعدة الفنانين المقيمين في بغداد، وقدمت ريجن بإدارته إلى حين إغلاقه في ربيع عام 2015. كما أجرت حلقات تعليمية وبرامج في فضاءات فنية وتعليمية في الولايات المتحدة وخارجها، بما في ذلك دائرة الشؤون الثقافية في مدينة لوس أنجلوس، حيث شاركت في تنسيق معرض "شانغريلا مدن متخيلة" وعملت أستاذة زائرة في معهد كاليفورنيا للفنون. بالإضافة إلى ذلك، ساهمت ساهاكين في كتابة مجموعات من المشاريع والنشرات الفنية وكتبها: شارع المتنبي، مستقبل غير مأل، مقرط الحساسية، ورسومات، مجلة e-فلكس، وn+1.
Amira El Solh | Secretary

Amira El Solh is an urban planner based in Beirut, Lebanon. She studied sociology at the American University of Beirut and urban and regional planning at Cornell University. Solh began her career in rural development planning, focusing on natural resource management and poverty alleviation in various Arab countries. She was Program Assistant at the United Nations Development Programme in New York City focusing on South-South cooperation for the World Trade Organization. In 2002, she started working on the urban planning of the Beirut city center at Solidere, The Lebanese Company for the Development and Reconstruction of Beirut Central District. Her work at Solidere ranged from organizing the international urban design competition of Martyrs' Square to setting up the urban planning department for land use planning, public space planning, and cultural heritage preservation. She is a founding board member of the Arab Center for Architecture in Beirut. She recently was a fellow with the New Museum’s IdeasCity program in Arles, France. Solh is now a cultural heritage and urban planning consultant.

Belal Hibri | Treasurer

Belal Hibri is a colorist and co-founder of Lucid Post in Beirut. His unique approach to color grading is informed by a background in fine arts and art history. In the past nine years, he has color-graded and mastered over forty feature films, many of which premiered at major festivals including Sundance, Cannes Film Festival, Berlinale, Toronto International Film Festival, and others. Several have gone on to receive international distribution from companies such as Lionsgate and Pathé. Belal has graded commercials for major international corporations such as Coca Cola, Nissan, Pepsi, Puma, and Porsche. Projects he has worked on with artists are held in the collections at the Museum of Modern Art (New York), Tate Modern (London), and Centre Pompidou (Paris).

Mazen Khaled | Member

Mazen Khaled is a Lebanese filmmaker with a background in policy studies and human rights activism and campaigning.
Steering Committee

The Steering Committee 2019 included the following members:

Cinémathèque de Tanger, Morocco
Fédération Tunisienne des Ciné-Clubs, Tunisia
Project’heurts, Algeria
Sudan Film Factory, Sudan
Zawya Cinema & Distribution, Egypt

A new Steering Committee was self-nominated in 2020. It consists of the following members:

Cinema Akil
Filmlab: Palestine
Wekalet Behna

اللجنة المسيرة

ضمت اللجنة المسيرة لعام 2020 المشتركون التالين:

الخزانة السينمائية بطنجة، المغرب
الجمعية التونسية لنوادي السينما، تونس
بروجيكتور - الجزائر
سودان فلم فاكتوري، السودان
زاوية، مصر

رشحت لجنة مسيرة جديدة ذاتياً عام 2020، وتنتمي من المشتركون التالين:

سينما عقيل
فيلم لاب: فلسطين
وكالة بهنا
PARTNERSHIPS, GRANTS, AND SUPPORT

Partners 2019

Arsenal – Institute for Film and Video Art
Ateliers de l’Atlas Industry Platform
Beirut DC | The Good Pitch and Impact Lab
Berlinale Forum | Forum Expanded
Confédération Internationale des Cinémas d’Art et d’Essai (CICAE)
Marrakech International Film Festival
Documentary Convention
Hijjawi Tech

Partners 2020

Arsenal – Institute for Film and Video Art
Ateliers de l’Atlas Industry Platform
Beirut DC | The Good Pitch and Impact Lab
Berlinale Forum | Forum Expanded
Confédération Internationale des Cinémas d’Art et d’Essai (CICAE)
SAVVY contemporary

Grants and Support

Ford Foundation
Open Society Foundations
Sundance Institute
Institute of International Education
Membership Fees

Special Individual Support

Rana Yazaji
Anaïs Farine
Irit Neidhart
Marion Schmidt
Noémi Kahn
Eyad Houssami
Haytham Mones
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<td>Al Arabiya News</td>
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Article about NAAS’s mission (in French)

Article about the “Ateliers de l’Atlas” mentioning NAAS and its end of year meeting, which “put into question working within networks” (in French)

Article about the “Ateliers de l’Atlas” winners, mentioning the NAAS Prize for Film Circulation awarded to Khadar Ahmed’s *The Gravedigger*

Article on the workshops at the Marrakesh International Film Festival and the 18th edition’s focus on the network model, mentioning that 16 NAAS members attended

Listicle that mentions Wekalet Behna’s "Work Archives" program

Mada Masr
Article about Cinema Akil's first edition of the Al Marmoom: Film in the Desert

Article about Cinema Akil being the first Alternative Screen in the Gulf

Article about Cinema Akil’s hosting the 10th edition of Francofilm Festival

Article mentioning the NAAS prize for Best Short awarded to Nyerkuk by Mohamed Kordofani at the Carthage Film Festival in Tunisia

Article about the reopening of Cinema Akil

Article about Cinema Everywhere’s online Shouf Film initiative

Interview with CinéMadart’s Kais Zaied about the reopening of cinemas in Tunisia

Interview with Cinema Merkaz’s Jassim Alsaady about Cinema and filmmaking
مقال حول مبادرة سينما في كل مكان "شوف" الرقمية
https://bit.ly/3qQS7xi
Article about Cinema Everywhere’s online Shouf Film initiative
صدى البلد

مقال حول مبادرة سينما في كل مكان "شوف" الرقمية
http://bit.ly/3qShbnv
Article about Cinema Everywhere’s online Shouf Film initiative
موقع أوبية الإلكتروني

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مقال عن النسخة السابعة من أيام فلسطين السينمائية من تنظيم فيلم لاب: فلسطين
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Article about the first edition of Gulf German Film Festival co-produced by Cinema Akil
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مقالة مع بثينة كاظم من سينما عقيل
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Portrait of Cinema Akil’s Butheina Kazim
SoleDxB

مقالة بثينة كاظم من سينما عقيل عن "جاذبية دور السينما"
http://bit.ly/38Rs0jI
Article by Cinema Akil’s Butheina Kazim about "The Enduring Allure of The Arthouse"
HarpersBazaar Arabia
Network of Arab Arthouse Screens (NAAS), also known as the Network of Arab Alternative Screens (NAAS)

Jaber Building, 4th Floor
Armenia Street
Beirut, Lebanon

info@naasnetwork.org
www.naasnetwork.org

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Design: Christopher Rizkallah
Translator (into Arabic): Mhyar Tarraf
Editorial team and support: Amal Dib, Elham Kharpoutli, Eyad Houssami (English), Souhaib Ayoub (Arabic)

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Executive Director
Jowe Harfouche
Programs and Communications Director 2019/2020
Noémi Kahn, Dana Alawneh
Administrative and Finance Manager 2019/2020
Eyad Houssami, Furat Abou Hashhash
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Erica Moukarzel
NETWORK OF ARAB ALTERNATIVE SCREENS