ANNUAL REPORT

2018

NETWORK OF ARAB ALTERNATIVE SCREENS
المقدمة

INTRODUCTION

مثل عام 2018 علامة فارقة في طريق «ناس»، إذ بدأت الشبكة في إدراك جمع إمكانياتها واتخاذها حول عمّلها مُعّقق للمنظمة ككل من قبل جميع الأطراف المعنية بها.

شهد العام المنصر تقدماً ملحوظاً نحو تحقيق الأهداف الاستراتيجية لـ «ناس» من خلال كل المنحين: برنامج الشبكة وتطوريها المؤسسي.

«مشابك سيّادية»، برنامج شبيكة «ناس» المتعمّق في فم مُعمّق للمنظمة ككل من قبل ناس، يدمج المشاريع المشتركة التي تتضمن مكونات أساسية يجمع في تنفيذها تعاون مشتركين من الشبكة على الأقل. تم تصميم هذه المشاريع المشتركة أيضاً لتحصين م御ّلّة تشاورها ومستفيد منها كل مشروع «ناس»، إلى أن تصل أيضاً لمؤسسات الشبكة الأخرى خارج الشبكة. التحديات التي تحدث عنها تتمتع منشورات تعليمية، ثم مختلف جهات التوصل إلى أهداف التوصية، منشورات، مجال في تدريب المهربي، عدد العمل وأدوات التسويق والترويج.

يتمثل الجانب الأكثر ابتكاراً من هذا البرنامج الذي تم طرحه مؤخراً في أنه يكرّس ممارسة مجتمع يتولىّ بنفسه مسؤولية موارده المتاحة ويتخذ القرارات حول كيفية توزيع الموارد، يدعم المبادرات المشتركة، يساهم في إصدار الضمانات السريّة، يشكو برنامج توصل إلى تطوير الأهداف السريّة، يشكل الجهاز الجديد إلى جانب اللجان المتفرّعة المكونة من مشاركة مشروع ناس حاليّاً مع الهيئة الرئيسيّة الإدارية لـ «ناس».

تعمل جميع الجهات المتفرّعة مشروع تنسيقية لإدارة التخطيط، كما تحصل هذه المشروعات ومن ثم تحمل مبادرات تطبيقية أخرى، في تنمية تفاوت آلام وتوسيع فرص إنشاء الجماع.

بعد فتح الجماعي었습니다 المجموعة الأكبر المعقد في مراكش، في ديسمبر/كانون الأول 2018، أصبح من الواضح تماماً أن الخدمة الرئيسية التي تقدمها «ناس» لمتشكلة وستعض الفقه بشكل عام هي نزولها الإداري والعملية بعد ذاته: كونها شبيكة تتحدى النماذج التقليدية في الإدارة والتنظيم، تدفع نفسها نحو آليّة تعديل أكثر أفقية واستناداً إلى الإجماع، وتحلي القيم والممارسات الراديكالية للعمل الجماعي.
2018 marks a milestone year for NAAS as the network begins to realize the extent of its potential and to coalesce around a deepening understanding of the organization by all its stakeholders.

This past year witnessed major progress toward advancing the strategic goals of NAAS, both via its programs and its institutional development.

Cinapses, NAAS’s grant program, supports joint initiatives that entail a core component implemented in partnership among a minimum of two members. These joint initiatives have also been designed to yield a number of outputs that can be shared with and benefit all NAAS members and eventually those cinema institutions beyond the network. Such outputs include, but are not limited to, the following: toolkits, guides, pedagogical materials, subtitles, contact databases, curated film programs, publications, curricula for training of trainers, and business and marketing tools.

The most innovative aspect of this recently rolled out program is that it consecrates the practice of a community taking ownership of its available resources and of the decision-making around their allocation. Measures that prioritize transparency and accountability at every step of the process serve to address conflicts of interest and an equitable distribution of resources.

In addition to bolstering its program activities, NAAS made substantial progress toward enhancing its governance and internal processes.

In spring 2019, NAAS will publish its new membership policy and procedure, and the organization will accept applications on an ongoing basis from new potential members to join the network.

The NAAS staff created, with the support of members, various tools to facilitate and consolidate membership management as well as to strengthen the capacities of the members to monitor their own activities on the long run.

A new administrative board and a steering committee comprising five current members constitute together the authoritative governing body of NAAS.

All institutional tools and administrative processes that NAAS develops help cement the structure of the network and aim to serve the members and potentially other cultural initiatives to develop long-term collaborative thinking and further audience engagement.

Following the last general assembly in Marrakech this past December 2018, it became quite clear that the flagship service that NAAS provides to its members and the cultural sector at large is its very operational model: a network that challenges traditional models of governance and organizing, that pushes itself toward more horizontal, consensus-based decision-making, and that champions the radical values and practices of working together.
<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>INTRODUCTION/EXECUTIVE SUMMARY</td>
</tr>
<tr>
<td>5</td>
<td>GRANTS PROGRAM</td>
</tr>
<tr>
<td>7</td>
<td>Sub-Granting Pilot Conclusion</td>
</tr>
<tr>
<td>9</td>
<td>Launch of Cinapses Grants</td>
</tr>
<tr>
<td>10</td>
<td>RESEARCH</td>
</tr>
<tr>
<td>13</td>
<td>Events and Public Programs</td>
</tr>
<tr>
<td>14</td>
<td>FILM RESOURCES</td>
</tr>
<tr>
<td>15</td>
<td>2018 NAAS Prize for Film Circulation</td>
</tr>
<tr>
<td>16</td>
<td>TRAININGS AND REGIONAL MEETINGS</td>
</tr>
<tr>
<td>18</td>
<td>REPRESENTING NAAS IN REGIONAL AND INTERNATIONAL EVENTS</td>
</tr>
<tr>
<td>19</td>
<td>COMMUNICATIONS AND VISIBILITY</td>
</tr>
<tr>
<td>20</td>
<td>Online Presence</td>
</tr>
<tr>
<td>21</td>
<td>Media Coverage</td>
</tr>
<tr>
<td>22</td>
<td>NETWORK</td>
</tr>
<tr>
<td>21</td>
<td>Members</td>
</tr>
<tr>
<td>22</td>
<td>Affiliates</td>
</tr>
<tr>
<td>22</td>
<td>GOVERNANCE</td>
</tr>
<tr>
<td>22</td>
<td>New Administrative Board</td>
</tr>
<tr>
<td>22</td>
<td>Steering Committee</td>
</tr>
<tr>
<td>22</td>
<td>PARTNERSHIPS, GRANTS, AND SUPPORT</td>
</tr>
<tr>
<td>22</td>
<td>Partners</td>
</tr>
<tr>
<td>22</td>
<td>Grants and Support</td>
</tr>
</tbody>
</table>
SUB-GRANTING PILOT CONCLUSION

In end 2017, a total of eight projects submitted by NAAS members received financial support in the form of a "sub-grant." The following four projects concluded in 2018:

Cinema on the Road | Metropolis Cinema
LEBANON

"Cinema on the Road" was a film literacy project in Lebanon aimed at reaching children and youth in Lebanese public schools in addition to Syrian and Palestinian refugee camps, who do not have access to film culture or films as an educational tool, in order to explore a new world of culture and raise interest in films as a form of self-expression. This new edition of "Cinema on the Road" consisted of three parts: the "Outreach Screenings" (in refugee camps and informal settlements) took place from November 2017 until February 2018; the "Mobile Cine Club" (screenings for public schools) took place in January and February 2018; and the "MY Film Fest" (children and youth film festival), which took place in April 2018.

Sudan Film Screens | Sudan Film Factory
Khartoum, SUDAN

"Sudan Film Screens" was a series of curated screenings presented on a monthly basis by Sudan Film Factory to local audiences in Khartoum and the city of Wad Madani.
The Cairo-based arthouse cinema Zawya set up partnerships with cinema spaces and individuals living in different provinces across Egypt, who were interested and willing to start a “Zawya screen” in their cities in 2017. The program unfolded with weekly screenings in Alexandria, Port Said, and Ismailia (October 2017 to March 2018); one-off screenings in Damietta, Qena, and Mansoura; and special screenings under the framework of the “Panorama of European Film” in Zagazig, Menya, Qena, Mansoura, Assiout, and Damietta (November 2017). Q&As and masterclasses were also held with European and Egyptian filmmakers in Alexandria, Ismailia, and Port Said.

Indoors/Premiers Gestes | Wekalet Behna Alexandria, EGYPT

“Indoors/Premiers Gestes” was a collaboration between Wekalet Behna in Alexandria, Egypt, and Archipels Images. The program featured two different workshops: a film criticism-writing workshop held at Wekalet Behna in Alexandria, moderated by three mentors from Wekalet Behna and Archipels Images and targeted at film critics, cinema students, and filmmakers recently graduated from film school; and a filmmaking workshop for three trainees who were invited to produce each a short film around the theme “portraying the city in a close space,” under the mentorship of three invited filmmakers. The workshops concluded with a public screening of the short films.
بعد أن شارك فريق عمل «ناس» قرارات المنتج مع كل مجموعة من المقدمين المشتركين. تم توقيع العقود من قبل المقدمين خلال اللقاء الإقليمي الذي عقد من 3 إلى 5 ديسمبر/كانون الأول، في مراكش.

تتجزج جميع المبادرات المشتركة التي تلت دعماً من «مشاريع سينمائية». خلال 2019، حيث تعنى هذه المبادرات بأخبار المبادرات لدعم الإنتاج والتطوير المشترك لأدوات تطوعية. تتميز الحفلات غير التليفزية القسمفي الأول الأفلام من خلال استراتيجيات إبداعية متنوعة، العروض الجماعية للأفلام خارج الفصاعات السينمائية التقليدية من خلال التعاون ما بين شبكات سينمائية عامة، إنها محوراً رئيسياً للدورة، وذلك لل术后 إنتاج مبادرات مشتركة، وقضايا استراتيجية تتم وخارج القطاع الثقافي مع المركز الرياضي ووسائل الإعلام.

تألقت لجنة المنتج من ثلاثة مشاركون رسمواً أنفسهم. أعيد إطلاق الدعوة للترشح في بداية 2018. هيئة روابط التراث السينمائي (فرونتلر، بروتون)، محمد الأصلي (总书记 السينمائي)، وعماد الفضيل، أم الله، يعد هذا الاجراء جمع فريق عمل «ناس» للتحقق من توصيات لجنة المنتج، وتفعيل استراتيجيات مشتركة. إن استراتيجية كل مبادرة مشتركة من مراجعة تدابير ميزانية تلقت مجموعة توصيات، بداية المبادرات المشتركين أن يساعدوها بعد طلب تقديم مراجعة موقعة.

تبدأ، سلمان متشترك شبكة «ناس» تسعة طلبات نهائية مع ميزانياتها، لفريق عمل الشبكة.

استندت قرارات توزيع المنتج النهائية إلى توصيات لجنة المنتج التي بدورها واقتطعت عليها. وتأخذت آليات التدابير القائمة بين الاستعراض قرب المبادرة المشتركة وربطها بأهداف الشبكة الطويلة الأمد. إضافة إلى يعامل الميزانية المقدرة والفرص العملية لكل من المقدمين المشتركين.
LAUNCH OF CINAPSES GRANTS

Building on the achievements and challenges of the pilot sub-granting program, Cinapses was designed as a grant program to encourage long-term, joint initiatives among NAAS members. It aims to lead members into new opportunities for institutional sustainability and programmatic development; create solidarity among members; activate network mobility; and build an ecosystem and strong tools to be used by everyone in the network and sector.

The closed call for proposals was launched in June 2018. Sixteen submissions were collected and submitted to the granting jury, who offered recommendations on the most appropriate type of feedback and support that NAAS could provide.

The granting jury consisted of three members who nominated themselves, following a call which took place early 2018: Hania Mroué (Metropolis, Beirut), Mohamed Lansari (Cinémathèque de Tanger, Tangier), and Hanna Atallah (Filmlab: Palestine, Ramallah). Following this meeting, the NAAS staff compiled their feedback and shared it with the co-applicants. Each joint initiative benefitted from a technical review of finances and received a set of recommendations, inviting the co-applicants to submit a revised proposal.

Subsequently, NAAS members submitted to the staff a total of nine finalized proposals and budgets.

The final decisions regarding the allocation of grants were based on the recommendations of and approved by the granting jury. The decision-making process took into account the joint initiative’s relevance to the network’s long term objectives and considered budgeting and operational capacity of each co-applicant.

After the staff shared the grant decisions with each set of co-applicants, contracts were signed by co-applicants during the regional meeting that took place on December 3-5, 2018, in Marrakech.

All joint initiatives receiving support from Cinapses will take place in 2019. They advance the program’s core priorities, featuring components such as coordination for young audience initiatives and co-creation of educational tools; strengthening non-traditional channels for circulating films via innovative programming strategies; enhancing community screenings outside of traditional cinema spaces via the sistering of cinema networks across national borders; dissemination of creative film programs among member spaces; and strategic partnerships within and without the cultural sector with research institutions and media outlets.
CINAPSES LABS

Partnering with the Marrakech International Film Festival and their recently launched industry platform, “Les Ateliers de l’Atlas,” NAAS hosted two days of Cinapses Labs in Marrakech, on December 4-5, 2018. The Labs achieved the following milestones:

- Update for all members on Cinapses progress and next steps;
- Kickstart the joint initiatives by giving co-applicants the time and space for meetings among themselves; and
- Give co-applicants time to share informal feedback, recommendations, and questions pertaining to Cinapses with the staff, as well as the granting jury.

The Labs also gave the opportunity to the members who had applied as sole applicants to approach other members and lay the groundwork for partnerships ahead of the second Cinapses cycle.

A number of project ideas were pitched during the workshops, including a proposal for a film festival in Palestine. The representatives of Cinémathèque de Tanger, Metropolis, FilmLab: Palestine, and CinéMadart jointly applied for an initiative around young audiences - Marrakech, Morocco
In August 2018, NAAS released its first research publication, Mapping Cinema Audiences: Egypt.

The publication culminates a two-year research project led by Nour El Safoury. It approaches cinema as a social and cultural institution and explores the habits and motivations for collective film viewing. Through a series of conversations and essays, it also draws attention to the relationship cinema organizations have to their audiences as well as to broader concerns in contemporary cinema culture. Egypt is its geographical focus.

During the field research, Nour collaborated with marketing and strategy consultant Eba’a El-Tamami to conduct fourteen discussion groups in seven cities across Egypt and complete six hundred surveys, covering the major regions of the country. Series of conversations were also conducted with researchers and individuals of various backgrounds in film exhibition and distribution.

NAAS research publication Mapping Cinema Audiences: Egypt
Edited by Nour El Safoury
Design by Habiba El Gendy and Farah Ezz El Din
The field research tools were developed during the fieldwork phase of Mapping Cinema Audiences: Egypt in partnership with Tasbih Mohamed, a marketing research expert, and under the supervision of Eba’a El-Tamami, the project’s fieldwork consultant. PHI Knowledge, a marketing research and consultancy office in Cairo, was responsible for finalizing them for use by field operators, and they were also responsible for the logistical coordination of fieldwork and statistical analysis.

These tools are presented in their entirety to make it possible to have a closer look at how data and insights were collected through the field study. Although these tools come out of the specifics of the Egyptian context at the time of conducting fieldwork, they may offer a starting point that could be expanded upon and adapted for similar future projects.
The publication was designed by Habiba El Gendy and Farah Ezz El Din and edited by Nour El Safoury. It includes essays by Marwa Abdalla and Ifdal Elsaket and edited conversations with Cimatheque - Alternative Film Centre, Zawya Cairo and Zawya Distribution, Cairo International Women’s Film Festival (CIWFF), and Ismailia International Film Festival for Documentaries and Shorts, with contributing editor Ahmed Refaat.

The publication also features archival photographs detailed by the Cairo Film Club and Al-Kawakeb magazine as well as photos from cinema spaces and events which took place in Cairo in the past five years.

The publication was distributed in Egypt in collaboration with Al-Film Magazine (no. 15). It is accessible on the NAAS website as a PDF, and so too are the field research tools, statistical analysis, audio-recorded conversations, and other materials.

Mapping Cinema Audiences: Egypt was made possible thanks to the support of the Arab Fund for Arts and Culture AFAC and Al Mawred Al Thaqafy (Culture Resource).
EVENTS AND PUBLIC PROGRAMS

In January, the NAAS staff presented *Mapping Cinema Audiences: Egypt* during the seventh edition of the Mawred Meetings for Cultural Policy.

The NAAS staff participated in a forum held on September 15 as part of the Cinema-Going in the Arab World conference organized by the Netherlands-Flemish Institute in Cairo. The forum took place at Cimatheque - Alternative Film Centre and focused primarily on *Mapping Cinema Audiences: Egypt*, where Nour El Safoury, the editor of the publication, talked with Alia Ayman about the project’s overall approach, fieldwork assumptions and methodology, key findings, and the possibilities of conducting this type of research today, in Egypt.

The NAAS staff presented the publication during the second edition of the Regional Conference for Arab Independent Cinema (RCAIC) organized in parallel to the Gouna Film Festival, on September 23.

A roundtable discussion entitled *Cinema Audiences on the African Continent: Perspectives and Strategies* took place on December 5 within the context of the “Ateliers de l’Atlas” of the Marrakech International Film Festival, bringing together Nour El Safoury, researcher and editor of the publication *Mapping Cinema Audiences: Egypt* (NAAS), Kais Zaied (exhibitor, CinéMadart), and Malek Ali Yahia (distributor, M. D. CINE), moderated by Rasha Salti.
2018 NAAS PRIZE FOR FILM CIRCULATION

In partnership with the 2018 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 “Ateliers.”

A jury composed of the NAAS members Amel Saadallah (CinéMadart, Tunis), Ibrahim Saad (the Animation School - Jesuit Cairo), and Mosa Rahmatalla (Samawa Cinema, Samawa) awarded the NAAS prize to The Day I Ate The Fish by Aida El Kashef. 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.

In addition, each of the six directors received a consultancy session provided by four NAAS exhibitors and distributors.
With the support of the Arsenal - Institute for Film and Video Art and the Forum/Forum Expanded sections of the Berlinale, NAAS staff facilitated the attendance of eight members at the Berlinale 2018.

The NAAS staff facilitated a partnership between the Animation School - Jesuit Cairo (Cairo) and Metropolis Cinema (Beirut) to send representatives of the two organizations to a ten-day field visit of the Animation Workshop/ VIA University College (TAW) and the Danish Film Institute in Denmark. This trip was organized by Animation School - Jesuit Cairo with the support of the Danish-Egyptian Dialogue Institute (DEDI).

On December 3, NAAS held its fourth general assembly on the occasion of the Marrakech International Film Festival, in partnership with the “Ateliers de l’Atlas” industry platform. The meeting was attended by representatives of fourteen NAAS members and newly appointed administrative board members.
IN REGIONAL AND INTERNATIONAL EVENTS

The NAAS staff participated in a number of regional and international meetings, aiming to promote the organization’s activities among 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.

- NAAS participated in the seventh edition of the Mawred Meetings for Cultural Policy organized by Al Mawred Al Thaqafy in January.

- NAAS participated in the roundtable discussion “How to Talk to Strangers: Q&A Reloaded,” organized by Berlinale Goes Kiez and Berlinale Talents on February 19.

- The NAAS staff participated in the roundtable discussion “With(in) MENA” hosted by the IETM International Network for Contemporary Performing Arts and D-Caf on March 23 in Cairo, Egypt. The discussion tackled questions of collaboration, partnerships, and networks in the MENA region.

- The NAAS staff moderated the roundtable discussion “Film Family Reunion: Producers and Distributors Meet,” hosted as part of the Beirut Cinema Platform and the Beirut Locarno Industry Academy International on March 26 in collaboration with Beirut DC, Metropolis Cinema, and Fondation Liban Cinema in Beirut, Lebanon.

- In April, NAAS partnered with the first edition of the Arab-European Documentary Convention aDC in Leipzig, Germany, to facilitate the module “Distribution in Challenging Times (Arab-European Focus).” This module gave an overview of the distribution sector for independent documentary films and the landscape thereof, exploring failures and successes in a vivid discussion around what could be the best distribution support schemes.
The NAAS staff moderated a discussion with Filmlab: Palestine Artistic Director Hanna Atallah, entitled “Building the Palestinian Film Industry and Community,” and hosted by the first edition of the Festival Ciné-Palestine Industry Days taking place on May 29-28 in Paris, France.

The NAAS staff and member Cinémathèque de Tanger presented a case study, “Network of Arab Alternative Screens (NAAS): How to Pool Resources to Serve Common Goals?” at the Marché du Film Classique during the Lumière Film Festival on October 17 in Lyon, France.

The NAAS staff attended the “Palestine Cinema Days” film festival curated by the member Filmlab: Palestine in October and presented the network to a local and international assembly of filmmakers, festival programmers, and industry professionals.

The NAAS staff participated in two meetings held by the Ford Foundation in Amsterdam: the “Good Pitch” meeting in March and the “Just Films/BUILD grantees” meeting during IDFA in November.

Furthermore, the NAAS staff participated in the following juries: the Regensburg Short Film Festival in Regensburg, Germany, the Fameck Arab Film Festival in Fameck, France, and the Backstory Residency organized by the Goethe-Institut Libanon and the Beirut Art Residency (BAR).
COMMUNICATIONS AND VISIBILITY

ONLINE PRESENCE

- Growth of Facebook followers for NAAS page in 2018: 11.6%
- Activation of an Instagram account. Number of followers at the end of 2018: 578
- Subscribers to mailing list in December 2018: 1,479

NAAS’s website was launched in August with the aim of consolidating the institutional memory of NAAS; conveying the network’s mission and vision among members, partners, and other stakeholders; and supporting fundraising efforts providing further visibility to the organization’s activities and its members.

The jury of the Regensburg Short Film Festival in Regensburg, Germany.

Photo courtesy Regensburg Short Film Festival
<table>
<thead>
<tr>
<th>Source</th>
<th>Description</th>
<th>Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>جريدة المدن</td>
<td>مقال عن منشور &quot;نتاج&quot; الباحثي رضوان زايز</td>
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<td>مقال حول ندوة خلال &quot;ورش الأطلس&quot;</td>
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</tr>
<tr>
<td>Documentary Convention website</td>
<td>فيديو لـ &quot;توزيع الأفلام في الأوقات العصيبة (عين عربية أوروبية)&quot;، موضوع قدمه جوبي حووق</td>
<td><a href="https://bit.ly/2V8NkYD">https://bit.ly/2V8NkYD</a></td>
</tr>
</tbody>
</table>
MEMBERS

Cinémathèque de Tanger (Tangier, Morocco)
Fédération Tunisienne des Ciné-Clubs (Tunis, Tunisia)
CinéMadart (Tunis, Tunisia)
Project’Heurts (Bejaïa, Algeria)
Wekalet Behna (Alexandria, Egypt)
Zawya (Cairo, Egypt)
Cimatheque (Cairo, Egypt)
Sudan Film Factory (Khartoum, Sudan)
Metropolis Cinema (Beirut, Lebanon)
FilmLab: Palestine (Ramallah, Palestine)
Yabous Cultural Center (Jerusalem, Palestine)
Cinema Akil (Dubai, United Arab Emirates)

AFFILIATES

Samawa Cinema (Samawa, Iraq)
Cinéma Everywhere (Alexandria, Egypt)
Animation School - Jesuit Cairo (Cairo, Egypt)
Terr.so (Egypt)
Cinémathèque de Tanger Distribution (Tangier, Morocco)
HAKKA Distribution (Tunis, Tunisia)
Zawya Distribution (Cairo, Egypt)
MC Distribution (Beirut, Lebanon)
A new administrative board that includes the following members was elected end 2018:

- **Rasha Salti** | President
- **Lanna Idriss** | Vice-President
- **Amira el Solh** | Secretary
- **Belal Hibri** | Treasurer
- **Mazen Khaled** | Member

**GOVERNANCE**

The Steering Committee 2018 included the following members:

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

The mandate of the steering committee was renewed at the 2018 general assembly for a period of one year.
PARTNERSHIPS, GRANTS, AND SUPPORT

PARTNERS

Al-Film Magazine
Arsenal Institute for Film and Video Art
ArteEast (fiscal sponsor)
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
The Arab-European Documentary Convention aDC
The Netherlands-Flemish Institute in Cairo

GRANTS AND SUPPORT

Ford Foundation
Open Society Institute
Robert Bosch Stiftung
Individual Donations
Arab Fund for Arts and Culture (AFAC)
Membership fees
Culture Resource (Al Mawred Al Thaqafy)
Network of Arab Arthouse Screens (NAAS), also known as the Network of Arab Alternative Screens (NAAS)
Jaber Building, 4th Floor
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www.naasnetwork.org

NAAS is a registered nonprofit organization in Beirut, Lebanon, and a sponsored organization of ArteEast.

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Editor: Zain Saleh
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Executive Director | Jowe Harfouche
Administrative & Finance Manager | Eyad Houssami
Assistant Director | Noémi Kahn
Communications Officer | Zain Saleh