Network of Arab Alternative Screens

NAAS Annual Report 2016

تقرير «ناس» السنوي لعام 2016
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NAAS - NETWORK OF ARAB ALTERNATIVE SCREENS
Launched in 2009 and based in Beirut (Lebanon), the network gathers twelve screening halls, cine-clubs and
multidisciplinary spaces presenting rich film programs that engage and challenge their audiences. Through its work,
NAAS aims to broaden the scope of films available to the Arab public and encourage dialogue around cinema and its
history with the hopes of tapping into the potential presented by the collective experience of watching a film in a public
setting.

In 2016, NAAS witnessed organizational developments with the appointment of its new Executive Director, Jowe
Harfouche, as well as the appointment of NAAS’s staff and Administrative Board. The organization’s registration
process in Lebanon was initiated this year and has been successfully finalized. This year also brought forth two
collaborative projects with the Think Film Program and Carthage Film Festival. NAAS also held its first open call for
membership to all film spaces and multidisciplinary spaces in the Arab region, gearing towards an expansion of its 12
current member spaces. In the following report, NAAS introduces the highlights of the network’s activities throughout
the year as well as the communication and financial report.

In عام ٢٠۱٦، شهدت شبكة ناس تطورات على الصعيد المؤسساتي مع تعيين مدير تنفيذي جديد، جووي حرفص، بالإضافة إلى تعيين العاملين في
الشبكة والمجلس الإداري. إنطلقت إجراءات تسجيل المؤسسة في لبنان هذا العام وانتهت بنجاح في آخر هذا العام. كما بدأت الشبكة مشروعين تعاونيين هذه
السنة وهما برنامج شبك فيلم ومشاركة الشبكة في مهرجان فرط السينمائي. أطلقت الشبكة هذا العام دعوتها الأولى للانضمام لعضوية الشبكة والتي
افتتحت لجميع عضوات السينما والمساحات المتعددة التخصصات في العالم العربي لتوسيع فعالية الشبكة والشراكة بالتواصل بين
الثنائي، تقوم شبكة ناس أبرز نشاطاتها خلال السنة بالإضافة إلى التقرير الإعلامي والمالي.
NAAS MEMBERS

أعضاء “ناس”

AL-BALAD THEATRE | JORDAN
Al Balad Theatre is a multi-purpose artistic and community space established in a renovated 1940s cinema house in downtown Amman. The Theatre aims to promote young artists from Jordan and the region by presenting their works, providing rehearsal space and contributing to strengthening the cultural movement in Jordan.

CIMATHEQUE – ALTERNATIVE FILM CENTRE | EGYPT
Cimatheque – Alternative film centre, believes in the diversity of cinema as an art form. It hopes to create a space in which the audience, film practitioners, critics, and other specialists can exchange ideas and experiences, and partake in an open discourse regarding film. Cimatheque’s services and programmes include film screenings, specialized workshops, a library, a moving image archive, and a lab for super 8mm and 16mm analogue film.

CINEMA AL QUDS - YABOUS CULTURAL CENTRE | PALESTINE
Open in 2011, the center has established a cinema house that accommodates 81 seats. Weekly film screenings take place, besides thematic festivals (women cinema, child cinema, etc.) in collaboration with foreign culture centers. Renovation of a bigger screening hall – to accommodate 280 seats - is underway, in addition to music and theatre shows. The center aims to introduce the Palestinian audience to local, Arab and world cinema and to cultivate audience’s cinematic taste.
CINÉMADART | TUNISIA
CinéMadart launched its activities in January 2012 inside the Mad’Art cultural space in Carthage. This young project soon became a home for cinephiles and arthouse cinema. Carried by a young and passionate team, it proposes a diverse programme made of releases, special events, workshops and masterclasses, screenings followed by discussions such as the weekly film club Cinéfils, etc.

CinéMadart location between socially and economically diverse neighborhoods makes it a space open to all kinds of audiences, triggering encounters and the pleasure to share emotions together.

Societies aims to cut with the reigning stereotype of cinema genres, from all countries, all times, and at affordable prices. It is open all year and hosts around twenty screenings per week.

CINÉMADART | TUNISIA

The Tunisian Federation of Film Societies is a non-profit independent cultural association that has been founded in 1950. It engulfs more than 20 film societies spread all over the Tunisian Republic. The Tunisian Federation of Film Societies aims to cut with the reigning stereotypes through the diffusion of alternative and progressive cinematographic culture. It endeavors to develop the artistic taste of the Tunisian citizen and to turn the cinematic quest towards the aesthetics of art and an outset of humanist intellectual effort.

FÉDÉRATION TUNISIENNE DES CINÉ-CLUBS | TUNISIA

The Cinéma Mad’Art cultural space in Carthage. This young project followed by cinémathèques in Tangier and Monastir, are part of a new trend of alternative film clubs in Tunisia. In the region. It is equipped with 35mm, 16mm and video projectors. The main screening hall is also equipped with a digital 4K projector. The Cinéma Mad’Art space is a 845m² space including two screening halls (300 and 50 seats), a café and a video library stocked with a collection of films, objects and publications about cinema history in the region. It is open all year and hosts around twenty screenings per week.

CINÉMATHÈQUE DE TANGER | MOROCCO

The Cinémathèque de Tanger is a 845m² space including two screening halls (300 and 50 seats), a café and a video library stocked with a collection of films, objects and publications about cinema history in the region. It is open all year and hosts around twenty screenings per week.

Fédération tunisienne des ciné-clubs

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The Film Lab: Palestine was established in 2014, and is based in Ramallah in the West Bank, Palestine. The concept behind the Film Lab was inspired by personal experience with Palestinian youth in the Diaspora, namely refugees in Jordan, trained and thus empowered to tell their personal and collective history through film art. The Film Lab is also inspired by international models of public and private partnerships that effectively promote film art, film culture, and film education thus fuel vibrant film industries across the world. The Film Lab has a vision for a productive and dynamic Palestinian film industry and mission to provide equipped space and knowledge for filmmakers to create film, and viewers to experience film critically and differently in Palestine. The Film Lab essentially provides the space for filmmakers in Palestine to come together, for filmmaking talent to develop, for production to be enhanced, and for cinema culture to be promoted among the community at large.

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SUDAN FILM FACTORY | SUDAN
Founded in 2011, the SFF is an educational film project that organizes a series of successful workshops with the support of the Goethe-Institut in Sudan, something that helped expand its horizons and made the project grow rapidly. The SFF plans to continue organizing free filmmaking workshops and to prepare the new SFF premises for film screenings to accommodate up to 300 seats.

مصنع أفلام السودان | السودان

تم إنشاء مشروع مصنع أفلام السودان في 2011 كمشروع تطبيقي حول صناعة الأفلام. ينظم المشروع سلسلة من ورش العمل الناجحة بدعم من (معهد جوتھ) بالسودان، بما ساعد على توسيع أفكار المشروع ونموه بصورة سريعة. ويهدف المشروع الآن لاستكمال ورش العمل المجانية في صناعة الأفلام وإعداد مقر جديد يستوعب حتى 300 شخص لعرض الأفلام المتنوعة.

WEKALET BEHNA | EGYPT

Wekalet Behna is an art space in Alexandria that offers a platform for film screenings, visual media and visual arts events in order to build variable interactive participatory audiences. Also it supports and builds the capacity of artists and others interested in working on archive and development of discussions, thoughts and skills around cinema and visual arts.

Wekalet Behna space is a project that organizes a series of successful workshops with the new SFF premises for film screenings spread out across the country. Zawya also gives special attention to the concept of visual media and visual arts.

زاويا | مصر

أطلقت شركة أفلام مصر العالمية (بوسف شاهين) في مارس 2014 مبادرة زاوية بسينما أوديون بوسط القاهرة لتكون أول دار عرض للفيلم المصري في مصر. ينقسم برنامج زاوية ما بين عرض الفيلم باللغة العربية واللغة الإنجليزية، ويشمل مختارات سينمائية عديدة من دول مختلفة: منها أفلام قصيرة وتجزئة وروائية وتجريبية. بعد تنظيم الكثير من العروض خارج القاهرة، يأتي برفق الفيلم أول ترويج زاوية لتصبح سلة من دور العرض للفيلم البديل في جميع أنحاء مصر. من أهم مبادرات زاوية برنامج التعليم والسينما، الذي يعمل على دمج التعليم مع الثقافة، بالتعاون مع المدارس، الجامعات المصرية لتنشئة التعليم من خلال السينما، وذلك لمساعدته في تطوير الثقافة الفنية والفنونية. وتتألف مبادرة زاوية بعد نجاح "باباراما الفيلم الأوروبي"، التي أصبحت من ألم الفيلم السينمائي منذ افتتاحها في ٢٠٠٤.
RASHA SALTI | CHAIR
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 one of co-curators of the 10th edition of the Sharjah Biennial for the Arts, in 2011.

Ranaa Rafei | AMINEE MOUNSEF | SECRETARY
Ranaa Rafei is a Lebanese Beirut-based film director. She directed many documentaries for Al-Jazeera TV channel covering social and political issues, several short fiction films and an award-winning feature film. In 2012, she co-wrote and co-directed, her first feature debut, “74 (The Reconstruction of a Struggle)” that won several prizes.
JINANE DAGHER | Treasurier

Born in Beirut in 1982, Jinane Dagher graduated from Sorbonne Nouvelle – Paris 3 in 2006 with a Master II in Cinematographic and Audio-Visual Studies. In 2008, Jinane Dagher became a producer in “Orjouane Productions” a film production company based in Beirut. Since then, she produced a feature-length documentary 'We were communists' (2010) and ‘A Maid For Each’ (2016) by Maher Abi Samra, ”74” (2012) by Rania and Raed Rafei (2012) and is developing several projects.

NAYLA GEAGEA | Member

Since 2008, Lebanese attorney and researcher Nayla Geagea has worked extensively on legal research, drafting of legal briefs, and draft laws encompassing a range of human rights and access to justice issues. She has worked with multiple local and international organizations, both governmental and non-governmental, and engaged extensively with Lebanese government authorities. She currently lives and works in Beirut.
JOWE HARFOUCHE | EXECUTIVE DIRECTOR
Jowe Harfouche is a filmmaker born and raised in Lebanon where he studied 3D animation. He then moved to Montreal and completed his post-graduate studies in Film and TV production. With Ginger Beirut, he has produced features for Ghassan Salhab, Nadine Labaki, Simon el Haber, Vatché Boulghourjian as well as artists Rabih Mroué, Alia Farid and Mark Lewis to name a few. His role varied from line producer and assistant director to post-producer and editor. He has also edited the feature film 28 Nights and a Poem by Akram Zaatari, directed music videos for Mashrou’ Leila and developed his first feature documentary Making Sex within the framework of the Documentary Campus and Berlinale Talents. In addition to his work as a producer and editor, he directed video campaigns for local NGO’s (Migrant Workers Task Force, the Lebanese School for the Blind and Deaf, SADA for contemporary art education in Baghdad), and helped establish Masrah Ensemble, a nonprofit theatre organization that aims to reconfigure audiences and to encourage transcendent, riveting theatre. As of September 2016, Jowe is the executive director of the network of Arab alternative screens, NAAS.

PETER FARES | PROGRAMS & MEMBERSHIP MANAGER
Peter has joined the Network of Arab Alternative Screens (NAAS) in 2015 as the Programs & Membership Manager. Since 2010, he has worked at Culture Resource (Al Mawred Al Thaqafy), where he managed the grants and training programs, as well as managing and co-programing several regional events and festivals. Previously he worked with Arab Digital Expression Foundation as Marketing & Communication Coordinator.

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NOÉMI KAHN | FILM PROGRAMS MANAGER

Noémi Kahn worked from 2012 until 2016 in Cairo, first at Cimatheque-Alternative Film Centre as a Workshops coordinator and a Fundraising officer, then at the French Institute in Egypt where she curated and coordinated the Institute’s yearly film, theater and music programme. She also worked with, among others: the Metropolis Arthouse Cinema Association in Beirut (Lebanon), the Cairo International Film Festival (Egypt) and the Canal France International organization. Noémi Kahn graduated in 2012 from the Science po Paris school where she obtained a Master’s Degree in International Relations. She also obtained a Bachelor’s Degree in Arabic at the INALCO (Paris), and in Comparative Literature at the Paris X Nanterre University.

DIMA TANNIR | COMMUNICATION COORDINATOR

Dima Tannir graduated in 2009 from the American University of Beirut with a Bachelor’s of Fine Arts in Graphic Design. Dima also received a Master’s degree in 2015 at Paris 1 Sorbonne-Panthéon in Cinema history with an emphasis on Arab cinema history and more precisely the representation of women’s political and press with Ashkal Alwan.

NOUR EL SAFOURY | RESEARCHER & MALAFFAT EDITOR

Nour joined the Network of Arab Alternative Screens (NAAS) in February 2016. At NAAS, she works as a researcher and content creator. She is the editor of Malaffat (Network of Arab Alternative Screens) as the Communication Coordinator.

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NOUYMI KAN | COMMUNICATION COORDINATOR

Nour El Safoury | Researcher & Malaffat Editor

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This survey was conducted at the beginning to 2016 to measure organizational, programming, financial, archive and audience information on NAAS’s member spaces. The survey is carried over a series of questions that have also been assimilated into figures and charts to facilitate a more global readership and understanding of the alternative film fabric within the network.

This استبيان تم إجراءه في بداية عام 2016 لقياس المعلومات المؤسسية والبرمجية والمالية بالإضافة إلى معلومات عن الأرشيف والجمهور في مساحات أعضاء الشبكة. تم تجميع الأجوبة من خلال مجموعة من الأسئلة التي تُرجمت إلى جداول بيانية لتسهيل قراءة شاملة وتوضيح الصورة العامة لنسج السينما البديلة في الشبكة.

Number of members: 12

عدد الأعضاء: 12
NAAS has 34 screens within its network

Number of screens: 34

عدد شاشات العرض: 34
NAAS has 4012 seats within its network

Number of seats: 4,012

عدد الكراسي: 4,012
The majority of NAAS members rent their spaces

اغلبية أعضاء ناس تتأجر مساجليها
The majority of NAAS members rely on international grants and tickets for their income.
The majority of NAAS members use Blu-ray and DVDs.
The majority of NAAS members need local, regional and/or international partnerships as well as a social and academic dialogue around cinema. 

السينما حصل وأكاديمي اجتماعي حوار خلق إلى الإضافة دولية أو إقليمية. محلية للشراكات تحتاج «ناس» أعضاء أغلبية
The majority of NAAS members are multidisciplinary spaces.
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FILM PROGRAMS

PROGRAMS | THINK FILM

The Think Film Program is a reintroduction of the Think Film Award, which was launched in 2014 as a collaboration between the Berlinale and CinéMadart – Alternative Film Center Cairo with support from Allianz Cultural Foundation, in order to broaden the scope of public engagement with film to several countries in the region. The goal of the project is to provide the opportunity for a selected number of Arab and international art films to be shown to regional audiences through screenings followed by public discussions with the filmmaker, in order to enhance the interaction between the filmmakers and the spectators throughout the region.

The films were selected by a jury comprised of 3 network members, and were chosen from the programs of the Berlinale Forum and Forum Expanded. The jury selecting the Think Film Tour Program was comprised of three network members from three countries, reflecting the variety of models within the member spaces of the network as well as its geographical diversity: Kais Zaied (CinéMadart, Tunisia), Yasmin Desouki (Cimatheque Alternative Film Center, Egypt) and Talal Afifi (Sudan Film Factory, Sudan).


The films constituting the program innovatively depict, question, challenge and negotiate a myriad of social, political, economic and cultural issues facing today’s world, including labor rights, forced migration, social injustice and dominant media representations. The program, therefore, reflects a broad spectrum of themes, visual styles and unique cinematic languages, and this is why the public panels that the different venues will be organizing around this film program, constitute an integral part of the project to maximize its impact beyond the screenings.

برنامج فيلم

برنامج فيلم هو إعادة تقديم لجائزة "برنامج فيلم" التي أُطلقت عام 2014 بالشراكة بين مهرجان البرلينالي وسيماك - مركز السينما البديل في الفناء وبدعم من مؤسسة اليانز الثقافية. هدف هذا البرنامج توسيع نطاق التفاعل الجمهور مع السينما في عدد دول في المنطقة. يأتي المشروع بناءً على اقتراح لجنة إعداد محفظة هدف تأمين فرص عدمن من الأفلام العربية والعالمية الفنية لتقديمها لجماهير إفليمية في سياق عروض سينمائيّة تأتيّها جودة جودة عروض السينما، وذلك لتوفير التفاعل بين المخرج والمترجح في المنطقة.

تم اختيار الأفلام من برنامج "البرلينالي فوروم" و"الفوروم إكسبايد" من قبل لجنة مكونة من ثلاثة أعضاء للشبكة. تتألف لجنة الحكم من ثلاثة أعضاء من ثلاث بلدان وذلك يعكس تنوع النماذج ضمن مسابقات الأفلام في الشبكة بالإضافة إلى تنوعها الجغرافي: فينس زايد (سينمادار، تونس)، ياسمين دسوقي (سينما، مصر) وطلال عليوفي (سوندان فيلم فاكتوري، السودان).

اختارت اللجنة خمس أفلام طويلة وأربع أفلام قصيرة لتسجل في مسابقات أفلام الشبكة. الأفلام التي تم اختيارها هي: "نوريا" (إخراج عايدة هوزو، 2012)، "حكماء" (إخراج مهندس، 2014)، "الكابانات" (إخراج د. جلال، 2012)، "أثران كامن" (إخراج د. جلال، 2012)، "والثورة لن تكون على التلفزيون" (إخراج راما ثيو، 2012)، "سرة راما ثيو" (إخراج د. جلال، 2012)، "اعترفنا بجودة الفنون" (إخراج غالي جونسون، 2012) و"أخرجنا أيضاً" (إخراج د. جلال، 2012).

تشمل الأفلام برنامج بيع وبيع، ويدعى ويفوض عدد لا يحصى من مسائل اجتماعية، سياسية، اقتصادية وثقافية تواجه عالمنا اليوم بما يتضمن حقوق العمال، الظلم الاجتماعي، وتمثيل الأفلام الهيمنة. إذا، البرنامج يعكس تعددية في المحاور والأسلوب البصري واللغة السينمائية المتنوعة من نواعي في ذلك كنما أهمية الفنون الأخرى التي سيسهم في ترويج هذه الأفلام الرائعة. هذه الأفلام تتعلق بالاضرار السينمائي.
NAAS partnered with the Carthage Film Festival for the first time, conducting a number of different programs during the festival's 27th edition: awarding of a Prize to three films from the competition, organizing two days of roundtable discussions around programming for young audiences, and holding the network's general assembly ("NAAS encounter").

The NAAS Prize:
Aiming to support the circulation of newly created works by Arab filmmakers within the region, the NAAS Prize awarded three titles from the Carthage Film Festival’s competition: giving a prize to the feature film *The Last of Us* (dir. Ala Eddine Slim, 2016), which also received the Golden Tanit for First Feature, and to the short film *Nyaruku* (dir. Mohamed Kordofani, 2016), and attributing a special mention to *The Beach House* (dir. Roy Dib, 2016). The jury members were programmers from the network, reflecting a diversity of professional and personal experience and backgrounds: Ramzi Laâmouri (Fédération Tunisienne des Ciné-Clubs, Tunisia), Alia Ayman, (Zawya, Egypt) and Hanna Attallah (FilmLab: Palestine, Palestine). The Prize will support the exhibition of the three films among the members venues in 2017, as well as the mobility of two of the filmmakers to attend the screenings.

The NAAS Prize was announced during the Parallel Awards Ceremony on November 4, 2016.
جائزة "ناس"

tقدم شبكة "ناس" بالتعاون مع الدورة السابعة والعشرين لأفلام قرطاج السينمائية جائزة للفيلم طويل أخر قصيرا لأحد الأفلام العربية والأفريقية من ضمن الأفلام المعروضة في الأقسام التالية من المسابقة: المسابقة الرسمية للأفلام الطويلة، الأفلام القصيرة، أوه عمل وسينيرويميس.

قدمت جائزة "ناس" لدعم توزيع وبرمجة الفيلم الفائز في شاشات العرض الإثني عشر各自的 في الشبكة بالإضافة إلى دعم سفر المخرجين لحضور العروض.

تم تقدم جائزة "نأس" في حفل توزيع الجوائز الموازية يوم ٤ نوفمبر ٢٠٢٢.
Roundtable discussions
What is at stake in programming for young film audiences today? How can we work with younger generations to build a sustainable future for cinema? Over two days of semi-public discussions featuring 25 speakers, members of the network and invited guests, NAAS explored innovative programming strategies for young audiences and reviewed some of the most inspiring initiatives that emerged lately in the region and the world. The discussions contributed opening up a collective debate on a range of topics and concerns that are of relevance for all members, while resulting in series of concrete propositions to be implemented within the network.
The NAAS Encounter
Parallel to the festival, NAAS held its general assembly or second edition of the NAAS encounters: gathering 18 practitioners (programmers, exhibitors, distributors) members of the network, this meeting allowed the attendees to exchange on the network’s upcoming projects, give their feedback on the already implemented programs and develop ideas for new collaborations on a regional scale.

The partnerships with the Berlinale and the Carthage Film Festival resulted in a collection of 12 Arab and international titles (7 feature and 5 shorts) made available for special screenings among the network through 2017 with Arabic subtitles. A great flexibility has been left to the host venues in terms of choice and programming of these films, in order for them to be able to integrate the screenings to their regular programming in a way that would guarantee the best outreach possible among their audience.
Launched in June 2016, Malaffat is the research blog for the Network of Arab Alternative Screens. With diverse content, Malaffat is a platform for discussions around the aspects that make cinema a unique artistic and social institution.

Visit Malaffat at: www.malaffatnaas.com
تمabyrinthة #01 | Malaffat

نضال الدبس يتحدث عن نادي سينما دمشق

في التدوينة الأولى لملفات أخذناك فيها إلى نادي سينما دمشق وهو أحد الكيانات السينمائية العربية التي غالباً ما يتم تداول قصتها كقصة تاريخية.

التقىت مع المخرج السوري نضال الدبس، في القاهرة حيث يقيم حالياً، ودارت بيننا مقابلة حول قصة نادي سينما دمشق.

في المقابلة، تحدث لنا عن علاقة جيله بنادي سينما دمشق. فينما لا مفر من ربط النادي بنزعة سياسية وفكرية معينة إلا أن نادي السينما كان له دور مؤثر وقوي في تطوير نمط علاقة مغاير بين السينما والجمهور.

تطرقت المقابلة إلى الحديث عن تاريخ نوادي السينما في المنطقة العربية وعن تورط الأفلام وصناعها وجمهورها في سياسة واقتصاد وثقافة واجتماعية ومن هنا تأتي أهمية النظر إلى السينما ككيان اجتماعي.

المقابلة مع نضال الدبس هي نقطة البداية لرحلة بحثية حول تاريخ نوادي السينما في المنطقة العربية وحول الحسن السينمائي الذي ظهر ونمت في هذه الكيانات السينمائية العربية.

يمكنكم قراءة اللقاء كاملاً على موقع ملفات هنا:

http://bit.ly/2gX88oQ

ملفات #02 | Malaffat

تجارب سينمائية بديلة في السياق المصري

This photo was originally published in http://life-in-cinema.blogspot.com.eg/2012/08/blog-post.html
التدوينة الأكثر قراءة على موقع ملفات هذا العام، يُطلق الناقد ومخرج الإفلام المصري أحمد رفعت، تعرض قراءة تقدير لعدد من المبادرات المغايرة في التاريخ السينمائي المصري في الفترة من نهاية الخمسينيات إلى تولي السادات رئاسة الجمهورية، من جماعة السينما الجديدة مروراً "بجاليرو 68" ونداي سينما القاهرة إلى ترجمة تجاري.

لم تكن من السهل إختيار لمسة تاريخية بينها كبداية لكتابة عن التجارب السينمائية التي جنحت عن النظام الإنتاجي أو التوزيع المهمين على صناعة السينما بمصر. فświadcات التوزيع العامل الذي يجعل نمو أنواع التفطير مع الرموز السينمائيين بدأ بأشكال السينما البدائية وهناك لحظة دخول الدولة وعمل العالم المصموع بخطوة مركزية لثقافة إلى المجال الفني في أواخر السبعينات ممثلة في ترجمة اتفاق الفيلم من المؤسسات السينمائية منذ عام 1963 وحتى عام 1973 وهي لحظة حاولت الدولة فيها السيطرة على الكثير من الأسئلة كما حاولت أيضاً يقظة السيناريوية إثر بها الشعبي. ولكن تلك المقالة تتبع خطى بعض نقاد السينما والثقافة منهم على سبيل المثال علوي شكري وأمير المصري في اعتبار عصرية 67 النحو المناسب للبداية حيث أنها لحظة افتتاح وترفع النظام الذي هم على الحياة السينمائية والثقافية في مصر لعدة تقريب من ال15 عاماً بعد أوجها في 65.

يمكنكم تذكر قصة المقال هنا:

http://bit.ly/2aAaYJ1

# ملفات

أرشيف الفيلم العربي

في مطلع شهر آب/أغسطس 2016، تم الإعلان عن إطلاق النسخة الإلكترونية الرسمية لأرشيف الفيلم العربي والتي تتضمن بينها 1370 فيلم حتى الآن، حيث أن الجهة إلى موقع عام بعد بدء المشروع في 2014. لكي يستطيع أكبر عدد ممكن من المهتمين استفادة من الموقع، أوضح أرشيف الفيلم العربي استراتيجته لتحايل المعرض السينمائي العربي لاحتفاظ بموروثه الفني مع الانتهاء توفره لأكبر قطاع من المهتمين.

أرسلنا عدد من الأسئلة إلى منسوبي أرشيف الفيلم العربي أحمد أمين، كي يتعرف على تاريخ الأرشيف والدور الذي يلعبه حالياً، والتطور المتوقع للسالمة القادمة.

يمكنكم الإطلاع على الأسئلة وعلى إجابات أحمد أمين عبر هذا الرابط:


ويمكن زيارة موقع أرشيف الفيلم العربي هنا:

https://arabcinemaarchive.com/
The key goals in NAAS’s communication for 2016 included a more active presence on social media: Facebook and Twitter, as well as regular updates to keep audiences engaged. NAAS’s Communication over the year also included a tailored monthly newsletter report with updates from the network and the cultural sector at large. The following report presents progress from January 2016 to December 2016 as well as achievements, setbacks and the plan for the Communication Department in 2017.

Facebook: www.facebook.com/naasnetwork

Page Likes January 2016: 3,875
Page Likes December 2016: 5,481

Total page likes introduced in 2016: 1,606
29% growth in 2016

Twitter: www.twitter.com/naasnetwork
@naasnetwork

Followers January 2016: 160
Followers December 2016: 298

Total followers subscribed in 2016: 138
46% growth in 2016

Newsletter MailChimp:

Subscribers January 2016: 1,013
Subscribers December 2016: 1,014

Total subscribers 2016: 1
0.098% growth in 2016
NAAS Facebook Campaigns:

GET TO KNOW NAAS

NAAS introduced its first Facebook Campaign titled: Get to Know NAAS, to familiarize social media followers with the network’s structure, its members and their geographical location within the Arab World. The campaign was introduced on the NAAS Facebook page on a weekly basis. The campaign received great feedback from members who shared the campaign on their individual Facebook pages.

#GettoknowNAAS #RencontrezNAAS

NAAS FROM NAAS

The Network’s second campaign introduces the audience to individuals working at the network’s member spaces. The campaign included the following profiles.

MAMOUN AZMY | SCREENWRITER

Screenwriter, currently works as art director for the Cinema unit (Cinema production & support unit) at Wekalet Behna, one of the art spaces of Gudran Association for Arts & Development.

With a background in engineering, Mamoun worked in the field for several years before moving to screenwriting and was interested in directing dance films, namely contemporary dance as well as documenting performing arts in public spaces.

Mamoun joined many cinematic artistic groups as a screenwriter and producer. In December 2012, he joined Gudran Association as an artistic coordinator and a researcher on the establishment of the film production and support unit. In March 2014, Wekalet Behna was inaugurated and his involvement as artistic coordinator and researcher began taking shape.
RAMZI LAÂMOURI | FÉDÉRATION TUNISIENNE DES CINÉ-CLUBS

Born on 06-03-1985 in Soliman. He pursued medical studies at the Faculty of Medicine of Tunis. He collaborated with the National Observatory of new and emerging diseases in order to conduct research in clinical epidemiology. Alongside his scientific activities, he joined the Tunisian Federation of Film Societies in 2006, becoming its president in January 2014. He conducts meetings at Tunis Film Society and collaborated on an approach that reflects off of other ways of doing things and different ways of thinking. Since 2012, he participated in the planning and implementation of the festival "Cinema for Peace)?, Under the aegis of the Tunisian Federation of Film Societies. Elected in April 2013 as treasurer of the International Federation of Film Societies, he regularly participates in activities of its Executive Committee. In September 2013, he became a member of the board of the strategic directions of the National Center of Cinematography and Image recently created. In 2015, he participate in the implementation and realization of the pilot project "In Search of other looks, reflect the images of the prison" by the association Eyes Ear, and the Tunisian Federation of Film Societies. Ramzi participated at NAAS @ Cimatheque workshop in 2015 and NAAS @ Berlinale in 2016.

YASMIN DESOUKI | CIMATHEQUE

Yasmin Desouki is an archivist and film programmer at Cimatheque - Alternative Film Centre. She studied Cinema Studies and Film Archiving and Preservation at NYU's Tisch School of the Arts, and came to Egypt a few years ago, initially working at Misr International Films for a few years, managing the Youssef Chahine archives, before joining the Cimatheque team in 2013. Yasmin participated in the Arab Arthouse Cinema workshop organized by NAAS and Metropolis in 2014, and was part of the organizing team for the NAAS @ Cimatheque Workshop in 2015. She was also part of the first Think Film jury as part of NAAS's collaboration with the Berlinale Forum Expanded in 2016.
The archival collection at Cimatheque presents a broad spectrum of film history, covering international cinema as a whole, with material dating roughly from 1947 till 2007. However, the heart of the collection focuses on Egyptian cinema, particularly material rarely available to the general public.

Elaf Al Kanzy | Sudan Film Factory

Elaf Al Kanzy is a director and editor from Sudan but was born and raised between Sudan, Saudi Arabia, UAE, and Egypt. She graduated from the Media Faculty at Cairo University and began working in the film field upon pursuing a filmmaking workshop of which she produced her short film “Shemaish”. The film toured several local and international festivals such as Buenos Aires International Film Festival for Human Rights in Argentina as well as the Alexandria Film Festival for Mediterranean Countries amongst others. She participated in several filmmaking workshops in Lebanon, Egypt, Jordan, UK, and Sudan. Elaf also participated at the NAAS workshop at Cimatone in 2015.

She worked in news media as an editor and a director of many educational and documentary films as well as news reports and features. She also worked as a managing producer for several independent films. Al Kanzy organized several workshops, seminars, meetings for filmmakers in Sudan within the scope of her work at Sudan Film Factory as an events organizer between 2012 and 2015. Elaf represented Sudan Film Factory at numerous regional and international film meetings such as The Arab Film Network and the Arab Human Rights Film Network (ANHAR).

Elaf currently works as an executive director at the Sudan Independent Film Festival and Sudan Film Factory.
Financial Statement for the year 2016

**Income**

Grants (through ArteEast, New York)  $138,010.00
Income-generating activities (under development)  $0.00
Membership fees (under development)  $0.00
Services (Workshop fees, joint distribution deals,...)  $4,947.00
Individual donations  $410.00

**Total Funding**  $143,367.00

**EXPENSES**

**Running Costs**

Salaries  $79,062.50
Administrative Expenses  $14,908.00

**Total Running Costs**  $93,970.50

**Programs**

Development  $3,436.77
Research Program  $504.82
Film Touring Programs  $0.00
NAAS @ Berlinale  $14,635.03
NAAS @ JCC  $30,605.00
NAAS Workshops  $0.00

**Total Programs**  $49,181.62

**Total Expenses**  $143,152.12
DONORS AND FUNDERS

المتبرعون والممولون

Open Society Foundations
Ford Foundation
Institute for International Education
Nommontu Foundation
Goethe Institute
French Institute
Arsenal – Institute for Film and Video Art
Carthage Film Festival