

RAISING AWARENESS WITH FILMS A PRACTICAL GUIDE FOR CAMPAIGNERS

Based on Experience
from the ANA HUNNA Campaign
Promoting Women in the Economy
in Egypt, Jordan, Tunisia and Morocco



Dear Reader,

Welcome to ANA HUNNA!

Women represent a main pillar of the economies of their countries. When women work and participate in the economy, the economy of a country will grow. Equal participation of men and women in the workforce will improve the overall quality of life, and more stable and just societies are created. Currently, women already represent 25% of the total labour force in Egypt, Jordan, Tunisia and Morocco.

Governments, organizations and societies continuously work on increasing this number. They reform socio-cultural norms, stereotypes and gridlocked gender roles that hinder women from joining the workforce or from aspiring to professional careers.

This is also the goal of the ANA HUNNA Initiative – an initiative which comprised a network of organizations and individuals promoting women in the economy in Egypt, Jordan Tunisia, and Morocco.

Over the course of several years we – the ANA HUNNA network, together with the regional GIZ Programme “Economic Integration of Women in the MENA Region” – have developed an approach of raising awareness with films.

During 2013 and 2014 we carried out the ANA HUNNA film and media campaign. The cross-border campaign involved various teams of partners, and a variety of target groups from diverse cultural backgrounds.

In approach and dimension ANA HUNNA was quite a challenge and it was the first of its kind.

The results of this endeavour were impressive. The overwhelmingly positive feedback has motivated us to compile this manual. By sharing with you the successes and the “Lessons Learned” from the campaign, we want to support you in running your own campaigns to raise awareness through films.

If you are looking for even more insight and information, please do not hesitate to contact us. We will be delighted to hear from you!

We hope you enjoy working with this manual and that it brings you a dynamic and energetic campaign!

Your ANA HUNNA Campaign Team

Visit us at:
www.ana-hunna.org
www.facebook.com/anhunna

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On the film set, producing the ANA HUNNA film DRAPEAU BLANC, Morocco

INTRODUCTION



ANA HUNNA audiences were much moved by the Egyptian documentary “Om Amira”.

The wife, mother, and breadwinner talks about her family and her daily plight of selling sandwiches in a Cairo downtown street, standing up for uncountable women like her, in similar situations.

“These films portray real-life stories with realistic language and settings. They raise women’s confidence as they present success stories.”

Zainab Tala’, Jordan

“Documentaries in particular are very attractive for spectators. People are always drawn to true, real life stories.”

Reda Abdel Kader,
Egyptian Family Foundation, Egypt

THE ANA HUNNA CAMPAIGN

8 short films, 6 months, 4 countries, 330 film and discussion events, more than 7,000 event participants, 233 media reports, 12 main partners and over 20,000 Facebook fans – that was, in a nutshell, the ANA HUNNA campaign. However, ANA HUNNA goes beyond numbers. ANA HUNNA is an initiative promoting women in the economy in Egypt, Jordan, Tunisia and Morocco.

The ANA HUNNA film and media campaign focused on one central issue: raising awareness. Between September 2013 and April 2014 a group of courageous partners from Egypt, Jordan, Morocco and Tunisia went on tour in their countries with the ANA HUNNA films raising awareness about the difficulties, importance and dreams of women who work or who want to work.

The eight ANA HUNNA short films made by filmmakers from the four countries formed the core of the campaign. Through the power of film, the campaign evoked public discussion on the realities, challenges, and the immense value of working women in society.

The partner organizations developed their own ideas on how to use the films in their campaign activities. They screened the films in streets and squares, in schools, universities, youth and cultural clubs, and many more locations. They integrated the films into workshops, training sessions, conferences and international events.

Strategy workshops at national and regional level brought them together, and helped to tune and interlink the various activities to support a common cross-border campaign image. The campaign partners grew into a vibrant network, and the ANA HUNNA campaign moved on to become the long-term ANA HUNNA initiative.

And the campaign went international: some ANA HUNNA films were screened at major film festivals such as the International Short Film Festival of Clermont Ferrand in France, or the BERLINALE – International Berlin Film Festival. Special screenings were organized in various German cities, in the context of festivals or as stand-alone events.

Although the campaign has ended the ANA HUNNA partners are still screening the films independently and more and more organizations use the films in their work.

**Do you want to screen
an ANA HUNNA film?**

**Contact ANA HUNNA:
info@ana-hunna.org**

ON THE POWER OF FILM

What makes films a good tool with which to raise awareness?

No matter where, the ANA HUNNA films moved people and showed that films can initiate discussion.

The ANA HUNNA campaign worked with 8 short films from filmmakers from the four countries: Egypt, Jordan, Tunisia, and Morocco. The films portray women, real and fictional, who live in these countries and struggle for recognition whilst succeeding in the world of work.

The ANA HUNNA short films are 15 to 30 minutes long and both documentary and fiction films. They were created especially for use in this campaign.

A documentary film reflects certain cultural realities.

The Jordanian documentary addressed mindsets and stereotypes prevailing in Jordan where young women are not supposed to work in service professions like that of a flight attendant.

However, this may already be different in the neighbouring country:

A film opens a window on another world.

Through images, sound and words, films have a profound effect on people. They create an emotional bond between the main characters and us, the viewer. We can empathize and identify with its protagonists. We feel sympathy, criticism, or dislike. And whatever the reaction, it can be strong and lasting. It can have an impact on our personal way of thinking, and may even have the power to shake up established stereotypes and mindsets.

ANA HUNNA film BEYOND THE SKY, short documentary, Jordan

“There was a film presented in the Rainbow Cinema about a girl working as an air hostess, and studying at the same time. For me, the movie changed the image of an air hostess from the stereotypical negative image, to a new positive ambitious one.”

Bara' Manni, event participant in Amman about the ANA HUNNA documentary film BEYOND THE SKY, Jordan



Final scene in “Selma”, fiction film, Tunisia
After fighting her way through a jungle of problems, Selma has managed to go her own way.

“Many people from various cultural backgrounds got a chance to see the movies. This showed how differently the movies were perceived by the various cultural groups in Egypt. It also gave an idea of what perceptions exist in other Arab countries, and how those perceptions can be related to those in Egypt.”

ANA HUNNA event participant, Egypt



FEMME ET DEMI



SELMA



ENNAJEH



LEUR NUIT

ANA HUNNA FILMS

MOROCCO

LEUR NUIT (THEIR NIGHT)
 Narrimane Yamna Faqir
 23 min, Morocco 2013
 Fiction

RAYA LBAYDA (DRAPEAU BLANC)
 Layl Triqui / Nadia Lamhaidi,
 21 min, Morocco 2013
 Fiction

EGYPT

OM AMIRA
 Naji Ismail
 25 min, Egypt 2013
 Documentary

THE STORY OF "N"
 Laila Samy El Balouty
 16 min, Egypt 2013
 Documentary

TUNISIA

FEMME ET DEMI (WOMAN AND A HALF)
 Kamel Laaridhi
 24 min, Tunisia 2013
 Fiction

SELMA
 Mohamed Ben Attia
 20 min, Tunisia 2013
 Fiction

ENNAJEH: BRAVE WOMAN
 Chiraz Bouzidi
 24 min, Tunisia 2013
 Documentary

JORDAN

BEYOND THE SKY
 Vesna Shalabi
 24 min, Jordan 2013
 Documentary



OM AMIRA



THE STORY OF "N"



RAYA LBAYDA (DRAPEAU BLANC)



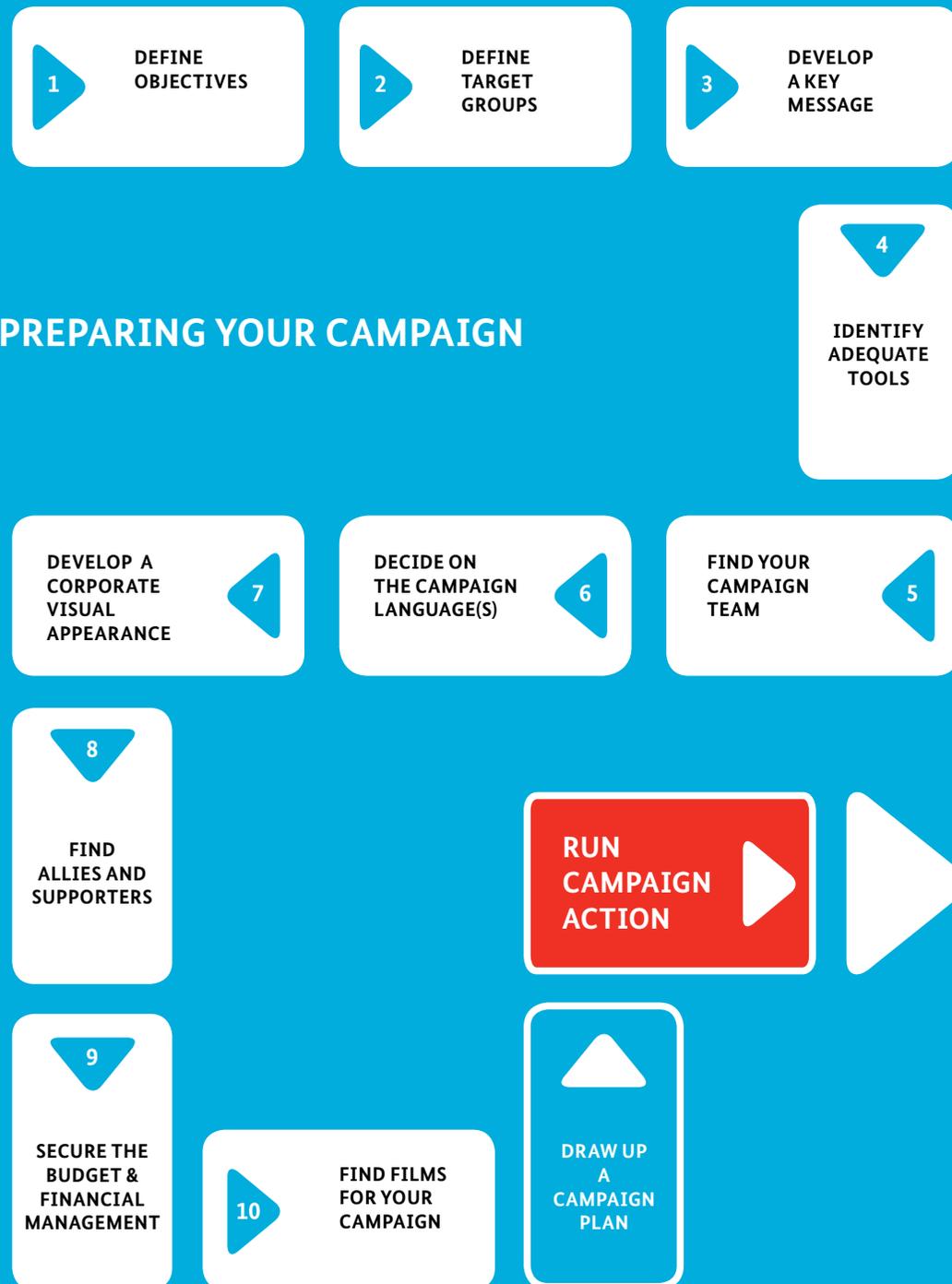
BEYOND THE SKY



PREPARATION PHASE

Promotional material for ANA HUNNA in Egypt

PREPARING YOUR CAMPAIGN



Although a good film can be the main tool for campaigning, much more is needed to set up a successful campaign.

For creating that kind of planning or “roadmap” for your campaign, brainstorm on the following questions:

- 1 What are your objectives?
- 2 What are your target groups?
- 3 What is your key message?
- 4 What are your main tools and methods?
- 5 Who is part of your campaign team?
- 6 What is/are the campaign language/s?
- 7 What is the visual appearance of your campaign?
- 8 Who are your allies and supporters?
- 9 How do you secure the budget and manage finances?
- 10 How do you choose and use films in your campaign?

ANA HUNNA EXPERIENCE

THE ANA HUNNA OBJECTIVES were:

- to strengthen and instil self-confidence in women who are already working, or who are about to start working
- to initiate a wider discussion about inequality and difficulties regarding women in the economy
- to spread information about the benefits and advantages for society of equal economic participation of men and women

ANA HUNNA RECOMMENDATION

Take time to develop a set of key objectives for your campaign as a basis for further planning.



ANA HUNNA screening event, Tunisia

1 WHAT ARE YOUR OBJECTIVES?

What effect do you want to achieve?

Raising awareness is about creating a change for the better: a change in perception, action or behaviour.

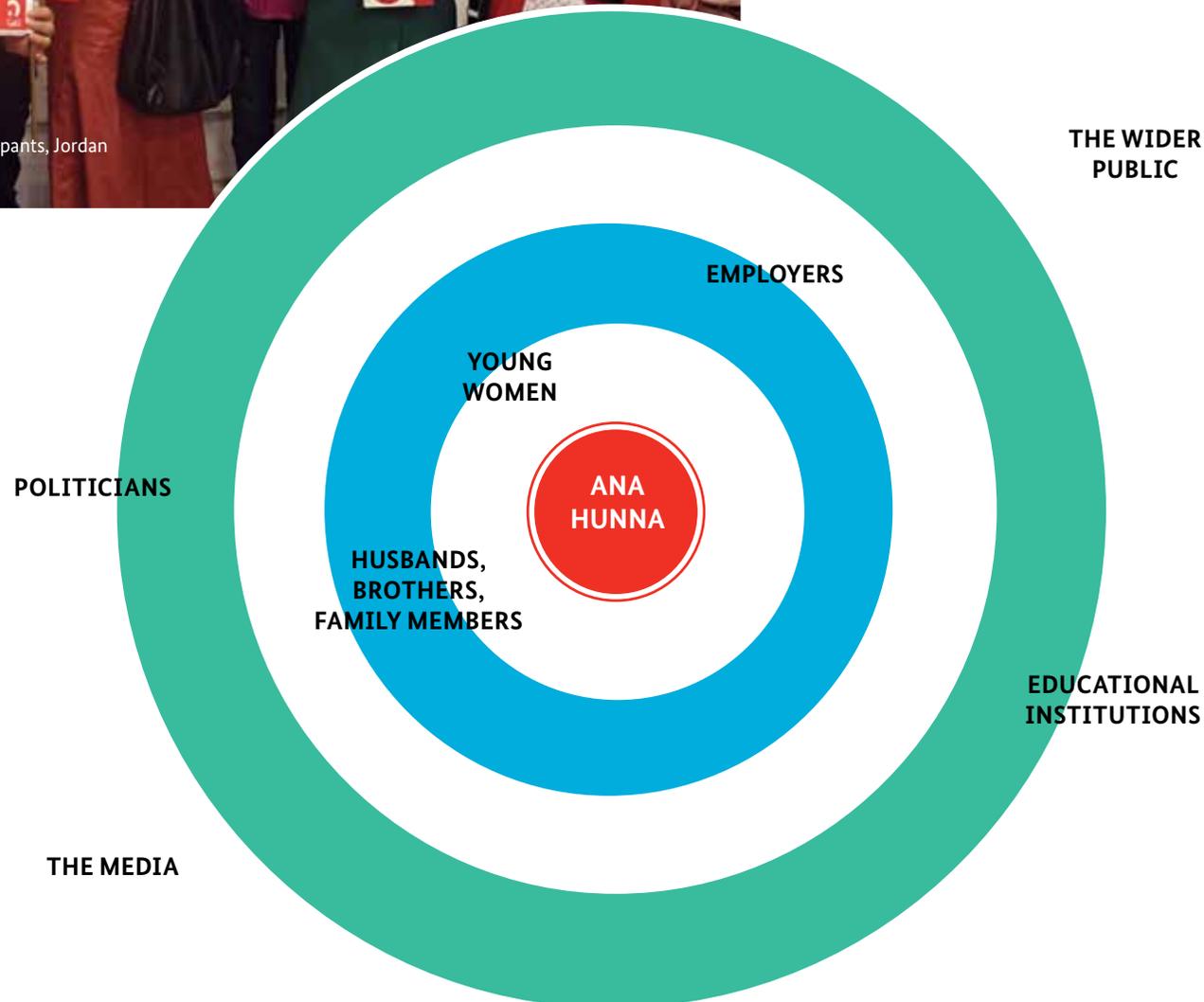
Awareness campaigns are run to open people's eyes to a certain piece of information, problem or deficiency, to trigger a public debate, to try to change established opinion and mindsets, or to even inspire a tangible improvement such as a practical change in regulations, policies, and procedures.



ANA HUNNA EduKit Training, Cairo, Egypt



ANA HUNNA event participants, Jordan



2 WHAT ARE YOUR TARGET GROUPS?

Who do you want your campaign to address?
 Who are the final beneficiaries of your campaign?
 Who do you address as intermediaries that support your cause and promote your message?

ANA HUNNA EXPERIENCE

ANA HUNNA addressed mainly women as direct beneficiaries.

However ANA HUNNA also reached out to:

- Husbands, brothers, uncles and other family members
- Journalists, the press and the media
- Employers and private sector companies
- Pupils, students, professors, teachers,
- Unions, and associations concerned with job market and economy

and others.

In planning ANA HUNNA, visualization helped to define the target groups and their relevance.

See illustration on the left!

ANA HUNNA EXPERIENCE

The ANA HUNNA campaign took place in four countries with different languages, or dialects. Accordingly, its name and key message appeared in the main languages used there: in Arabic (main campaign language), in English, and in French. The message was developed in a dynamic communication process integrating contributions from all major partners.

Women are self-determined, active and powerful in the economy and society.

Les femmes sont autodéterminées, actives et influentes dans l'économie et la société.

المرأة تحدد مصيرها وهي فاعلة في الاقتصاد و المجتمع.

The keywords from the message – “active”, “powerful”, “self-determined” – kept reappearing in ANA HUNNA promotional material throughout the project, in give-aways, promotional matter for campaign events, but also verbally – in interviews and statements from activists.



ANA HUNNA Facilitators Training, Tunisia

3

WHAT IS YOUR KEY MESSAGE?

What do you want to tell people?

What promise are you making?

- Keep your message clear and to the point: simple, and easy to remember.
- Mention your core issues / statements / demands of your cause in a way that your target groups can relate to.
- Offer the message in all main languages of your target groups.

And, concerning the offer (“promise”) of your campaign:

- Stay realistic. Make only promises that you can truly keep.
- Define your promise according to the needs of your target groups. For instance, offer contacts, or information and training that is relevant in the campaign area.

4

WHAT ARE YOUR MAIN TOOLS AND METHODS?

Depending on your target groups, decide on the tools and methods you want to use in campaigning. Consider:

- How and where can you best reach your target group?
- What communication methods and style of communication would be most effective?

Rely, in your decisions, on the habits and interests prevailing in your target group.

“I like the term “ANA HUNNA” because it is interesting and motivating. It makes people curious to know more about it.”

ANA HUNNA event participant, Jordan



Participant of a training for facilitators, Tunisia

“I felt integrated through the workshops that I participated in, and through covering the initiative’s events. That enabled me to know the challenges and obstacles the initiative faced. It would have been good if more different media people and journalists had been involved. For example, economic, social, artistic and other areas that are concerned with the society’s development.”

Fadel Marak, Jordan

“During the ANA HUNNA caravan our team from the different regions of Tunisia, participated in training sessions to develop their communication and event management skills. It was a great enrichment!”

Mohamed Ben Slama,
Notre Culture d’abord, Tunisia

5

WHO IS PART OF YOUR CAMPAIGN TEAM?

ANA HUNNA was implemented by various organizations in Egypt, Jordan, Tunisia and Morocco. Apart from activities in the individual countries, some events had a “regional” aspect, bringing together partners from all four countries, and promoting ANA HUNNA across borders. Accordingly, the ANA HUNNA project worked with several teams: at regional level, at country level, and at the level of the implementing organizations.

LESSON LEARNED

ANA HUNNA partners noted:

There should be a central “steering committee”.
The roles of all activists should be clear and well communicated.

Fluctuation in main staff should be avoided. The main team members and implementers should remain the same throughout the campaign.

Key roles – for smooth coordination of your campaign:

- Chief coordinator, for overall steering
- Communications manager (“Press officer”), for external communications, press and media liaison
- Event/activities manager/s, for setting up campaign events/ activities
- Administrator, for facilitating smooth administrative processes

Experts in connection with campaign activities:

- trainers, facilitators/ moderators, photographers, technicians (e.g. projectionists at film screenings), designers, copy-editors, translators, etc.)

Internal campaigning: Get your team on board!

Team members and activists are a campaign’s most important ambassadors. If they identify with the campaign and show strong ownership, they will easily win others over.

They should be well informed at all stages of your project, and know what to say to the media about the campaign message, its background, and activities.

Your team should also be well prepared and have all the necessary skills. ANA HUNNA partners built the capacities of their staff before the campaign to make sure everybody was ready. Maybe you can have short capacity building workshops for your team.



Screening of the Tunisian ANA HUNNA film SELMA, Tunisia



ANA HUNNA activity with children in Sohag, Egypt

6

WHAT IS THE MAIN CAMPAIGN LANGUAGE?

Your campaign should address your target groups in a way and in a language (languages) that they easily understand.

Language barriers will diminish your campaign's effectiveness.

The same applies to the films you use in your campaign (if those films have dialogue):

- Will the film dialogue need to be translated – through subtitling or dubbing – to reach your audience?
- For subtitling: Is your audience able to read the subtitles? (Children, for example, may not be able to do so!)
- Can you do something additional to help your audience understand the film? (The moderator can, for instance, clarify the story as part of the after-film discussion)

ANA HUNNA EXPERIENCE

The ANA HUNNA campaign, covering four Arab countries, faced many linguistic challenges.

In every Arab nation a different dialect of Arabic is spoken. Paying respect to that reality, the ANA HUNNA films were subtitled in Standard “Classical” Arabic.

LESSON LEARNED

In ANA HUNNA, subtitles in Standard Arabic did not always solve the problem:

Some audience groups were illiterate, or not used to reading. With movies from other Arab countries, where they had to rely on reading the subtitles, they found it hard to follow the film and even lost interest. In such cases the event organizers could only show films from the same country, or films with very little dialogue.

ANA HUNNA EXPERIENCE

The ANA HUNNA logo was accompanied by taglines in three languages. The taglines could be used in practical campaigning as required:

A “Styleguide” explained how the ANA HUNNA logo and branding colours should be used.

Templates for standard printed matter helped the local campaigners to keep their promotional items in line with the overall project brand.



I am here – Je suis la – أنا هنا

مبادرة لتعزيز دور المرأة
في الاقتصاد بمصر والأردن وتونس والمغرب

An initiative promoting women in the economy
in Egypt, Jordan, Tunisia and Morocco

Une initiative visant à renforcer
le rôle des femmes dans l'économie
en Egypte, en Jordanie, en Tunisie et au Maroc



ANA HUNNA Club Egypt, Orientation Session

7

WHAT IS THE VISUAL APPEARANCE OF YOUR CAMPAIGN?

Images convey information much faster and are more easily remembered than texts. If you want people to remember your campaign, aim at having a visual image that brands it – a unique visual identity.

You will need:

- a **logo**
- one specific brand colour, or even a set of a few **standardized colours**
- a **marked design style** for all outgoing information and promotional matter (in print and digital form)

ANA HUNNA RECOMMENDATION

Repetition:

Repeat the same colour (or very few colours) and the same design style and layout in all your communication tools and PR products.

Consistency:

Be as strict as possible regarding consistency of campaign visuals. Brief your team and activists accordingly, and monitor the use of visuals throughout the project.

Corporate design:

For a long-term campaign that involves many parties in different places, consider developing a whole project brand that is portrayed in a “corporate design”.



ANA HUNNA Opening event in Cairo, Egypt:
Marianne Khoury — recognized filmmaker, producer, and social and cultural activist



Filmmaker and actress Laila Samy El Balouty, Egypt at ALFILM – Arab Film Festival, Berlin, 2014 answering questions about her ANA HUNNA film THE STORY OF “N”

Photo: ALFILM 2012@Maria.Dost

8 WHO ARE YOUR ALLIES AND SUPPORTERS?

**Who can help you spread your message?
Who can be a spokesperson?**

To find allies and supporters for your campaign, it is best to start in your own circles, and move on from there. Look for people who may have a natural or professional interest in your cause, and who are active networkers – particularly in social media.

ANA HUNNA RECOMMENDATION

To get them on board, offer them something that is attractive for them, that involves them and integrates them into your campaign.

ANA HUNNA action in Jordan, for example, included small training workshops especially for journalists, as an important intermediary target group, where they learned about the initiative in detail.

As “spokesperson” for your campaign you need people that can use their popularity and importance to spread the campaign message.

They should be people who are well known, liked, and respected by your target audience as role models:

- Actors/actresses in the film that you are showing
- A role model for what you are campaigning about
- Well known artists, politicians, high-profile journalists, or social and media activists
- Your university student speaker



Buffet for event guests at an ANA HUNNA event, Morocco

ANA HUNNA RECOMMENDATION

Make sure that you always represent your sponsors in your PR work – in print, online, when talking about the campaign, and as agreed.

Happy sponsors will stay with you, speak highly of you, and may even become good ambassadors.

9

HOW DO YOU SECURE AND MANAGE FINANCES?

If finding money is an issue for you, **fundraising** will need to be the first thing you focus on. Make sure you have the money ready before you start your project.

If you suddenly find you are short of funds, ensure you have a back up plan. It is better to cancel whole activities rather than spreading funds too thinly and running all activities on too tight a budget. A few adequately equipped activities will look much better than a lot of activities that are clearly under-financed.

On Working with Sponsors

Sponsoring is not only about receiving financial support for your project. It is about building a give-and-take partnership between you as the campaign-maker on the one side, and a sponsor on the other.

Find out what the sponsor you approach would like to have from you in return. A company supporting your campaign will probably be interested in raising their profile and becoming known as being socially aware and charitable.

A sponsor may give you financing and / or also support you in kind: goods and services for your campaign that, otherwise, you would need to buy.

On Crowdfunding

Crowdfunding can be an option for individual activities and small-scale projects, e.g. for funding the production of a film that you want to use in your campaign (but not so much for running costs like rents and catering).



Feature film RAYA BAYDA (DRAPEAU BLANC), Morocco

ANA HUNNA RECOMMENDATION

Here are three criteria to help you choose films for your campaign:

Positive vibrations

A film may be serious in subject, but for use in campaigning it should also stir positive feelings. Films that are too drastic and disturbing will distract from the issues that you actually want to discuss.

Clarity and relevance

Use films that are clearly related to your campaign matter and message. Whether documentary or fiction they should also be clear in their story and message. You want people to understand the film straight away.

Short films

Use short films of not more than 30 mins duration. Full-length films may not leave sufficient time and energy for a discussion after the screening. Normally, you will not have more than two hours for the whole event.

10

HOW DO YOU CHOOSE AND USE FILMS IN YOUR CAMPAIGN?

ANA HUNNA has shown that reactions to a film can vary widely. There can be a great difference, for instance, between the reactions of city audiences compared to those from rural communities.

In some places, some of the ANA HUNNA films caused resentment and irritation as the attitude or appearance of their heroines clashed with local values and perceptions of decency for women. On the whole though, the ANA HUNNA films were met with great appreciation and lively interest.

In ANA HUNNA, eight films were produced especially for the campaign and formed a thematic set of films that the event organizers could choose from.

It is a different story if you have a campaign idea, and need to find an existing film to match. In that case, this is what you can do:

- Ask filmmakers and producers that you know (ask friends for contacts).
- Check the homepages of film festivals, especially short film festivals and thematic festivals that match your area of campaigning.
- Run a thematic online research: platforms such as youtube or vimeo offer a lot of films or film trailers.
- Check international film-oriented organizations, e.g. film archives and libraries.

“The films had very deep echoes among women. The films encourage them to speak about their lives and they related heavily to the characters from the movies.”

Kacem Twil, Association Nahdat El Hay, Morocco

“The ANA HUNNA films... were short and straight to the point. They were able to keep the attention, even of audiences that were not so used to watching films.”

ANA HUNNA event participant, Egypt



“My personal message to women simply is ‘Never give up, never lose heart!’ That is not easy, but I think the film DRAPEAU BLANC shows women who do not give up and who do not lose heart even though they live in extremely difficult situations – physically, psychologically, and socially speaking.”

Layla Triqui, Director of the ANA HUNNA film RAYA LBAYDA (DRAPEAU BLANC), Morocco

“I think that the situation of women in the various MENA countries varies a lot. It is good to bring the different women together and to talk about what they do all day – in the different social bubbles and domains of activity.”

Narrimane Faqir, director of the ANA HUNNA film LEUR NUIT, Morocco



10

What does a film offer to you for your campaign?

A film is a source of content and material for you to mould your campaign around, and it can be used in different ways and media.

For your campaign you can use:

The film as such

The film is normally packaged as a video file – to be used for projection on a large “cinema” screen (or also, in small setups, on a computer/TV screen).

The “trailer” of a film

A 1-3 minute long promotional video that characterizes the film – to be used, for example, for announcing the film on the Internet.

Textual information about the film

The “log line” (two-line text about the film), synopsis, and short bios of the filmmaker and actors (for fiction films) and protagonists (for documentary films) – for use in various media.

Images from the film

Screenshots or production photos – for use in various media.

Statements from filmmakers

The filmmakers can be invited to events as special guests and contribute to Q&A sessions and discussions. Interviews and statements (taken at live events), as written text, audio or video file – for use in various media.

The “film stars”

Actors (protagonists), and members of the production team can be invited to join live events, and contribute to discussions on the film.

A “making of”

The documentation of the background and production process of a film can tell the “stories behind the story”. For example, you can use it in extended discussion events, and as a source of background information in various media.

* The copyright issue: make sure that copyright regulations are respected. Use films or material from films only after and according to agreement on exploitation rights.

“Make sure you leave enough time between events. If your event is taking place in a distant location and is supported by a local partner organization, you will need more time for preparing the event and mobilizing partners and contacts.”

ANA HUNNA team member, Morocco



“There should be a clear roadmap from the start: who’s my target audience? What are the tools to be used to deliver the message, how to communicate with different media actors? – by providing a clear schedule of activities...”

Dr. Abeer Dababneh, Jordan University, Amman

PREPARATION PHASE

HOW DO YOU DRAW UP A CAMPAIGN PLAN?

Based on the answers to the questions 1 to 10 you should put together a full project plan. It should include all project phases including the following aspects:

PHASES, STEPS

Which main phases and steps does the project have?

TASKS, TO DOs

What needs to be done in each phase / step?

RESPONSIBILITIES

Who in your team/s does what?

MILESTONES

What do you want to achieve at which point?

TIMELINE

How much time do you need for each phase, step, task?

Monitor

the implementation of your planning schedule regularly, reviewing it in your team/s.

Draw up a calendar

of all campaign activities planned and a corresponding list of tasks for each event.

Include in your plan: What are the costs for each task?

This will help you to estimate the costs for your activities and ensure that you stay within your budget.



ANA HUNNA launch event at El Sawy Culture Wheel Cairo, Egypt

ACTION PHASE

ANA HUNNA EXPERIENCE

Film-related ANA HUNNA activities took various forms. The main elements of the setup for live events were:

Film screening and discussion / Q&A

The ANA HUNNA films were shown “live” * to a small or large audience in a cinema-like setup. The projection was followed by a moderated discussion / Q&A session with an expert. Depending on the occasion and event format, other contributions – like speeches, music or something else – can be added.

Public or non-public

Some ANA HUNNA film events were public – with open access to anybody interested. Others were semi-public or non-public – with participants that had been invited personally. Good examples for non-public events are workshops, training sessions, round table events, or students watching a film at their university.

Stand-alone events, or participation at big events

Most ANA HUNNA screenings were stand-alone screening events organized by campaign activists. In some cases, however, ANA HUNNA films were screened and discussed as part of a larger event, e.g. a conference or a film festival organized by others, such as the International Women’s Day.

* Films, the Internet, and TV:

A film may also be placed online – freely accessible, or with restricted access; in full length, or in parts. Or, the film might be shown on TV. Both Internet and TV promise great outreach for campaigning, but the copyright issue can make things complicated. The ANA HUNNA campaign was based on showing the films at live events only, including also film festivals. Web streaming or TV viewing of the ANA HUNNA films was not part of the ANA HUNNA campaign as it would have blocked the films for a festival career. Major festivals do not usually accept a film that has already been posted online.



HOW DO YOU SET UP A FILM EVENT?

The ideal setup for film screenings may be difficult to find for campaigns, particularly in small towns and rural areas. Only dedicated (movie) theatres tend to have ready to use technical equipment for large screen projection.

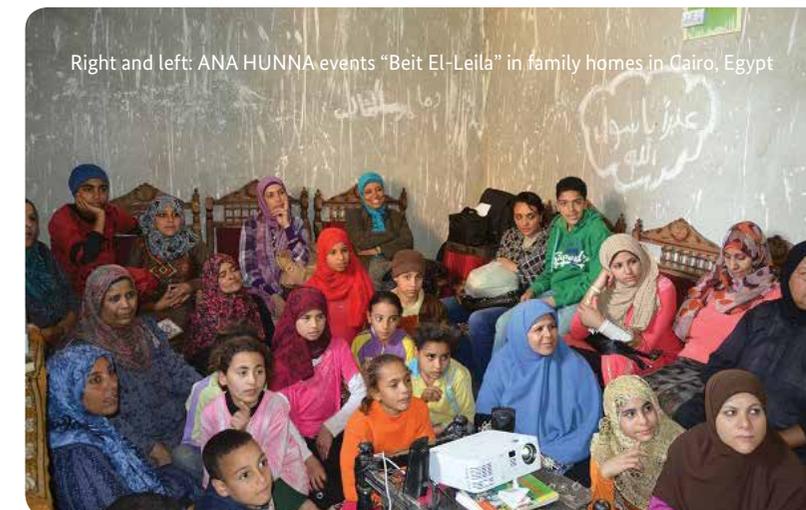
At ANA HUNNA launch events with hundreds of participants, the films were shown on a large cinema screen. The technical quality and the overall setup were, therefore, like being at the cinema as was required for the official occasion.

At medium sized events with around 20-50 participants films were projected from a lap top on a portable screen with loudspeakers.

Smaller ANA HUNNA film events were often marked by improvisation. More often than not, white sheets had to serve as cinema screens.

However, such small and simple events can be very successful: in Beit El Eila screenings in Cairo the films were shown at small family homes using a laptop and beamer. Family and neighbours happily huddled around the projector, watching the story unfolding on the wall.

For your inspiration, a selection of major ANA HUNNA events is represented on the following pages!



Right and left: ANA HUNNA events “Beit El-Leila” in family homes in Cairo, Egypt

**JORDAN
ANA HUNNA
VIP HIGHLIGHT EVENT**

17 September 2013
Rainbow Theatre
Amman

Organized by the Royal Film Commission, Jordan

126 participants attended the screening of the films BEYOND THE SKY (Jordan), WOMAN AND A HALF (Tunisia), OM AMIRA (Egypt).

The special guest was Tahani Al-Jarrah, protagonist from BEYOND THE SKY.



“We came here as a family to watch the films. I think the idea of the films is very smart and catchy... It addresses different segments of the society, and it gives hope for the situation of women”.

ANA HUNNA event participants, Jordan

“The film revolves around my personal life and the troubles I’ve been through to be able to work as a flight attendant, also the obstacles I’ve encountered with my family and society. If I became a role model to at least one Arab girl, I would be more than happy, I encourage girls to work and invest their energy and potentials. Don’t dull your aspirations by following illogical customs and traditions.”

Tahani Al-Jarrah, Jordan



**JORDAN
ANA HUNNA
PUBLIC HIGHLIGHT EVENT**

27 October 2013
Amman

“Despite efforts and resources invested for decades to improve women’s involvement in the Kingdom’s economic life, their participation in the labour market does not exceed one-fifth that of working men. We really appreciate the efforts made by ANA HUNNA for launching this campaign in four Arab countries and their support to all parties that produced the films of the campaign.”

HRH Princess Basma of Jordan at the Closing Event of ANA HUNNA in Amman, Jordan



HRH Princess Basma of Jordan at the Closing Event of ANA HUNNA in Amman



EGYPT ANA HUNNA YOUTH EVENT “WOMEN AT WORK”

22 April 2014
Grand Royal Hotel, Alexandria

Organized by MAC Club

The event was moderated by Alaa el Din Gaber and attended by around 200 participants.

A screening of the Tunisian ANA HUNNA film SELMA combined with an exhibition of photographs from a photography competition on the topic “women at work” launched before the event. The winning pictures were awarded prizes at the event.





Moderator Mohamed Ben Slama

TUNISIA ANA HUNNA FILM SCREENING

18 January 2014
El Makhzen Cultural Space in Bab Souika, Govenorate Tunis

Organized by Notre Culture D'abord

At this event three Tunisian ANA HUNNA films ENNAJEH, SELMA, and WOMAN AND A HALF (FEMME ET DEMIE) were screened.

The discussion was moderated by Mohamed Ben Slama, Notre Culture D'abord.

The event's 25 participants had the chance to discuss with three special guests:

"Tante Saida", well-known public figure from the Tunisian revolution, who spoke about her fight for women's rights, Emira Derouiche, actress in the film WOMAN AND A HALF, and Shiraz Bouzidi, director of the film ENNAJEH.



Event guests, including Emira Derouiche (far right) and Shiraz Bouzidi (centre, left)



"La lutte doit continuer!"
"The fight must go on!"

Tante Saida, Tunisia



MOROCCO ANA HUNNA FILM SCREENING

21 March 2014
Centre de Rhaman Skills, Benguérir, Morocco

Organized by Tanmia

Mourad Gourouhi and Housna Toudghi guided through the discussion of the two Moroccan films LEUR NUIT and RAYA BAYDA (DRAPEAU BLANC) which were screened at this event.

“ANA HUNNA is an important opportunity of learning how to share ideas and experience. It also helps to point out the enormous challenges which we face fighting for the rights of women in Morocco.”

Mourad Gourouhi, Tanmia, Morocco

“An interesting initiative... it exposes the bitter reality of the situation of women in the lap of society.”

ANA HUNNA event participant, Morocco



“Women in Morocco always tend to make concessions to the needs of their families...”

ANA HUNNA event participant, Morocco



ANA HUNNA Highlight Event in Tunis, Tunisia

Venue

These are features of a good screening venue:

- The room can be darkened for the screening.
- The room has a door that can be closed during the screening.
- The audience can sit comfortably and with good view of the screen.
- Make sure there is no outside noise that could interfere with the sound quality.

For bigger events, also think about:

- Setting up a reception / info desk near the entrance or outside the presentation room
- Information material and - for the media - the press kit
- Offering drinks (and snacks)

Equipment

This is the minimal equipment you need for screening a film (in small setups like in community centres, schools and universities; for audiences of around 50 or less participants):

- a **projection screen** (or a large white wall that can serve as a screen)
- a **lap top** equipped with a DVD drive, a reliable video programme (like VLC, Media Player, or similar), and a presentation programme (e.g. PowerPoint)
- a **projector**
- a **sound system**, or at least two separate loudspeakers

If you have bigger audiences you might also need:

- a **microphone** to use for the introduction and discussion

And, you will also need **volunteers** to help you coordinate the discussion, to show people to their seats, or to carry the microphones to the people who want to comment during the discussion.

In a bigger space or theatre with a large cinema screen, professional projection equipment is recommended. The film is best projected in High Definition (HD) quality.



“One of the most important things for events with film screenings is to have the technical equipment ready. If you forget something, that can have a drastic effect. A missing adapter for instance may stall an event for hours. Have a checklist of all equipment needed to avoid such problems!”

ANA HUNNA participant, Egypt

ANA HUNNA RECOMMENDATION

As screening technology is rapidly changing it is advisable to ask a professional cinema projectionist to take care of the technical side!

Technical Check

Run a technical check the day before, or at least several hours before the event. In case of technical problems time will be needed for solving them! To make sure that your media and the equipment really work, watch the whole film or film programme.

Technical Rider

Make sure that the projectionist knows the screening programme. Provide him with a technical rider for the sequence of films and screens to be projected.

Event Screen

Prepare a Powerpoint slide for your event that puts the film/s into context: Apart from the films' titles, it should also have the campaign name and logo and the date and place of the screening. This screen should appear before the film starts and during the discussion.

And, apart from the technical side:

Know your audience!

Make sure that you are well informed and aware of the profile of your audience and the extent of their knowledge on the topic.

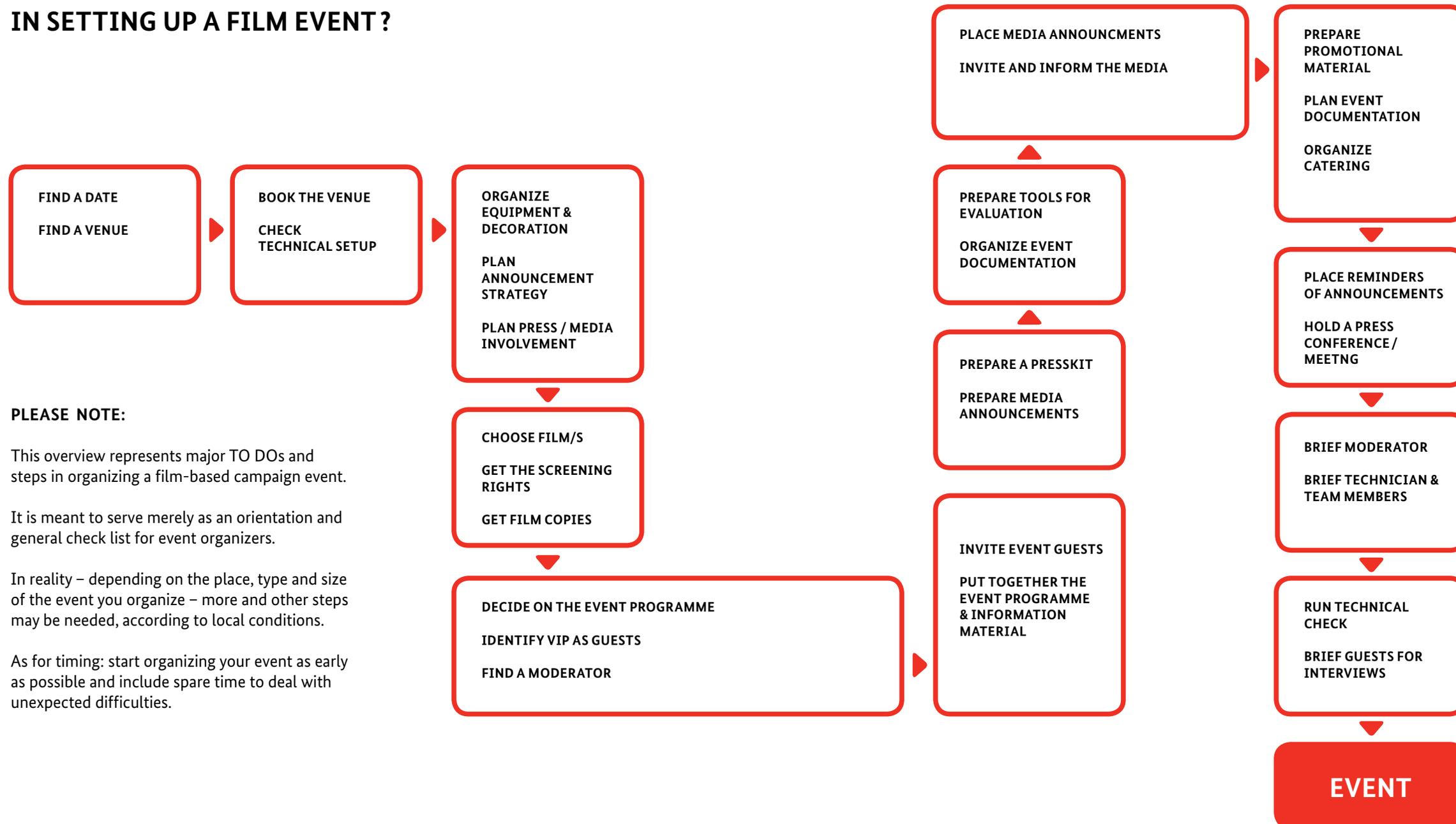
Know the films you are showing!

Make sure that you know the film well and also have background information ready. Participants will usually ask questions about it.

“Participants often ask about descriptions and filmmaking contexts. It was important for the team, especially the moderator to be ready to answer these questions.”

ANA HUNNA team member, Morocco

WHAT ARE THE STEPS IN SETTING UP A FILM EVENT?



PLEASE NOTE:

This overview represents major TO DOs and steps in organizing a film-based campaign event.

It is meant to serve merely as an orientation and general check list for event organizers.

In reality – depending on the place, type and size of the event you organize – more and other steps may be needed, according to local conditions.

As for timing: start organizing your event as early as possible and include spare time to deal with unexpected difficulties.

LESSON
LEARNED

One ANA HUNNA experience showed that social media could have been used more effectively.

Time, staff and strategy for the use of social media should be planned from the start.

“Announcing the event beforehand is one of the most important pillars of organization. The earlier the announcement, the more people will attend”

ANA HUNNA team member, Tunisia



“The options of the social media were not fully used during the campaign. All focused on Facebook / Twitter, but there are many other tools out there that can be used to promote an event and a campaign, for example youtube channels... that would have been a great idea.”

Sara Saeed, AID-MENA, Egypt



HOW DO YOU ATTRACT AN AUDIENCE?

How do you promote your event?

What audience do you want to address?

How can you mobilize the audience you want?

Depending on where your event takes place and what audience you address, the event should be announced differently, using different tools and timing:

- Activation of community leaders and word of mouth messaging may work well in small communities and rural areas, or where people are used to passing on information orally.
- Facebook and other web announcements will reach a young city audience that tends to be online much of the time.
- Personal invitations may be used for events addressing specific audiences and are highly representative in character.

ANA HUNNA RECOMMENDATION

The special experience

Make your event stand out from everyday business.
Make it a special experience so its participants remember it with pleasure.

- Invite VIP guests that are perceived as role models - celebrities and sympathetic public figures.
- Offer goodies and freebies that will appeal to your audience: stickers, bags, T-shirts, notepads, or whatever works as promotional give-aways. Make sure that you have plenty of said give-aways.
- Always offer a minimal amount of catering (soft drinks, tea and biscuits, or similar).



Discussion at an ANA HUNNA event in Egypt

“It is important that the moderator speaks in a tone that resonates with the audience. The moderator should build a personal connection with the audience.”

Ghada Abdel Kader, Egyptian Family Foundation for Development, Egypt

“Moderating events may sound an easy task but is far from that. You need someone who has a strong personality, who is on board with the message to be able to control the crowd when they divert from the initial setting or goal of the event. A strong moderator is essential in holding a good event.”

Mohamed Bayar, MacClub, Egypt

HOW DO YOU ENGAGE YOUR AUDIENCE IN A DEBATE?

Facilitation / Moderation

One experience from ANA HUNNA showed that a successful film event with a lively discussion largely depends on good moderation.

The moderator should be a well-known professional or at least well trained for work on your campaign.

He/She should also be well informed about your campaign, its message, cause and background, and know the films to be shown at the event.

Main tasks of the moderator are to:

- to introduce the audience to the film
- to introduce the audience to the campaign and its background
- to connect the film with the campaign and guide the audience through the discussion and:
- to make people feel at home and get them talking.

ANA HUNNA RECOMMENDATION

For long-term campaigns training sessions and briefings for facilitators may be a good idea. The training sessions can be part of the campaign: get the moderators on board for your cause!

Well-trained moderators that identify with the cause, the message and that know the films you are using very well, are a great asset. They will make great campaigners and ambassadors themselves!

Sensibiliser à travers le 7^e art

Plusieurs courts-métrages ayant pour thème la femme ont été projetés avant-hier soir au théâtre municipal de Tunis dans le cadre de la manifestation «Ana hunna». Très enrichissant.



Abene dans
de Kamel Laïridh

Kamel Laïridh qui donne le coup d'envoi. Une œuvre très intéressante qui relate l'histoire de deux femmes de classes sociales différentes affrontant la vie tant bien que mal. Un film empreint de poésie et de mélancolie perceptibles à travers le jeu d'acteurs de Chama Ben Chabiane et Amira Derouiche. Des actrices confondues par une mise en scène tout aussi subtile. «Ennaghil» (nom d'un quartier) de Chiraz Bouazzi est un documentaire également intéressant. Il y a une femme originaire de la région du nord-est du pays qui subvient aux besoins de sa famille en ramassant les bouteilles en plastique dans une déchèterie.



«Selma» de Mohamed Ben Attia est une fiction qui conte l'histoire de Selma, une veuve qui reprend le taxi de son mari et se retrouve confrontée aux regards d'autrui. Un regard dénué de compassion. Et enfin «Beyond the city» de Fatima Chelbi. Un documentaire jordanien qui suit le quotidien d'une hôtesse de l'air en Jordanie, pays où les crimes d'honneur sont monnaie courante.

Une belle soirée marquée par l'intervalle musical de la talentueuse Ines Belayouni, les statistiques dévoilées aux spectateurs et l'absence d'un quelconque membre du gouvernement alors que l'ambassadeur d'Allemagne a prononcé un discours méconnaissable. Il est à noter qu'une projection d'un deuxième bouquet de films a lieu au Cinéma Madaïr aujourd'hui à compter de 19h. Venez nombreux, le déplacement en vaut la peine.



WALEY EDDINE M

العملية في حوض الشرفي يرى في المرأة جسدا
منا " رسالة تقول أن المرأة فاق لا يفعل به
والجسد، العلم من دول عربية مختلفة تسلط
مراة في هذه الدول، هناك تغطية إعلامي وهي " م

مبادرة سينمائية حول المرأة ودورها الاقتصادي والاجتماعي

التقرير - الثقافي
تنتظم يوم الجمعة 20 سبتمبر 2013
مبادرة "أنا هنا" السينمائية بالمسرح
البلدي بالعاصمة تحت شعار "المرأة
تحدد مصيرها وهي فاعلة ومؤثرة في
الاقتصاد ونسج المجتمع" وتواصل هذه
الظاهرة إلى 22 سبتمبر بقضاء مدار
بقرطاج.

وتأتي هذه الظاهرة السينمائية
بببادرة من الوكالة الألمانية للتعاون
الدولي بتونس التي تشرف على
تنفيذ برنامج التمكين الاقتصادي
في منطقة الشرق الأوسط وشمال
أفريقيا، وبالتعاون مع مركز البحوث
والدراسات والتوثيق والإعلام حول
المرأة "الكريديف".

وتتمثل هذه المبادرة في تظاهرة فنية
قائمة على عرض سلسلة من الأفلام
التي تجسد وضع المرأة في تونس
والغرب ومصر والأردن وترجم
وضعتها خصصا في المجال الاقتصادي
، وذلك بحضور مجموعة من الخبراء
ومثلي للمجتمع المدني وصناع الأفلام

منها 4 أفلام وذ
وحكاية "ن" س
من السحاب
من تونس، و
لليالين " و



المرأة في حوض الشرفي يرى في المرأة جسدا
منا " رسالة تقول أن المرأة فاق لا يفعل به
والجسد، العلم من دول عربية مختلفة تسلط
مراة في هذه الدول، هناك تغطية إعلامي وهي " م

“It is very important that you build personal relationships with journalists, call them, meet them, send them information material, and write them personal invitations. They need to know who you are and what you stand for. So when you call them they immediately remember you and your cause, in this case, ANA HUNNA.”
Rania George, AUEED, Egypt



Egypt's warriors at home: the struggle of female breadwinners



Red Market

«Leur nuit» qui devient sie
plan, ce n'est pas le titre d'un film mais simplement le titre du débat d'ouverture Yasmine Faghi a présenté son premier court métrage «Leur nuit» qui raconte l'histoire d'une femme qui a dû travailler pour subvenir aux besoins de sa famille. Le film est une œuvre puissante qui met en lumière la situation des femmes qui travaillent dans le secteur informel. Le débat sera animé par Rania George et Yasmine Faghi. L'événement sera ouvert à tous.

“There should be an information booth at each event which offers a range of promotional material about the campaign – to make event guests aware of the overall campaign and its cause.”
Mohamed Bayar, MAC Club, Egypt

ACTION PHASE

HOW DO YOU ATTRACT GOOD MEDIA PRESENCE AND MEDIA COVERAGE?

Using the experience gained from ANA HUNNA, if you want the media to cover your campaign: befriend journalists, take care of them, and acquaint them with the story of your campaign.

It is the task of your **Communications Manager** to:

- identify and set up a pool of important media contacts,
- build personal relationships with selected journalists,
- include them in all outgoing communication about the campaign,
- organize press conferences (with catering!),
- bring journalists in contact with (well-briefed) interview partners.

For a consistent public image of your campaign he/she should:

- prepare promotional matter (e.g. radio announcements, flyers),
- monitor all outgoing communication (for Internet, press, TV and radio),
- compile a press kit and make it easily available for media representatives.

The Press Kit

should be provided in hard copy (e.g. a folder in a bag), and also in digital form (for download).

At a minimum, it should consist of:

- a press release and
- a letter addressed to journalists.

ANA HUNNA RECOMMENDATION

You may use ideas from the ANA HUNNA Press Kit for your own campaign. On the ANA HUNNA website you will find:

- Printed give-aways and promotional matter
- PDF files of promotional matter
- Some ready-to-use text modules: facts and quotes on the campaign and the films it uses
- Screenshots and excerpts from the films used in the campaign



Participant ANA HUNNA event, Tunis, Tunisia

ANA HUNNA RECOMMENDATION

Monitoring and evaluating should start together with the launch of your campaign and continue throughout the campaign.

Include money, time and staff capacity for it in your planning!

“It is important to develop special tools for illiterate people. They cannot work with the regular tools like questionnaires or interview questions.”

Mourad Gourouhi, Tanmia, Morocco

HOW DO YOU EVALUATE YOUR CAMPAIGN ACTIVITIES?

It is vital that you evaluate your activities and record the lessons learned from them.

At ANA HUNNA activities participants and guests were asked to comment on the event and the overall initiative. They filled in questionnaires, or were asked for statements in interview. Also, traffic on Facebook and Twitter was analyzed regularly.

Try to find out and document:

How are your activities perceived?

How successful are your activities with people?

Current project monitoring should include:

- collecting opinions from beneficiaries, audiences and external contributors
- collecting opinions of internal contributors such as team members and activists
- monitoring web activity, e.g. clicks and posts on Facebook

Choose tools and methods that people can easily deal with.

Take time and advice for developing these tools, be it questionnaires, interview questions, statistics or report formats.

Consider first:

Whose opinions or what information do you want to collect?

For what purpose do you need the information?

How, where and when can you collect information?

How will you analyze the collected information, present and report it?

You can use evaluation results:

- directly, during campaigning: use positive feedback directly in campaigning (Realize: If 1000 people on Facebook said they love your project, more will join them soon!).
- in documenting: feedback data and direct comments can also become part of the overall project documentation.
- in further planning: learn from what people told you and try to improve subsequent activities.



HOW DO YOU DOCUMENT YOUR CAMPAIGN ACTIVITIES?

Whatever activities you run in your campaign: document them well. Make sure that you create high quality text, image, audio and video material.

Some documentation material you can feed straight into your campaign: a video statement of a VIP on your activities makes a great web post, testifying to the relevance and success of your actions.

Keep your documentation material on file – for recovery and use later on.

Documenting your activities is a project in itself. So, plan in detail how you want to document your campaign and where you want to use the documentation!

Find and book capable event “documentors” – professional photographers, interviewers, a film team (for directing, camera, sound, editing).

Think carefully about what kind of images and other materials (such as video and audio recordings) you want and brief photographers and any “documentors” at your events accordingly:

What kind of pictures should they take?

What exactly should they film and/or record?

What should they deliver to you?

And, in what form exactly?

Make sure you get “star” photographs!

Get catchy positive statements from your event guests!

Collect all media coverage and compile it in a “media review” in digital form (scans of articles, photos, videos – in high resolution)!

ANA HUNNA RECOMMENDATION

Photographs should be delivered in high resolution (at least 300dpi and measuring 30x20cm).

Videos for your documentation should be shot in HD (High Definition) quality.

In both cases get original files as well as reduced versions for online use.

Always ensure that you are provided with original high quality video and image files (for large-screen and print production) as well as reduced versions (for online use).



Rania George, ANA HUNNA follow-up workshop in Cairo

FOLLOW-UP PHASE



HOW DO YOU FOLLOW UP ON YOUR CAMPAIGN?

Once the campaign activities have finished, bring your team together and review the campaign. That is a nice rounding off for everyone and gives you, as the organizers, the chance to thank everyone who has put effort and energy into the campaign.

Have a look at the evaluation results, and discuss the feedback from your target groups.

Did you achieve your objective?

What are the lessons learned?

What went particularly well?

It is also recommended to send a summary of your achievements to your sponsors and donors (this might even be a requirement depending on your arrangement with your donors).

Think about outlets to make your achievements public:

If you have a Facebook page, publish your results there, send them to journalists, publish them in your university newsletter,...

Bear in mind the special supporters and send them a thank you note.

Special supporters could be:

- Journalists who covered your activities
- VIP guests who joined your events
- Guest speakers who gave presentations or talks at your events
- Sponsors who contributed support in money or in kind



ANA HUNNA event participants, Qena, Egypt

ANNEX

ANA HUNNA CAMPAIGN PARTNERS

EGYPT

Make A Contribution (MAC) Club



MAC Club works on aiding civil society and developing the capacities of people who work in the field of informal education and awareness raising.

“We believe in serving the community and raising potentials through social contribution. We spread positives values and morals in the community, establish connection between youth on the regional side.”

<http://www.macclubalex.com>

The Egyptian Foundation for Family Development (EFFD)



EFFD is a national nonprofit organization working on supporting the social, economic and legal rights of the family.

“We believe that equality and participation is a right for every one despite the difference in color or religion or gender. We give a special concern to support women issues and family rights.”

<http://www.egfamily.org>

The Academy for International Development-Middle East and North Africa (AID-MENA)



AID-MENA is a development organization in the Middle East and North Africa that envisions competent, informed, empowered and vocal societies able to identify, initiate and sustain their choices.

“We aim to increase women’s participation in public spheres in MENA region to ensure that the voices of women at all levels, including the poorest and most marginalized, are heard.”

<http://www.aid-mena.org>

Association of Upper Egypt for Education and Development (AUED)



AUED was established in 1940, and leads education and development initiatives in Upper Egypt.

“Our mission is rooted in the school being the focal point for community development where children get their education, values and learn to participate in the development of their local communities.”

<http://www.upperegypt.org>

Association for Women’s Total Advancement and Development (AWTAD)



AWTAD is a non-profit association that works with women and youth in the fields of personal, professional and social development. We aim at creating a trust-based network that facilitates the exchange of ideas and know-how.

“We believe these exchanges are essential to give women and youth the needed encouragement to materialize their business ideas, feeding on a culture of entrepreneurship, which we strongly supports and actively works on.”

<http://www.awtad-egypt.org>

JORDAN

Royal Film Commission (RFC)



RFC is a leading organization in the field of film industry and training. RFC vision is to build a world-class, cutting-edge film industry in Jordan where all people of the Middle East can freely make films alongside the world’s most talented artists.

RFC works with youth and local community, and initiates programs that reflect the children’s needs and empower them to speak up about their issues,

participate more actively in their communities, and think creatively and critically about themselves and their roles in society.

<https://www.film.jo>

Ma3mal 612 Think Factory



Ma3mal 612 also focuses on the idea of Identity and Art. Amongst many projects, Ma3mal 612 started Karama Human Rights Film Festival as its first and most important project.

The Idea of Ma3MAL Think factory 612 was created to fill a need to work independently and freely for creative projects of our choice.

<http://www.karamafestival.org>

Ministry of the Interior



The Jordanian Ministry of the Interior aims to develop Jordanian society and improve the lives of citizens in various aspects.

Through its different departments it expedites the implementation of development projects that raise the level of economic and social services in the Jordanian provinces.

<http://moi.gov.jo>

Center for Women’s Studies University of Jordan



The Center for Women’s Studies is considered one of the main units at the University of Jordan, awarding Masters degrees. It has increasingly gained the attention and support of Her Royal Highness Princess Basma Bin Talal.

The center was founded in 2006, originating from a program in Women’s Studies that had been established in 1998. The program grew to become a department for Women’s Studies and, later on, specialized in women’s issues at local, national, and international levels.

<http://centers.ju.edu.jo/ar/wsc/Home.aspx>

MOROCCO

Tanmia



Since its foundation in 2004, the Association Tanmia has supported civil society in Morocco. Tanmia offers innovative tools and services that use new information and communication in mobilizing capacities, activating experience and democratizing the access to information.

www.tanmia.ma

TUNISIA

CREDIF – Centre de Recherche, d’Etudes de Documentation et d’Information sur la Femme



CREDIF was established in August 1990 as a research centre specializing in issues related to the situation of women in Tunisia. CREDIF was created to help enforce the status of women through research, reports, and data collection.

<http://www.credif.org.tn>

Notre culture d’abord, Tunisia (Our Culture First)



“Notre culture d’abord” has been active in the Tunisian cultural and artistic scene since 2012. The association supports local Tunisian culture promoting self-organization and freedom and diversity of faith, aiming for a greater richness in terms of content and resources.

In particular, Notre culture d’abord reaches out to artists and other cultural actors in inner Tunisia, offering them the chance to get involved in cultural events.

<https://www.facebook.com/notreculturedabord>



EGYPT

Rania George, AUEED
 Reda Abdel Kader, EFFD
 Sarah Saeed, AID MENA
 Mohamed Bayar, MAC Club
 Najoua Jaber, filmmaker
 Mina Boktor, organizer of cultural events/film festivals ANA HUNNA volunteer

JORDAN

Dr. Abeer Dababneh, University of Jordan
 Zaman Khazaleh, All Jordan Yourh Commission
 Bara'a Al Ma'ani, Wysada
 Fadel Muruk, JR TV/Radio
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GLOSSARY OF FILM TERMS

Copyright

A “bundle of rights” that the creator of a work such as a book, painting, or film is entitled to control if the work is “an original work of authorship fixed in a tangible medium of expression.” To be entitled to copyright protection, the work has to be something original (not copied from another work) and set down in some physical form, like in writing, on videotape, in a sound recording, in a computer program or on a computer screen. Copyright includes to distribute the work, reproduce (or make copies of) the work, display the work (for example, a painting), perform the work, and create works that are based upon the original work. (Source: <http://www.copyrightkids.org>)

Documentary film

A film dealing with people, facts and events from real life.

Feature film / fiction film

A film dealing with fictional characters and stories, usually according to a fixed script.

Festival career

Festivals are normally the first step in distributing an artistic film just after its production. Festival film competitions and awards help a film to also become a financial success, traditionally in commercial cinema distribution. For project films like those from ANA HUNNA, festival participation helped to attract public interest in the films, thus promoting also the awareness raising campaign they belong to. Big, national and international festivals (so-called A-festivals) compete with each other, and often demand to show a new film for the first time. This fact may restrict the immediate distribution of a new film on the Internet or TV.

High Density (HD)

Description used for video files meaning: a higher resolution than standard resolution. Precise HD standards differ internationally and are subject to fast development. Check the Internet for up-to-date information!

High Resolution

Describes high-quality digital photographs, measured in pixels and dpi (dots per inch). The higher the number of pixels of an image, the larger the image can be blown up without appearing unclear and blurry. For printing, a photograph should have 300 dpi (dots per inch) resolution for the measurements it has in print.

Log line

Jargon from American film industry: a very short text – usually two to three lines – summing up the content and idea of a film.

Making of

The filmic documentation of how a film was made. A “Making of” often combines interviews of statements from the film director, producer, actors/protagonists with scenes from the film itself and the “film set”, showing how the film team worked together on the various stages of the film’s production.

Moderator / Facilitator

In the context of film-based campaigning: a person that leads and guides the audience through a Q&A session after a film screening, discussion panels and workshops.

Projection

The presentation of films using a projector to show a film on a large screen (as opposed to showing it on a computer screen or TV screen).

Q&A

Abbreviation for “Questions and Answers” – in terms of a short, moderated discussion session after the film projection.

Resolution

The technical precision of a digital image – a photograph or video shot, usually given in dpi (dots per inch).

Screening

Projection of a film/film on a large screen/cinema screen.

Screening rights

Compare: Copyright.

Shot

Here: video image from a film – screenshot taken from the finished film (on a computer), or photograph taken during its production.

Synopsis

A text summary of the plot, story, content of a film. A synopsis can vary in length. Its shortest form is a: log line.

Technical rider

Here: a list of technical demands that should be heeded for a successful film event.

ANA HUNNA ACTIVITIES SEPTEMBER 2013 TO APRIL 2014

As organized by the ANA HUNNA Teams in Egypt, Jordan, Tunisia and Morocco

EGYPT

23/09/2013: Planning workshop, Daher, Cairo
 26/09/2013: Highlight event: ANA HUNNA Opening, El Sawy Culture Wheel, Cairo
 07-08/10/2013: Facilitation workshop, Cairo
 26/10/2013: "Twitter Day: Females Lead Households" (online action)
 13-14/11/2013: Facilitation Training, Abo Qorqas, El Minya
 15-16/11/2013: Facilitation training, Assiut
 04/12/2013: Screening event, El Minya
 05/12/2013: Screening event, El Minya
 06/01/2014: Beit El Eila, Cairo
 16/01/2014: Film Screening at Goethe-Institut, Cairo
 17-18/01/2014: Challenge Chain, Ismailia
 20/01/2014: Press Conference, Cairo
 22/01/2014: Ana Hunna Event, Cairo
 29/01/2014: ANA HUNNA Club-Orientation Session, Cairo
 02-03/02/2014: Challenge Chain Screening, Alexandria
 09-10/02/2014: Challenge Chain Screening, Alexandria
 18/02/2014: Beit el Eila Screening, Awssem (Giza)
 19-20/02/2014: Challenge Chain Screening, Gharbiya
 24/02/2014: Film screening at SEKEM School, Belbeis
 26/02/2014: Beit El Eila Screening, Thaqel Village (Giza)
 25/02/2014: Film Screening, Egyptian Center for Public Policy Studies - Cairo (Downtown)
 27/02/2014: Challenge Chain Screening, Gezira Arts Center
 03/03/2014: Film screening at SEKEM School, Belbeis
 04/03/2014: Beit El Eila Screening, Awssem (Giza)
 06/03/2014: Film screening, Qena, Upper Egypt
 06/03/2014: Minya Camp, El Minya, Upper Egypt
 06/03/2014: Beit El Eila Screening, Awssem (Giza)
 08/03/2014: Film screening, International Women's Day, Cairo
 09-10/03/2014: Film screening (as part of Goethe Film Week) at Institut Francais, Cairo
 10/03/2014: Film screening at SEKEM School, Belbeis
 16/03/2014: Film screening Egyptian Women's Day Celebration, Alexandria
 17/03/2014: Film screening at SEKEM School, Belbeis
 17/03/2014: Film screening Masry El Asly Film Festival, Cairo
 19-20/03/2014: Challenge Chain Screening, Cairo
 21/03/2014: Sohag Camp, Sohag
 23/03/2014: Assiut Camp, Nekhela
 27/03/2014: Closing Event, Public Library Giza, Cairo
 26-27/03/2014: Challenge Chain Screening, Cairo
 02-03/04/2014: Challenge Chain Screening, Helwan
 06-07/04/2014: Challenge Chain Screening, Cairo

13-14/04/2014: Challenge Chain Screening,, Cairo
 17/04/2014: Celebration of Achievements, Cairo
 22/04/2014: Film screening, Women at Work, Alexandria
 24/04/2014: Final Festival, Assuit
 26/04/2014: ANA HUNNA Closing event: "ANA HUNNA – Ana Bukra", Cairo
 08/2013-04/2014: 100 screenings, El Minya – Assiut – Sohag
 08/2013-04/2014: 100 creativity workshops, El Minya – Assiut – Sohag
 08/2013-04/2014: 15 discussion rounds, El Minya – Assiut – Sohag
 08/2013-04/2014: 4 camps for students, El Minya – Assiut – Sohag
 08/2013-04/2014: several corus meetings, El Minya – Assiut – Sohag

JORDAN

05-07/09/2013: Journalist Workshop, Dead Sea
 17/09/2013: VIP Highlight Event, ANA HUNNA Opening, Amman
 26/09/2013: Workshop for young filmmakers "The Role of Documentaries", Amman
 27/10/2013: Public Highlight Event, Amman
 06/12/2013: Film screening, Karama Human Rights Film Festival, Karak
 07/12/2013: Film screening Karama for Human Rights Festival, Jordan Valley
 25/12/2013: ANA HUNNA Quiz Night, Amman
 05/02/2014: Film screening, Madaba
 22-24/02/2014: Training moderation skills, Amman
 26/02/2014: Film screening for local communities, Mafraq
 03/03/2014: Film screening, Ajloun
 03/03/2014: Film screening for local communities, Aqaba
 03/03/2014: Film screening for local communities, Jerash
 05/03/2014: Film screening at the Middle East University
 06/03/2014: Film screening for local communities, Balqaa
 08/03/2014: Film screening for local communities, Talbieh
 10/03/2014: Film screening for local communities, Irbid
 12/03/2014: Film screening for local communities, Zarqa
 13/03/2014: Film screening at German Jordanian University, Madaba
 17/03/2014: Film screening at Mutah University, Karak
 17/03/2014: 2 film screenings at Refugee Camp Tafileh
 18/03/2014: Film screening for local communities, Maan
 18/03/2014: Film screening at Al Hussein Bin Talal University, Maan
 19/03/2014: Film screening at Jordan University, Aqaba
 23/03/2014: Film screening at Hashemite University, Zarqa
 24/03/2014: Film screening at Yarmouk University, Irbid

MOROCCO

20/11/2013: Highlight Event, ANA HUNNA Opening, Rabat
 31/01/2013: Film screening, Rabat
 07/02/2014: Film screening, Casablanca
 21/03/2014: Projections Rhamna Skills, Benguerir
 27/03/2014: Film screening at El Amal Association, Salé

27/03/2014: Film screening, Nahdat Al Hay, Salé
 02/04/2014: Film screenings at Maison des Jeunes Al Nour, Yacoub Mansour
 09/04/2014: Film screening at UMT, Rabat
 09/04/2014: Film screening “Les Femmes de la Renaissance”, Rabat
 11/04/2014: Film screening at AMEJ Casablanca, Casablanca, Sidi Maarouf
 15/04/2014: Film screening “Les Femmes de la Renaissance”, Tétouan
 17/04/2014: Film screening at Association Tawaza Martil, Tanger-Tétouan
 18/04/2014: Film screening at UNFM, Tanger
 24/04/2014: Film screening at Reseau Mentoring, Rabat
 25/04/2014: Film screening at Maison des Jeunes Yaacouba, Rabat
 25/04/2014: Film screening at Association ALC, Fes
 27/04/2014: Film screening at Association 3eme millenaire, Errechidia
 28/04/2014: Film screening at Goethe Institut, Rabat
 30/04/2014: Film screening at Dar El Mamoun Marrakech, Marrakech
 30/04/2014: Film screening at Association AMUDDU, Taroudant

TUNISIA

13-15/11/2013: Facilitation training, Tunis
 20/09/2013: Highlight event I, ANA HUNNA Opening, National Theatre, Tunis
 22/09/2013: Highlight event II, CinéMadart DE Carthage, Tunis
 07/12/2013: Workshop and film screening, Kasserine
 08/12/2013: Film screening, Kef
 18/12/2013: Film screening, Tozeur
 21/12/2013: Film screening at Hammet Djerid
 23-26/12/2013: Journalists Training, Tbarka
 18/01/2013: Film screening, Bab Souika
 22/01/2014: Film screening, exposition and debate, Tunis
 25/01/2014: Film screening, Oued Ellil
 26/01/2014: Film screening, Rihet el Bled
 30/01/2014: Film screening, Institut Maghrébin de Management et de Tourisme, Tunis
 31/01/2014: Film screening, Institut Maghrébin de Management et de Tourisme Tunis
 02/02/2014: Film screening and debate, Menzel Bourguiba
 23/02/2014: Film screening, Hanan Ghezar
 01/03/2014: Film screening, Hafouz, Kairouan
 08/03/2014: Film screening, Sid Bouzid
 15/03/2014: Film screening at Espace Rayhana, Jendouba
 18/03/2014: Film screening, Gafsa
 12/04/2014: ANA HUNNA Closing, Tunis
 28/05/2014: Film screening at Université Central, Tunis

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Economic Integration of Women – MENA (EconoWin)
 Nele Wasmuth – Programme Coordinator
 18 Mahmoud Azmi Street, 1st Floor, Apt. 7&8
 11211 Zamalek, Cairo / Egypt
 Tel: +20 2 2737 6071
 info@econowin.org, www.econowin.org

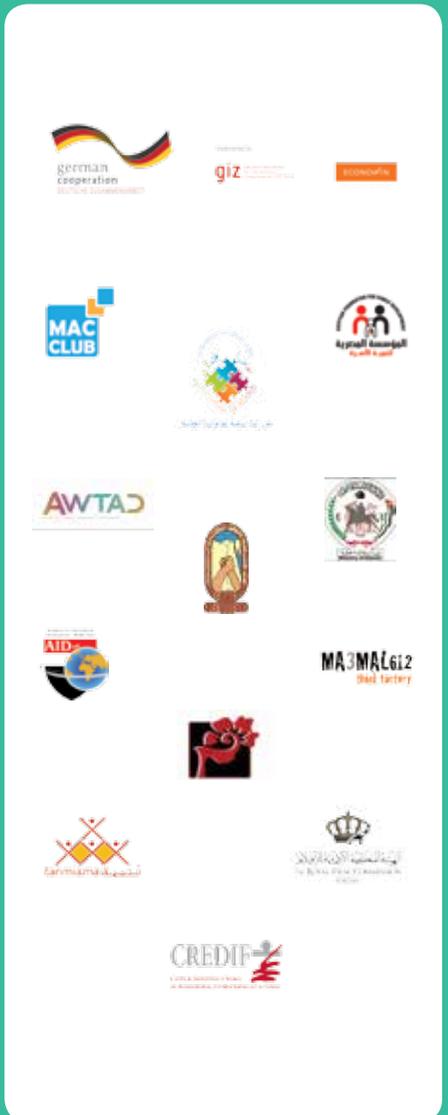
Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH
 Dag-Hammarskjöld-Weg 1-5
 65760 Eschborn, Germany
 Tel: +49 6196 79-0
 info@giz.de, www.giz.de

Coordination: Katrin Fischer
 Text: Antje Klesse, Katrin Fischer – based on content and materials provided by ANA HUNNA partners
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انا هـننا

www.ana-hunna.org
info@ana-hunna.org
www.facebook.com/anhunna