U.S. Cultural Engagement with Global Muslim Communities:

Contours and Connections in an Emerging Field

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Overview

The goal of this project is to survey the landscape of cultural exchanges between Muslim artists (hailing from Muslim-majority nations and from their diaspora) and U.S. audiences, in order to better understand opportunities and challenges in this emerging field. In the text that follows we review some of the issues, challenges, opportunities and suggestions circulating among various stakeholders before we offer our own intervention: an Index of important projects within the field, and an analysis of the interconnections between its members. This novel Index of 121 artistic projects that facilitate artistic exchange between artists of Muslim-majority countries (in Sub-Saharan Africa, the Middle East and North Africa [MENA] and from Central, South, and Southeast Asia, and artists from those diasporas) and U.S. audiences, was generated from both archival and survey methods. This report does not include a comprehensive mapping, but is instead designed to show the features of a diffuse field of artistic engagement, including the identification of resource-rich and –poor members within it, and the connections among its constitutive organizations, funders, and artists, and the projects they support.

State of the Field

The emerging field of U.S. audience engagement with Muslim art is not well developed or highly structured. Despite a tendency to think of exchanges between “the West” and Muslim populations, the U.S. faces unique challenges, including the relative insularity and global innocence of many Americans, and the extent of misinformation, media distortion, and anti-Muslim sentiment in the US (Bellagio 2013). These conditions may account for the relative lack of collaborative initiatives in the US relative to those led by European countries and cultural entities (Schneider 2009).

At the 2013 Bellagio conference, “Cultural Connections: Engaging Muslim-Majority Nations and the West,” discussions about the state of the field centered on the idea of “global circuits.” Participants suggested that practitioners – both independent and rooted in organizations – formed networks of connection through which art and artists flow, ranging from very informal and casual – in which practitioners may not have even met but share a common source of funding or presentation – to the most deliberate and formal. Likewise, participants emphasized the large degree of variation in programs, venue types, and disciplines – ranging from traditional to contemporary and hybrid forms – present in the field.
Other reports have suggested that current exchanges tend to privilege some forms of art and artists over others. The 2009 NYU Center for Dialogue report suggested that current exchanges tend to over-represent historical art forms to the exclusion of the contemporary Muslim art scenes. Some participants also suggested that the West tends to view Muslim art through an overly political lens, leading funders and curators to value art only to the degree that the artist has faced prosecution or oppression. This could mean that current cultural exchanges are not representative of the art scenes of Muslim-majority countries but of the interests and agendas of American funders and audiences.

In general, there is consensus regarding the opportunity, need, and potential impact of expanding networks of exchange and strengthening existing connections in this emerging field. In the text that follows we review some of the issues, challenges, opportunities and suggestions circulating among various stakeholders before we offer our own intervention: an Index of important projects within the field, and an analysis of the interconnections between its members.

**Ambiguous Categories and Terms**

Is a “Muslim artist” an artist who hails from a Muslim-majority country? An artist who practices Islam as a religion? One whose art is specifically created for a religious purpose or in response to a religious experience? (Schneider 2009) In many reports and initiatives, the terms “Islamic” and “Muslim” are used interchangeably (Schneider and Nelson 2008), but a lack of definitional specificity, differences in terminology, and varied opinions regarding where to draw boundaries are clear impediments to the recognition and expansion of the field.

Bellagio conference participants felt that the term “Muslim” was more accurate than “Islamic” because it is more inclusive: while Islamic usually refers to religious conviction, Muslim is more inclusive of social and cultural identity, and acknowledges the breadth and global spread of Muslim populations, not only in Muslim-majority countries but also in diaspora communities.

On the other hand, participants in a 2009 conference at the NYU Center for Dialogues struggled with the terms “Muslim Art” and “Muslim Artists” for this very same reason: they felt these terms collapsed the religious and the cultural, and failed to represent the degree of diversity – of art and of social identities – within the Muslim world. Although many were uncomfortable with the terminology, some saw a degree of coherence within Islamic art, characterized, for instance, by the marriage of the visual and verbal. In the end, conference participants recommended the development of new terminology regarding Islam, Islamic Art, and Muslim artists, although they did not offer concrete suggestions.

While different groups favor one set of terms over another, they all struggled to define exactly who and what falls under each label. Prior reports tend to simply acknowledge the complexity and insufficiency of these terms and move on. But it is important to note that despite the inevitable difficulties implied by the use of any category or label – which necessarily require the lumping and splitting of groups in ways that overemphasize commonalities within and differences between – our ability to talk about and improve the field requires the use of a shared set of terms and understandings, however imperfect. In addition to acknowledging the insufficiency of existing terms, experts, artist and audiences must work to put forward new and better suggestions.
Other Challenges

Funding is the most commonly cited impediment to success and expansion. This is especially true regarding long-term, sustained initiatives. Building trust and engagement across cultures takes time and organizations and individuals must be prepared for long-term investments, initiatives, and programs in order to see real change (Schneider 2009).

The participants in the 2013 Bellagio conference identified a number of additional challenges facing actors in this emergent field including: the need to develop and exercise strong standards of curatorship, to identify the best use of technology, to advance professional development, expand audience breadth, and design effective evaluation methods.

Opportunities

Seen differently, current gaps in the field represent opportunities for expansion. For example, programs and initiatives focused on contemporary forms of Islamic art, and hybrid or blended art forms, represent an underfunded domain that could be expanded.

The internet was hailed across all reports as a forum that presented the greatest opportunity for collaboration and cross-cultural engagement. A 2009 Brookings Institution report suggests the field seek to develop social networking tools to build a sustainable cross-cultural community of interest around various cultural events, for example.

Suggestions regarding the form expansion should take include ensuring parity in exchanges by focusing on collaborations and co-creations and focusing on funding for long-term (multi-year) projects and initiatives (over and above short-term or one-time events), in order to foster real and lasting change.

Suggestions for Facilitating Expansion

In order to facilitate expansion of the field, experts have called for improved research on the current state of activity and funding, new efforts to influence decision-makers, advocacy to improve visa and travel regulations, as well as the expansion of residency and travel funds to promote cross-border connections and professional development.

Many of these suggestions require that practitioners, curators, and other leaders in the field develop the capacity to clearly articulate the value of cross-cultural artistic exchange. These values might include the potential for reaching beyond global boundaries by conveying shared values across societies—the so-called “universals” of human experience. They might also tout the value of cross-cultural education, building understanding and overcoming misconceptions and stereotypes, the ability to reach and engage youth cultures, and the need to establish parity with other fields that foster cross-national exchange, such as science and technology.

In response to these calls for improved research on the current state of the field, this report catalogs 121 artistic projects that facilitate artistic exchange between Americans and artists of Muslim-majority
countries (in Sub-Saharan Africa, the middle East and North Africa [MENA] and from Central, South, and Southeast Asia), and artists from those diasporas. The Index of projects, included at the back of this report, is not an exhaustive list of members of this emerging field. Instead, it is designed to reflect hot spots of activity that could be identified through a multi-method search that combined archival research with a survey sent to experts in the field. An exhaustive effort was made to identify all the funders and artists involved in those projects, and network analysis was used to identify the features of this diffuse field of arts engagement. In total, there were 1,644 unique funders of the projects included in the network analysis, and 860 unique artists or curators, by far the most extensive such Indexing done to date. Our examination of the connections between these participants aids in the identification of resource-rich and –poor members within it, and the connections among its constitutive organizations, funders, and artists, and the projects they support. In the following section, we review our research protocol, before our description and analyses of these data. Interested readers can find the full alphabetical listing of included projects at the end of the report.

**Research Process**

The examples included in this Index were collected via two primary methods. The first involved the transfer and re-coding of existing data from a “Catalogue of Examples” compiled by Karen M. Phillips at the behest of the Brademas Center. This process included fact-checking the older entries for errors or changes and transforming the broad descriptions of project attributes (e.g., “government funding”) in the original ‘Catalogue’ with specific data (e.g., New York State Council on the Arts) for each project. All entries in the Phillips ‘Catalogue’ are included in the alphabetical Index that follows.

While a comprehensive mapping of the field is time and cost prohibitive, we proposed that the existing sample could benefit from the inclusion of projects nominated by experts in the field. We consequently designed a survey of participants in the October 2013 conference, “Cultural Connections: Engaging Muslim-Majority Nations and the West,” which was held at the Rockefeller Foundation Bellagio Center, funded by the Ford Foundation, and organized by the Brademas Center. The researchers employed snowball sampling in order to increase the range of responses.

Snowball sampling is a technique in which the researcher collects data on or from a few members of the target population and then asks those respondents to provide information on other members of the field whom he or she may know. While this technique does not result in either a representative or comprehensive sample of the population writ large, this technique is commonly used by social scientists to research populations that are difficult to locate or access. This sampling technique is particularly useful for exploratory purposes – to get a ‘feel’ for the layout and composition of a community or population.
The survey employed for this project (see Appendix A) asked the 19 conference participants to nominate projects that facilitate the engagement of U.S. Audiences with global Muslim communities, and to supply information about funders, organizations, and artists they felt are leaders in this field. At the close of the survey, conference participants were asked to supply the names and contact information of other experts, who were then asked to complete the same survey. In total, 13 conference participants completed survey responses, including supplying contact information for ten additional expert references. Of these, we received three additional responses for a total of 16 responses.

The 16 survey responses provided information on 21 artistic projects, 11 funders, 26 artists and 11 miscellaneous entries. The information provided by respondents was fact-checked and expanded with online research; once complete, these were added to the Index.

For each entry, the researchers composed a general description, classified each by project type and discipline/s engaged, and identified funders, sponsors, artists, curators, and host organizations, where applicable. In all cases, project descriptions and information were adapted from the existing Phillips ‘Catalogue’ and from any reputable websites that contained relevant information. The entries appear in this Index in alphabetical order and are preceded by a “key” that allows readers to easily identify entries based on discipline, location, or project type.

Despite our attempts to garner as much information from as many individuals as possible, concerns over breadth and depth of information remain. In the comment section of the survey, respondents raised several concerns that may affect breadth, including: (1) the currently loose definition of ‘engaging with Muslim communities’ in the US and therefore the difficulty in identifying who and which organizations are doing this work; and (2) the fear of an underlying US-agenda in project initiatives such as this which may make respondents hesitant to contribute information regarding ongoing exchanges.

We are persuaded that our loose definition of “engagement” and “global Muslim communities” results in a bias toward a heterogeneous sample of artists, projects, organizations, and funders. Our survey language asks respondents to interpret these boundaries as they see fit, and nominate projects, artists, funders, and organizations accordingly. The production of multiple and sometimes contradictory definitions of what and who should “count” is endemic to a field-in-formation. Drawing arbitrary boundaries or setting arbitrary specifications is an unavoidable consequence of any effort to map an emerging field, no matter what method scholars employ. The selection criteria used here unavoidably produce a better view of successful artists, of projects funded by major donors, and those hosted in mainstream and large arts organizations than they do of less successful, visible, or well-funded projects. We could easily envision a research process that could allow us to highlight novel or innovative projects by artists from Muslim-majority communities, but that would involve significantly more time-, labor-, and resource-intensive activity, and a large research staff. Moreover, while mapping the field of small and impermanent projects by emerging artists is an extremely important endeavor, we would argue that
it is possible and useful only after the completion of research on the core of the field, as we have done here. At this stage of the field—when many still doubt that a field even exists—it is important to demonstrate to donors, artists, and organizations where resources are located and where they are not.

The Index

The researchers culled project and organization websites in order to collect data on location, project type, and disciplines engaged, as well as a brief description to be included in the Index. In all cases, project descriptions are summarized from the initiative’s own website and therefore are only as up-to-date as that website.

The researchers have arranged the examples in a way that they hope will maximize the usefulness of the Index. All entries are organized alphabetically. Before the alphabetical listing, we have provided several breakdowns of the data by categories of potential interest to users including:

Location: US-based; International

Project Type: Funders and Funding Programs; Online and Virtual Resources; Presenting Organizations; Repeating Events; One-time Artistic Projects

Discipline: Music; Visual Art; Film; Dance; Performing Arts; Literature; Photography; Multidisciplinary

The Index casts a broad net, including all the projects listed in the Phillips “Catalogue” and all those that emerged from the survey. As a result, projects located outside of the United States, and that may arguably have only attracted a minority U.S. audience, are included. We see no harm in highlighting these projects for readers who might be unfamiliar with the on-going artistic work in Muslim-majority nations and in non-Muslim nations that host immigrant populations, and travelling exhibitions.

Location - Total:
  68 US-based
  53 International

Project Type – Total:
  23 Funders and Funding Programs
  13 Online and Virtual Resources
  39 Presenting Organizations
  30 Repeating Artistic Project
[19 Annual; 4 Biannual; 4 Ongoing; 4 Repeating]

27 One-Time Artistic Projects
[10 Traveling]

**Discipline - Total:**
- 10 Film
- 14 Music
- 25 Visual Arts
- 11 (Other) Performing Arts
- 4 Dance
- 5 Photography
- 13 Literature
- 50 Multidisciplinary

**Key Observations**

A review of the projects included in the Index yielded several observations about the types of cultural engagement occurring between artists from Muslim-majority countries and U.S. audiences. The first three echo observations noted in the original Phillips ‘Catalogue.’

➤ **U.S.-led initiatives are framed as “cultural bridges” between Muslims and the West.**
The language of building bridges between cultures, specifically between “Western” and “Muslim” or “Arab” cultures, was deployed in the descriptions of several U.S.-based projects. In contrast, projects based in Africa, Asia and the Middle East were more likely to define their missions or project goals as regional or “south-south” exchanges.

➤ **Online and Virtual Resources**
This research identified many online and virtual resources in the field. Outside of online networks and platforms for engagement, many projects had online components including exhibitions, archives, and publications. It was not always clear how these online resources and points of contact are being accessed or to what effect. Research on which audiences are being engaged by these online forums would be beneficial for a better understanding the impact and range of these resources.

➤ **Sustainability**
Most of the projects, and the funding to support them, are short-lived or one-time initiatives. We identified a nearly equal number of one-time and repeating/ongoing artistic projects. Moreover, a large
percentage of the repeating or ongoing projects occur abroad. This provides further evidence of the importance of addressing questions raised in the original catalogue: Did these initiatives cease to operate as a result of factors that affect all types of independent, cultural projects? Or was there something about the nature of the engagement that made them hard to sustain?

**US-based projects and programs identified in the survey are relatively small in scale.**

The items added to the Index from the survey tended to be projects and programs that were local or regional in scale and that attracted small to mid-sized audiences, unlike many of the international annual festivals that were included in the original Phillips ‘Catalogue.’ Single-artist residencies, one-night concerts or performances, and small-scale local festivals make up the majority of the projects nominated by survey participants. The reach of these initiatives is necessarily limited due to geographic scope and audience size. The dominance of small projects in their nominations may be a matter of chance, or it may reflect survey participants’ desire to see the focus of data collection shift from an exploration of the mainstream to an enumerating project with a broader mandate.

**Mapping the Field**

The Index itself is a reference tool, not an analytical one. A listing of examples cannot aid funders who seek to identify their peers, and cannot help leaders of arts organizations to discover emerging sources of support. An alphabetical list of projects cannot provide researchers with insights about the contours and features of an emerging artistic field. In fact, mapping emerging fields is a particularly difficult task precisely because there are no governing bodies, no membership organizations, no websites where all the legitimate (and pseudo-legitimate) members might be listed. Most social scientific analysis of such fields is done post-hoc, after the widespread recognition that a field, in fact, exists, and the history of its emergence can then be known. But it is not impossible to study such fields, particularly since we have a few decades of scholarship that can help us to generate some predictions, and guide our investigatory method.

What is most difficult about studying a field-in-formation is that disputes over its boundaries are as intrinsic to some members’ identities as refutations that a field exists are to others. Documenting the people, organizations, funders, and projects that comprise the cultural engagement of U.S. audiences with global Muslim communities is difficult because some participants don’t think such a field exists, while others end up in circular arguments about whom and what should be included. Our multi-method approach, relying both on archival and expert survey data, and our use of network methods to map the field, reflects our attempt to convince the former group that a field is emerging.
Field theoretic approaches are very much in vogue in American social science, but the concept of a “field of social action” is quite old. The spatial metaphor is intentional, particularly if one thinks of fields as spaces where sport is played. The sociological concept of a “field” is a kind of heuristic that can be used to think about the ways in which individuals compete for resources, exchange, and collaborate. It is a simple way to conceptualize the diverse collection of people, ideas, dollars, art works, experiences, and organizations that we might think of when we are asked to describe “U.S. art audiences’ engagement with global Muslim communities.”

Quite a bit of research has been done on various artistic fields and how they emerge, grow, change, and die, including studies of Impressionist painters (White and White 1965), the literary field (Bourdieu 1993), gastronomy (Ferguson 1998), film (Baumann 2001), and popular music genres (Lena 2012), among others. We argue that the object of this report is a field-in-formation: a group of constituencies that are competing for (some of the same) resources, exchanging, and collaborating with one another. What do we know about the characteristics of such emerging fields, and what might that teach us about the future prospects of the artists, funders, projects included in the Index below?

- **Recognition of the field happens overnight.** At the start, there’s no consensus about who shares the same values and goals, and therefore, who should be included in the field. These artistic “circles” or “movements” are leaderless, inchoate, informal, and often quite small. But there are often people—sometimes journalists, funders, or dealers, but also sometimes artists—who advocate persuasively and often for the recognition of a common goal. It can seem that fields take form overnight, but there is usually a history of lobbying efforts in favor of its recognition.

- **People begin to define who is “in” and who is “out.”** Once there’s some consensus that a field of competition and cooperation exists (that, for example, there are funding sources to support artists from Muslim-majority nations presenting their work in the U.S.), disputes about who belongs in the group begin to take place and have immediate consequences for those involved. In fact, most studies show that the fundamental stake in fields-in-formation is legitimate membership. (This guides us toward broad and flexible definitions in the present report, and the use of multiple methods to identify participants.)

- **People in the field develop an affinity for work that earns critical acclaim, or that is popular, but rarely both.** Tensions emerge between artists with heroic commitments to make “art for art’s sake” and those who seek commercial acclaim. Collectors, dealers, non-profit organizations, funders, critics, and audience members tend to develop a primary interest in one or the other kind of artist. This means that over time, two hierarchies result—one in which artists, fans, funders, and organizations reward the most commercial artists, and another in which “artistic excellence”
governs peoples’ valuations. Arguments between people who see commerce as a threat to artistic autonomy, and those who do not, start at this point, and never cease.

➔ As the field centralizes, specialization takes place. Artists will start to specialize in what are now seen as “niches” (or specialties) within the field, and if they are held in high regard, their way of doing things will be seen as “expertise.” Similarly, funders, host organizations, and audience members will start to develop discriminatory tastes, demonstrating how they fit within the field through the choices they make.

Through this basic process—of setting boundaries and ceding authority for their defense to experts—artistic fields take shape. Knowing the features of emerging artistic fields prepares us to interpret any patterns we see in the data we gathered from the Phillips ‘Catalogue’ and the survey responses. We especially want to pay attention to any evidence of an emerging core of funders, projects, or artists, and evidence of specialization among them. In order to gauge the extent of recognition of the field and its boundaries, a better method would be to produce a brief survey that can be distributed to the broadest possible constituency. For this report, the commissioning agents provided guidelines for what kinds of projects should be included, and the selection criteria for the network analysis were more restrictive than for the Index. The following analysis includes only those projects that were presented in the United States within the recent past, and that include works by artists from Muslim-majority communities.

Examples in the original Phillips ‘Catalogue’ which did not fit the refined project criteria (particularly those taking place abroad, where we could not assess if U.S. audiences were in attendance) were dropped from the analysis. In total, only 35 of the 83 entries from the original catalogue were included. We also did not include any projects nominated by survey respondents that did not meet these criteria. The survey data resulted in the addition of 41 projects – for a total of 76 projects included in the visualization analysis. Below is an overview of the projects included in the visualization analysis:

Location – Included in Analysis:
   64 US-Based
   12 Online and Virtual Resources

Project Type – Included in Analysis:
   11 Funders and Funding Programs
   12 Online and Virtual Resources
   12 Presenting Organizations
   18 Repeating Artistic Projects
      [12 Annual; 0 Biannual; 3 Ongoing; 3 Repeating]
25 One-Time Artistic Projects
[9 Traveling]

Discipline – Included in Analysis:
- 7 Film
- 11 Music
- 14 Visual Arts
- 9 (Other) Performing Arts
- 11 Literature
- 2 Dance
- 3 Photography
- 31 Multidisciplinary

Once the process of collecting, cleaning, and coding these data was complete, we prepared them for network analysis. Social network analysis is a cluster of mathematical techniques used to describe and investigate the patterns of connections between people (or groups of people, organizations, etc.). Such an approach solves a critical problem with these data—there are simply too many projects, and too much detailed information on each project, for us to make sense of the features of this field. The Index does not easily yield information on key questions, like: Who are the biggest funders in the field, and how large is their influence? To what extent are the various players – funders, presenting organizations and artists – interconnected? Are there artists, funders, projects or host organizations that serve as ‘hubs’ or centers of activity in the emerging field?

The network visualizations that follow depict connections between these projects based on some shared characteristic—artists who share the same funder, or who participated in the same festival, exhibition, or performance. But because we depict all of the data at once we can show how artists who shared the same funder are (or are not) connected to a second set of artists, also connected because of their shared funder. Consequently, we are able to identify both cliques and those entrepreneurial artists, funders, and events that participate in multiple cliques. In short, the visualizations permit our understanding of patterns within the data—patterns that would otherwise be hidden in complex detail.

The goal of our network analysis is to identify core and peripheral actors, to see where existing and emerging sources of support are located, and—perhaps most importantly—to understand the interconnections between artists, funders, and projects. Consequently, we designed a dataset that included only those artists, curators/directors, funders and corporate partners that contributed to at least two projects in the dataset.

In total, there were 1,644 unique funders of the projects included in the network analysis, and 860 unique artists or curators. As we have stated, we included the 76 projects that fit the project criteria.
But in the visualizations that follow, you will only see the funders and artists who contributed to at least two of these projects. For example, 37 funders supported 45 projects in these data, and only 41 artists/curators were connected to 32 projects.

We should be careful about the conclusions we draw or interpretations we make of so-called “isolated nodes:” artists, curators, funders, etc. that do not collaborate with anyone else in these data. (For example, the project with only one link to a funder, or the artist who is only linked to one project— neither of which would appear in these visualizations.) It could obviously be the case that they actually have many collaborators but that our research did not discover them. Alternatively, it could be that they are not members of this field, and their work is properly understood as being located within another art world. In either case, this rather large list of “isolated” actors is an ideal starting point for future research—tracking down their project histories could immediately swell the size and accuracy of research on this field.

**Key Observations**

- **Funding for this emergent field is highly centralized around two primary funding sources: The Doris Duke Foundation and the National Endowment for the Arts.**

Two foundations – the Doris Duke Foundation and the National Endowment for the Arts – support twice as many projects as any other funding sources identified in the data. The majority of funders identified in these data supported four or fewer projects. This might suggest a relatively open field, where no funder exerts disproportionate influence over which projects receive financial support. But a note of caution: the location of two other funders of note (The New York City Department of Cultural Affairs and the Ford Foundation) near the NEA indicates that the three funders support many of the same projects (see Figure 1). The combined influence of the NEA, Ford, and the NYC-DCA may be cause for concern if we wish to see a field in which many different kinds of projects are supported by funders who develop particularistic tastes, specialize in certain forms of engagement, or who support projects that might otherwise escape attention from their funding peers.
The “flip” image, of projects connected by funders (available upon request), demonstrates clearly that a core cluster of projects (Muslim Voices, Words without Borders, PEN World Voices, World Music Institute, Bond Street Theater, Asian Art Museum, Golden Thread) is attracting the support of multiple funders, while others are supported by many fewer influential funders.

Artistic projects tend to draw on unique assemblages of artists and funders don’t appear to support “favorite” artists. There are no “art stars” here.

Looking at the collaboration of artists on projects (see Figure 2), we see that there is no artist who is linked to a lot of different projects. The most “popular” artists (El Saffar, Zughaib, Quraishi) only
participate in three of the 76 projects included. A partial explanation for this lack of a “star system” can be found in the nature of the projects included: there are no permanent or large exhibitions listed here—most of the projects included were small and short in duration. But these data feature contemporary artists, and experts in the field report that permanent and large exhibitions tend to favor historical works. Additionally, the size and scope of the data may prevent us from identifying resource-rich artists. Given that our respondents tended to supply smaller and shorter-term projects, we may not be identifying the stars that exist.

Figure 2: Artists connected by Projects

The plot of funders connected by artists they co-support (and of artists that share the support of a funder) also suggests that there are no funder “darlings” among these artists. The largest funder in the field, Doris Duke, supports 32 distinct artists, and artists that enjoy the greatest number of funders (Amir
El Saffar, Frigebane, Sherman, Mojaddedi, Aslan, Al Bassam) are those who participated in projects that included a larger number of artists. These are, perhaps not coincidentally, multidisciplinary projects including Illuminated Verses, Muslim Voices, and Building Bridges.

**Conclusion**

The goal of this report was to survey the landscape of cultural exchanges between Muslim artists and U.S. audiences in order to better understand opportunities and challenges in an emerging field of artistic work. Prior research prepared us to identify an unstructured, emerging artistic field, characterized by high degrees of heterogeneity between individuals, disciplines, organizations, funders, and projects. Leaders in the field had already identified the dearth of long-term programming and the funding to support it, and the warm embrace of Internet-mediated exchange by artists and audiences. In our research, we did find a large body of on-line and virtual resources, although it isn’t clear how or if these tools are being used by audiences, artists, or funders. As predicted, we found the field faces significant challenges in terms of its sustainability: most projects occur just once, and most funding is devoted to a single project. Moreover, the limited scale of most projects means their reach is limited to local audiences.

Experts called for improved research on the current state of activity and funding in this emerging field, a need we attempted to satisfy with a multi-method data-gathering effort targeting U.S. audience engagement with art by artists from Muslim-majority countries (or their diasporas). Of the 121 artistic projects that facilitated such exchanges, we selected a sample of 76 for more extensive network analysis. Research on emerging artistic fields led us to consider the emergence of a “core” of funders and artists, and to query the extent to which they exert influence over the field. While we identified a large number of unique funders of these artistic projects, a small number exert a powerful combined influence. Members of the field might reasonably complain that artistic vibrancy is limited or harmed when a small number of “taste-makers” (however magnanimous) exerts such dominance. In contrast, we found no artistic stars, attracting or hoarding resources, but we note that our research methods may have prevented us from identifying what stars exist.

Our hope is that this preliminary report provides a launching pad for more extensive research into this emerging field. Considering the stakes—that cultural exchange and the mutual regard that can result have an obvious (if indirect) influence over geo-political matters—we think efforts should be made to thoroughly map the field and identify projects, artists, disciplines, curators, and the like who might especially benefit from more investment and attention.

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Index: Entries by Category

In this section, projects, organizations and programs are organized by location, project type, and discipline to facilitate ease of reference within the Index. Some projects, organizations, and programs are listed under multiple project types and disciplines.

Location

A + sign indicates that the entry has an online component or exists entirely online.

Based in USA

Aga Khan Music Initiative: Sound the Encounter
Astag and The Nubatones and the Sounds of Taraab
Alwan for the Arts
Annual Concert for Peace
Arab American Comedy Festival: Harmony--East Meets West
Arab American National Museum
The Arabian Nights
Arts of the Islamic World
+Art Spaces Directory
ArteEast
+ArteEast Quarterly
Asian Art Museum
Asian Cultural Council
Asif Ali Khan Qawwali Ensemble US Tour
Beauty and Belief: Crossing Bridges with the Arts of Islamic Culture
Between the Seas Festival
+Bidoun
The Big House: 2014 Sundance Film Festival
Bond Street Theatre
Building Bridges: Campus Community Engagement Program
Caravansarai
Center for the Art of Translation
Center Stage
Community Café
Community Café: Reach Beyond
Contemporary Iraqi Film
Creative Voices of Muslim Asia
The Cultural Exchange Fund
Dandana: A Celebration of Muslim Voices
DEF Poetry
Djerassi Resident Artists Program
Doris Duke’s Shangri La
Fertile Crescent Project
Festival au Desert: Caravan for Peace Concert
Forces of Change: Artists of the Arab World
Freer Sackler: Arts of the Islamic World
Golden Thread Productions
Hanging Fire - Contemporary Art of Pakistan
I LA GALIGO
Illuminated Verses: Poetries of the Islamic World
IMAN at the Apollo
International Folk Art Market
Intersections
In/Visible: Contemporary Art by Arab American Artists
Levantine Cultural Center
The Map is not the Territory: Parallel Paths – Palestinian, Native Americans, Irish
Muslim Voices: Arts and Ideas
Muslima: Muslim Women's Art and Voices
Najjar Abdul-Musawwir untitled exhibit
Najjar Abdul-Musawwir residency
New Voices of Modern Arab Literature
No Country: Contemporary Art for South and Southeast Asia
Ojala: Presenting Muslim Voices and Connecting Diverse Communities
OneBeat
PEN World Voices Festival
Performa Biennial 11
Poems for the Millennium
+Poetic Voices of the Muslim World

**International**

Abu Dhabi Film Festival, Abu Dhabi, UAE
Arab Image Foundation, Beirut, Lebanon
+Arthub Asia, Hong Kong
Artist's International Development Fund, London, UK
Ashkal Alwan, Beirut, Lebanon
+Asia Art Archive, Hong Kong, China
Asia-Europe Foundation, Singapore
Asia-Europe Museum Network, Singapore
Berlinerale Talent Campus, Berlin, Germany
Beirut, Cairo, Egypt
Beirut Art Center, Beirut, Lebanon
Cemeti Art House, Yogyakarta, Indonesia
Creative Encounters, Singapore
+Culture360.org
Dak'art Biennial of African Art, Dakar, Senegal
Delfina Foundation, London, UK
Department of Islamic Art, France
+Discover Islamic Art, Belgium
Doha Film Institute, Doha, Qatar
Ecole des Sables, Senegal
Fes World Sacred Music Festival, Fes, Morocco
+Foundation for Arab Archiving & Research, Beirut, Lebanon
Fundación Tres Culturas del Mediterráneo, Sevilla, Spain
Gnaoua World Music Festival, Essaouira, Morocco
Green Papaya Art Projects, Quezon City, Philippines
Hajj: Journey to the Heart of Islam, UK/International
Institut du Monde Arabe, Paris, France
Islamic Art and Design, London, UK
Istanbul Biennial, Istanbul, Turkey
Jaipur International Literature Festival, Jaipur, India
Jos Repertory Theatre, Jos, Nigeria
Komunitas Utan Kayu, Jakarta, Indonesia
Marseille-Provence 2013, France
Meeting Points, Brussels, Belgium
MENA Cultural Innovation Labs (British Council),
London, UK
Moroccan Cultural Centers, International
+Nafas Art Magazine
RE:ORIENT, Stokholm, Denmark
+Reorient Magazine, Canada
SALT, Istanbul and Ankara, Turkey
Sangam House Writer's Residency, Bangalore,
Asia
+SEARCH: Southeast Asia Art Research Channel,
Singapore

Sharjah Biennial, Sharjah, U.A.E.
Small World Music Festival, Canada
+Tanzconnexion, Germany
Townhouse Gallery, Cairo, Egypt
Triangle Network, London, UK
UNESCO-Aschberg Program
Venice Biennale, Venice, Italy
+Virtual Collection of Asian Masterpieces,
Singapore
Year of Germany in India
Young Arab Theatre Fund, Belgium

Project Type

Funders and Funding Programs
This category includes funding organizations and funding programs such as grant-making programs around specific themes and residency programs.

ArteEast
*Artist's International Development Fund
*Asia-Europe Foundation
Asian Cultural Council
Building Bridges: Campus Community Engagement Program
* Cemeti Art House
Center Stage
*Creative Encounters
Creative Voices of Muslim Asia
The Cultural Exchange Fund
*Delfina Foundation
*Doha Film institute

*Ecole des Sables
Tribecca All Access
Intersections
*MENA Cultural Innovation Labs
*Moroccan Cultural Centers
New Voices of Modern Arab Literature
Ojala: Presenting Muslim Voices and Connecting Diverse Communities
OneBeat
*Sangam House Writer's Residency
*UNESCO-Aschberg Program
*Young Arab Theatre Fund

Presenting Organizations
This category includes physical spaces such as museums, community spaces and galleries as well as organizations dedicated to providing artistic programming.

Alwan for the Arts
*Arab Image Foundation
Arab American National Museum
Arts of the Islamic World
ArteEast
*Arthub Asia
*+Asia Art Archive
*Ashkal Alwan
*Asia-Europe Museum Network
Asian Art Museum
*Beirut
*Beirut Art Center
+Bidoun
Bond Street Theater
*Cemeti Art House
Center for the Art of Translation
*Department of Islamic Art
*Doha Film Institute
*Ecole des Sables
*Foundation for Arab Archiving and Research

*Fundación Tres Culturas del Mediterráneo
Golden Thread Productions
*Green Papaya Art Projects
*Institut du Monde Arabe
*Islamic Art and Design
*Jos Repertory Theatre
*Komunitas Utan Kayu
Levantine Cultural Center
*Moroccan Cultural Centers
* RE:ORIENT
*SALT
*Sharjah Biennial
*Small World Music Festival
*Townhouse Gallery
*Triangle Network
*Venice Biennale
Words Without Borders
World Music Institute

Online and Virtual Resources

This category includes resources that exist solely online (networks and online magazines) as well as projects with an online component (exhibitions with an online gallery). Resources that are based internationally are marked with a *

Art Spaces Directory
ArteEast Quarterly
*Asia Art Archive
Bidoun
*Culture360.org
*Discover Islamic Art
*Foundation for Arab Archiving and Research

*Nafas Art Magazine
Poetic Voices of the Islamic World
*Reorient Magazine
*SEARCH: Southeast Asia Art Research Channel
*Tanzconnexions
*Virtual Collection of Asian Masterpiece

^Culture360 is excluded from the network analysis because it is an online networking program targeted at connecting European and Asian artists and artistic organizations, and therefore does not engage US artists and/or audiences.
Repeating Events
This category includes any artistic projects or events that repeat annually, biannually or at some other frequency. This category includes projects such as festivals, exhibitions, conferences and tours.

T = Traveling; A = Annual; B = Biannual; R = Repeating (at some frequency); O = Ongoing

*Abu Dhabi Film Festival (A)  IMAN at the Apollo (O)
Annual Concert for Peace (A)  International Folk Art Market (A)
Arab American Comedy Festival (A)  *Istanbul Biennial (B)
Arts of the Islamic World (O)  *Jaipur International Literature Festival (A)
*Berlinale Talent Campus (A)  *Marseille-Provence 2013 (A)
Between the Seas Festival (A)  *Meeting Points (R)
Caravansarai (A) (T)  PEN World Voices Festival (A)
Community Café (R)  Performa Biennial 11 (A)
*Dak’art Biennial (B)  ReOrient Festival (A)
Dandana: A Celebration of Muslim Voices (A)  San Diego Asian Film Festival (A)
DEF Poetry (R)  San Francisco Ethnic Dance Festival (A)
*Fes World Sacred Music Festival (A)  *Sharjah Biennial (B)
Festival au Desert: Caravan for Peace (A)  *Small World Music Festival (A)
Freer Sackler: Arts of the Islamic World (O)  *Venice Biennale (B)
*Gnaoua World Music Festival (A)  Words on Walls: EID (R)

One-Time Artistic Projects
This category includes artistic projects that ran one-time, including those that toured to several locations. Artistic projects include: festivals, exhibitions, concerts and tours.  T = Traveling

Aga Khan Music Initiative: Sound the Encounter (T)  Community Café: Reach Beyond
Alsarah and The Nubatones and the Sounds of Taraab  Contemporary Iraqi Film
The Arabian Nights (T)  Doris Duke’s Shangri La
Asif Ali Khan Qawwali Ensemble (T)  Fertile Crescent Project (T)
The Big House  Forces of Change: Artists of the Arab World
Beauty and Belief: Crossing Bridges with the Arts of Islamic Culture (T)  *Hajj: Journey to the Heart of Islam (T)
I LA GALIGO (T)  Hanging Fire - Contemporary Art of Pakistan
Illuminated Verses
In/Visible: Contemporary Art by Arab American Artists
The Map is not the Territory (T)
Muslim Voices: Arts and Ideas
Najjar Abdul-Musawwir residency
Najjar Abdul-Musawwir untitled exhibit
No Country: Contemporary Art for South and Southeast Asia (T)

Poems for the Millenium, Volume 4
Poetic Voices of the Muslim World (T)
South Asia: India and Pakistan
Valley of Saints
Women’s Voices from the Muslim World: A Short Film Festival
*Year of Germany in India

Discipline

Film

*Abu Dhabi Film Festival
*Berlinale
The Big House
Caravansarai
Contemporary Iraqi Film
*Doha Film Institute

San Diego Asian Film Festival
Tribeca All Access
Valley of Saints
Women’s Voices from the Muslim World: A Short Film Festival

Music

Aga Khan Music Initiative: Sound the Encounter
Alsarah and The Nubatones and the Sounds of Taraab
Annual Concert for Peace
Asif Ali Khan Qawwali Ensemble US Tour
Caravansarai
Dandana: A Celebration of Muslim Voices
*Fes World Sacred Music Festival

Festival au Desert: Caravan for Peace
*+Foundation for Arab Archiving and Research
*Gnaoua World Music Festival
Muslim Voices: Arts and Ideas
OneBeat
*Small World Music Festival
World Music Institute

Visual Arts

+ArteEast Quarterly
*Artist’s International Development Fund
*Asia-Europe Museum Network

Beauty and Belief: Crossing Bridges with the Arts of Islamic Culture
*Beirut Art Center
<table>
<thead>
<tr>
<th>Performing Arts</th>
<th>Literature</th>
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<tbody>
<tr>
<td>Arab American Comedy Festival</td>
<td>+Bidoun</td>
</tr>
<tr>
<td>The Arabian Nights</td>
<td>Center for the Art of Translation</td>
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<tr>
<td>Bond Street Theatre</td>
<td>DEF Poetry</td>
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<td>Golden Thread Productions</td>
<td>Freer Sackler: Arts of the Islamic World</td>
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<td>The Cultural Exchange Fund</td>
<td>Illuminated Verses: Poetries of the Islamic World</td>
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<td>I LA GALIGO</td>
<td>New Voices of Modern Arab Literature</td>
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<td>PEN World Voices Festival</td>
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<td>*Jaipur International Literature Festival</td>
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<td>*Sangam House Writer's Residency</td>
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<td>Words on Walls: EID</td>
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<td>Words Without Borders</td>
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<th>Dance</th>
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<tr>
<td>*Ecole des Sables</td>
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<tr>
<td>San Francisco Ethnic Dance Festival</td>
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<tr>
<td>South Asia: India and Pakistan</td>
<td></td>
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<tr>
<td>++Tanzconnexions</td>
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</tr>
</tbody>
</table>
Photography
*Arab Image Foundation
Discover Islamic Art
*Hajj: Journey to the Heart of Islam
The Map is not the Territory
*+Virtual Collective of Asian Masterpieces

Multidisciplinary
This category includes entries that engage three or more distinct disciplines.

Alwan for the Arts
Arab American National Museum
+Art Spaces Directory
Arts of the Islamic World
ArteEast
*+Arthub Asia
*Ashkal Alwan
*+Asia Art Archive
Asia Art Initiative
*Asia-Europe Foundation
Asian Art Museum
Asian Cultural Council
Between the Seas Festival
*Beirut
Building Bridges: Campus Community Engagement Program
Center Stage
Community Café
Community Café: Reach Beyond
*Creative Encounters
Creative Voices of Muslim Asia
+*Culture360.org
*Delfina Foundation
Doris Duke’s Shangri La
Fertile Crescent Project
*Fundación Tres Culturas del Mediterráneo
*Green Papaya Art Projects
IMAN at the Apollo
*Institut du Monde Arabe
International Folk Art Market
In/Visible: Contemporary Art by Arab American Artists
*Komunitas Utan Kayu
Levantine Cultural Center
*Marseille-Provence 2013
*Meeting Points
*MENA Cultural Innovation Labs
*Moroccan Cultural Centers
*+Nafas Art Magazine
No Country: Contemporary Art for South and Southeast Asia
Ojala: Presenting Muslim Voices
Performa Biennial 11
* RE:ORIENT
*+ReOrient Magazine
*SALT
*+SEARCH: South East Asia Art Research Channel
*Sharjah Biennial
*+Tanzconnexions
UNESCO-Aschberg Program
*+Virtual Collection of Asian Masterpieces
Words on Walls: EID
*Year of Germany in India
Index: Alphabetical Listing

This Index includes 121 artistic initiatives, funding and artistic programs, projects and organizations based both in the US and abroad which facilitate the exchange between artists from Muslim-majority countries and the West. Entries appear in alphabetical. All information, including the project descriptions, is drawn from the organization’s website. International entries are marked by a *. Entries that have an online component and/or exist entirely online are marked with a +.

A

*Agu Dhabi Film Festival, Abu Dhabi, UAE
The Abu Dhabi Film Festival was established in 2007 with the aim of helping to create a vibrant film culture throughout the Gulf region. Presented each October, the event is committed to curating programs to engage and educate the local community, inspire filmmakers and nurture the growth of the regional film industry. With its commitment to presenting works by Arab filmmakers in competition alongside those by major talents of world cinema, the Festival offers Abu Dhabi’s diverse audiences a means of engaging with their own and others’ cultures through the art of cinema.

Project Type: Repeating Events (Annual)
Disciplines: Film
Website: http://www.abudhabifilmfestival.ae/

Aga Khan Music Initiative: Sound the Encounter
The Aga Khan Music Initiative is an interregional music and arts education program with worldwide performance, outreach, mentoring, and artistic production activities. The Initiative was launched by His Highness the Aga Khan to support talented musicians and music educators working to preserve, transmit, and further develop their musical heritage in contemporary forms. The Music Initiative began its work in Central Asia and subsequently expanded its cultural development activities to include artistic communities and audiences in the Middle East and North Africa, West Asia, South Asia, and West Africa. The Initiative designs and implements a country-specific set of activities for each country into which it invests and works to promote revitalization of cultural heritage both as a source of livelihood for musicians and as a means to strengthen pluralism in nations where it is challenged by social, political, and economic constraints. In North America and Europe, the Music Initiative’s work focuses on performance, outreach, and arts education. “Sound: the Encounter” brings together three adventurous musicians from Iran and Syria to perform a repertory of newly developed and arranged pieces rooted in traditional folk and classical music and reimagined within a new artistic frame. Following the Asia
Society concert, “Sound: The Encounter” will perform at the Lower Manhattan cultural center Alwan for the Arts (December 8), at Meyer Auditorium, the performance space of the Freer and Sackler Galleries, the Smithsonian’s museums of Asian art (December 12), and Asia Society Texas Center (December 14).

Project Type: One-Time Artistic Project (Traveling)
Discipline: Music
Website: http://www.akdn.org/Content/1222

Alsarah and The Nubatones and the Sounds of Taraab, NYC, USA
With a lilting, crystalline voice that enchants, jarring lyrics and captivating rhythms of her native East Africa, Sudanese-American singer Alsarah returns to Alwan in the debut of The Nubatones in a project covering original material written by Alsarah, followed by Swahili songs of Zanzibar and Kenya with the return of The Sounds of Taraab.

Project Type: One-Time Event (Performance)
Discipline: Music
Website: http://www.alwanforthearts.org/event/605

Alwan for the Arts, New York, USA
Since 1998, Alwan has played a leading role in promoting the diverse cultures of the Middle East in New York and the tri-state metropolitan area. Alwan’s inaugural activities entailed screening evocative films in academic settings. These screenings evolved into a film festival that soon became the largest event of its kind outside of the Middle East. Since its founding, Alwan has continually expanded its programming, which now includes concerts, dance performances, academic book talks, poetry readings, panel discussions, theatrical performances, visual arts exhibits, as well as educational offerings in language, dance, and music. Alwan has grown into a cultural and aesthetic hub, curating up to 100 events each year.

Project Type: Presenting Organizations (Physical Space)
Discipline: Multidisciplinary (Music; Visual Arts; Dance; Literature; Film; Performing Arts)
Website: http://www.alwanforthearts.org/
**Annual Concert for Peace: Harmony--East Meets West, Chicago, USA**

Our peace concerts were initially annual holiday concerts, which sought to resolve an inherent conflict: what is the most effective and inclusive way a new art music organization can celebrate the yearend holidays in a multi-cultural, multi-religious society? The answer was found in the common ground of the peace, kindness, compassion, and generosity espoused by the great religions and peace activists in the world. This year as we commemorate the horrific atrocity that was 9/11, we find solace in the music and inspiration in the relevant texts of Buddhist, Christian, Islamic and Jewish traditions," said Burns. Audiences can expect a meditative, yet optimistic, afternoon.

Project Type: Repeating Events (Annual Festival)  
Discipline: Music  

**Arab American Comedy Festival, New York, USA**

The festival was founded in 2003 by comedian Dean Obeidallah and comedienne and actress Maysoon Zayid to showcase the talents of Arab-American actors, comics, playwrights and filmmakers, and challenge as well as inspire our fellow Arab-Americans to create outstanding works of comedy. The 2004-2011 festivals were an overwhelming success, with many nights playing to standing room only crowds, showcasing a diverse group of Arab-American comedic plays, stand up comics and short comedic films, with the participation of close to 50 Arab-American artists.

Project Type: Repeating Events (Annual)  
Discipline: Performing Arts  
Website: [http://arabcomedy.liveeditaurora.com/](http://arabcomedy.liveeditaurora.com/)
Arab American National Museum, ACCESS, Dearborn, Michigan

By bringing the voices and faces of Arab Americans to mainstream audiences, the Arab American National Museum (AANM) seeks to dispel misconceptions about Arab Americans and other minorities. The Museum brings to light the shared experiences of immigrants and ethnic groups, paying tribute to the diversity of our nation. At its core are four permanent interactive exhibits: Contributions of the Arab World; Coming To America; Living in America; and Making An Impact. The Museum offers an annual Arab Film Festival and a weekly world music concert series. Every other year, the AANM convenes creative Arab Americans at DIWAN: A Forum for the Arts.

Project Type: Presenting Organizations (physical space)
Discipline: Multidisciplinary (Architecture; Visual Arts; Film; Photography)
Website: http://www.arabamericanmuseum.org/

*Arab Image Foundation, Beirut, Lebanon

The Arab Image Foundation (AIF) was created in 1997 by a group of Arab photographers, video-artists and curators. The Foundation is a not-for-profit organization established in Beirut with the goal of locating, collecting, preserving, interpreting and presenting the photographic heritage of the Middle East, North Africa and the Arab diaspora from the mid 19th century to the present. Indeed since its creation, the AIF has played the role of “keeper” and promoter of an essential and largely unknown cultural heritage.

Project Type: Presenting Organizations
Discipline: Photography
Website: http://www.fai.org.lb/Home.aspx

The Arabian Nights, USA

The story is set in ancient Baghdad, when a courageous young girl postpones her execution by weaving magical tales for the troubled king. Genies and jesters, lovers and thieves spring to life from Scheherezade’s imagination—allowing her to win the king’s heart even as she secures her freedom.

Project Type: One-Time Event (Traveling)
Discipline: Performing Arts
Website: https://www.arenastage.org/shows-tickets/sub-text/2010-11-season/the-arabian-nights/
*Arthub Asia, Hong Kong, China/International*

Arthub Asia initiates and delivers art projects through a sustained dialogue with visual, performance, and new media artists. Arthub Asia serves as a collaborative production lab, a creative think tank as well as a curatorial research platform. Its website serves as a platform for international partners including artists, scholars, universities, not-profit initiatives and museums, and facilitates the production of exhibitions, performances, workshops, and specialized art tours.

Project Type: Presenting Organization (Physical Spaces; Programming)
Discipline: Multidisciplinary (Visual Arts; Literature; Photography)
Website: [http://arthubasia.org](http://arthubasia.org)

+Art Spaces Directory (New Museum), New York, USA

The Art Spaces Directory is an interactive, online resource that maps over 400 independent art spaces from 96 countries around the world. The site provides profiles of featured art spaces and images of work coming out of these spaces.

Project Type: Online and Virtual Resources
Discipline: Visual Arts; Film; Photography; Performing Arts
Website: [http://www.newmuseum.org/artspaces](http://www.newmuseum.org/artspaces)

Arts of the Islamic World (Museum of Fine Arts Houston), Houston, USA

The MFAH initiative to collect works of art from the Islamic world springs from a desire to advance appreciation for this artistic tradition and foster a deeper understanding of the complex civilization behind its development. Spanning the 9th to early 20th century, the objects in the growing collection have primarily been acquired with funds raised at two Arts of the Islamic World galas, with support from the patron group Friends of the Arts of the Islamic World, and with gifts from generous donors. In addition to the art on view in the gallery, the MFAH presents thematic exhibitions and a wide range of related public programs and lectures.

Project Type: Repeating Artistic Project (ongoing); Presenting Organizations (Physical Spaces; Programming)
Discipline: Multidisciplinary (Architecture; Visual Arts; Photography)
Website: [http://www.mfah.org/art/departments/arts-islamic-world/](http://www.mfah.org/art/departments/arts-islamic-world/)
ArteEast, New York, NY, USA
Founded in 2003, ArteEast is a leading New York-based nonprofit organization dedicated to engaging a growing global audience with the contemporary arts of the Middle East and North Africa (MENA). Through public programming, strategic partnerships, and dynamic online publications, ArteEast plays an essential role by connecting the MENA arts sector with international audiences and serving as a forum for critical dialogue aimed at the development of a sustainable MENA arts sector. ArteEast also funds and supports artists and programmatic initiatives. ArteEast programming takes place around the world. ArteEast also produces a quarterly magazine and facilitates a virtual gallery.

Project Type: Presenting Organizations; Funders and Funding Initiatives
 Discipline: Multidisciplinary (Music; Visual Arts; Dance; Film; Photography; Performing Arts)
 Website: www.arteeast.org

+ArteEast Quarterly (ArteEast), New York, USA
The ArteEast Quarterly is a web based contemporary art magazine that offers guest editors an opportunity to explore a theme, question or curatorial line of inquiry of their choice. By showcasing works in innovative new contexts, and reconfiguring the vernacular of contemporary art, each issue offers insight into cultural work, artistic practice and regional ventures.

Project Type: Online and Virtual Resources
 Discipline: Visual Arts; Photography
 Website: http://www.arteeast.org/category/the_quarterly/

*Artist's International Development Fund, London, UK
A joint three-year program between the British Council and Arts Council England which will support individual artists based in England to work internationally. The Artists International Development Fund provides grants of between £1,000 to £5,000 for artists to travel, explore and collaborate internationally while carrying out professional projects. The £750,000 fund aims to support artists who have carried out little or no work internationally, and is designed to help artists build on their domestic success and develop markets and audiences overseas for their work.

Project Type: Funders and Funding Organizations
 Discipline: Visual Arts
 Website: http://visualarts.britishcouncil.org/news/categorised/30787/30756
*Ashkal Alwan, Beirut, Lebanon*

The Lebanese Association for Plastic Arts, Ashkal Alwan, is a non-profit organization based in Beirut, Lebanon. Over the past 18 years, the association has been committed to the production, facilitation and circulation of creative and intellectual endeavors across a range of disciplines and media. Ashkal Alwan’s programs include the Home Works Forum on Cultural Practices, curated projects in Lebanon and abroad, the publication of literary works and artists’ books, artists-in-residency programs and the video production and screening program Video Works.

Project Type: Presenting Organizations
Discipline: Multidisciplinary (Music; Architecture; Visual Arts; Dance; Literature; Film; Photography; Performing Arts)
Website: [http://ashkalalwan.org/](http://ashkalalwan.org/)

Asia Art Archive, Hong Kong, China

AAA was initiated in 2000 in response to the urgent need to document and secure the multiple recent histories of contemporary art in the region. With an international Board of Directors, an Advisory Board made up of noted curators and critics, and research posts in China, Hong Kong, India, Japan, Korea, the Philippines, and Taiwan, AAA has collated one of the most valuable collections of material on contemporary art in the region. Built of 85% donated material, the collection now holds over 34,000 records, comprised of hundreds of thousands of physical and digital items, and it continues to grow. Accessible free of charge from AAA’s physical space and searchable from anywhere in the world via the online catalogue.

Project Type: Presenting Organizations; Online and Virtual Resources
Discipline: Multidisciplinary (Music; Visual Arts; Dance; Literature; Film; Photography; Performing Arts)
Website: [http://www.aaa.org.hk/](http://www.aaa.org.hk/)
Asian Art Museum, San Francisco, USA
Strategically located on the Pacific Rim and serving one of the most diverse communities in the U.S., the Asian Art Museum of San Francisco – Chong-Moon Lee Center for Asian Art and Culture- leads a diverse, global audience in discovering the distinctive materials, aesthetics and intellectual achievements of Asian art and cultures, and to serve as a bridge of understanding between Asia and the United States and between the diverse cultures of Asia. Includes Southeast Asia galleries with a focus on jewelry from Indonesia, Philippines, Malaysia and Burma and are currently featured in the exhibit The Art of Adornment.

Project Type: Presenting Organizations
Discipline: Multidisciplinary (Music; Architecture; Visual Arts; Dance; Literature; Film; Photography; Performing Arts)
Website: http://www.asianart.org/

Asian Cultural Council, New York, USA
The Asian Cultural Council aims to support transformative cultural exchange by awarding grants to artists, scholars, and arts and humanities professionals, as well as organizations and educational institutions from the United States and Asia for research, study, and creative work in the United States and Asia and within the countries of Asia. To achieve this goal, the ACC develops programs specifically tailored to the needs and interests of each of its grant recipients and fosters ongoing dialogue between and among its grantees and artists, scholars, and specialists, through a robust network of contacts across disciplines and across the globe.

Project Type: Funders and Funding Programs
Discipline: Multidisciplinary (Music; Visual Arts; Dance; Literature; Film; Photography; Performing Arts)
Website: http://www.asianculturalcouncil.org/
*Asia-Europe Foundation, Singapore*

ASEF was established in February 1997 by the partners of the Asia-Europe Meeting (ASEM). Although based in Singapore, ASEF operates in all ASEM countries. Since its inception, ASEF has initiated projects engaging over 17,000 individuals from Asia and Europe. ASEF has carried out its work in different areas, ranging from cultural policy to artistic exchanges.

Project Type: Funders and Funding Programs  
Discipline: Multidisciplinary  
Website: [http://www.asef.org/](http://www.asef.org/)

*Asia-Europe Museum Network, Singapore*

ASEMUS (Asia-Europe Museum Network) is a cross-cultural network of museums with Asian Collections which promotes mutual understanding through collaborative activities and works towards facilitating the sharing and use of museum collections. Objectives are to: Promote mutual understanding between the peoples of Asia and Europe through collaborative museum-based cultural activity and to stimulate and facilitate the sharing and use of museum collections.

Project Type: Presenting Organizations  
Discipline: Visual Arts  
Website: [http://asemus.museum/](http://asemus.museum/)

Asif Ali Khan Qawwali Ensemble US Tour

Asif Ali Khan, a premier disciple of the late Nusrat Fateh Ali Khan, has shot to the forefront of Pakistan's Qawwali musicians over the past few years. He traces his musical ancestry back more than 350 years. His ensemble includes his father, seven brothers and a nephew. In 1999, he was elected “Best Young Pakistani Qawwali” by Lok Versa (National Institute of Folk Heritage of Islamabad). While continuing to offer his singing at religious shrines throughout Pakistan, he has made numerous tours in Europe, Asia, Australia and the Middle East, performing at festivals and major concert halls. This is his first US tour and is organized by Robert Browning Associates.

Project Type: One-Time Artistic Project (Traveling)  
Discipline: Music  
Website: [http://www.robertbrowningassociates.com/tours.html](http://www.robertbrowningassociates.com/tours.html)
Beauty and Belief: Crossing Bridges with the Arts of Islamic Culture (Brigham Young University Museum of Art), Provo, USA
As an introduction to the arts of Islamic culture, this exhibition aimed to bridge differences and inspire insight through beauty. To address the question, “What makes Islamic Art, Islamic?” the show combines historical and geographic background with succeeding sections of calligraphy, figurative imagery and pattern. This exhibition traveled.

Project Type: One-Time Artistic Project (Traveling)
Discipline: Visual Art
Website: http://beautyandbelief.byu.edu/

*Berlinale Talent Campus, Berlin, Germany
The Berlinale Talent Campus is a creative academy and networking platform for 300 up-and-coming filmmakers from all over the world. It brings emerging talent and seasoned film professionals together and offers them a platform to refresh their views, discover new horizons, find fellow filmmaking collaborators and discuss new trends and developments in contemporary cinema and media. Held in Berlin annually in conjunction with the Berlinale International Film Festival, it now includes Campus International editions at select international film festivals around the world. The Talent Campus alumni network includes 4,690 filmmakers from 133 countries.

Project Type: Repeating Events (Annual)
Discipline: Film
Website: http://www.berlinale-talentcampus.de/campus/event/coveragex

*Beirut, Cairo, Egypt
Beirut is a new art initiative and exhibition space that considers institution building as a curatorial act. Activities are centered around hosting artists, projects and other institutions (locally, regionally, internationally) that wish to engage with questions concerning politics, economy, education, ecology and the arts.

Project Type: Presenting Organizations
Discipline: Multidisciplinary
Website: http://www.beirutbeirut.org/about.html
**Beirut Art Center, Beirut, Lebanon**

Beirut Art Center (BAC) is a non-profit association, space and platform dedicated to contemporary art in Lebanon. Its aim is to produce, present and promote local and international contemporary art and cultural practice in a structure that is open and active throughout the year.

**Project Type:** Presenting Organizations (Physical Space; Programming)

**Discipline:** Visual Arts

**Website:** [http://www.beirutartcenter.org/Index.php](http://www.beirutartcenter.org/Index.php)

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**Between the Seas Festival, New York City, USA**

Between the Seas was founded in 2010 by theater artist and scholar Aktina Stathaki as the first and only festival in North America focusing on contemporary Mediterranean performing artists. The annual festival that runs for one week each summer in New York City has quickly grown into a unique platform of high quality work, presenting some of the most exciting and thought provoking artists working in the Mediterranean region. With an eclectic programming of performances that so far have included Egypt, Israel, Greece, Lebanon, Italy, Spain, Turkey, Canada, Morocco and the US, the festival's past two editions (2011 and 2012) have offered NYC audiences over 20 new works. As it is growing, Between the Seas seeks to expand to new activities in addition to its summer festival. Productions of plays from and about the Mediterranean, commissions of new work, residencies to encourage the translation of plays from the Mediterranean, new partnerships, are only some of the projects in the making.

**Project Type:** Repeating Events (Annual)

**Discipline:** Multidisciplinary (Music; Dance; Performing Arts)

**Website:** [http://betweentheseas.org/home/](http://betweentheseas.org/home/)
**Bidoun, New York, NY USA**

Bidoun is a not-for-profit platform exploring Middle Eastern art, culture, and ideas. Since 2004, Bidoun has served as a platform — for new questions, images, and ideas about the Middle East. Bidoun’s activities fall in three primary areas: publishing, educational, and curatorial. To date, projects have included a range of pursuits: curatorial initiatives, educational programs, artist commissions, talks, tours, performances, books, an itinerant library, and an online archive of avant-garde media.

Project Type: Presenting Organizations; Online and Virtual Resources  
Discipline: Visual Arts; Literature  
Website: [http://www.bidoun.org/](http://www.bidoun.org/)

**The Big House: 2014 Sundance Film Festival, Utah, USA**

When a young Yemeni boy ventures out of his cramped apartment and finds a key to the empty mansion down the street, he lets himself and his imagination run wild in the big house.

Project Type: One-Time Event  
Discipline: Film  
Website: [http://filmguide.sundance.org/film/13987/the_big_house_al_bayt_al_kabeer](http://filmguide.sundance.org/film/13987/the_big_house_al_bayt_al_kabeer)

**Bond Street Theatre, New York, USA**

Bond Street Theatre initiates theatre-based approaches to conflict resolution, education, and empowerment in areas of conflict and poverty, through programs for adults and youth, training for teachers, and creative collaboration with local artists and community organizations. The company works directly with disadvantaged communities to inspire and uplift them through the transformative world of theatre. The company uses theatre as a means to communicate across cultural borders, promote peace and mutual understanding, and stimulate others toward these ends through artistic exchange and creative partnerships.

Project Type: Presenting Organizations  
Discipline: Performing Arts  
Website: [http://www.bondst.org/](http://www.bondst.org/)
**Building Bridges: Campus Community Engagement Program, USA**

Building Bridges supports U.S.-based performing arts presenting organizations interested in building interdisciplinary cross-campus and community collaborations that expand awareness, knowledge and understanding of Muslim societies. APAP will administer up to eight grants of $100,000-200,000 each. Grantees are expected to plan and maximize resources collaboratively with campus-based and external community partners in order to engage targeted populations – with a primary focus on young people born after 1980 (the “millennial” population).

Project Type: Funders and Funding Programs  
Discipline: Multidisciplinary (Music; Dance; Performing Arts)  
Website: [http://www.apap365.org/KNOWLEDGE/GrantPrograms/Pages/BuildingBridges.aspx](http://www.apap365.org/KNOWLEDGE/GrantPrograms/Pages/BuildingBridges.aspx)

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**Caravanserai: A place where cultures meet, Minneapolis, USA**

The goals of Caravanserai are to introduce American audiences to some of the most exciting and dynamic artists from the Muslim world; enhance Americans’ knowledge of the diverse cultures present in today’s Muslim societies; and advance mutual understanding among all program participants and audiences. Caravanserai launched the 2011-12 programming season with a series of contextualized performing arts and film residency tours featuring the art and artists of Pakistan hosted by five U.S. communities (Helena, MT; West Long Branch, NJ; Oswego, NY; Littleton, NH; and Providence, RI). The 2012-13 Caravanserai season brings the music, film, and photography of Morocco to four American communities (Jamestown, ND; Grand Rapids, MN; Fayetteville, AR; and Nashville, TN).

Project Type: Repeating Events (Annual) (Traveling)  
Discipline: Music; Film  
Website: [http://www.caravanserai-arts.org/](http://www.caravanserai-arts.org/)
**Center for the Art of Translation, San Francisco, USA**

The Center for the Art of Translation broadens cultural understanding through international literature and translation, with programs in publishing, teaching, and public events. It aims to make global voices and great literature accessible to readers and communities through three programs: Two Lines Press, publishing international literature in translation; the Poetry Inside Out education program; and Two Voices, an event series spotlighting international writers and translators. The Center promotes translation and world writing as a vital bridge not just between languages, but between people.

Project Type: Presenting Organizations  
Discipline: Literature  
Website: [http://www.catranslation.org/](http://www.catranslation.org/)

**Center Stage (New England Foundation for the Arts), Boston, USA**

Center StageSM, is a groundbreaking cultural diplomacy initiative that connects foreign artists with American communities through the performing arts. Center Stage brings international performing artists in dance, music and theater to tour throughout the United States. The Bureau of Education and Cultural Affairs, in partnership with New England Foundation for the Arts, develops and manages month-long tours for ensembles, comprised of public and school performances complemented by lectures, demonstrations, classroom visits, workshops, master classes and artist-to-artist exchanges. Center Stage supports cultural understanding between American and international communities. Participating artists experience the U.S. first hand and cultivate lasting relationships. The program supports the foreign policy goals of the United States.

Project Type: Funders and Funding Programs  
Discipline: Multidisciplinary (Music; Visual Arts; Dance; Literature; Film; Photography; Performing Arts)  
Website: [http://centerstageus.org/](http://centerstageus.org/)
**Community Café, Chicago, USA**

IMAN’s Community Café, established in 2003, is one of the few Muslim-led efforts that provides a space for socially conscious people to collectively celebrate and engage in diverse and creative artistic expression. Community Café allows for community members to utilize the arts as a tool for cross-cultural communication, civic engagement and social change. Delivering a vast array of stories, music, movement and visual art from rich cultures all across the Muslim world, IMAN continues the Muslim tradition of creating some of the most powerful artistic movements in the world; movements that celebrate our oneness as humans. This is a project of the Inner-City Muslim Action Network.

Project Type: Repeating Events (Repeating)
Discipline: Multidisciplinary (Music; Visual Arts; Dance; Performing Arts)
Website: [http://www.imancentral.org/arts-culture/community-cafe/](http://www.imancentral.org/arts-culture/community-cafe/)

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**Community Café: Reach Beyond, Washington DC, USA**

For years, IMAN has thought of expanding its Community Café series nationally, but has been careful and thoughtful in going forward with this expansion. A couple of years later, the IMAN DC Initiative had birthed Project REACH DC, an independent non-profit organization focused on community development through youth engagement. Project REACH’s focus also included plans for Community Café DC. This Community Café, appropriately themed “Reach Beyond...,” allowed IMAN and Project REACH to formally partner, and for Project REACH to gain firsthand experience from IMAN and its model of art for social change and cultural organizing for community transformation. After a year of planning, Community Café: Reach Beyond finally came to Washington DC, in an underserved neighborhood in which Project REACH does most of its work.

Project Type: One-Time Event
Discipline: Multidisciplinary (Performing Arts; Music; Visual Arts; Dance)
Contemporary Iraqi Film, Massachusetts, USA
In 2008, the Tsai Auditorium at the Center for Government and International Studies (CGIS) hosted the first international Iraq Short Film Festival (originally held in Baghdad in 2005). All of the films in the groundbreaking series have been made in Iraq since 2003 and offer a fascinating glimpse into a world of horror and, at times, humor, as normal life attempts to pick its way through the chaos of war.

Project Type: One-Time Event
Discipline: Film

*Creative Encounters: Cultural Partnerships between Asia and Europe, Singapore
In its third year, Creative Encounters: Cultural Partnerships between Asia and Europe supports collaborative artistic and creative projects between Asia and Europe. The Asia-Europe Foundation (ASEF), Arts Network Asia (ANA) and the European network Trans Europe Halles (TEH) actively foster connections and engagement across cultures by supporting artistic collaborations, exchanges and dialogues. Through this program they aim to reinforce Asia-Europe exchanges with the objectives of deepening mutual understanding between cultural communities in the two regions, enhancing the mobility of artists and cultural professionals, and encouraging creative collaborations. In 2013, six projects are being supported in Jakarta (Indonesia), Lecce (Italy), Kaunas (Lithuania), Manilla (The Philippines), Prague (Czech Republic), and Vienna (Austria), covering a variety of disciplines including architecture, dance, film, museology, and literary translation.

Project Type: Funders and Funding Programs
Discipline: Multidisciplinary
Website: http://www.asef.org/Index.php/projects/programmes/2130-creative-encounters
Creative Voices of Muslim Asia (Asia Society), New York, USA

Asia Society’s Creative Voices of Muslim Asia project was a multidisciplinary initiative using the arts as a springboard to understand the diversity of Islam as a creative inspiration. Through an integrated program that brought together expertise from across the geographic and cross-disciplinary depth of the entire community and organization, Creative Voices provided a platform for myriad voices and perspectives, and the context for a deeper understanding of Islamic artists and their societies.

Project Type: Funders and Funding Programs
Discipline: Multidisciplinary (Literature; Film; Performing Arts)
Website: www.asiasociety.org/arts/creative-voices-muslim-asia

The Cultural Exchange Fund, Washington, D.C., USA

The Cultural Exchange Fund is a travel subsidy program to assist U.S. based presenting professionals and their organizations and companies in building partnerships and collaborations with international touring artists, companies and their collaborators and to experience the work of artists from around the world in its cultural context. APAP strongly encourages but does not limit travel to the following regions: Africa, Asia, Latin America, and the Middle East.

Project Type: Funders and Funding Programs
Discipline: Performing Arts
Website: http://www.apap365.org/KNOWLEDGE/GrantPrograms/Pages/cef.aspx

*Culture360.org (ASEF), Singapore

culture360.org is a portal managed by the Cultural Exchange Department at the Asia-Europe Foundation (ASEF) that aims to stimulate the cultural engagement between Asia and Europe and enhance greater understanding between the two regions. Created for and fuelled by artists, cultural practitioners and policy makers, culture360.org is a platform to inform, collaborate, interact and exchange ideas with the arts and cultural communities across Asia and Europe. The website has nearly 3,000 registered users.

Project Type: Online and Virtual Resources
Discipline: Multidisciplinary
Website: http://culture360.asef.org/
*Dak'art Biennial of African Art, Dakar, Senegal*

The Dakar Biennale, or Dak'Art - Biennale de l'Art Africain Contemporain, is a major contemporary art exhibition that takes place once every two years in Dakar, Senegal. Dak'Art's focus has been on Contemporary African Art since 1996. It is in its 11th edition in 2014. Featuring the artwork of African contemporary artists and African diaspora artists.

Project Type: Repeating Events (Biannual)
Discipline: Visual Arts
Website: [http://www.biennaledakar.org/2012/](http://www.biennaledakar.org/2012/)

**Dandana: A Celebration of Muslim Voices, Chicago, USA**

Dandana: A Celebration of Muslim Voices is produced annually through a partnership with the Chicago Department of Cultural Affairs (DCA). The annual concert in Millenium Park features artists such as the Alim Qasimov Ensemble from Azerbaijan and Egypt's famed star and folk legend Hakim.

Project Type: Repeating Events (Annual)
Discipline: Music
Website: [http://www.imancentral.org/arts-culture/dandana-a-celebration-of-muslim-voices-june-16/](http://www.imancentral.org/arts-culture/dandana-a-celebration-of-muslim-voices-june-16/)

**DEF Poetry, USA**

Russell Simmons presents Def Poetry, better known as simply Def Poetry Jam or Def Poetry, is a spoken word poetry television series hosted by Mos Def and airing on HBO between 2002 and 2007. The series features performances by established and up-and-coming spoken word poets. Performances also include special appearances by well-known actors and musicians, as well as occasional performances by Mos Def himself. Co-created by Danny Simmons, Bruce George, Deborah Pointer, and Russel Simmons, the show is a spin-off of the popular Def Comedy Jam which began airing on HBO in the 90's. As with Def Comedy, Simmons appears at the end of every episode to thank the audience. In this case, we focus on a single artist's performance of the poem, "As With Most Men," which appeared in Season 4 (2005), Episode 1.

Project Type: Repeating Event
Discipline: Literature
Website: [http://www.defpoetryjamontour.com/](http://www.defpoetryjamontour.com/)
*Delfina Foundation, London, UK*

Delfina Foundation is an independent, non-profit foundation dedicated to facilitating artistic exchange and developing creative practice through residencies, partnerships and public programming, with a special focus on international collaborations with the greater Middle East & North Africa (MENA). Delfina Foundation provides opportunities for artists, curators and writers to develop their practice, explore connections, and build collaborations with colleagues, communities and institutions. To date, Delfina has hosted nearly 100 cultural practitioners from 24 different countries in London and in the Middle East & North Africa with partner institutions.

Project Type: Funders and Funding Programs  
Discipline: Multidisciplinary  
Website: [http://delfinafoundation.com/](http://delfinafoundation.com/)

*Department of Islamic Art (Musee du Louvre), Paris, France*

The new galleries of the Department of Islamic Art opened to the public on September 22, 2012. Some 3,000 objects are on display, spanning 1,300 years of history and three continents, from Spain to Southeast Asia.

Project Type: Presenting Organizations  
Discipline: Visual Arts  
Website: [http://www.louvre.fr/en/departments/islamic-art/overview#tabs](http://www.louvre.fr/en/departments/islamic-art/overview#tabs)
Discover Islamic Art, Belgium, Brussels/International
‘Discover Islamic Art’ is a virtual museum consisting of 18 ‘exhibitions’ and a permanent collection of the art and architecture of the great Islamic dynasties of the Mediterranean from the seventh to the twentieth century from museums across Europe and the Mediterranean. It was developed by the Brussels-based consortium Museum With No Frontiers and brings together over 1,200 works of Islamic art and architecture into a single database including 204 monuments and sites as well as 603 artifacts from 14 countries in Europe and the southern and eastern Mediterranean, including the United Kingdom.

Project Type: Online and Virtual Resources
Discipline: Visual Arts; Photography
Website: http://www.discoverislamicart.org/Index.php

Djerassi Resident Artists Program
The Djerassi Resident Artists Program is internationally recognized as one of the eminent artist residency programs. We strive to provide the best possible residency experience for artists of superior talent from a diverse range of backgrounds and geographical locations.

Website: http://www.djerassi.org/2013unesco.html

*Doha Film Institute, Doha, Qatar
Doha Film Institute (DFI) is an independent, not-for-profit cultural organization established in 2010. It organically supports the growth of the local film community by enhancing industry knowledge, cultivating film appreciation and contributing to the development of sustainable creative industries in Qatar. DFI’s platforms include funding and production of local, regional and international films, educational programs, film screenings, the Ajyal Film Festival for the Young and the Qumra Film Festival.

Project Type: Funders and Funding Organizations; Presenting Organizations
Discipline: Film
Website: www.dohafilminstitute.com/institute
Doris Duke’s Shangri La: Architecture, Landscape, and Islamic Art, USA
Organized on the centenary of Doris Duke’s (1912–93) birth by guest curators Donald Albrecht, curator of design for the Museum of the City of New York and Thomas Mellins, architectural historian, Doris Duke’s Shangri La: Architecture, Landscape, and Islamic Art explores the synthesis of 1930s modernist architecture, tropical landscape and Islamic art that Duke achieved at Shangri La. This is the first major exhibition about Shangri La to be shown outside Hawai‘i, taking the story of Duke’s transformative engagement with the Islamic world and her work at Shangri La to national audiences. The exhibit features photographs by Tim Street-Porter, archival materials and a selection of more than 60 objects of Islamic art from the collection. The exhibition also includes new art work by seven past artists-in-residence. In addition, the exhibition will be accompanied by a monograph edited by the curators and public programs.

Project Type: One-Time Event (Traveling Exhibition)
Discipline: Multidisciplinary (Architecture; Visual Arts; Literature; Photography)

Ecole des Sables, Senegal
The association Jant-Bi / l'Ecole des Sables was created in 1998 with the aim of becoming the cradle for dancers from the whole of Africa, where young dancers can feel at home and can benefit from professional training, giving them a solid foundation in their life as an artist and creating an openness towards international dance. The center offers residencies, training and engages in collaborations with other dance companies from Europe.

Project Type: Presenting Organizations (Physical Spaces); Funders and Funding Programs (Residencies)
Discipline: Dance
Website: http://www.jantbi.org/spip.php?rubrique4
**Fertile Crescent Project**
The Fertile Crescent Project is a showcase of women artists, filmmakers, writers, scholars, and performers of Middle East heritage organized by the IWA with three of New Jersey's preeminent academic institutions--Rutgers and Princeton Universities and the Institute for Advanced Study--along with the public libraries of East Brunswick, New Brunswick, and Princeton, the Arts Councils of Princeton and West Windsor, and the New Jersey International Film Festival and under the leadership of Judith K. Brodsky and Ferris Olin, IWA directors. These exhibitions and programs explore matters of gender, homeland, geopolitics, theology, the environment, transnationalism, and the interaction between Muslim culture and its Diaspora and Jewish, Christian, and Euro-American relationships.

Project Type: One-Time Event (Traveling)
Discipline: Multidisciplinary (Visual Arts; Literature; Performing Arts)
Website: [http://fertile-crescent.org/](http://fertile-crescent.org/)

*Fes World Sacred Music Festival, Fes, Morocco*
Annual festival held in Fes, Morocco, the Fes Festival of World Sacred Music is one of the signature events of the Spirit of Fes Foundation. The aim of this Festival is to harness the arts and spirituality in the service of human and social development, and the relationship between peoples and cultures.

Project Type: Repeating Events (Annual)
Discipline: Music

**Festival au Desert: Caravan for Peace Concert, USA**
Festival au Desert is a music festival begun in Mali in 2001 that showcases traditional Tuareg music as well as music from the rest of the world. After the outbreak of civil war in 2012, the festival was forced to perform "in exile" due to threats from Islamist groups. It now tours other parts of the world. This concert was held at the 2013 Folk Art Market in Santa Fe, NM and included Mamadou Kelly, Tartit, Imharhan and sponsors include ¡Globalquerque! and the International Folk Art Market.

Project Type: Repeating Events (Annual)
Discipline: Music
Website: [http://www.festival-au-desert.org](http://www.festival-au-desert.org)
**Forces of Change: Artists of the Arab World**
This exhibition (and the film and book based on the exhibition) explores art that breaks down cultural stereotypes and examines the realities of life for Middle Eastern women. The exhibition was curated by Salwa Mikdadi.

Project Type: One-Time Event  
Discipline: Visual Arts  

**Foundation for Arab Archiving & Research, Beirut, Lebanon**
AMAR is a Lebanese foundation committed to the preservation and dissemination of traditional Arab music. AMAR owns 7,000 records, principally from the “Nahda” era (1903 – 1930s), as well as around 6,000 hours of recordings on reel. AMAR’s Objectives include the conservation of recorded and printed Arab musical tradition by utilizing state-of-the-art technologies; support of academic research and scientific documentation; integration of these musical traditions and their practices in educational programs; and seeking multi-media dissemination and promotion of public awareness of the Arab music tradition. Included here for its online content.

Project Type: Presenting Organizations; Online and Virtual Resources  
Discipline: Music  
Website: [http://www.amar-foundation.org/](http://www.amar-foundation.org/)

**Freer Sackler: Smithsonian’s Museum of Asian Art: Arts of the Islamic World, Washington, D.C., USA**
The Freer and Sackler galleries have one of the finest collections of Islamic art in the United States, with particular strengths in ceramics and illustrated manuscripts. Number of objects: more than 2,200. Historical range: early 9th–20th century. The arts of the Islamic world flourished in a vast geographic area extending from Morocco and Spain to the islands of Southeast Asia. Although distinct in their cultural, artistic, ethnic, and linguistic identities, the people of this region have shared one predominant faith, Islam.

Project Type: Repeating Events (Ongoing); Presenting Organization  
Discipline: Visual Arts; Literature  
Website: [http://www.asia.si.edu/exhibitions/current/IslamicWorld.asp](http://www.asia.si.edu/exhibitions/current/IslamicWorld.asp)
*Fundación Tres Culturas del Mediterráneo, Sevilla, Spain*

The mission of the Foundation of the Three Cultures of the Mediterranean is to promote dialogue, peace and tolerance among the people, cultures and religions of the Mediterranean region through building mutual understanding and exchange of ideas and experiences. Programs include: language courses, lectures and seminars, concerts, exhibitions, film series.

Project Type: Presenting Organizations
Discipline: Multidisciplinary (Film; Visual Art; Music)
Website: [http://www.tresculturas.org/](http://www.tresculturas.org/)

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*Gnaoua World Music Festival, Essaouira, Morocco*

Founded in 1997, the Gnaoua World Music Festival provides a platform for exchanges and a meeting point of music and dialogue between foreign artists and Gnaoua musicians. In this melting-pot of musical fusion, the Gnaoua masters invite players of jazz, pop, rock and contemporary World music to explore new avenues. The festivals see up to 500,000 visitors every year over four days, many of the performances can be viewed for free.

Project Type: Repeating Event (Annual)
Discipline: Music
Website: [http://www.festival-gnaoua.net/en/](http://www.festival-gnaoua.net/en/)

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**Golden Thread Productions, San Francisco, CA**

Golden Thread Productions is dedicated to exploring Middle Eastern cultures and identities as expressed around the globe. We present alternative perspectives of the Middle East by developing and producing theatrical work that is aesthetically varied and politically and viscerally engaging. Our mission is to make the Middle East a potent presence on the American stage and a treasured cultural experience.

Project Type: Presenting Organizations
Discipline: Performing Arts
Website: [http://www.goldenthread.org/](http://www.goldenthread.org/)
*Green Papaya Art Projects, Quezon City (Philippines)*

Green Papaya Art Projects, founded in 2000, is an artist-run initiative that supports and organizes actions and propositions that explore alternative approaches to the production, dissemination, research and representation of art in various disciplines. It consistently seeks to strengthen this position by providing a platform for multidisciplinary, collaborative, and cross-borders action among Asia Pacific and Filipino contemporary artists. Partners with a host of institutions in Philippines, Asia, and Europe.

Project Type: Presenting Organizations

Discipline: Multidisciplinary

Website: [https://sites.google.com/site/greenpapayaprototype2/programs](https://sites.google.com/site/greenpapayaprototype2/programs)

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*Hajj: Journey to the Heart of Islam (The British Museum), London, UK/International*

One of the five pillars of Islam central to Muslim belief, Hajj is the pilgrimage to Mecca that every Muslim must make at least once in their lifetime if they are able. This major exhibition charted the history of this deeply personal journey. Examining the extraordinary travel logistics involved and how the wider operation of the event has changed over time, the exhibition compared how pilgrims over the centuries negotiated this undertaking and how it continues to be experienced today. (Exhibition traveled).

Project Type: One-Time Events (Traveling)

Discipline: Visual Arts; Photography

Website: [http://www.britishmuseum.org/whats_on/past_exhibitions/2012/hajj/the_exhibition.aspx](http://www.britishmuseum.org/whats_on/past_exhibitions/2012/hajj/the_exhibition.aspx)

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**Hanging Fire - Contemporary Art of Pakistan, USA**

Hanging Fire: Contemporary Art from Pakistan brings to New York some of Pakistan’s most significant, provocative, and influential artists in the first U.S. museum survey exhibition of contemporary Pakistani art; 50 works by 15 artists. This exhibition is part of the Creative Voices of Muslim Asia funding initiative by the Asia Society.

Project Type: One-Time Event

Discipline: Visual Arts

Website: [http://sites.asiasociety.org/hangingfire/](http://sites.asiasociety.org/hangingfire/)
* Cemeti Art House, Yogyakarta, Indonesia

Since 1988, Cemeti Art House founded by Nindityo Adipurnomo and Mella Jaarsma, has been exhibiting and communicating the works of both Indonesian and foreign contemporary artists. Since the beginning of Cemeti Gallery in 1988, it has functioned as an exhibition, information, documentation and promotion centre for the visual arts. In 2010, Cemeti Art House launched a new platform in which the activities will revolve around and focus on reinventing ‘Art and Society’, emphasizing more alternative art practices that honor the ‘process’, rather than the ‘promotion’ of artists and art making. Following the success of “Landing Soon” that brings together Dutch and Indonesian artists in a residency program, in 2010, Cemeti Art House launched a new residency program entitled 'HotWave'. This residency program involves three artists from three different countries during the period of three months.

Project Type: Presenting Organizations (Physical Spaces); Funders and Funding Programs (Residencies)
Discipline: Visual Arts

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I LA GALIGO, International

Theatre, dance, music and poetry unite when the Bugis epic, I LA GALIGO, comes to the stage in a new visionary work by Robert Wilson. I LA GALIGO features a cast of 50 Indonesia's finest performers. The music has been researched and composed by Indonesian master Rahayu Supanggah. The theatre work is inspired by Sureq Galigo, an epic poem of the Bugis people of South Sulawesi, Indonesia. Longer than the Mahabharata and comparable to the adventures of Ulysses in Homer's Odyssey, the epic tells the story of the creation of the Middle World and the first six generations of its inhabitants. The projected have been assisted by a team of scholars, from Sulawesi and abroad, who have advised on the development of the epic for the theatre. The performance toured to several countries, including Singapore, Holland, Spain, France, Italy and the USA (Lincoln Center, NYC).

Project Type: One-Time Event (Traveling Performance)
Discipline: Performing Arts
Website: [http://www.changeperformingarts.com/shows/galigo/ilg.html](http://www.changeperformingarts.com/shows/galigo/ilg.html)
**Illuminated Verses: Poetries of the Islamic World, New York City, USA**

Sponsored by the NEH’s Bridging Cultures Initiative, Illuminated Verses: Poetries of the Islamic World was a series of talks, readings, panels and symposia held in the spring of 2011 in New York City and curated by City Lore and Poets House in collaboration with the Asia Society. The multidisciplinary series brought together poets, scholars and artists. It culminated with an all-day symposium on May 7th at the Tribeca Performing Arts Center at the Borough of Manhattan Community College.

Project Type: One-Time Event  
Discipline: Literature; Performing Arts  

**IMAN at the Apollo, NYC, USA**

One year after Community Cafe debuted in New York City, IMAN is proud to present a special edition of this phenomenal cultural gathering at the WORLD FAMOUS APOLLO THEATER in Harlem, New York.

Project Type: Repeating Events  
Discipline: Multidisciplinary (Music; Dance; Literature; Performing Arts)  

**Institut du Monde Arabe, Paris, France**

The Institute of the Arab World (IMA) is a cultural center resulting from a partnership between France and 21 Arab countries. Registered as a foundation under French law, IMA was conceived to build awareness and help disseminate Arab culture and is today a cultural bridge between France and the Arab world.

Project Type: Presenting Organizations  
Discipline: Multidisciplinary  
Website: [http://www.imarabe.org/](http://www.imarabe.org/)
International Folk Art Market, Santa Fe, USA
The mission of the Market is to foster economic and cultural sustainability for folk artists and folk art worldwide and to create intercultural exchange opportunities that unite the peoples of the world. The Market fulfills its mission by providing opportunities for some of the world’s finest folk artists to participate in an annual festive, two-day event. Every July, more than 150 select folk artists from over 54 countries travel to Santa Fe where thousands of national and international visitors gather to admire and buy distinct folk art forms that express the world’s diverse cultures. Sales at the Market directly benefit artists and their families and help sustain communities worldwide. Visitors attending the Market enjoy ethnic foods, artists’ demonstrations, international performances, and educational activities.

Project Type: Repeating Events (Annual)
Discipline: Multidisciplinary (Music; Visual Arts; Performing Arts; Dance)
Website: http://folkartmarket.org/

Intersections, Houston, USA
INTERSECTIONS focuses on the complexity and diversity within Houston’s local Muslim population, with an emphasis on the University of Houston’s own student body. Through the initiative, four invited artists from throughout the world will develop contemporary performance projects that emerge from their engagement with UH students and local residents. These new works will focus on expanding knowledge and understanding of Muslim societies. While the UH community, particularly members of the millennial population, is the target audience for the grant, new works will be presented to the broader public in the Mitchell Center’s annual COUNTERCURRENT festivals in spring 2015 and 2016. Participating artists will be announced in the coming months. This initiative is funded by the Building Bridges program of the Doris Duke Charitable Foundation.

Project Type: Funders and Funding Programs
Discipline: Visual Arts; Performing Arts
Website: http://www.mitchellcenterforarts.org/building-bridges/
In/Visible: Contemporary Art by Arab American Artists, Dearborn, Michigan, USA
Almost a century has passed since Gibran, the Arab American poet, philosopher, and artist, aptly described the function of art as a way of being that transcends the visible to lay bare our common humanity and open up new ways of seeing. The art works presented in this exhibition explore notions of identity, authenticity, locality and memory within a new order of globalization and politics of power. In their exploration of contemporary realities, the artists’ work resonates with Gibran’s concerns with love, joy, pain and spirituality. The voices of these artists from different generations—recent immigrants as well as Americans of Arab heritage—eloquently and powerfully evoke the collective experience of migration and of living between two cultures. In expressing their concerns and hopes the artists speak for all communities; their work does not represent a singular ethnic aesthetic with fixed cultural borders but rather continue to expand allowing cross-fertilization and transmission of images and ideas. Accompanying the exhibition was a catalogue edited by Salwa Mikdadi.

Project Type: One-Time Event
Discipline: Multidisciplinary (Visual Arts; Literature; Photography)
Website: http://www.arabamericanmuseum.org/In-Visible.id.26.htm

*Islamic Art and Design (Victoria and Albert Museum), London, UK
The Jameel Gallery houses over 400 objects, including ceramics, textiles, carpets, metalwork, glass and woodwork, which date from the great days of the Islamic caliphate of the 8th and 9th centuries to the years preceding the First World War. The area covered stretches from Spain in the west to Uzbekistan and Afghanistan in the east, taking in important centers of artistic production in the Arab lands, Turkey and Iran.

Project Type: Presenting Organizations
Discipline: Architecture; Visual Arts
Website: http://www.vam.ac.uk/page/j/islamic-art-and-design
**Istanbul Biennial, Istanbul, Turkey**
The International Istanbul Biennial is a contemporary art exhibition held every two years in Istanbul, Turkey, since 1987. The Biennial aims to create a meeting point in Istanbul in the field of visual arts between artists from diverse cultures and the audience. Considered one of the most prestigious biennials alongside Venice, São Paulo and Sydney, the International İstanbul Biennial prefers an exhibition model which enables a dialogue between artists and the audience through the work of the artists instead of a national representation model.

Project Type: Repeating Events (Biannual)
Discipline: Visual Arts
Website: [http://bienal.iksv.org/en](http://bienal.iksv.org/en)

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**Jaipur International Literature Festival, Jaipur, India**
DSC Jaipur Literature Festival is the largest literary festival in Asia-Pacific, and the most prestigious celebration of national and international literature to be held in India. It encompasses a range of readings, talks, debates, performances, children’s workshops and interactive activities held in the historic Diggi Palace in the Rajasthani capital of Jaipur. Entering its sixth year, JLF attracts writers and readers from across India and the wider world.

Project Type: Repeating Events (Annual)
Discipline: Literature
Website: [www.jaipurliteraturefestival.org/Index](http://www.jaipurliteraturefestival.org/Index)
**Jos Repertory Theatre, Jos, Nigeria**

The Jos Repertory Theatre was founded in 1997 as a Not-for-profit, independent theatre organization which seeks to use the theatre as a means of confronting and challenging crucial issues that affect our daily existence. Backed by experiences from over a decade of theatre practice, (having taken part in theatre related activities in Sierra Leone, Cote d'Ivoire, Kenya, Italy, United States of America, United Kingdom), the Jos Repertory Theatre has been involved in training programs for artistes including amateurs, the creation of Theatre-For-Development plays which include Valley Cry (2001), with which we toured four states – Plateau, Nasarawa, Niger, Kaduna states and the Federal Capital Territory, Abuja. This was closely followed by Community Call (2002) which also toured the above states and the FCT, Abuja. All of these projects were sponsored by the Ford Foundation. The Theatre hosts an annual festival which is supported by US Mission, Nigeria.

Project Type: Presenting Organizations (Physical Spaces; Programming)  
Discipline: Performing Arts  
Website: [http://www.josreptheatre.org/](http://www.josreptheatre.org/)

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**Komunitas Utan Kayu, Jakarta, Indonesia**

Komunitas Utan Kayu is a cultural enclave that hosts a range of projects including a gallery space, performing arts performances, and literary festivals. Galeri Lontar exhibits works by national and international artists in drawing, painting, graphic art, photography, sculpture, and installation art. Teater Utan Kayu regularly stages theatre, music, and dance performances, film screenings, lectures, and discussions on culture, art, and philosophy. Komunitas Utan Kayu hosts a number of international events, including the Jakarta International Puppetry Festival and the International Literary Biennale.

Project Type: Presenting Organizations (Physical Spaces; Programming)  
Discipline: Multidisciplinary (Performing Arts; Dance; Visual Arts; Photography; Literature)  
Levantine Cultural Center, Los Angeles, USA

Levantine Cultural Center champions a greater understanding of the Middle East and North Africa by presenting artistic and educational programs that bridge political and religious divides. In a search for common ground, the Center fosters discussions among artists and thinkers and offers classes and workshops that serve diverse ethnic communities. Major projects include: Aslan Media Initiatives (inform, educate and engage the public on issues related to Greater Middle East and its Diaspora communities); Beirut Los Angeles (non-partisan project for peace, linking Americans with Lebanon and the Middle East); Project Gaza Surf Relief (project to donate new/used surf boards to Gaza); and Sultans of Satire (Comedy Show). The organization hopes to raise money to expands its current facility and to create a landmark arts complex in Southern California.

Project Type: Presenting Organizations (Programming and Physical Space)
Discipline: Multidisciplinary (Music; Visual Arts; Dance; Literature; Film; Photography; Performing Arts)
Website: http://www.levantinecenter.org/

The Map is not the Territory: Parallel Paths - Palestiniana, Native Americans, Irish

In 66 works by 39 artists, The Map Is Not the Territory looks at relationships and commonalities in Palestinian, Native American, and Irish experiences of invasion, occupation, and colonization—not as novelty or polemic, but as history and current events. Although many peoples worldwide have suffered long and often brutal intrusions, Palestinians, Native Americans and the Irish have intersected for centuries in specific and often unusual ways. What are some of these intersections and how do contemporary artists examine and process them through their own lives and visions? The Map Is Not the Territory opened in 2013 at The Jerusalem Fund Gallery Al-Quds in Washington, D.C.—the first stop for this five-year traveling art exhibition, 2013-2018.

Project Type: One-Time Event (Traveling)
Discipline: Visual Arts; Photography
Website: http://www.levantinecenter.org/arts/artists/map-not-territory-parallel-lives-palestinians-native-americans-irish
*Marseille-Provence 2013 (European Capital of Culture), Marseille, France*
Through the European Capital of Culture program, selected European cities organize year-long, multidisciplinary festivals that have multiple cultural components including exhibitions, symposia, performances, etc. The 2013 program in Marseille-Provence is focused on the cultures of the Mediterranean. Its goals include: reinforcing the region’s cultural identities, contributing to the cultural dimension of the Barcelona Process by promoting dialogue between European and Mediterranean cultures.

Project Type: Repeating Event (annually)
Discipline: Multidisciplinary (Dance; Performing Arts; Visual Arts; Architecture; Visual Arts)

*Meeting Points (Young Arab Theatre Fund), Brussels, Belgium*
Meeting Points are international multidisciplinary events that comprise visual arts, film, theater, dance, music, and performance. The sixth edition, Meeting Points 6, was curated by Okwui Enwezor. Meeting Points 6 took place across eight historic cities in the Middle East, North Africa, and Europe over a one year period between April 2011 and March 2012.

Project Type: Repeating Events (Repeating)
Discipline: Multidisciplinary (Visual Art; Film; Theatre; Dance; Music; Performing Arts)
Website: [http://www.meetingpoints.org](http://www.meetingpoints.org)
**MENA Cultural Innovation Labs (British Council), London, UK**
Cultural Leadership & Innovation is a refreshed version of the British Council’s Cultural Leadership International (CLI) program, and it will run in the Middle East with support from the Ford Foundation. The program seeks to: Identify and support emerging talent in the region’s creative and cultural sector; create a network of cultural leaders and innovators in the region – and connect it with existing groups of creative entrepreneurs, cultural innovators and policy-makers from the Middle East and the UK; raise awareness of key issues affecting the cultural sector, and stimulate critical thought and new sustainable practices and projects; support viable development opportunities and small projects proposed by participants through small investment grants; and strengthen the influence and position of the cultural sector cross-sectorally and regionally as a key social agent.

Project Type: Funders and Funding Programs
Discipline: Multidisciplinary

**Moroccan Cultural Centers, International**
The Ministry in Charge of Moroccans living Abroad runs cultural centers abroad in Brussels, Montreal, Amsterdam, Tripoli, Tunisia, and is planning centers in Barcelona, Milan, Montpelier, Mantes-la-Jolie and Dakar. Supports 47 festivals and artistic activities including theatrical tours abroad.

Project Type: Funders and Funding Programs; Presenting Organizations
Discipline: Multidisciplinary (Architecture; Visual Arts; Film; Photography)
**Muslim Voices: Arts and Ideas**

Asia Society, BAM, and NYU Center for Dialogues announce the visual arts programming for Muslim Voices: Arts & Ideas. The ten-day, multi-venue arts festival and conference features exhibitions at Asia Society, Austrian Cultural Forum, BAM, Brooklyn Museum, The Metropolitan Museum of Art, and MoCADA (in collaboration with Museum for African Art). Muslim Voices: Arts & Ideas celebrates the extraordinary range of artistic expression in the Muslim world with more than 100 artists from as far away as Asia, Africa, the Middle East, and as near as Brooklyn. In addition to visual arts, the festival features theater, films, exhibitions, talks, and other events, ranging from the traditional to the contemporary. The full festival press release, schedule of events, materials on participating artists, and more can be found at www.MuslimVoicesFestival.org.

Project Type: One-Time Event  
Discipline: Music; Visual Arts  
Website: [http://muslimvoicesfestival.org/](http://muslimvoicesfestival.org/)

**Muslima: Muslim Women's Art and Voices, USA**

Muslim Women's Art & Voices is a global online exhibition that presents a groundbreaking collection of thought pieces and artwork from contemporary Muslim women who are defining their own identities and in the process shattering pervasive stereotypes. Muslima includes exclusive interviews with global leaders of the movement for a more equitable world and original content from established and emerging artists and thinkers.

Project Type: Online and Virtual Resources  
Discipline: Multidisciplinary (Visual Arts; Literature; Photography)  
Website: [http://muslima.imow.org/](http://muslima.imow.org/)
**Nafas Art Magazine, Germany**
Since March 2003, this online magazine has presented articles, information, and visual material on current art whose essential point of origin or reference is in the Islamic world. This also includes the work of artists who live elsewhere, but who see their cultural home in countries and regions shaped by Islam. Published online in English, German and Arabic.

Project Type: Online and Virtual Resources
Discipline: Multidisciplinary (Visual Arts; Literature; Performing Arts)

**Najjar Abdul-Musawwir untitled exhibit, NYC, USA**
Selected original works are currently on display at IMAN headquarters in Chicago, IL, from September 2013 to April 2014. Known as Artist of the People, Abdul-Musawwir has been a longtime leader and supporter of the IMAN Arts and Culture Department, having participated in Community Cafés, and Artist and Leadership Retreats in years past. From time to time, IMAN features works by artists whose themes, careers and lives resonate with, and reflect lives and issues of, communities IMAN works with. Najjar Abdul-Musawwir was born October 25th, 1958, in Chicago, Illinois. He is an Associate Professor of Fine Art at Southern Illinois University Carbondale School of Art and Design, Carbondale, Illinois. He teaches “Exploration of Mixed-Media,” “Abstract Painting,” “Experimental Drawing,” “Graduate Professional Development,” and “African-American Art History.” He serves on several academic committees, such as African Studies, and Global Studies. His works illustrate culture, faith, and history through abstract language. He uses different materials as a metaphor for the human experience; and thus, he abstracts material to discuss our abstract existence. Najjar is known for using burlap sacks in his paintings. A profound and puissant symbol, the idea of burlap sacks exploiting the surface, which speaks to the power of harvesting the spiritual experiences of the human-will – past, present, and beyond the 21st century."

Project Type: One-Time Event
Discipline: Visual Arts
Najjar Abdul-Musawwir residency at the N'Namdi Center for Contemporary Art in Detroit

Najjar Abdul-Musawwir was born October 25th, 1958, in Chicago, Illinois. He is an Associate Professor of Fine Art at Southern Illinois University Carbondale School of Art and Design, Carbondale, Illinois. He teaches ""Exploration of Mixed-Media,"" ""Abstract Painting,"" ""Experimental Drawing,"" ""Graduate Professional Development,"" and ""African-American Art History."" He serves on several academic committees, such as African Studies, and Global Studies. His works illustrate culture, faith, and history through abstract language. He uses different materials as a metaphor for the human experience; and thus, he abstracts material to discuss our abstract existence. Najjar is known for using burlap sacks in his paintings. A profound and puissant symbol, the idea of burlap sacks exploiting the surface, which speaks to the power of harvesting the spiritual experiences of the human-will—past, present, and beyond the 21st century.

Najjar was the selected artist for the N'Namdi Center for Contemporary Arts' Artist-in-Residency, 2009 (formerly G. R. N'Namdi Gallery in Detroit, MI).

Project Type: One-Time Event
Discipline: Visual Arts
Website: http://nnamdicenter.org/air.htm

New Voices of Modern Arab Literature, U.S./MENA

The Alliance of Artists Communities has joined Beirut39 in supporting a new generation of Arab writers by offering residencies to Beirut39 writers in host sites throughout the world. Alliance residency programs support living artists in the creation of new work, in the belief that the cultivation of new art and ideas is essential to human progress. The Beirut 39 competition set out to identify and honor writers who are at the start of their careers and who are often struggling to find a wider audience. More than 20 artist residency programs in 5 countries [majority are U.S.] are offering residencies of at least one month to the Beirut39 writers. [Beirut39 was a collaborative project between the Hay Festival, Beirut UNESCO's World Book Capital 2009 celebrations, Banipal magazine and the British Council among others.]

Project Type: Funders and Funding Programs
Discipline: Literature
Website: http://www.artistcommunities.org/beirut39
No Country: Contemporary Art for South and Southeast Asia (The Guggenheim Museum), U.S./International

From February 22 through May 22, 2013, the Solomon R. Guggenheim Museum in New York presented No Country: Contemporary Art for South and Southeast Asia, the inaugural exhibition of the Guggenheim UBS MAP Global Art Initiative. The exhibition featured work by 22 artists and collectives from South and Southeast Asia. Focusing on the region’s shifting spectrum of creative practices, the exhibition traced networks of intellectual exchange and influence, and considered the various impacts of ethno-nationalism, colonization, and globalization on national identity. The exhibition features painting, sculpture, photography, video, works on paper, and installation, the majority of which will be on view in the United States for the first time. All works have been newly acquired for the Guggenheim’s collection under the auspices of the Guggenheim UBS MAP Purchase Fund. Following its presentation in New York, No Country is expected to travel to venues in Hong Kong and Singapore.

Project Type: One-Time Event

Discipline: Multidisciplinary (Visual Arts; Film; Photography; Performing Arts)

Website: http://www.guggenheim.org/guggenheim-foundation/collaborations/map/no-country-contemporary-art-for-south-and-southeast-asia-at-the-centre-for-contemporary-art-cca

Ojala: Presenting Muslim Voices and Connecting Diverse Communities, Chicago, USA

Old Town School of Folk Music in Chicago, IL will receive $275,000 to develop “Ojala! Presenting Muslim Voices & Connecting Diverse Communities,” a three-year project in partnership with the Inner-City Muslim Action Network to engage a range of Chicago-based communities through residency activities and musical performances by Muslim artists. This includes a new “Middle Eastern Music Residency” program.

Project Type: Funder and Funding Programs

Discipline: Multidisciplinary (Music; Dance; Performing Arts)

Website: https://www.oldtownschool.org/fathysalama/
OneBeat, USA

OneBeat is an international cultural exchange that celebrates the transformative power of the arts through the creation of original, inventive music, and people-to-people diplomacy. More than a performance program, OneBeat balances three principles: dialogue, creation, and social engagement to foster mutual understanding and cooperation among citizens of the world. By giving international artists from abroad and the United States creative opportunities to interact, OneBeat furthers these vital goals, one unexpected musical piece at a time. OneBeat consists of a two-week Residency, when Fellows create original material and develop workshop ideas to engage local communities, and a two-week Tour, when Fellows give performances, collaborate with local musicians and lead workshops with youth and communities groups. OneBeat Fellows work with a diverse group of expert Collaborating Artists—including luminaries of classical music, hip-hop, jazz and more—to develop and deepen the scope of their collaborative work. OneBeat is an initiative of the U.S. Department of State’s Bureau of Educational and Cultural Affairs and produced by Bang on a Can's Found Sound Nation.

Project Type: Funders and Funding Programs
Discipline: Music
Website: [http://foundsoundnation.org/curations/onebeat-2013/](http://foundsoundnation.org/curations/onebeat-2013/)

PEN World Voices Festival, New York, USA

Held annually, PEN World Voices Festival brings remarkable writers, journalists, philosophers from all over the world to New York City to discuss and debate some of the most sensitive issues of our lives today. Readings, panels, performances take place throughout the city featuring writers from around the world.

Project Type: Repeating Events (Annual)
Discipline: Literature
Website: [http://worldvoices.pen.org/](http://worldvoices.pen.org/)
Performa Biennial 11, New York, USA

Founded by RoseLee Goldberg in 2004, Performa is the leading organization dedicated to exploring the critical role of live performance in the history of twentieth-century art and to encouraging new directions in performance for the twenty-first century. Performa launched New York’s first performance biennial, Performa 05, in 2005. With each successive biennial, Performa has grown to incorporate all disciplines as part of its major, city wide programming, including dance, film, music, architecture and food, making it America’s only cross-disciplinary biennial as well as the country’s first and most important international biennial. Performa 11 will showcase new work by more than 100 of the most exciting artists working today. Presented in collaboration with a consortium of more than 50 arts institutions and over 50 curators, as well as a network of public spaces and private venues across the city, Performa 11 will ignite New York City with energy and ideas, acting as a vital “think tank” linking minds across the five boroughs and bringing audiences together for brilliant new performances in all disciplines.

Project Type: Repeating Event (Annual Festival)
Discipline: Multidisciplinary (Music; Architecture; Visual Arts; Dance; Literature)
Website: [http://11.performa-arts.org/about/about-performa-11](http://11.performa-arts.org/about/about-performa-11)

Poems for the Millennium, Volume 4: The University of California Book of North African Literature

In this fourth volume of the landmark Poems for the Millennium series, Pierre Joris and Habib Tengour present a comprehensive anthology of the written and oral literatures of the Maghreb, the region of North Africa that spans the modern nation states of Libya, Tunisia, Algeria, Morocco, and Mauritania, and including a section on the influential Arabo-Berber and Jewish literary culture of Al-Andalus, which flourished in Spain between the ninth and fifteenth centuries. These selections are arranged in five chronological “diwans” or chapters, which are interrupted by a series of “books” that supply extra detail, giving context or covering specific cultural areas in concentrated fashion. The selections are contextualized by a general introduction that situates the importance of this little-known culture area and individual commentaries for nearly each author.

Project Type: One-Time Event
Discipline: Literature
Poetic Voices of the Muslim World

Poets House and City Lore are working with the public library systems in six cities across the country for this project. Poetic Voices of the Muslim World at each library includes a series of programs presenting the varied poetic traditions of the Muslim world through the scholarly interpretation of the art and an 18 panel traveling exhibit to introduce the project to library patrons, engage broad interest and illustrate key concepts. The project comes to Jacksonville and Los Angeles in spring 2013; Washington, DC and Milwaukee follow in fall 2013; and the project comes to Detroit and New York City in spring 2014. The exhibition is also available online.

Project Type: One-Time Event (Traveling); Online and Virtual Resources
Discipline: Literature
Website: http://poeticvoicesofthemuslimworld.org/

*RE:Orient, Stockholm, Denmark

Re:Orient was founded in 1993. Throughout the year it organizes concerts, performances, shows, films, lectures and seminars that grapple with contemporary issues and the relations between East and West, tradition and modernity.

Project Type: Presenting Organization
Discipline: Multidisciplinary
Website: http://www.reorient.se/

Reorient Festival, San Francisco, CA

The ReOrient Festival was inaugurated in 1999 to present alternative perspectives of the Middle East, showcasing the diversity of artistic voices and styles from the region, and gathering various segments of the Middle Eastern community together with the non-Middle Eastern community for an evening of distinctive – yet shared – narratives. For the past ten years, the festival has annually turned San Francisco into a destination for artists who challenge the dominant depictions of the Middle East and audiences who seek unconventional and provocative programming.

Project Type: Repeating Events (Annual)
Discipline: Performing Arts
Website: http://www.goldenthread.org/programs/reorient/
Reorient Magazine, Toronto, Canada
REORIENT is an online magazine celebrating contemporary Middle Eastern arts & culture. It provides a fresh and modern perspective on topics related to the arts & culture of the Middle East, and positively changes the way people – including Middle Easterners themselves – view this vast, diverse, and culturally-rich region. Founded in 2012 by Joobin Bekhrad, REORIENT is a non-profit, non-religious, non-political, non-partisan, and non-ideological entity, made possible by the efforts of contributors around the world.

Project Type: Online and Virtual Resources
Discipline: Multidisciplinary (Music; Visual Arts; Literature; Film; Photography)
Website: http://www.reorientmag.com/

*SALT, Istanbul and Ankara, Turkey
SALT is a not-for-profit institution located in Istanbul and Ankara, Turkey. SALT hosts exhibitions, conferences and public programs; engages in interdisciplinary research projects; and sustains SALT Research, a library and archive of recent art, architecture, design, urbanism, and social and economic histories to make them available for research and public use. SALT is a member of L’Internationale, an organization of six European art institutions and artists’ archives.

Project Type: Presenting Organizations
Discipline: Multidisciplinary
Website: http://saltonline.org/en/home
San Diego Asian Film Festival (Pacific Arts Movement), San Diego, California, USA
The San Diego Asian Film Festival began in August 2000 as a 3-day event and has since grown to become one of the largest exhibitions of Asian and Asian American cinema in North America. The San Diego Asian Film Festival is an annual event of Pacific Arts Movement. Our mission is to connect audiences to the human experience through the Pan Asian media arts. We’ve been around since 2000, premiering films from around the world. Our emphasis is on Asian American cinema, but we also showcase international films, along with shorts, documentaries, and animation. Along with films, patrons will be able to meet and speak with filmmakers and actors, enjoy meaningful discussions, hear live music, and enjoy nightly parties.

Project Type: Repeating Events (Annual Festival)
Discipline: Film
Website: [http://festival.sdaff.org/2013/](http://festival.sdaff.org/2013/)

San Francisco Ethnic Dance Festival (World Arts West)
San Francisco Ethnic Dance Festival’s mission is to support artists sustaining the world’s diverse dance traditions by providing needed services and performance opportunities, and provide the general public with opportunities to experience and learn more about world arts and cultures. World Arts West serves as the hub for over 450 dance companies based in Northern California that are collectively sustaining over 100 dance forms from around the world.

Project Type: Repeating Events (Annual)
Discipline: Dance
Website: [http://www.worldartswest.org/main/edf_index.asp](http://www.worldartswest.org/main/edf_index.asp)
*Sangam House Writer’s Residency, Bangalore, India*

The intention of Sangam House is to bring together writers from around the world to live and work in a safe, peaceful setting. Sangam House seeks to give writers a chance to build a solid and influential network of personal and professional relationships that can deepen their own work, in effect, expanding and diversifying literature. Assembling writers from various cultural backgrounds broadens the scope of each individual’s work. The program also facilitates interaction between the visiting writers and the local communities.

Project Type: Funders and Funding Programs (Residencies)
Discipline: Literature
Website: [http://www.sangamhouse.org/](http://www.sangamhouse.org/)

**SEARCH: Southeast Asia Art Research Channel, Singapore**

Search is an online database of resources on Southeast Asian Art. It includes an Index, organized by country, of galleries, awards, residencies, independent initiatives and projects, public spaces, art fairs, foundations/funds, and news sources. It also provides a bibliography of relevant articles and books on South East Asian art. The website has regularly updated arts news from the region. It partners with several archive organizations in the region.

Project Type: Online and Virtual Resources
Discipline: Multidisciplinary (Music; Architecture; Visual Arts; Dance; Literature; Film; Photography; Performing Arts)
Website: [http://www.search-art.asia/](http://www.search-art.asia/)

*Sharjah Biennial, Sharjah, U.A.E.*

Since its inception in 1993, the Sharjah Biennial has formed a cultural bridge between artists, art institutions and organizations locally, regionally and internationally. Produced by the Department of Culture and Information in the Emirate of Sharjah, the Biennial now holds a key regional position in the production and presentation of art and in fostering experimentation. In Sharjah 6, Re:emerge, Towards a New Cultural Cartography, curator Yuko Hasegawa proposes a Biennial that reassesses the Western-centrism of knowledge in modern times and reconsiders the relationship between the Arab world, Asia, the Far East, through North Africa and Latin America.

Project Type: Repeating Events (Biannual); Presenting Organization
Discipline: Multidisciplinary (Visual Arts; Film; Performing Arts)
Website: [www.sharjahart.org/biennial/sharjah-biennial-11/welcome](http://www.sharjahart.org/biennial/sharjah-biennial-11/welcome)
The Sky’s the Limit: Dubai as a Laboratory for Creativity, Seminar, University of Cincinnati, USA
This course will discover the creative roots of the Arab Spring and the ongoing struggle for voices to be heard in the Middle East. Contemporary artist are at the forefront of the movements and through readings by noted art historians/curators. The course will explore the influential creative minds and works of the region including. Through conversations, interviews, presentations and Skype discussion groups with the artists, musicians, poets, curators and critics the course will open a line of communication to the future of the freedom to create in the region and the responsibility of artists with dynamic ties to the region. A study tour to Dubai for the Dubai Art Fair with visits with contemporary artists will occur over spring break. Over the last five years, Art Dubai, the leading contemporary art fair in MENASA (Middle East/North Africa/South Asia), has become a cornerstone of the region’s booming contemporary art community.

Project Type: Arts Education
Discipline: Multidisciplinary
Website: http://www.uc.edu/honors/Seminars/travel/dubai.html

*Small World Music Festival, Toronto, Canada
Small World is a celebration of cultural diversity expressed by one of the most potent tools available – music. A charitable organization, its vision is based on sharing cultural experience and ultimately, building bridges between cultures. The company has presented close to 400 events since 1997. It has hosted many Canadian debuts by international performers; has given a platform to dozens of developing Canadian artists of diverse backgrounds; and has established an international reputation for presenting innovative, risk-taking programming.

Project Type: Presenting Organizations; Repeating Event (Annual)
Discipline: Music
Website: http://smallworldmusic.com/
South Asia: India and Pakistan, Delaware, USA

Four part Educational Series, “South Asia: India and Pakistan”, sponsored by the Delaware NGO of the “Delaware Lahore Delhi Partnership for Peace”. Over 850 students from seven Wilmington, Delaware public, private, parochial and charter high schools attended the program held in the spacious theater of the Cab Calloway School of the Arts. The spectacular performance by 57 dancers was accompanied by narration which provided an understanding of India dance and its various facets. The 90-minute program reflected distinctive India dance styles including the classical dances, Bharat Natyam and Kathak, a Bhangra from North India, a Sufi dance from Sind, Pakistan and a dance celebrating three major festivals in India. Bollywood with all of its glitter and glamour kept the highly enthusiastic audience taping to the beats.

Project Type: One-Time Event
Discipline: Dance (Arts Education)

Tanzconnexions (Goethe-Institut), Germany

Tanzconnexions seeks to shed light on local artists, working methods and infrastructure in the fields of dance and choreography in Southeast Asia, Australia, and New Zealand. The tanzconnexions multilingual website provides choreographers, dancers and dance enthusiasts with a wealth of information on contemporary dance in the Asia-Pacific region and the European-influenced German dance scene. This website accompanies and documents the activities of tanzconnexions – a joint project of Goethe-Instituts in Australia, Indonesia, Malaysia, New Zealand, the Philippines, Singapore, Thailand, and Vietnam running from 2008 until 2011. [Website is still active]

Project Type: Online and Virtual Resources
Discipline: Dance
Website: http://www.goethe.de/ins/id/lp/prj/tac/enIndex.htm
**Triangle Network, London, UK**
Triangle is an international network of artists and arts organizations that promotes exchange of ideas and innovation within the contemporary visual arts. Through artist-led workshops, residencies, exhibitions and outreach events, the network generates peer-to-peer learning, professional development for artists and the dissemination of emerging international art practices. The Triangle Network is constantly expanding and currently has over 30 partners across the world. It is particularly active in countries where the arts infrastructure is limited, and encourages exchanges across social, political and economic barriers, in countries including: Bangladesh, Bolivia, China, Cuba, India, Jordan, Kenya, Pakistan, South Africa and the UK.

Project Type: Presenting Organizations  
Discipline: Visual Arts  
Website: [http://www.triaglenetwork.org/](http://www.triaglenetwork.org/)

**Townhouse Gallery, Cairo, Egypt**
Established in 1998 as an independent, non-profit art space, Townhouse supports artistic work in a wide range of media through exhibitions, residencies for artists, curators and writers, educational initiatives and outreach programs. By establishing local and international relationships, as well as diversifying both the practitioners and audiences of contemporary art, Townhouse aims to support and expand the knowledge, appreciation and practice of contemporary arts in Egypt and the region.

Project Type: Presenting Organizations  
Discipline: Visual Art  
Website: [http://www.thetownhousegallery.com/about/AboutUs](http://www.thetownhousegallery.com/about/AboutUs)

**Tribeca All Access**
Celebrating over ten years, TAA supports working filmmakers, based in U.S. and Puerto Rico, who come from communities statistically underrepresented in the film industry. For films that are in all stages of production or post. Grants of $15,000, plus eligibility for our on-going alumni grants.

Project Type: Funders and Funding Programs  
Discipline: Film  
Website: [https://tribecafileminstitute.org/programs/detail/tribeca_all_access](https://tribecafileminstitute.org/programs/detail/tribeca_all_access)
UNESCO-Aschberg Program, Paris, France/International
Since its creation in 1994, UNESCO-Aschberg Program advocates and promotes creativity, highlights cultural exchanges and the need for artists to enrich their experience through contact with other cultures. As an implementation instrument of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the Program promotes the mobility of young artists through sojourns in art residencies abroad so as to foster creativity and cultural diversity. The Program gives priority to artists and institutions in developing countries, in order to enhance North-South and South-South cooperation.

Project Type: Funders and Funding Programs
Discipline: Multidisciplinary (Music; Visual Arts; Literature)
Website: www.unesco.org/new/en/culture/themes/creativity/aschberg-bursaries-for-artists

Valley of Saints: 2012 Sundance Film Festival, Utah, USA
Widely considered to be the crown jewel of Kashmir, Dal Lake is a sprawling aquatic community where erupting political violence often distracts from the natural beauty. Gulzar, a young, working-class boatman, plans to skip town with his best friend in search of a better life, but a weeklong military curfew derails their departure. Forced to wait it out, Gulzar takes a job assisting a pretty scientist named Asifa. As they navigate the floating landscape, collecting water samples for an environmental study, an unlikely relationship blossoms between the two. When Asifa’s research reveals harmful pollutants, Gulzar realizes that the ecology of the lake and an entire way of life face an alarming threat, and everything in his own life begins to take on a new hue.
Lush cinematography heightens the region’s visual splendor in this enlightening feature debut from Musa Syeed. Intricately weaving contemporary issues with traditional culture and ancient myths, Valley of Saints is a vibrant, lyrical film about finding one’s path home in a changing world.

Project Type: One-Time Event
Discipline: Film
Website: http://filmguide.sundance.org/film/120041/valley_of_saints
**Venice Biennale, Venice, Italy**
The Venice Biennale is a major contemporary art exhibition that takes place once every two years (in odd years) in Venice, Italy. The Venice Film Festival is part of it as is the Venice Biennale of Architecture, which is held in even years. The Biennale attracts around 375,000 visitors. Artists presented are selected by country. The Biennale is a prestigious cultural institution that runs permanent activities in addition to the yearly event.

Project Type: Presenting Organizations (Physical Spaces; Programming); Repeating Events (Biannual)
Discipline: Visual Arts; Architecture

**Virtual Collection of Asian Masterpieces, Singapore/International**
The Virtual collection of Asian Masterpieces uses the Internet and masterpieces of Asian origin in the collections of contributing museums to promote mutual understanding and appreciation between peoples of various cultures. More than 120 museums have contributed a selection of masterpieces from their collections.

Project Type: Online and Virtual Resources
Discipline: Visual Arts; Photography
Website: [http://masterpieces.asemus.museum/Index.nhn](http://masterpieces.asemus.museum/Index.nhn)
Women's Voices from the Muslim World: A Short Film Festival, Los Angeles, USA
The mission of the festival was to empower women living in Muslim-majority societies by promoting their free expression, thereby giving voice to their struggles for civil, economic, political, and gender rights. Festival took place in 2011. Women’s Voices Now is a not-for-profit that aims to empower all women living in Muslim-majority societies by promoting their free expression, thereby giving voice to their struggles for civil, economic, political, and gender rights. They sponsor and produce a range of events. Their website currently hosts the 98 films included in the 2011 festival. The group is currently planning to host a second film festival in spring 2014 entitled: Women Bought and Sold: Voices United against the Violence. The group also has plans to bring the 2011 festival content on a global tour.

Project Type: One-Time Events
Discipline: Film
Website: http://womensvoicesnow.org/

Words on Walls: EID
WORDS ON WALLS is a collaborative performance of music and spoken word along with poetry projections by the POEMobile. The POEMobile is a beautifully hand-painted truck covered in the calligraphy of multilingual poetry that houses an innovative, open-air text projection system. Illuminated verses lit up Mulberry Street as Urban Word’s powerful teen poets, along with special guests, explored IDEAS CITY’s Festival theme of Untapped Capital through poems on words unspoken, hidden connections, and invisible cities. A collaborative effort between Urban Word NYC, City Lore, and Bowery Arts & Science and made possible with support from the Hive Digital Learning Fund, WORDS ON WALLS combines digital learning with neo-futurist graffiti to celebrate cultural diversity, neighborhood histories and the power of youth voice. Teens work with the UDUB Social Media Team and Youth Leadership Board and New Skool Journalists to display their work digitally on various landscapes throughout the city.

Project Type: Repeating Events (Repeating)
Discipline: Multidisciplinary (Visual Arts; Literature; Performing Arts; Music)
Website: https://diversityplazajh.wordpress.com/2013/10/03/words-on-wall/
Words Without Borders, New York, USA
Founded in 2003, Words without Borders promotes cultural understanding through the translation, publication, and promotion of contemporary international literature. Publications and programs open doors for readers of English around the world to the multiplicity of viewpoints, richness of experience, and literary perspective on world events offered by writers in other languages. To date WWB has published over 1,600 pieces from 119 countries and 92 languages.

Project Type: Presenting Organizations
Discipline: Literature
Website: http://wordswithoutborders.org/

World Music Institute (Concert Series), New York, NY, USA
World Music Institute is a not-for-profit concert presenting organization founded in 1985 and dedicated to the research, presentation and documentation of the finest in traditional and contemporary music and dance from around the world. WMI encourages cultural exchange between nations and ethnic groups and collaborates with community organizations and academic institutions in fostering greater understanding of the world’s cultural traditions.

Project Type: Presenting Organizations
Discipline: Music
Website: http://www.worldmusicinstitute.org/

*Year of Germany in India (2011-2013), India
On the occasion of completing 60 years of Indo-German diplomatic relations, a collaborative celebration titled “Germany and India 2011-2012: Infinite Opportunities” was held in India. With a thematic focus on “StadtRäume – CitySpaces”, this program series across India broached the implications of rapid urbanization and challenges posed by the pace of change in German and Indian cities today. Issues like mobility, energy, sustainable urban development, architecture, cultural space, education and urban art were prominently featured, touching genres such as the performing and visual arts, science, education, technology and business.

Project Type: One-Time Event
Discipline: Multidisciplinary
Website: http://www.germany-and-india.com/
*Young Arab Theatre Fund, Brussels, Belgium*

Since its establishment, YATF has encouraged artists who received support for their productions to tour both within the region and internationally. YATF offers financial support through three open calls for applications per year and encourages venues and artists to apply to obtain touring grants. Only artists who received invitations from independent spaces to present their work in at least two different cities are eligible for this program.

Project Type: Funders and Funding Programs  
Discipline: Performing Arts  
Website: [http://www.yatfund.org/](http://www.yatfund.org/)
Appendix: Online Survey

Below we include the full text of the online survey. The survey was created and distributed via an online survey platform (Survey Monkey).

Welcome Page

Welcome and thank you in advance for your time and contributions to this survey.

The information we are asking you to provide will be used by the Brademas Center to identify and document artists and arts practitioners working in global Muslim communities who are engaged with U.S. artists and audiences. This information will allow for the creation of a "map" of how artists, funders, and organizations interconnect and to help us identify opportunities for artistic collaborations in the future.

Throughout this short survey, you will be asked to provide information on:

* Artistic Projects
* Funders
* Artists
* Other organizations or resources

While it can be difficult to decide who counts as a part of the “global Muslim community,” or to determine whether an artistic project fosters “engagement,” we think it is best to have you make your own, expert judgment rather than us defining these boundaries for you. We ask you therefore to include anything you believe should be counted as “U.S. Cultural Engagement with Global Muslim Communities.” We hope you will include your own work.

If at any time you have questions about the survey, please do not hesitate to contact Dr. Jennifer C. Lena (jcl42@columbia.edu) or Erin Johnston (efjohnst@princeton.edu).

Please fill in your name below: ____________________________

Artistic Projects

Participants were shown this page one time. If they indicated ‘yes,’ they were taken to the entry page below. If they indicated ‘no,’ they were directed to the section on funders.

Please report any artistic projects that exemplify U.S. cultural engagement with global Muslim communities. Projects include exhibitions, festivals, tours, residencies, concerts and theater, film and media and literature in translation.

You will have an opportunity to enter up to six relevant projects. If you do not have any projects to enter, please select 'no' and then hit 'next.'
Artistic Projects Entry Page

Participants were shown the following page up to six times, depending on the number of projects entered. When the participant indicated she did not have any additional artistic projects to enter, she was directed to the section on funders.

Please provide details for an artistic project that you think exemplifies U.S. Cultural Engagement with Global Muslim Communities.

Project title:
Curator/Artistic Director:
Host organization/s:
Funder/s:
Discipline/s:
Artistic participant/s:
Why did you select this project?:
Do you have any additional artistic projects to enter? Yes/No

Funders

Participants were shown this page one time. If they indicated ‘yes,’ they were taken to the entry page below. If they indicated ‘no,’ they were directed to the section on artists.

Please report any funders that you think support U.S. cultural engagement with global Muslim communities. Funders include governmental and non-governmental agencies and foundations, corporations and individuals.

You will have an opportunity to enter up to six funders. If you do not have any funders to enter please select 'no' and then hit 'next.'

Funders Entry Page

Participants were shown the following page up to six times, depending on the number of funders entered. When the participant indicated she did not have any additional funders to enter, she was directed to the section on artists.

Please provide details for a funder or funding source that you think supports U.S. Cultural Engagement with Global Muslim Communities.

Organization name:
If applicable, name the unit, project, or initiative you feel is most relevant:
Contact person:
Why did you select this funder?
Do you have any additional funders to enter? Yes/No

Artists
Participants were shown this page one time. If they indicated ‘yes,’ they were taken to the entry page below. If they indicated ‘no,’ they were directed to the section on other examples.

Please report any artists whom you think exemplify U.S. cultural engagement with global Muslim communities.

You will have an opportunity to enter up to six relevant artists. If you do not have any artists to enter, please select 'no' and then hit 'next.'

Artists Entry Page
Participants were shown the following page up to six times, depending on the number of artists entered. When the participant indicated she did not have any additional artists to enter, she was directed to the section on other examples.

Please provide some information about an artist whom you think works to engage U.S. audiences with global Muslim communities.

Name:
Location:
Disciplines:
Why did you select this artist?
Contact information:
Do you have any additional artists to enter? Yes/No

Other
Participants were shown this page one time. If they indicated ‘yes,’ they were taken to the entry page below. If they indicated ‘no,’ they were directed to the section on expert references.

Please report any other organizations or resources which you think support U.S. cultural engagement with global Muslim communities. These may include internet forums or sites, working groups or anything else that does not fit in the above categories.

Other Entry Page
Participants were shown the following page up to six times, depending on the number of other examples entered. When the participant indicated she did not have any additional examples to enter, she was directed to the section on expert references.
Please provide relevant information on other resources you think are valuable to U.S. Cultural Engagement with Global Muslim Communities. This could include Internet sites, workshops, informal groups, and anything else that does not fit the above categories.

Also feel free to include other projects, funders or artists whom you did not have a chance to enter in previous parts of the survey.

Please provide as much information regarding these resources as you can.

Other:

Do you have any additional examples to enter? Yes/No

**Expert References: Entry Page**

*Participants were shown the following page up to five times, depending on the number of expert references entered. When the participant indicated she did not have any additional references to enter, she was directed to the final page of the survey.*

We hope you will allow us to contact some of your colleagues, in order that we can gain their perspectives on the resources available to support U.S. Cultural Engagement with Global Muslim Communities. We will only use the contact information you provide to send them this survey.

You will have the opportunity to suggest up to five colleagues.

Name:

Title:

Contact information:

Why is their perspective important?

Do you have another expert you can recommend? Yes/No

**Additional Information**

*This page provided survey takers the opportunity to provide open-ended comments and feedback. Once complete, participants submitted the survey and received a confirmation and thank you email.*

Please use the space below to provide us with any additional information regarding projects, funders or artists as well as expert references or to enter any additional comments or insights that may be of use to us in this endeavor.

If you do not have any additional entries or comments, please hit "Submit Survey" to send us your responses.

Thank you for taking the time to provide us with this valuable information.