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A person wearing a light blue traditional African garment is standing in a desert landscape, holding a large wooden frame in front of their face. The frame shows a landscape with a horizon line and a cloudy sky. The person is wearing a watch on their left wrist.

# UNESCO strengthens its commitment to **African cinema**

Strategic recommendations

Round tables

Film screenings

5 to 7  
October  
2021

UNESCO House,  
Paris



# Context

The production and distribution of film and audiovisual works is one of the most dynamic growth sectors in the world, due to a steady increase in household consumption facilitated by digital technologies.

In Africa, recent years have seen an expansion of a remarkable amount of productions thanks to digital technologies. The case of "Nollywood", with around 2,500 films made each year, is exemplary in this respect. It has enabled the emergence of a local industry of production and distribution with its own economic model. Born from the absence of appropriate responses within traditional channels to the consumption needs of the Nigerian population for audiovisual works, this industry has been able to reactivate and energise a domestic market of more than 200 million inhabitants, before being exported to the Nigerian and African diaspora.

The same phenomenon can be observed in other countries of the African continent where film and television programme production is expanding outside formalised frameworks. Unlike "Nollywood", the African cinema production is struggling to find an economic model that ensures sustainable growth, mainly because of the size and lack of organization of national markets.

Due to the insufficient organisation of national and regional markets, an incentive policy and a sizeable offer of African content, the revenues generated by the audiovisual sector in the majority of African States go to the benefit of foreign interests. An overwhelming share of the market is in fact preempted by audiovisual goods and services from outside these States, which contributes neither to the mutual understanding of populations, to the promotion of cultural diversity, nor to the economic development of a national and/or regional industry.

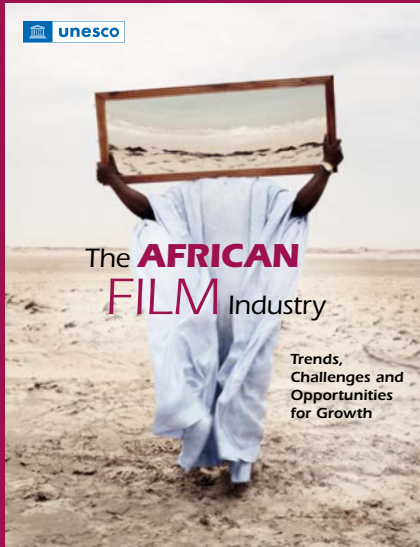
The absence of appropriate public policies hinders the potential of the development of African film and audiovisual industries.

As part of its commitment to the diversity of cultural expressions and particularly its interventions to support the emergence of dynamic creative industries in developing countries, UNESCO is launching an initiative to strengthen its support for the development of the film and audiovisual industry in Africa. This initiative is also in line with the aspirations of Agenda 2063 adopted by the African Union, which calls for the strengthening of cultural and creative industries so that they can play their role in the full realisation of Africa's development potential.

In 2021, UNESCO's commitment takes the form of two complementary activities, one aimed at proposing strategic recommendations for the development of the film and audiovisual sectors in Africa. The second is to provide a showcase for the visibility and promotion of African cinema through a cycle of programming in UNESCO's newly renovated cinema hall.

## Launch of the Report

# The **AFRICAN** **FILM** Industry



## Trends, Challenges and Opportunities for Growth

In October 2020, UNESCO undertook an exploratory study on the film and audiovisual industry in Africa in order to collect statistical data and information to better understand the challenges and needs of the sector, on the one hand, and to propose a roadmap to assist States in the development and implementation of policies, on the other.

The information collected from the States, through a consultative process, made it possible to draw up a summary report accompanied by the mapping of the film and audiovisual sectors in each of the 54 States of the continent.

The presentation of the report is planned in several sequences: a first sequence is intended for political decision-makers, while a second sequence is intended for professionals on the occasion of the main film events.

Each of these sequences will include round tables bringing together major film industry players to examine concrete actions to be considered in implementing the strategic recommendations proposed by UNESCO.

## Presentation of the Report at major film events

A presentation of the Report will be made at major film festivals in order to foster a constructive dialogue with film and audiovisual professionals and to consider ways of mobilising a variety of stakeholders in the implementation of the recommendations.

### The main film events envisaged are:

- Pan-African Film and Television Festival of Ouagadougou (Burkina Faso), 16 to 23 October 2021
- Carthage Cinema Days (Tunisia), 30 October to 6 November 2021
- Berlin International Film Festival (Germany), 10 to 20 February 2022
- Cannes International Film Festival (France), 17 to 28 May 2022



## Launch at UNESCO Headquarters, 5 October 2021 • Room II

This event will bring together representatives of Member States, representatives of international partner organisations, film directors and professionals, etc.

15h00 • 15h05	Words of welcome	<ul style="list-style-type: none"> <li>• <b>Firmin Matoko</b>, Assistant Director-General, Sector for Priority Africa and External Relations, UNESCO</li> </ul>
15h05 • 15h10	Opening speech	<ul style="list-style-type: none"> <li>• <b>Audrey Azoulay</b>, Director-General, UNESCO</li> </ul>
15h10 • 15h20	Presentation of the report's conclusions	<ul style="list-style-type: none"> <li>• <b>Toussaint Tiendrebeogo</b>, Chief, Diversity of Cultural Expressions, UNESCO</li> </ul>
<b>15h20 • 15h50</b>	<b>What steps after the Report? Conversation with filmmakers</b>	<ul style="list-style-type: none"> <li>• <b>Ernesto Ottone R.</b>, Assistant Director-General, Culture Sector, UNESCO</li> <li>• <b>Abderrahmane Sissako</b>, Filmmaker</li> <li>• <b>Mati Diop</b>, Filmmaker</li> </ul> <p><i>Moderated by Olivier Barlet, Film critic</i></p>
15h50 • 16h30	<b>Round Table 1</b> Developing and producing films in Africa, towards a sustainable industry	<ul style="list-style-type: none"> <li>• <b>Dora Bouchoucha</b>, Producer, Nomadis Images</li> <li>• <b>Oumar Sall</b>, Producer, Ciné Kap</li> <li>• <b>Steven Markovitz</b>, Producer</li> <li>• <b>Marie-Clémence Andriamonta-Paes</b>, Producer, Laterit Productions</li> </ul> <p><i>Moderated by Olivier Barlet, Film critic</i></p>
16h30 • 17h10	<b>Round Table 2</b> Investing in the film industry in Africa: Challenges, obstacles and opportunities	<ul style="list-style-type: none"> <li>• <b>Rosana George-Hart</b>, General Manager, Silverbird Film Distribution</li> <li>• <b>Déborah Adjibao</b>, Head of communications, marketing and programming at CanalOlympia/Vivendi Africa</li> <li>• <b>Ben Amadasun</b>, Head of Content, Africa, Netflix</li> <li>• <b>Séraphine Angoula</b>, Consultant in strategy development for the film industry in Africa</li> </ul> <p><i>Moderated by Hortense Assaga, Journalist</i></p>
17h10 • 17h50	<b>Round Table 3</b> Institutional support for the African cinema: priorities for action and synergies among international organisations	<ul style="list-style-type: none"> <li>• <b>Angela Martins</b>, Chief of Culture Division, African Union Commission</li> <li>• <b>Aya Kasasa</b>, Expert, ACP Group of States</li> <li>• <b>Denise Richert</b>, International Cooperation officer, European Commission</li> <li>• <b>Pierre Barrot</b>, Audiovisual Programme Officer, International Organisation of the Francophonie</li> <li>• <b>Aboubakar Sanogo</b>, Executive Secretary of the Fédération panafricaine des cinéastes (FEPACI)</li> </ul> <p><i>Moderated by Hortense Assaga, Journalist</i></p>
17h50 • 18h00	Words of conclusion	<ul style="list-style-type: none"> <li>• <b>Ernesto Ottone R.</b>, Assistant Director-General, Culture Sector, UNESCO</li> </ul>

# Programming cycle of African films at UNESCO Headquarters

UNESCO's renewed commitment to the development of the African cinema also provides an opportunity to give greater visibility to this insufficiently distributed cinema. To this end, a 3-day programming of African films will be organized from 5 to 7 October 2021 in the newly renovated UNESCO cinema.

The selection offers a mix of films from three generations of filmmakers: established and award-winning filmmakers from Africa's two major film festivals, young female talents, and major works of African film heritage that have been restored as part of the African Film Heritage Project (AFHP), the result of a 2017 partnership between the Pan-African Federation of Filmmakers (FEPACI), The Film Foundation of Martin Scorsese, the Cineteca di Bologna and UNESCO.

The films selected for this cycle of programming offer a panorama of African societies, whether it be the condition of women, the thwarted dreams of youth in search of a better future, clandestine migrations across the oceans at the risk of thousands of lives, etc.

Each screening will be followed by a debate with the director and/or a member of the screening team. The debates will be moderated by Olivier Barlet, film critic (Africultures).

<b>Tuesday 5 October 2021</b>	<b>Awards of the FESPACO and the Carthage Cinema Days (JCC)</b>
18h30 - 20h30	<b>Félicité (Golden Stallion FESPACO 2019)</b> A film by Alain Gomis (Senegal) 2017 • 100 min <i>Screening followed by a discussion with Oumar Sall - moderated by Olivier Barlet</i>
21h00 - 23h00	<b>Noura's Dream (Golden Tanit JCC 2019)</b> A film by Hinde Boujema (Tunisia) 2019 • 106 min
<b>Wednesday 6 October 2021</b>	<b>Spotlight on female talents</b>
11h00 - 13h00	<b>Fahavalo Madagascar 1947</b> A film by Marie-Clémence Andriamonta-Paes (Madagascar) 2018 • 90 min <i>Screening followed by a discussion with Marie-Clémence Andriamonta-Paes - moderated by Olivier Barlet</i>
13h00 - 15h00	<b>Atlantics: A Ghost Love Story</b> A film by Mati Diop (Senegal) 2019 • 105 min
16h00 - 18h00	<b>I am not a Witch</b> A film by Rungano Nyoni (Zambia) 2019 • 94 min
18h30 - 20h30	<b>Lionheart</b> A film by Geneviève Nnaji (Nigeria) 2018 • 94 min
<b>Thursday 7 October 2021</b>	<b>Flashback on some heritage works</b>
11h00 - 13h00	<i>Screening followed by a discussion with Aboubakar Sanogo - moderated by Olivier Barlet</i> <b>Muna Moto</b> A film by Jean-Pierre Dikongue-Pipa (Cameroon) 1975 • 100 min
13h00 - 15h00	<b>Oh, Sun</b> Directed by Med Hondo (Mauritania) 1970 • 104 min
16h00 - 18h00	<b>The Woman with the Knife</b> A film by Timité Bassori (Côte d'Ivoire) 1969 • 80 min
18h30 - 20h30	<b>Chronicle of the Years of Fire</b> Directed by Mohammed Lakhdar-Hamina (Algeria) 1975 • 177 min



# Annex 1

## Biographies of the panellists – Round tables of 5 October 2021

### Ben Amadasun, Director of Content, Africa, Netflix

Ben Amadasun is the Director of Content at Netflix, the world's leading internet entertainment service. In his role, he nurtures key partnerships and drives the content strategy across Africa to support Netflix's membership growth and streaming rates on the continent. His portfolio includes sourcing local programming that is relevant for the region and acquiring global rights for shows and movies from Africa. He is an accomplished media business leader with valuable experience in Africa, having filled various strategic roles on the continent, ranging from developing compelling business cases and driving growth of subscription-model television and free-to-air services. He has more than 20 years' experience in business strategy and consulting, as well as a professional background in investment banking. Prior to joining Netflix, Ben Amadasun was the senior vice president and CEO of Econet's Kwese Free TV, working across the borders of various Sub-Saharan African countries. He enjoyed a successful stint at Modern Times Group's TV1 in Tanzania, where he served as CEO and Head of Scripted Development.

### Déborah Adjibao, Head of communications, marketing and programming at CanalOlympia/Vivendi Africa

Déborah Adjibao has been working in the media and entertainment sector in Africa for almost 6 years. Initially at Canal+ AFRICA, then at CanalOlympia, she began her adventure as a community manager and then moved on to the positions of communications and marketing manager before taking over the responsibility of the network's communications, marketing and programming departments. For nearly 4 years, she has been supporting the development of the film industry in Africa and local productions by building bridges between the various players in the field.

### Marie-Clémence Andriamonta-Paes, Producer, Laterit Productions

Marie-Clémence Andriamonta-Paes created Laterit in 1998, an independent production and distribution company, to contribute to making oral cultures heard through cinema, DVD and VOD. Laterit has produced *The Whistle* by As Thiam, *Batuque* by Silvano Tavares, *Mahaleo* by Rajaonarivelo & Paes, *Before the dying of the light* by Ali Essafi. She won a Mention at JCC for her film *Fahavalo Madagascar 1947*.

### Séraphine Angoula, Consultant in strategy development for the film industry in Africa

Séraphine Angoula has been working in the film and media sector for over 10 years. Initially at Canal+, then at Studiocanal in France. She is the founder of the Sanaga association and is also a member of the World Cinema Aid Commission (CNC). For over 2 years she has specialized in the operation of cinemas and the distribution of films in Africa. It is thus from the African continent that she operates, by accompanying projects of development of cinematographic infrastructures and structuring of the exploitation of African films.

### Pierre Barrot, Audiovisual Programme Officer, International Organisation of the Francophonie

Pierre Barrot studied at the Ecole Supérieure de Journalisme in Lille before spending ten years in Africa, where he was a journalist and cultural attaché. He is the author or co-author of several essays, two of which have been translated into English. He has also written scripts for television and published *Bill the Mischievous*. He is currently programme manager in charge of audiovisual cooperation and image promotion at the Organisation internationale de la Francophonie (OIF).

### Dora Bouchoucha, Producer, Nomadis Images

Dora Bouchoucha has been film producer since 1994. As a key figure in the film industry in Tunisia and abroad, she has produced and co-produced numerous feature films, short films and documentaries with her company NOMADIS IMAGES. Her films have been selected at the Venice, Cannes and Berlin festivals. In 1992, she created the Project Workshop and Takmil in 2014 for the Carthage Cinema Days which she chaired in 2008, 2010 and 2014 as well as the script development workshops SUD ECRITURE in 1997 which she has been directing since. In 2010, she chaired the Fonds Sud and in 2012, the Aide Aux Cinémas du Monde (CNC). In 2018 and 2019, she directs the Mediterranean festival MANARAT. She is a member of the Academy of the Oscars. In 2021, she was appointed Vice President of the Institut du Monde Arabe (Paris).

### **Mati Diop, Filmmaker**

Born in 1982, Mati Diop lives and works between Paris and Dakar. Her first feature film, *Atlantics: A Ghost Love Story* (2019) received the Grand Prix at the Cannes Film Festival and was included in the Academy's list of the 10 best international films. Her medium and short films *Mille Soleils* (2013), *Big in Vietnam* (2012), *Snow Canon* (2011) and *Atlantiques* (2009) have been selected and awarded in many international festivals. She received in 2016, the "Martin E. Segal - Emerging Artist Award" from the Lincoln Center for all her films. As an actress, Mati Diop has acted in *Thirty Five Rums* by Claire Denis (2008), *Simon Killer* by Antonio Campos (2012), *Fort Buchanan* by Benjamin Crotty (2014), *Hermia y Helena* by Matias Piñeiro (2016) and in her latest short film, *In my room* (2020), recently presented at the Venice Film Festival.

### **Rosana George-Hart, General Manager, Silverbird Film Distribution**

Rosana Ndapa George-Hart has over 12 years of experience in Nigeria's film supply chain industry. She oversees theatrical distribution of content for Universal Pictures, Paramount Pictures and Sony Pictures Entertainment in West West Africa and also manages all film acquisitions from independent studios for theatrical release in West Africa.

### **Aya Kasasa, Expert, ACP Group of States**

Aya Kasasa has been responsible for cultural issues in the Secretariat of the African, Caribbean and Pacific Group of States (ACP Group) since 2019. She holds a master's degree in journalism and communication from the Université Libre de Bruxelles and a specialisation in development issues. She previously worked at the European Commission's Directorate-General for Development and produced and presented radio programmes for BBC Africa.

### **Steven Markovitz, Producer**

Steven Markovitz is a South African film and television producer. He is a member of the Academy of Motion Picture Arts and Sciences, co-founder of Electric South and founder of the African Screen Network, which has some 30 screening partners in 25 African countries. For more than twenty years, he has produced films that have been screened at important international festivals, such as the Kenyan film *Rafiki*, by Wanuri Kahiu, selected in 2018 at the Cannes Film Festival in the Un Certain Regard category.

### **Angela Martins, Chief of Culture Division, African Union Commission**

Angela Martins, originally from Mozambique, has been the Head of Culture at the African Union (AU) Commission since 2009, working to develop continental policies for arts, culture and heritage. She is a graduate of the University of Exeter, England.

### **Denise Richert, International Cooperation Officer, European Commission**

After 5 years at the French National Education, Denise Richert started her European career in 1984 at the Delegation of the European Commission in Senegal then in Gabon, where she was in charge of relations with local communities. With 20 years of experience in the field, she joined the head office as an international aid and cooperation specialist, working in the education and university North/South academic exchange sectors. For 15 years, she has been an expert in cultural and creative industries, within the Directorate-General for International Partnerships, particularly in charge of the Africa, Caribbean and Pacific zone (ACP), convinced of the potential that the sector represents for growth, job creation and the involvement of the youth of these countries.

### **Oumar Sall, Producer, Ciné Kap**

Oumar Sall is a Senegalese film producer. He runs the production company Cinekap based in Dakar, which operates on several continents. He is passionate about cinema and trained at the National Audiovisual Institute (INA) in France. His ambition is to develop a film industry in Senegal. He has notably co-produced the successful films *Atlantics*, by Mati Diop, Grand Prix at the 2019 Cannes Film Festival and *Félicité* by Alain Gomis, Grand Jury Prize at the 2017 Berlinale and Golden Stallion at FESPACO the same year.

### **Aboubakar Sanogo, Executive Secretary of the Pan-African Federation of Filmmakers (FEPACI)**

Aboubakar Sanogo is an Associate Professor of Film Studies at Carleton University in Ottawa, Canada. He is cross appointed with the Institute of African Studies (IAS), the Institute for Comparative Studies in Literature, Art and Culture (ICSLAC) and the Curatorial Studies Program. Aboubakar Sanogo has also curated film programs at the Smithsonian Institution, the Toronto International Film Festival (TIFF), the Il Cinema Ritrovato Film Festival in Bologna and the Pan-African Film and Television Festival in Ouagadougou (FESPACO). He is the founder of the annual African Film Festival of Ottawa (AFFO), presented in partnership with the Canadian Film Institute (ICF). As the North American Regional Secretary of the Pan African Federation of Filmmakers (FEPACI), he initiated and oversees the FEPACI Archives Project. In that capacity, he was instrumental in establishing the African Film Heritage Project (AFHP), a major film preservation and restoration initiative in partnership with Martin Scorsese's Film Foundation and UNESCO.

### **Abderrahmane Sissako, Filmmaker**

Abderrahmane Sissako is a Mauritanian filmmaker and internationally renowned producer. The main themes of his work are exile and Africa, which he depicts with autobiographical touches. In 2014, he directed the film *Timbuktu*, which was selected for the official competition at the Cannes Film Festival and for which he won the Césars for Best Film, Best Director and Best Original Screenplay.



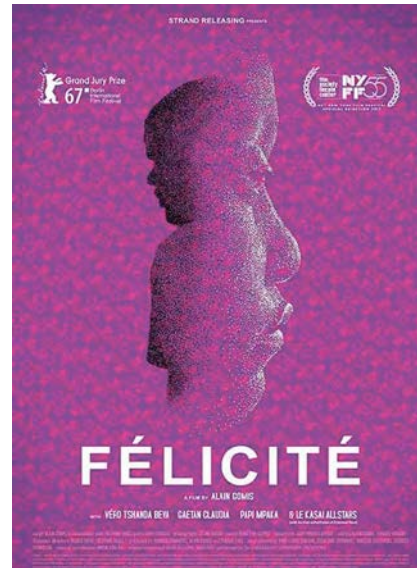
# Annex 2

## Synopsis of proposed films

### Félicité

A film by Alain Gomis (Senegal)  
Golden Stallion FESPACO 2019  
Year: 2017, Length: 100 minutes

Félicité, free and proud, is a singer in a bar in Kinshasa. Her life is turned upside down when her 14-year-old son is involved in a motorbike accident. To save him, she embarks on a frantic race through the streets of an electric Kinshasa, a world of music and dreams. Her paths cross those of Tabu.



### Noura's dream

A film by Hinde Boujemaa (Tunisia)  
Golden Tanit JCC 2019  
Year: 2019, Length: 106 minutes

5 days, that's the time left before the divorce between Noura and Jamel, a recidivist prisoner, is pronounced. Noura, who dreams of freedom, will then be able to live fully with her lover Lassad. But Jamel is released earlier than expected, and Tunisian law severely punishes adultery...

### Lionheart

A film by Genevieve Nnaji (Nigeria)  
Year: 2018, Length: 94 minutes

Adaeze takes over the company from his ailing father, with the help of an uncle. The two of them must work together to save the company from its debts and the threat of takeover by businessman Igwe Pascal. In this male-dominated world, Adaeze will have to prove herself.



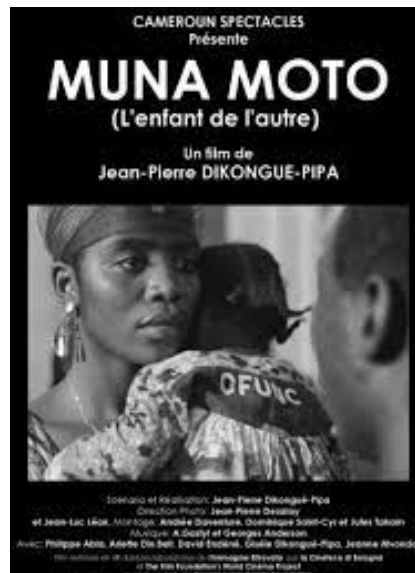




## Muna Moto

A film by Jean-Pierre Dikongue-Pipa (Cameroon)  
Yennega Stallion of FESPACO (1976)  
Year: 1975, Length: 100 minutes

In Cameroon, a traditional festival is taking place in Douala. In the crowd, a young man, Ngando, is looking for a young woman whom he finally finds. They know each other. He approaches her, takes the little girl in her arms and runs away with her. The woman chases him, screaming. Many participants help her catch Ngango, who is trapped in a dead-end street. The young woman faces him. A long flashback begins.



## Oh, Sun

A film by Med Hondo (Mauritania)  
Golden Leopard at the Locarno Festival (1970)  
Year: 1970, Length: 104 minutes

An African immigrant in search of work discovers the rough edges of "Douce France", the racism of his colleagues, the disinterest of the trade unions and the indifference of the African dignitaries who live in Paris, in the country of "our ancestors the Gauls". A cry of revolt against all forms of oppression, colonisation and all its political, economic and social after-effects as well as a violent denunciation of the puppets installed in power in many African countries by the French bourgeoisie. Oh, Sun is the title of a song from the West Indies that tells of the pain of the black people brought from Dahomey to the Caribbean.

## The Woman with the Knife

A film by Timité Bassori (Côte d'Ivoire)  
Year: 1969, Length: 80 minutes

Back from Europe, a young Ivorian intellectual returns to his country. In addition to the confrontation between modernism and tradition, he is faced with a sexual inhibition: a fantasy of a woman wielding a knife paralyses him. Finding help neither from doctors nor from fetishists, he understands, thanks to a generous friend, that he was traumatized, without knowing it, by the repressive image of his mother during his childhood.



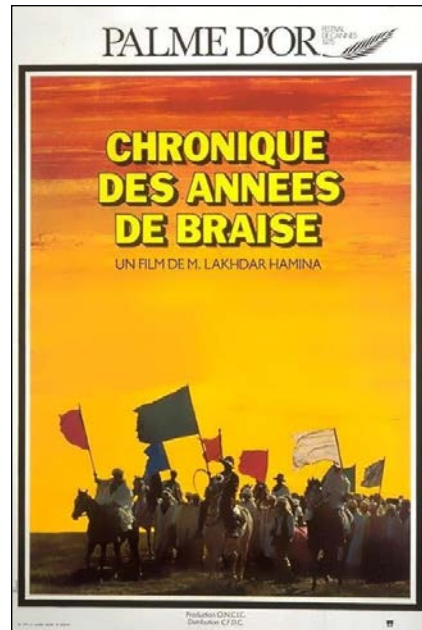
## Chronicle of the Years of Fire

A film directed by Mohammed Lakhdar-Hamina (Algeria)

Palme d'or at the 1975 Cannes Film Festival

Year: 1975, Length: 117 minutes

The story of the film begins in 1939 and ends on 11 November 1954 and, through historical landmarks, demonstrates that 1 November 1954 (the date of the outbreak of the Algerian war) is not an accident of history, but the culmination of a long process, of suffering, of battles, first political and then military, that the Algerian people undertook against the fait accompli that was French colonisation, which began with a landing at Sidi-Ferruch on 14 June 1830.





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