Presentation of the projects supported by the ACP Cultures+ Programme
<table>
<thead>
<tr>
<th>TITLE OF THE ACTION</th>
<th>BENEFICIARY</th>
<th>SECTOR</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>3i</td>
<td>Institut des Arts de Diffusion (IAD)</td>
<td>training</td>
<td>7</td>
</tr>
<tr>
<td>ACP 3D</td>
<td>Institut Africain de Management (IAM)</td>
<td>training/professionalisation</td>
<td>9</td>
</tr>
<tr>
<td>ACP Street Libraries - Culture for All</td>
<td>Fraunhofer Portugal</td>
<td>distribution</td>
<td>11</td>
</tr>
<tr>
<td>Africadoc Production</td>
<td>Ardèche Images</td>
<td>training</td>
<td>13</td>
</tr>
<tr>
<td>AfricaFilm.tv - Mobicine</td>
<td>Idmage</td>
<td>distribution/promotion</td>
<td>15</td>
</tr>
<tr>
<td>African Music Development Programme</td>
<td>Conseil International de la Musique</td>
<td>training</td>
<td>17</td>
</tr>
<tr>
<td>AfriCAP 2016</td>
<td>CRAterre - Centre international de la construction en terre</td>
<td>training</td>
<td>19</td>
</tr>
<tr>
<td>Afri'QuAnim'Action</td>
<td>Studio Malembe Maa</td>
<td>training/professionalisation</td>
<td>21</td>
</tr>
<tr>
<td>Afrique en Doc</td>
<td>Doc Net</td>
<td>distribution</td>
<td>23</td>
</tr>
<tr>
<td>Capital numérique</td>
<td>Organisation Internationale de la Francophonie (OIF)</td>
<td>distribution</td>
<td>25</td>
</tr>
<tr>
<td>Caribbean Film Mart and the Virtual Marketplace</td>
<td>Trinidad and Tobago Film Festival Company Ltd.</td>
<td>distribution</td>
<td>27</td>
</tr>
<tr>
<td>Circuit Art'Mattend</td>
<td>Association Culturelle Kadam-Kadam</td>
<td>distribution</td>
<td>29</td>
</tr>
<tr>
<td>Cristo Rey</td>
<td>Les Films de l'Astre</td>
<td>production</td>
<td>31</td>
</tr>
<tr>
<td>Cultural Festivals: Sustaining Man and the Biosphere</td>
<td>Cobiana Communications</td>
<td>distribution</td>
<td>33</td>
</tr>
<tr>
<td>Culture Works Connections</td>
<td>Visiting Arts</td>
<td>distribution</td>
<td>35</td>
</tr>
<tr>
<td>Dakr Trottoirs</td>
<td>Mediatik Communication</td>
<td>production</td>
<td>37</td>
</tr>
<tr>
<td>Development and Implementation of Mokolo</td>
<td>Goethe Institut</td>
<td>distribution</td>
<td>39</td>
</tr>
<tr>
<td>Digital United ACP</td>
<td>Buni Media Ltd</td>
<td>distribution</td>
<td>41</td>
</tr>
<tr>
<td>Docusound</td>
<td>COL’Or Onlus - Camminiamo Oltre L’ORizzonte</td>
<td>training/professionalisation</td>
<td>43</td>
</tr>
<tr>
<td>Enhancing the Pacific Cultural Industries: Fiji, Samoa and Solomon Islands</td>
<td>Secretariat of the Pacific Community</td>
<td>regulation</td>
<td>45</td>
</tr>
<tr>
<td>Facilitating the Development and Growth of the Culture &amp; Arts Sector under the EU-ECOWAS Economic Partnership Agreement</td>
<td>Centre for Cultural and African Studies - Kwarne Nkrumah University of Science &amp; Technology</td>
<td>training</td>
<td>47</td>
</tr>
<tr>
<td>Festival Africa Fête Itinérant</td>
<td>Tringa Musiques et Développement</td>
<td>creation/production</td>
<td>49</td>
</tr>
<tr>
<td>Grigris</td>
<td>Goï Goï</td>
<td>production</td>
<td>51</td>
</tr>
<tr>
<td>International Images Film Festival for Women</td>
<td>Women Filmmakers of Zimbabwe</td>
<td>distribution</td>
<td>53</td>
</tr>
<tr>
<td>Internationalising Kilimanjaro Film Institute</td>
<td>Kilimanjaro Film Institute</td>
<td>training</td>
<td>55</td>
</tr>
<tr>
<td>Jambula Tree</td>
<td>Big World Cinema</td>
<td>production</td>
<td>57</td>
</tr>
<tr>
<td>TITLE OF THE ACTION</td>
<td>BENEFICIARY</td>
<td>SECTOR</td>
<td>PAGE</td>
</tr>
<tr>
<td>---------------------</td>
<td>-------------</td>
<td>--------</td>
<td>------</td>
</tr>
<tr>
<td>Ladji Nyé</td>
<td>La Chauve-souris</td>
<td>production</td>
<td>59-62</td>
</tr>
<tr>
<td>Map of beneficiary</td>
<td>Gloria Films Productions</td>
<td>production</td>
<td>66-61</td>
</tr>
<tr>
<td>L'Archipel des cinémas Île Courts-Festival</td>
<td>Porteurs d'Images</td>
<td>distribution</td>
<td>63</td>
</tr>
<tr>
<td>Littafcar.org</td>
<td>Coopération par l’Education et la Culture (CEG)</td>
<td>training/professionalisation</td>
<td>67</td>
</tr>
<tr>
<td>L'œil du cyclone</td>
<td>Abissia Productions</td>
<td>production</td>
<td>69</td>
</tr>
<tr>
<td>Lonbraz Kann</td>
<td>Cameleon compagnie Ltée</td>
<td>production</td>
<td>71</td>
</tr>
<tr>
<td>Maisha Film Lab - Regional Screenwriting Labs</td>
<td>Maisha Foundation LTD</td>
<td>training</td>
<td>73</td>
</tr>
<tr>
<td>Meutre à Pacot</td>
<td>Velvet Film</td>
<td>production</td>
<td>75</td>
</tr>
<tr>
<td>Mozambique: From War and Peace</td>
<td>Promarte LDA</td>
<td>production</td>
<td>77</td>
</tr>
<tr>
<td>Music Bridges: Interludio Amongst Pacific, Africa and Europe</td>
<td>Coordinamento delle Organizzazioni per il Servizio Volontario (COSV)</td>
<td>distribution/promotion</td>
<td>79</td>
</tr>
<tr>
<td>N.A.T. Network for African Talents</td>
<td>Fondazione Ravenna Manifestazioni</td>
<td>distribution/promotion</td>
<td>81</td>
</tr>
<tr>
<td>Our Madness</td>
<td>Papaveronoi Films Universal</td>
<td>production</td>
<td>83</td>
</tr>
<tr>
<td>Pamoja</td>
<td>Studios Kabako</td>
<td>creation/production</td>
<td>85</td>
</tr>
<tr>
<td>Pan! L'Odyssée Africaine</td>
<td>Maturity Music Limited</td>
<td>production</td>
<td>87</td>
</tr>
<tr>
<td>Professional series : cycle of training for the professionalisation of the fabrication of series TV africaines</td>
<td>Transtélé Canal France International (CFI)</td>
<td>training/professionalisation</td>
<td>89</td>
</tr>
<tr>
<td>P-STAGE: Portuguese-Speaking Theatre Actors Gather Energies</td>
<td>Cena Lusofona</td>
<td>creation/production</td>
<td>91</td>
</tr>
<tr>
<td>Qui parle de vaincre?</td>
<td>Athénaise</td>
<td>production</td>
<td>93</td>
</tr>
<tr>
<td>Run</td>
<td>Wassakara Productions</td>
<td>production</td>
<td>95</td>
</tr>
<tr>
<td>Salon International de la Musique Africaine (SIMA)</td>
<td>Circul’A Bema- Bureau Export de la Musique Africaine</td>
<td>distribution/promotion</td>
<td>97</td>
</tr>
<tr>
<td>Sparring Partners: Supporting Young Video Artists by Development of Opportunities and Network</td>
<td>GVC Onlus (Gruppo di volontariato civile)</td>
<td>training</td>
<td>99</td>
</tr>
<tr>
<td>Strengthening of Mozambican Cultural Industries Through Capacity-Building and Enhancement of Legal Framework</td>
<td>Ministry of Culture of Mozambique</td>
<td>training</td>
<td>101</td>
</tr>
<tr>
<td>Structural Support to the Cultural Sector in Kenya and Tanzania - Art Against Poverty</td>
<td>Comitato Europeo per la Formazione e l’Agricoltura (CEFA)</td>
<td>training</td>
<td>103</td>
</tr>
<tr>
<td>Sudplanete</td>
<td>Association Africultures</td>
<td>distribution/promotion</td>
<td>105</td>
</tr>
<tr>
<td>The &quot;3D&quot; Distribution Project</td>
<td>Caribbean Tales Worldwide</td>
<td>distribution</td>
<td>107</td>
</tr>
<tr>
<td>Thom</td>
<td>Bila Productions</td>
<td>production</td>
<td>109</td>
</tr>
<tr>
<td>Tilgré</td>
<td>Espace Culturel Gambidi</td>
<td>training</td>
<td>111</td>
</tr>
<tr>
<td>Tourisme autour des sites de la traite, de l’esclavage et de leurs mémoires (TOSTEM)</td>
<td>Les Anneaux de la Mémoire</td>
<td>distribution</td>
<td>113</td>
</tr>
<tr>
<td>Traditional Music</td>
<td>Oficina de Courela Associaçao</td>
<td>training</td>
<td>115</td>
</tr>
<tr>
<td>Une Industrie culturelle en développement : l'architecture en terre</td>
<td>Comitato Internazionale per lo Sviluppo dei Popoli (CISP)</td>
<td>distribution/promotion</td>
<td>117</td>
</tr>
</tbody>
</table>
Introduction

ACPCultures+
ACP / EU Support Programme
to ACP Cultural Sectors
(10th EDF)

Investment in culture is an investment in youth and indeed in the future – it has been shown that far from money spent with no return, cultural investment brings benefits to many dimensions: individual and collective, economic, social and territorial.

To invest in culture is also to buy into a rapidly expanding sector, and the figures are compelling. In Europe alone, the cultural sector represents 536 billion euros in revenue, which is 4.2% of the EU's Gross Domestic Product.

ACP countries have a competitive advantage compared to the other regions of the world, since the raw material of culture is talent and there is an inexhaustible and constantly renewing source of this in ACP regions. Beyond the GDP, the cultural sector ensures a growing job pool for this local resource. Therefore, the Programme aims to enhance this talent and ACP cultural expressions and to support greater access to markets. Moreover, it aims to reinforce the capacities of ACP cultural operators and foster intra-ACP and ACP-EU partnerships.

The overall objective of the Programme is to preserve cultural diversity while contributing to the fight against poverty by making cultural industries in ACP countries viable and sustainable.

Cultural industries are not only a means of cultural expression and intercultural dialogue, but are also socio-economic development factors in the ACP regions. To this end, the Programme supports many projects implemented in the ACP countries in all cultural fields, including cinema and audiovisual.

From an available budget of 30 million euros, 22 270 000 euros has been used to finance 55 projects. Thirty-three projects relate to the film and audiovisual sectors and 22 to other cultural industries. These projects are being implemented by more than 200 cultural operators who work in partnerships.

Eighteen actions are related to the distribution, circulation and promotion of cultural goods and services, in particular through festivals and online digital platforms; 18 are within the training sector; 18 deal with the production of cinematographic and audiovisual works and one project is about strengthening regulations in the cultural sector.

Through these projects, the creation of operator networks and the dissemination of ACP works have been strengthened thanks to the support of ICTs (digital platforms, websites). In general, funded projects contribute to the development and dissemination of cultural goods and ACP heritage (music, dance, theatre, literature, architecture) as well as the professionalization of the sector.

These results are constantly promoted on the website www.acpcultures+.eu, which relays news from projects through the regular publication of interviews, photo galleries and videos, and by sending Flash News to the 15 000 contacts present in the database. It promotes various opportunities for ACP cultural operators (competitions, scholarships, calls for applications, etc.), shares best practices and publicises initiatives promoted or supported by ACP operators.

In addition to project funding, the Programme also aims to improve the regulatory framework and cultural policies of the ACP States. To this end, the Programme provides studies, analysis and research material on several topics related to cultural cooperation and addressed to policy makers.
The projects
The objective of the 3i project is to reinforce initial training in audiovisual careers in Benin and Gabon. The training programmes for young people in audiovisual schools in these countries often err on the side of a traditional and excessively academic education that places too much emphasis on theories at the expense of hands-on training. This greatly hampers the chances that young graduates have of entering the audiovisual sector at the end of their studies, harms the quality of audiovisual works produced by local structures and holds back the emergence of competitive audiovisual production liable to be exported to the rest of the world. This inadequacy in training is also holding back the enhancement of cultural identity in ACP countries, as ACP television channel consecrate an important part of their programming to Western, Latin-American or Asian productions.

3 audiovisual / higher education institutes: ISMA in Benin, INPTIC in Gabon and IAD in Belgium, have created a partnership that aims to set up artistic and professional training that responds to the expectations of the sector and the audiovisual industries. The partnership, already implemented in 2011 between ISMA and IAD, focusses on the organisation and supervision of modules based on teachings that value the actual carrying-out of an audiovisual project and working as a team. IAD brings its experience and know-how to this new project to successfully integrate the teaching methods that it has been using for 52 years into the ISMA and INPTIC training curricula.

**Project beneficiaries**

The teachers, the academic heads of the institutes and the students, employers in the audiovisual industry, creative artists in the audiovisual sector, cinema and television audiences in ACP countries who will have access to quality local productions.

**Expected results**

- The drafting of Bachelor and Master courses of study based on the project teaching method within 2 institutes of higher education in audiovisual careers located in 2 ACP regions: West Africa and Central Africa;
- Initial training for students who, besides general, technical and practical classes, are immediately placed in a context where they learn how to make use of this teaching within the framework of workshops devoted to completing a concrete audiovisual project as a team. At the end of each year of training, all the students will be in possession of a solid finished product (an audiovisual project) and practical, technical and artistic skills in their chosen field;
- Enriched study programmes at the 3 institutes and improved convergence in order to foster mobility among the students over time and the creation of North-South and South-South co-productions.
Project activities

- An ongoing training workshop at ISMA about the project teaching method for INPTIC/ISMA/IAD Heads of studies (awareness raising seminar, workshop in teaching planning);
- The Heads of studies of the 3 institutes write the BA and MA programmes;
- 18 practical artistic and technical modules and 10 theoretical classes that cover the whole chain of film production at ISMA and at INPTIC (over 2 academic years);
- Evaluating the modules and adapting the programmes on the basis of the results obtained (for each module and each year).

Sustainability of the action

Integrating the project teaching method into the training programmes at ISMA and INPTIC, two well-established and recognised institutes in Central and West Africa, will strengthen the quality of the initial audiovisual training and thereby contribute to the notoriety of these establishments. They can then go on to sustainably pursue the objective of the 3i Action: training young people to acquire artistic, technical and professional qualifications and skills that can be directly put to work in the sector of the media and in the audiovisual industry. This dynamic will also contribute to consolidation within and the rise of the media industry in Benin and Gabon because the students trained at INPTIC, ISMA and IAD are the professionals and teachers of tomorrow in the ACP audiovisual sector.

Investment in quality audiovisual training that respects a rigorous balance between artistic creativity and technical mastery will encourage meetings between students and producers. It will contribute to the creation of centres of excellence that will develop human capital capable of strengthening the capacities of the production of audiovisual works in the ACP countries while promoting diversity of cultural identities and intercultural dialogue. The implementation of a reasonable plan for investment in didactic material will allow schools to teach audiovisual careers in the long term.

Finally, the project should motivate the government authorities in charge of higher education in Benin and Gabon to adopt a new direction in teaching principles based on the project teaching methods, as the 3i Action will have proven their effectiveness, to lay down the bases for higher education when it comes to training in audiovisual careers.
ACP 3D

Training young filmmakers in 3D animation

2D or 3D animation techniques are widely used at every stage of the audiovisual chain of production, whether in the field of full-length films, advertising, television or even in the institutional field. Mastery of these techniques has become indispensable for every regional or national audiovisual industry at the risk of calling upon external providers or falling behind other countries or regions. While a 2D image production sector exists or is developing within certain ACP countries, there is little command over 3D animation techniques which remain underdeveloped, in particular due to a lack of training structures equipped with the necessary animation technologies and a lack of teachers. Therefore, in this market which is developing rapidly, the ACP 3D collective has set itself the objective of training 3D directors and animators in order to respond to the demand for 3D animated film production in ACP countries. The primary objective is to be in a position to satisfy African needs in terms of 3D animation and also, in the long run, to gain market share with other countries, in particular European countries (because of the historic links between the two continents). The ACP 3D project proposes to implement a structure that integrates the stages that are indispensable for the success of this objective: training people, creating a series that uses the various 3D animation techniques and rendering this training sustainable. The final medium term objective is that ACP countries occupy a leading position on the 3D animation market, from an artistic, technical and commercial point of view. To reach this objective, the project, led by the Institut Africain de Management (IAM), one of the major management training centres in West Africa, will be implemented within the framework of a North-South and South-South partnership that unites complementary skills: training and knowledge sharing, animation techniques, artistic skills and audiovisual production.

Project beneficiaries

Young people with a bachelor degree from ACP States; the audiovisual industries of ACP countries.

Expected results

The creation of a 3D production sector in the ACP.
Project activities

- Pedagogical programme and technical preparation;
- Recruiting candidates: a call for applications (diffusing messages within the programmes “Business Africa” and “Initiative Africa” produced by the partner People TV and broadcast by more than 50 African national television stations; sending applications to the general managers and human resource managers of the principal television stations in the ACP States, professional audiovisual and IT unions from the same states as well as to the directors of studies of professional IT and audiovisual schools); choosing candidates based on the applications, a test and an interview;
- Training in the most recent 3D animation techniques and associated artistic creation for the 10 candidates chosen from different ACP states: 2 sessions (9 months) spread over 2 years, including work experience and specialisation. The training course is sanctioned by a diploma from a body of professionals.

Sustainability of the action

To ensure the sustainability of the project, at the end of the first round of graduates from the training course, a Junior Entreprise which will have the capacity to offer employment to some (or all) of the students trained will be created. The objective of this Junior Entreprise will be to contact potential clients from ACP States and to offer services in the field of 3D animation. In this way, a sector for the production of 3D animated films across ACP countries will be created.

Furthermore, the project plans to launch communication actions directed towards television stations, production companies and video game companies from ACP countries from the very start of the first year of training. The goal of these actions will be to promote the ACP 3D project and to make it known to technical and programming managers from these companies. The objective is dual: to supply a source of information to the televised news of the stations and make the ACP 3D training course lasting. Therefore, the second round of graduates should be financed by the stations and companies interested in training their staff. This graduate cycle will benefit from the frameworks and materials implemented for the first graduate cycle and the existing programme of studies which will be honed. The ACP 3D training course will also be integrated into the courses offered by the IAM.

The project will also have lasting effects through the training of trainers capable of reinforcing ACP skills in this field and of making the proposed Action enduring. The trainers will be chosen at the end of the first two years based not only on technical and artistic skills criteria, but also on their teaching capacities in order to pass on the knowledge acquired.
ACP STREET LIBRARIES
CULTURE FOR ALL

Developing Street Libraries in Ghana, Liberia, Cameroon and Mozambique for the preservation and promotion of ACP literature, artefacts and oral traditions

The four African countries involved in the project have rich and diverse cultural traditions, but artists and cultural entrepreneurs have limited means for distributing culture. The problems to be addressed are the need for greater access to libraries and books as well as access to means to preserve cultural traditions, the lack of mobile distribution tools for cultural goods, and the necessity for income/entrepreneurial opportunities for artists and cultural entrepreneurs.

The ACP Street project will contribute to the development of culture in ACP countries by promoting the creation of new Street Libraries in Liberia, Cameroon and Mozambique and the modernization of the existing ones in Ghana. The project focuses on reinforcing, creating and producing cultural services and goods through an approach integrated with distribution networks based on Street Libraries and on existing online cultural databases to preserve local cultures. Preserving and promoting digitally the local culture (mainly literature, visual arts and music) and memories of ACP countries is one of the Action’s main goals. Improving existing online cultural databases and creating new tools such as mobile Apps to access online discussion forums and blogs promoting ACP cultural activities and artefacts will increase the access to local, regional, intra-ACP, European and international markets for ACP cultural goods and services. The large mobile phone penetration for the selected countries offers the potential of a decentralized and entrepreneurial approach to distributing cultural materials through using mobile telephones in street libraries.

Developing an online forum and blog platform accessible through a Mobile app will allow local artists and authors to promote their activities and share experiences among different ACP countries. It will also promote cooperation between artists, professionals and entrepreneurs of the cultural sector in the ACP States.

Project beneficiaries
Children, young people, cultural entrepreneurs and professional, Cultural Institutions, artists, schools, libraries, local and national policy makers.

Expected results
- New Street Libraries implemented in ACP countries, namely Ghana, Liberia, Cameroon and Mozambique;
- New digital objects are created preserving oral transmitted tales and histories, songs, performance arts, etc.;
- A Mobile Application to access existing databases with cultural artefacts from ACP local communities and artists;
- A Mobile Application to interact with online forums and blogs and a cultural agenda to promote and discuss ACP Culture;
- A Mobile Application and a web platform to help entrepreneurs manage their physical Street Libraries.
Duration: 30 months  
11/01/2014-10/07/2016

Total Amount: 622,157.73 EUR

EU grant: 497,726.00 EUR (80%)

Action Location: Ghana, Liberia, Cameroon, Mozambique

Contact
Carlos Carreira
Associação Fraunhofer Portugal Research
Rua Alfredo Allen 455
4200-135 Porto, Portugal
Phone: + 351 22 040 83 00
Carlos.carreira@fraunhofer.pt
www.fraunhofer.pt/

Project activities

Increase the number of ACP Street Libraries

The Street Library concept will be promoted and further developed by creating new Street Libraries in Liberia, Cameroon, and Mozambique, and modernizing the existing ones in Ghana. It is intended to create a set of services that can help existing Street Libraries in their management activities and a “Manual for new Street Library Entrepreneurs” which could bring capacity to existing cultural stakeholders and promote the creation of new jobs in the cultural sector.

Increase the number of books available for oral reading in ACP Street Libraries

The project intends to expand the “capacity” of new and existing Street Libraries by using the latest generation of mobile phones and tablets to allow children and young people to “hear” tales, histories, and books. This activity was strategically defined taking into consideration the low literacy rate of the target users in some of the countries where the project takes place. There exists also a high probability that end users don’t speak or read the official languages of the country. The Action records local memories and distributes them in an “oral”/audio format so that end users are able to access these cultural expressions.

To increase the number of books available for oral reading in the Street Libraries, copyright free books will be read, recorded, and uploaded to a central server. Through a mobile app, end users will be able to download the content to their mobile phones, or they can use Street Libraries resources (smartphones and tablets) to listen to the audio version. The application will be developed according to suitable user interface guidelines to enhance its usability, simplicity, and easiness of use. Its design will be optimized together with the incorporation of audio helps and voice interaction in English, French, Portuguese, and a local Ghanaian language.

Sustainability of the action

Improve existing databases of ACP countries local culture

In the African countries where the Action takes place (as well as in others ACP countries), there exists a vast amount of “popular knowledge”, namely local stories and tales, that is not properly documented nor preserved and that it is usually orally transmitted from generation to generation. This traditional cultural heritage is still disappearing every day, mainly in local languages.

Therefore, the project will create a database in each participating country allowing local story tellers and artists (book authors, musicians, painters, craftsmen, etc.) to register their works and make them available on Street Libraries and on other cultural distribution networks on the Internet. One of the outcomes will be the development of new digital objects, preserving oral transmitted tales, stories, songs, and performing arts.

The solution will integrate with SudPlanète and will be used by local entrepreneurs, artists and the created or the existing Street Libraries.

Improve existing ACP countries discussion and cooperation platform

This will be achieved by including a community module where the user will interact with existing forums and individual blogs. Together with a cultural digital agenda, will allow artists, professionals, and entrepreneurs of the cultural sector from Ghana, Cameroon, Liberia, and Mozambique to discuss themes of cultural interest and to announce and promote their events, initiatives, and products on SudPlanète and other local cultural websites. The forum and blogs will be the main drivers for the dissemination of the cultural activities developed within the ACP Street Libraries project.
AFRICADOC PRODUCTION

From Saint-Louis to Tamatave, a training and support programme for African film documentary producers

This project continues and complements the activities undertaken in Africa since 2002 by Ardèche Images in supporting African documentaries, outstanding among these being the Tënk Conventions of African documentary co-production (Senegal), which have become unmissable meetings for those involved in co-production in African documentaries. Each year these conventions allow about thirty young African producers to present a film project arising from the Africadoc writing residencies which are held in different countries throughout the year. Both African and European professionals (producers, distributors and financiers) help out with the aim of developing these joint production projects.

Two types of support for independent documentary producers are established under the auspices of AFRICADOC PRODUCTION: on the one hand, a reinforcement of their production skills will enable them to carry out their profession with the same prowess as their European counterparts, with on the other hand the creation, in Saint-Louis in Senegal, of a business school specialising in documentary film production.

Once trained, the producers will be able to provide financial and artistic chaperoning to writers/directors of documentary films. The project will particularly favour increased access to women in the field of production. Moreover, training in production will be free to beginners and financed by the project, with the aim of giving fairer access to this education.

Project beneficiaries

Forty two producers who have as yet limited experience in production but who have already made one documentary, the majority of them having already participated at an Africadoc writing school or at the Tënk convention of African documentary co-production; the writer/directors who would be supported in their projects, the co-producers, technicians, distributors and the audiences of the documentary films produced.

Expected results

- Professional advancement, support and development of 42 producers from 21 Western, Eastern and Central African countries, in order that they will be able to support writers in their artistic development (via improvements in technical and managerial capabilities);
- Support of young writer/directors in the development of their projects;
- Connecting professionals in the audiovisual field (producers, distributors, corporations);
- Increased professionalism and development of documentary production in Western, Eastern and Central Africa.

Grant FED/2014/337866

Sector
Training

Discipline
Audiovisual

Co-ordinator
Ardèche images, France

Partners
Dakar Images, Senegal
Les Films de l’Atelier, Senegal
Endemika Films, Madagascar
Lumière du Monde, France

Duration: 36 months
08/02/2014-07/02/2017

Total Amount: 634,387.16 EUR
EU grant: 460,000.00 EUR (72.51%)

Action Location: Senegal, Madagascar
Contact
Dominique Olier
Ardèche images
Le Village
07170 Lussas, France
Tel.: +33 6 16 64 78 92
+33 4 27 52 90 23
dominique@africadoc.net
www.lussasdoc.org

Project activities
- Six training sessions made available for 42 independent producers of documentary films, split between the project’s operation in Senegal (Saint-Louis) and in Madagascar (Tamatave): each training session will begin four weeks prior to a Tènk convention of African documentary co-production. The participation of producers and the writers with whom they work at the Tènk conventions will allow the writers to present their projects before a fifty-strong panel of producers, distributors, corporate bodies and journalists from Europe and Africa. During the training, the producers will have the opportunity to meet various representatives from CNC, the National Centres of Cinematography;
- The establishment of a business training school in audiovisual production in Saint-Louis (Senegal) to support the creation or development of youth programmes in production: this introduction and support structure will allow six young independent producers (selected from those who have attended the training programme) to develop and realize their film projects;
- The formation of a directory of documentary film production companies throughout Western, Eastern and Central Africa. This tool, developed throughout the duration of the project, will bring together data on all the producers participating in the training programme as well as experienced producers. This resource will similarly facilitate the publication and ease of access to a network of independent documentary film producers.

Sustainability of the action
The project will facilitate the professional development of 42 independent African producers and 42 writer/directors, and thereby will enable the production of 42 documentaries which will generate employment. Moreover, those producers who benefit from the training programme will be able in turn to share their experience with other professionals within the sector.

The project will permit the formation of a group of professionals able to advise and influence public decisions within their own states and federations (WAEMU, ECOWAS, IOC). The ideas engendered by the project during its course will encourage the participating professionals to argue for the establishment of CNC in their own countries, for the creation and development of fairly apportioned funding (transparency of decision taking and of funding) and of writer’s societies which will allow African writers to access payment for the distribution of their work.

The annual meetings of distribution professionals in (from cinema halls, mobile cinemas, festivals, public and private television companies), organised within the framework of the project, will in the long term favour a communal approach on the financial and strategic requirements necessary to achieve a larger and more widespread distribution of African documentaries.
AFRICAFILMS.TV
-MOBICINE+

VOD platform for African and Caribbean films and mobile screenings in Senegal and Mali

At the current time, African and Caribbean cinema distribution (less than 0.1% of the audiovisual market in the North for any format) is not being carried out properly: cinemas have almost disappeared in Africa and the piracy market has developed in an endemic way. African documentary filmmakers have no market and the purchase of broadcasting rights for digital distribution is the business of major multi-nationals, followed by the mobile telephone giants. Faced with this, AFRICAFilms.tv – mobiCINE+ has the objective of creating sustainable fee-paying distribution channels for ACP film producers and an ACP public, thereby renewing a film distribution industry in African and Caribbean countries where it has been completely dismantled.

This project is a natural continuation of an initiative financed by the ACPFilms programme under the 9th FED, which allowed the creation of a dynamic video-on-demand platform of African films. The present Action aims at consolidating what has already been achieved, to strengthen the penetration of the platform in Africa and extend it to the Caribbean.

The project covers two distinct, yet complementary initiatives: the first legal, fee-paying downloading platform - VOD – piloted from Africa and managed along the lines of an equitable and "co-operative" (africafilmstv) philosophy; a legal projection circuit that uses delivery tricycles to find a public that has disappeared, tested in Bamako and in Dakar (mobiCINE). As a common base, the two initiatives have a unique copyright management tool that guarantees the traceability of the film files and their use. Through a series of new actions (developing new features, extending the mobiCINE project, opening up towards the Caribbean), this second phase should contribute to strengthening the broadcasting and remuneration of ACP audiovisual production that takes the digital path. It should also confirm the viability of the mobiCINE economic model and its capacity for exportation to other ACP countries, while offering a quality leisure activity based on proximity.

Project beneficiaries

ACP copyright holders, and by extension all ACP audiovisual professionals, who will benefit from the increase in the industry resources and the new ACP operating professionals; the general ACP public, that can be expanded in the event of the model’s success to populations of many ACP urban centres; connected populations that are interested in a legal and online ACP offer that did not exist at the time when the project was launched.

Expected results

- Technical capacity strengthening for AFRICAFilms.tv;
- To reach a wider public and generate greater income for ACP copyright holders by AFRICAFilms.tv;
- Confirmation of the mobiCINE economic model and its extension to other cities in the two test countries;
- Preparation of the ACP extension of mobiCINE;
- Integration of the Caribbean into the two project parts, all the while strengthening local broadcasting and the international recognition of its films.
Project activities

- Digitising and storing works, in particular from Central and West Africa and the Caribbean; developing the features necessary for the new channels (IPTV in the North, mobile internet in Africa), integrating new payment and subscription models, languages, interactivity, etc.;
- Referencing of the platform with IPTV/satellite bundle/local mobile web operators;
- Offering a range of subscriptions and promotional offers; adding a Spanish version to the site, including sub-titles in Spanish; implementing partnerships with WikiAfrica, Afircultures, etc., in order to improve the referencing of the site; developing intensive communication, in particular online (“afro” sites/social networks), using tools for the site’s dissemination (widgets);
- Organising 6,000 mobile screenings, notably to a school-going public in Dakar and Bamako; experimenting with mobiCINE outside the test country capitals (Senegal and/or Mali); evaluating the feasibility of mobiCINE in a new region (in principle Central Africa); drawing up an alternative funding system allowing national extensions without a majority of public funding;
- A feasibility study in Haiti and the implementation of a unit inspired by mobiCINE to strengthen the Haitian mobile system Sine anba Zetoal (“cinema under the stars”).

Sustainability of the action

AfricaFilms.tv is a catalogue dedicated to migration to as many distribution relays as possible (IPTV, mobile web, websites, chain hotels) who want to provide their customers with an ACP offer. MobiCINE is designed to use proliferation logic, with individual operators or more powerful investors who will open the door to its catalogue in new districts, cities and ACP countries. The Action creates around 70 jobs and recreates a flow of license fees towards the organisations that collect copyright fees (AfricaFilms.tv is the premier African-based VOD portal, which trains around ten young professionals in innovative careers). By implanting its technical and editorial centre in Dakar, the project is starting a south-bound migration of cultural e-commerce. The development of the AFTV mobile web version will be performed with the support of the association ACT Dakar. Furthermore, mobiCINE aims to reinvent a cultural trade by creating a franchise status integrated into the formal economy and aiming for State recognition of the sector, with the implementation of a formal, legal industry that pays taxes and fees.

The Action will raise consciousness among ACP populations about legal access to film and boost the practice of education through image in ACP countries (schools partnership with the City of Dakar) by reaching 300,000 students. ACP appropriation of digital distribution tools will be achieved through a free application that will allow copyright holders to easily develop their own VOD website; the project will also encourage the development of “auto-distribution” by ACP film producers: by renting mobiCINE units to distribute their own films, the ACP producers will take back control of local commercialisation.
AFRICAN MUSIC DEVELOPMENT PROGRAMME

Supporting the African music sector by improving its technical, infrastructural, economic capacities and valorise its role in the building of national identity

Sub-Saharan African countries have great creative potential. However, professionalization in the sector is still very limited. There are few training opportunities for musicians who want to make a living from their art; there is little knowledge of and expertise in intellectual property rights and other legal issues, while infrastructures are either difficult to access or completely absent. The region also lacks sufficient networking and exchanges, both between different African countries as well as between Africa and other parts of the world. The International Music Council (IMC), with its worldwide network of music organisations and its African regional group, the African Music Council, as well as all the project partners represent a significant body of knowledge and expertise which will allow them to jointly address the aforementioned challenges.

In 2008 IMC launched the “IMC Music Sector Development Programme”, based on IMC’s vision of the value of music and its contribution to the overall stability and development of society, as well as to human and economic development. The “African Music Development Programme” is part of this wide ambition. Its main objectives are to increase the capacities of music professionals, promote intercultural skills and exchanges between European and African music professionals, and raise awareness of the importance of music for the socio-economic development of societies. The added value of this Action lies in the composition of the network of partners, as well as in the diversity of the activities proposed. The project’s partners will in particular cooperate with existing music festivals on the continent, offering performance opportunities for African musicians. The project will also implement individual and institutional training courses aiming at strengthening both professional capacities and cultural governance.

Project beneficiaries

Music professionals in Africa, with a focus on young music and cultural management students in Africa, music departments at African universities, European students in world music or culture for development studies, African music organisations, the professional music sector, academic institutions in Africa, African civil society organisations in the field of music and festival audiences.

Project activities

- Academic activities (student and staff exchanges and research);
- Institutional capacity-building;
- Vocational training for music professionals;
- Dissemination, distribution and publication of results.
Duration: 36 months  
12/12/2013-11/12/2016

Total Amount: 509,010.77 EUR

EU grant: 379,510.77 EUR  
(74.56%)

Action Location: Congo,  
Cameroon, Tanzania, Malawi,  
Mozambique, Zimbabwe, Kenya,  
Uganda, Germany, France

Expected results

General results:
- Protection and promotion of diverse African music expressions encouraged;
- Access for African artists to international markets facilitated;
- Dialogue between different African musical cultures encouraged;
- Awareness of the role of music in the socio-economic development of African societies increased.

Academic activities:
- Recommendations for the development of student exchanges between the music departments of African universities;
- Quality of professional training in music and music teaching improved;

Vocational training for music professionals:
- Quality of festival management at all levels improved;
- Number of festival organisers with professional skills increased;
- Artistic and management exchanges between music festivals in Africa fostered;
- Mobility of artists and artistic works on the African continent optimised.

Institutional capacity-building:
- Role and efficiency for music organisations increased;
- Stable African Music Council network established.

Dissemination, distribution and publication:
- Dissemination of the creative output of African musicians increased;
- Access to research results, sheet music, instrumental and teaching methods improved;
- Presence of African music professionals in Europe increased;
- Results of the activity clusters of the AMDP disseminated.

Sustainability of the action

Sustainable partnerships between private and public institutions (e.g. universities/festivals) will be established and the African Music Development Programme will be the kick-off initiative for long lasting exchange and cooperation initiatives between different music organisations from various African countries.

Also, the higher quality of professional training in music and music teaching means that those professionals can better face the challenges of today’s music evolving industry. The recommendations for student exchanges between departments of African universities beyond the official project duration, the increased role and efficiency of music organisations with greater networking and exchange capability, the recognition of African music, music teaching and music management in Europe, the higher awareness of the value of music for socio-economic development, the protection and promotion of diverse African musical expressions are all sustainability elements and will foster networking and exchanges both at an academic and professional level, as well as African music professionals’ access to the European music market. Moreover, there will be more shared synergies and advocacy capacities on a local and national level, and increased intercultural dialogue.
AFRICAP 2016

Strengthening the synergy and the operational capacities of decision-makers and cultural heritage stakeholders in Benin, Ivory Coast and Guinea

It is widely recognised today that the preservation and valorisation of heritage are essential to development and the fight against poverty. More than 75% of local authorities stated that Africa has an important cultural heritage that is both material and immaterial in a survey carried out within the framework of the European project “Heritage and Local Development”, yet the “limited contribution” of cultural heritage as a lever in territorial development that brings economic, social and cultural benefits has been noted. This situation can be explained on one hand by the lack of consciousness-raising among decision makers who do not have examples that demonstrate the solid contribution of heritage to development; and on the other hand by the weak operational capacities of the cultural heritage stakeholders in heritage projects that contribute to local development. The sector is certainly lacking in original initiatives and the projects submitted for funding do not take enough account of the needs of communities and the needs expressed by their elected representatives. However, the kinds of heritage initiatives that contribute to development do exist, but they have very little distribution and the methodologies for their implementation are not being taught. The lack of heritage project ownership capacities among local authorities as well as insufficient collaboration between decision makers/project owners and cultural heritage stakeholders should be underlined.

AFRICAP 2016 is the extension of a long-term collaboration between CRAterre and the majority of the partners, based on capacity strengthening among cultural heritage stakeholders via the “Africa 2009” Programme (1989-2009) and the local African authorities via the “Cultural Heritage and Local Development” Programme (2010-2012).

3 axes of intervention have been identified:

- Axis 1: Drawing up and implementing pilot projects that demonstrate the variety of possibilities in questions of heritage valorisation in order to contribute to local development and the fight against poverty;
- Axis 2: Strengthening the operational capacities of decision makers and stakeholders in cultural heritage/design and implementation of consciousness-raising activities and training;
- Axis 3: Creating synergies and networking among cultural heritage decision makers and stakeholders.

Project beneficiaries

In the countries that welcome the action: the decision makers and agents in charge of heritage actions, management in charge of heritage and the relevant ministries (e.g. Urban planning/Tourism/Craft industry) and their decentralised structures; elected representatives, technical services, NGO and craftspeople working in heritage; the local population. In the other French-speaking African countries: the decision makers and stakeholders in culture interested in implementing similar projects in their regions.
Duration: 36 months  
01/01/2014-31/12/2016

Total Amount: 625,000.00 EUR

EU grant: 500,000.00 EUR (80%)

Action Location: Benin, Ivory Coast, Guinea

Expected results
- Three town and country planning and heritage management policies and projects that contribute to local development and the fight against poverty;
- Wider project management and heritage project ownership among cultural stakeholders and the various authorities (local and central) within the framework of decentralisation (85 people);
- A network of cultural stakeholders and decision makers linked via national and cross-border collaboration with a guide to methodology at their common disposal.

Project activities
- 3 in situ projects that are demonstrative of the variety of possibilities in terms of heritage valorisation (preparation, implementation and follow-up):
  - Grand-Bassam, Ivory Coast: management of building and rehabilitation in a city that is on the World Heritage List;
  - Nikki, Benin: promotion of tourism and the implementation of a system of income generation for heritage management and conservation;
  - Télémélé, Guinea Conakry: implementation of a cultural bank, a structure that links museum activities, economic activities and social activities (6 “multi-stakeholder” workshops for decision-makers and cultural stakeholders to inform and raise consciousness about heritage project ownership);
- 6 “school worksites” linking training activities to different stages in the carrying out of the 3 in situ projects;
- Meetings with stakeholders during the in situ projects;
- Defining methodologies for action and best practice for implementation of the heritage projects that contribute to development;
- Networking on an international scale about methods and best practice (web/blog);
- Evaluation of the projects, restitution and distribution of the results.

Sustainability of the action

Financial sustainability: Some of the products from the Action are destined for sale (brochures, postcards). The takings will be divided into 3 parts: heritage conservation, profits for the local community and reprinting. This last element ensures reproducibility and therefore long term sustainability. With the help of training, the authorities will invest a larger portion of their budget in heritage and thereby create a market for its stakeholders. Finally, the partners will help each other in seeking funding from other financial backers.

Institutional sustainability: The local partners are involved in every phase of the project. Because of this, they acquire all of the necessary skills to perform and pursue the actions afterwards. The action is based on pre-existing structures which, when strengthened, will continue to promote the proposed objectives once the programme has ended. The project will have a major structural impact in establishing new working methods that are more integrated and transversal: 1) through better collaboration with the services of the central state; 2) through better expression of skills between the local authorities and the national leadership.

Contact
David Gandreau
CRAterre
Maison Levrat, 2 rue de la Buthière
BP 53, F-38092 Villefontaine Cedex, France
Phone: +33 4 74 95 43 91
gandreaudavid@hotmail.com
craterre.org
AFRIC’ANIM’ACTION

Developing audiovisual works: training for trainers

Although the animated film industry is thriving in North Africa and South Africa, it is almost nonexistent elsewhere in Africa. As a result, African animated film is completely absent from screens while animated films inspired by African culture such as Kirikou or The Lion King have enjoyed international success. At the current time, in the region of the Great Lakes (Central and East Africa), a region in which visual and rhythmic arts are extremely rich, animated filmmakers and professional studios are rare. The Afric’Anim’Action project has the objective of filling this gap and supporting talented young designers to take on the challenge of developing professional animated film in this region. Since its creation in Kinshansa in 1988, Studio Malembe Maa, specialised in directing and producing animated films, has regularly offered training workshops in animated film to young African artists: Kinshasa (DRC), Bujumbura (Burundi), Abidjan (Ivory Coast), Zanzibar (Tanzania), Ouidah (Benin)...

These workshops were a demonstration of the demand among talented young artists with theoretical artistic training, but who lack opportunities for professional advancement. The last training session, which took place in Kinshasa and Bujumbura within the framework of the 9th EDF, was a great success with young professionals. The workshops revealed young talented filmmakers capable of taking full advantage of the in-depth support for their work. The continuity of this training will allow them to carry out and promote their projects. Strengthened by its previous experience, Studio Malembe Maa, in a partnership framework that has already shown its worth, is now offering young artists long-term training in careers in “development, pre-production and direction” of animated films as well as training for trainers. The project objective is to bring the young professionals chosen to mastery of the organisation and management of developing animated films, to strengthen their creative skills and also to guide them through the different phases of the processes of manufacturing, developing and carrying out their films.

Project beneficiaries

Professionals in visual arts, direction or production; the audiovisual sector in Central and East Africa.

Expected results

- An experienced management team is put in place by the project beneficiary, its partners and other project associates;
- A “development and direction” sector adapted to careers in animated film is developed and shared in Central and East Africa (Kinshasa - Bujumbura);
- The project leaders are in a position to seek financial backing at a national and international level.
Duration: 15 months
16/07/2012-15/10/2013

Total Amount: 474,994.37 EUR

EU grant: 380,000.00 EUR (80%)

Action Location: Democratic Republic of Congo, Burundi

Project activities
- Recruiting trainers; planning and validating the modules; designing and printing the educational materials; implementing the infrastructures; selecting candidates for training;
- Training, over the course of 6 workshops (Bujumbura and Kinshasa) a team of auxiliary technicians skilled in development careers: design – project research and development (R&D), direction, tracing, scan and colouring, pre-animation, volume, production – promotion;
- Directing workshop films, pilot series and a demo tape that compiles the best creations to highlight the technical and creative mastery of the technicians, adding value to the contracts and professional reputation of each candidate;
- Publication of a monograph about young creative artists in Central Africa;
- Promoting the workshop creations at the end of their development among broadcasting organisations, partners in South-South and North-South co-productions.

Sustainability of the action
The project is an extension of the “Training in animated film careers: developing pre-production” (supported under the 9th EDF). Improving and professionalising auxiliaries and creative artists, some of whom already took the first training course and who become trainers themselves over the course of the project, will allow them to establish themselves sustainably in the audiovisual landscape of the Great Lakes region. In this way, the project will foster the emergence of African authors, independent professionals who are thorough and capable of creating animated works that respond to international norms and local needs. The productions that emerge from the workshop are destined to be widely distributed (festivals, television, DVD) to gain recognition for the young directors and generate employment opportunities and revenue, along with new partnerships.

The training courses, with a focus on practice and professionalization, contribute to economic and social development in the region by encouraging the creation of autonomous production units in the animation sector, and the economic development of an audiovisual sector based on animated images: advertising, programme enhancement, creating single animated units series destined for national and international broadcast.

Contact
Michel Kibushi
Studio Malembe Maa
1 Rue Wema M.C. Lubefu - Sankuru
DRC
Phone: +32 474 451 552
+243 810 712 874
studiomaa@hotmail.com
www.studiomalembemaa.com
AFRIQUE EN DOC TV

Making African documentaries available through a DVD collection and a web platform

On an overall level in West, Central and East Africa, while the production of documentary films is making progress and a network of independent producers is emerging, television stations are only willing to create documentary slots if the film offer is global, enduring and structured. Afrique en doc TV responds to a strong demand from African authors and producers for better structuring and greater professionalism in the audiovisual sector in the field of documentary creation. It aims to encourage the development of South-South synergies linked to Europe, and in parallel to encourage the strengthening of African operator skills in questions of distribution/diffusion, the creation of local jobs and the strengthening of the frameworks and companies involved in the project. Afrique en doc TV works on the relationship between distributors/broadcasters in Africa and on the distribution sector in the specific field of creative African documentary film-making through: constituting an annual collection of 60 films directed in their majority by Africans and the implementation of an internet viewing and downloading platform intended for broadcasters. This project will also allow a wide African public to finally have access to original African documentaries that look at African society and foster self-knowledge and knowledge of others.

Project beneficiaries
The distributors, the partners, the authors, the producers, the general public, the audience.

Expected results
- The purchase of original documentary films by around thirty private and public television channels;
- Implementation of sustainable programming and the creation of dedicated documentary “slots” on African stations;
- Consolidation of a professional network of distribution and broadcasting.

Project activities
- Creating a catalogue of original African documentary films (around 60 per year);
- Creating and developing a subscription internet consulting and downloading platform for African television channels;
- Meetings with broadcasters with the objective of sales, negotiations for films, developing and strengthening links and partnerships between distributors and broadcasters (around thirty private and twenty public television channels);
- 2 collective work sessions with the project partners with the objective of creating jobs in the distribution sector.
Sustainability of the action

The project will encourage the strengthening of the African partner structures, which will develop their networks and lead to sustainable salaries, consolidate their distribution activity, confirm their position as part of the professional landscape and establish their reputation as a supra-regional influence. In parallel it will contribute to the development of the industry through the networking of local professional stakeholders (distributors, independent African producers who are members of the Lumière du Monde network, predominantly private television networks, the French distributor, Doc Net and European producers who retain partial rights to the films concerned).

A new operating mode for the entire chain of distribution and diffusion in Africa will be implemented. By opting for the creation of an internet platform as the central tool in its implementation, the Action will give impetus to and encourage all the television stations to make use of this capital tool in the development of their own activities and to move towards the technical development that is necessary for the entire local audiovisual industry. The ease of use and the transparency of the financial mechanisms used for the platform and the film collection will bring about economic benefits for the industry. The purchase of films will mechanically lead to royalties for the copyright holders who in turn can reinvest these earnings in the creation of films. This will encourage the development of a structured and sustainable market.

The opportunity to access a previously unpublished offer of programmes “made by Africans for Africans” will have a positive impact on the re-appropriation of their image by Africans themselves.

The Action should also foster the building of a regulatory environment which will allow the sustainable development of the distribution sector.
Capital Numérique

A project to boost markets and audiovisual productions in ACP countries by enhancing the value of works and digital image banks

Although ACP television stations lack the resources to produce or even procure programmes, they rarely increase the value of the audiovisual works that they broadcast, even when they are successful. If television stations have “no memory” today, it is due to the fact that in the absence of appropriate means and an adequate legal framework, they are not organised to conserve and enhance the value of images once they have been broadcast. This project, with its mobilising nature, will give archive departments prestige and credibility that in time will facilitate the removal of these technical and organisational obstacles. Its overall objective is to kick start the broadcasting of works and audiovisual productions in ACP countries by enhancing the value of a catalogue of works and digital image stocks in the North and in the South. Its specific objectives are, through digitisation, to render ACP author works that are available on analogue supports capable of being broadcast on television, in cinemas or via internet (in particular VOD) and make it possible to consult them in film and media libraries; to make it possible for television image collections to be pooled and made accessible to professionals, allowing an increase in the production of documentary films; to encourage the practice of declaring audiovisual copyright. Out of the 600 hours of ACP programmes preserved over the past 25 years by the Organisation Internationale de la Francophonie (OIF) and digitised by the Bibliothèque Nationale de France, several hundred hours could become the object of repeat programming on television stations, within screening networks (itinerant or in cinemas) and on video on demand portals.

Project beneficiaries

ACP film and audiovisual professionals, cinema goers, television audiences, ACP teachers and students.

Expected results

- An increase in revenue for ACP producers (when several hundred hours of films and TV series are digitised and put back into circulation), leading to a boost in production;
- An increase in the sales of ACP works through enriched catalogues that will allow several programming slots to be creation and filled;
- The launch of 2 series destined to be sustainable thanks to the networking of the archives of ACP television stations (14 hours of pilot programmes), strengthening skills and distribution;
- A harmonisation of the regulatory texts regarding copyright and the drafting of a text on the subject of legal audiovisual copyright declarations in UEMOA (West African Economic and Monetary Union) countries;
- The consolidation of the Imagine Institute (Burkina Faso) as a reference centre for the conservation and consultation of audiovisual heritage.
Duration: 36 months
13/12/2013-12/12/2016

Total Amount: 685,000.00 EUR

EU grant: 500,000.00 EUR (72.99%)

Action Location: Benin, Burkina Faso, Burundi, Cameroon, Congo, Ivory Coast, Djibouti, Gabon, Guinea, Guinea-Bissau, Haiti, Mauritius, Central African Republic, Mali, Madagascar, Mauritania, Niger, DRC, Senegal, Togo

Contact
Pierre Barrot
Organisation Internationale de la Francophonie
19-21 avenue Bosquet
75 007 Paris, France
Phone: +33 1 44 37 33 58
pierre.barrot@francophonie.org
www.francophonie.org

Project activities

- Contact with copyright holders of digitised works, inciting the signing of distribution contracts with television stations for VOD and itinerant screenings; creating promotional materials;
- The creation of an image sharing platform (Archibald) between 20 partner television stations and the pilot production of 14 hours of programmes;
- The training of ACP journalists and directors in the use of archive images;
- Support for the Imagine Institute in managing and enriching the audiovisual resources that are at the disposal of students, teachers and researchers;
- Support for the UEMOA group of experts in drafting and validating the texts about copyright and audiovisual legal deposit declarations.

Sustainability of the action

The certain knowledge that a sufficient number of works are available will lead television stations to create “documentary” or “film for TV” slots that it would have been difficult to fill previously. In turn, the existence of these new slots will stimulate production. For television archives, their resource pooling as part of a documentary production project (the “Flashback” short programmes and the series “Mémoire vive”) will show them in their best light and allow the multiplication of image sales to producers from ACP States and also from Europe; the increase in the offer that results from putting works that had become inaccessible back into circulation (due to the obsolescence of analogue media) will allow productions from French-speaking ACP countries to occupy new television slots; the pooling of and access by professionals to television image archives will allow an increase in the production of documentary films. Enhancing the value of television archives will open the path towards a new field of action in terms of production and coproduction and allow the sale of images beyond the ACP zone, encouraging the creation of new jobs in the archive departments of television stations, in audiovisual productions and in programme distribution.

Support for the group of experts put in place by UEMOA will facilitate the drafting of regulations covering copyright and audiovisual legal deposit for eight ACP States (Benin, Burkina Faso, Ivory Coast, Guinea Bissau, Mali, Niger, Senegal and Togo).

Finally, the intervention of experts from the Bibliothèque Nationale de France at the Burkina Faso Imagine Institute will allow a transfer of experience and ACP skills strengthening.
CARIBBEAN FILM MART AND CARIBBEAN FILM DATABASE

Creation and development of a film market and virtual platform in the Caribbean region

The regional film industry in the Caribbean is facing several difficulties: the absence of distribution and sales outlets for Caribbean filmmakers, the focus of emerging festivals on international programmes, the lack of information about the Caribbean film industry as a whole due to language problems, the lack of a platform on which industry professionals can engage in cooperation with local actors and access regional talent, production and post-production services.

The project is promoted by the Trinidad and Tobago Film Festival (TTFF), which annually celebrates the best in film from the English, French, Spanish and Dutch Caribbean, as well as the Caribbean Diaspora. It aims to provide a virtual platform for Caribbean filmmakers and organisations in order to network filmmakers and film industry professionals from the region as well as Caribbean creative talent and products. The platform will promote face to face opportunities, collaborative networks and training opportunities. It will provide a video library, film projects, film criticism, a production directory, etc. Caribbean filmmakers will have the opportunity to present their work to local audiences and industry professionals and increase their knowledge about how to approach the global film market. Furthermore, open online access in three working languages (English, French and Spanish) will be important added value for the project. It is planned that the Virtual Market Place be presented and announced not only during the 2015 TTFF but also at other key festivals in the region.

Project beneficiaries
Caribbean filmmakers, regional and global audiences.

Expected results
- 10 Caribbean film projects garner sales and distribution representation;
- Inter-regional collaboration on film productions including post-production, co-production agreements, inter-regional film financing and information sharing;
- An enduring Caribbean Virtual Marketplace (Regional Database);
- An itinerant Caribbean Film Mart to be held annually at different festivals throughout the region after its launch at the 2015 Trinidad & Tobago Film Festival.
**Contact**
Emilie Upczak
Trinidad and Tobago Film Festival
1 Stephens Road, Maraval Port of Spain, Trinidad and Tobago
Phone: +1 868 621 0709
emilie@ttfilmfestival.com
www.ttfilmfestival.com

---

**Project activities**

- Research into Caribbean film, filmmakers, production and post-production resources, scholarships, incentives, festivals and film commissions in order to complete the regional database (virtual film marketplace);

- The regional database (virtual film marketplace) launch at TTFF 2015;

- Identification of international industry professionals with an interest in and sensitivity to the Caribbean film industry to participate in the Caribbean Film Promotion of the Caribbean Film Mart and Regional Database (virtual film marketplace) through local, regional and international press, including existing social media avenues used by the TTFF and several other film festivals (Dominican Republic Global Film Festival, Havana International Film Festival, Femi Guadeloupe Film Festival);

- Caribbean Film Mart dissemination of a call for Caribbean films in pre-production;

- Selection and notification of 10 projects;

- Hosting of the Caribbean Film Mart at TTFF 2015 to include one-on-one consultations between filmmakers and industry professionals, viewing library/stations for films, networking events, and a pitch session for the filmmakers of 10 selected projects.

---

**Sustainability of the action**

The expected economic impact of the project includes an increase in inter-regional production crews working on Caribbean productions and enhanced dialogue at a regional and international level; socially, there will be increased awareness of the importance of local films in building an integrated Caribbean identity and confronting the social challenges that are specific to the Caribbean such as domestic violence, HIV/AIDS, homophobia and race relations.

At the same time, policy makers will be informed about concrete examples and figures, that can be used to push forward a local and regional content mandate. Additionally, the project will directly enhance opportunities for regional co-productions and strengthen the Economic Partnership Agreements.
CIRCUIT ART’MATTEND

Creation and distribution of contemporary theatre performances in West Africa and Haiti / creation of an agency specialising in the distribution of dramatic works

The project “CIRCUIT ART’MATTEND” is born from the observation that very few theatre professionals make a living from their art in ACP countries. The challenges facing the sector are many, such as a lack of investment, the absence of synergy and complementarity between the different stakeholders, the absence of a quality renewal policy, insufficient access to author texts for teachers/students and the general public, the uneven quality of the artists’ performances as well as insufficient production and distribution of artistic works and performances.

Companies are often underactive, not only due to a lack of skills but also of means and mastery over the workings of – almost inexistent – mobility networks for the circulation of artistic works. Despite this context, artists and theatre professionals demonstrate a real desire to activate a policy for creating, distributing and promoting cultural products.

To respond to the challenges of the dramatic arts sector, the “CIRCUIT ART’MATTEND” project proposes creation, distribution, production, job creation, capacity strengthening and consideration of the cultural dimension of development activities. It creates synergies between the capacities and skills of associations and cultural stakeholders from several ACP countries. Besides writing texts for theatre and the creation and distribution of theatre performances for the general public, an international agency for the spread of dramatic arts will be implemented and a dedicated website for circulating theatrical works will go online. Strengthening capacities and skills will stimulate the professionalism and competitiveness of West African and Haitian theatre professionals.

Project beneficiaries

The artistic companies, cultural operators, cultural journalists, dramatic writers, artists, set designers, sound and lighting technicians, stakeholders in the French-language and English-language chain of artistic creation, scenic arts festivals, the public, the performance spaces.

Expected results

- Ten texts for theatre will be written by ten authors from the Caribbean and from Africa;
- Ten texts for theatre will be edited and published in a collection entitled “Collection ART’MATTEND”;
- Two texts will be created in Haiti and Togo by thirty artists;
- At least thirty performances are given in seven countries;
- Twelve West African and Haitian managers will be strengthened;
- Approximately fifty cultural stakeholders from West Africa, Haiti and Europe will decide to support the creation of a distribution circuit;
- The acts of the symposium will be published;
- More than one thousand cultural stakeholders, journalists, traditional policy decision-makers and a large body of the public will be aware of the importance of creating a distribution circuit for dramatic works in Africa, Europe and the Caribbean;
- A distribution circuit for performances will be created;
- A distribution agency named “CIRCUIT ART’MATTEND” will be created and operational;
- A website specialising in distribution will be created.
Project activities

Supporting writing for the theatre and theatrical creation in Togo and Haiti

The writers’ residency in Togo will result in ten texts written by experienced authors from the Caribbean and Africa. These texts will become a collection entitled ART’MATTEND, with a print run of 10,000 copies. During the writers’ residency, the texts will be read in schools. The distribution of the texts will allow teachers, pupils, students and other members of the public from ACP/EU countries to have better access to theatrical texts. An international reading committee will select 2 texts to be performed during creative residencies that will take place in Thomassin (Haiti) and Assahoun (Togo), leading to the production of two theatre performances for the general public.

Strengthening the skills of West African and Haitian cultural managers

With a view to creating a distribution agency that aims to make Circuit Art’Mattend lasting and enduring, a capacity strengthening workshop about mounting cultural projects will be organised for twelve West African and Haitian managers. The gender approach will be respected in the choice of managers, given that women are less well represented in the sector. The managers thus trained will manage Circuit Art’Mattend in their respective countries by updating the website, choosing the best theatre performances and the best products to integrate into the distribution circuit. They will also be in charge of supporting the artistic groups at an administrative level.

Sustainability of the action

Creating a circuit for the mobility of artists and the spread of their works in West Africa, Haiti and on an international scale by the implementation of an international agency for the spread of dramatic arts entitled “CIRCUIT ART’MATTEND”

A symposium around the central theme of: “Performance Circulation and Distribution: challenges and perspectives” will take place just ahead of the West African tour, bringing together culture professionals and representatives of other components of civil society. The end of the symposium will mark the launch of the West African tour that will not only allow the first of the circuit’s products to be seen by the greater public, but also and especially to initiate the distribution circuit of the CIRCUIT ART’MATTEND network. The two performances created will be performed in five West African countries (Nigeria, Benin, Togo, Ghana, Ivory Coast), in Haiti and in Europe (medium term).

The conclusion of the performance tour will be notable for the launch of the international agency for the distribution of dramatic arts in charge of managing the new circuit and which will ensure the sustainability of the project. A website specialising in the distribution of theatre performances that aims to ensure the promotion of the agency will be also created.
CRISTO REY

Production of a full-length work of fiction in the Dominican Republic

The plot of Cristo Rey takes place in the Dominican Republic and depicts the complex relationship between the Haitian diaspora and Dominicans. Almost entirely filmed in the working-class district of Cristo Rey, where the film’s director grew up, this full-length film is a work that is primarily destined for the region and a Caribbean public. Under the cover of a love story, the film examines an important social reality: the special status of the Haitian diaspora in the Dominican Republic and the fragile cohabitation of the two communities. Four film production structures, three from ACP countries and one European structure that is very involved in the Dominican Republic (Les Films de l’Astre created a screenwriting competition there in 2011), have decided to work together to support and guide the production of Leticia Tonos’ second feature-length film, the first woman to have directed a feature-length film in the Dominican Republic. The actors, producers, technicians and musicians involved in the project are mainly come from the island. More globally, this project sees itself as part of the creation of a North-South production network by optimising what each of the partner structures brings to it. Support for the structuring of the local film industry is a priority in the implementation of the project; the vast majority of the planned activities takes place in the Dominican Republic, including post-production, which is still rare for ACP films. This particularity is linked to the recent structuring of the sector in the Dominican Republic, in which the director’s production company, the Dominican project partner, was a full and active participant. Furthermore, it should be highlighted that the film has received the support of the Direction Générale du Cinéma de la République dominicaine (DGCINE). To that end, it benefits from the financial support of FONPROCINE (Fonds de Promotion Cinématographique), a state body created within the framework of the new regulations surrounding the film industry, the Cinema Law of 2008.

Synopsis

In Cristo Rey, a poor area of Santo Domingo, Haitians and Dominicans live together uncomfortably. In a tense social climate fed by police repression, two half-brothers, Janvier (whose mother is Haitian) and Rudy (whose mother is Dominican) are set to confront one other. Janvier is recruited by a gang of drug traffickers which rules the sector. His mission is to protect Jocelyn, the young sister of El Baca, the powerful gang leader. Rudy, an ex-boyfriend of Jocelyn’s, cannot bear to see his half-brother spending time with her and wants to get her back at any cost. Janvier and Jocelyn soon fall in love with one another. With no future prospects in an area like Cristo Rey, they hatch a plan to get away forever.

Project beneficiaries

The Cristo Rey cinema audiences, festivals, itinerant screenings (ACP countries, EU, the rest of the world); authors, technicians, actors, young filmmakers and producers from the Dominican Republic, the people who live in the Cristo Rey district.
**Data Sheet**

**Director:** Leticia Tonos  
**Script:** Leticia Tonos, Alessandro Andujar  
**Director of Photography:** Chicca Ungaro  
**Cast:** Akari Endo, Yasser Michelèn, Jalsen Santana  
**Duration:** 1h36 min  
**Language:** Spanish  
**Selection:** official competition at the Toronto Festival 2013

---

**Contact**

Vanina Grenol  
Les films de l’astre  
59 bd Exelmans  
75 016 Paris, France  
vaninagrenol@lesfilmsdelastre.com  
lesfilmsdelastre.com

---

**Project activities**

- The project’s artistic development, securing funding, selecting and recruiting technicians and actors, choosing local service providers, rehearsals, try-outs (costumes, hairstyles), set-building, shooting, post-production;

- Distribution and screening of the film in ACP countries, in France and elsewhere in the world, depending on the foreign sales that will have been achieved. In addition to screening in traditional cinemas, there will be a parallel and alternative distribution strategy. The film will therefore benefit from three complementary distribution routes: the traditional commercial network of cinemas and the DVD release, the network of itinerant screenings – allowing more culturally isolated populations to be reached – and finally, the festival circuit with a view to the film’s promotion and international visibility.

---

**Expected results**

- A young filmmaker and little-known cinematography are showcased;

- Professional enrichment for all the people involved in the chain of production of Cristo Rey due to this new successful experience in the sector;

- Creation of a film production network between North and South film structures with the help of the development of a production logic that uses and optimises each member’s contribution. At the end of the process, the protagonists and the cinema structures in ACP countries will be autonomous and genuine professional dialogue between these two networks will have been initiated;

- The emergence of a new generation of Dominican filmmakers, and also of cinema technicians and producers. With this goal, the Action has a considered distribution and visibility strategy that supports valuing new Dominican talents and artists in France and around the world.

---

**Sustainability of the action**

As the shoot takes place under “real-life” conditions, local population is strongly involved in the film’s manufacturing process (extras, security, drivers and assistants). The economic benefits for the Cristo Rey area and the Dominican Republic at large are very important as 80% of the film’s budget is spent in the Dominican Republic.

The project puts forward a strong, realistic image of the identity of a country and of the region and this will have a social and cultural impact upon the inhabitants of Cristo Rey and the Caribbean in general.

The project’s funding by FONPROCINE will encourage the “legitimacy” of the Cinema Law in favour of the Promotion of Cinematographic Activity in the Dominican Republic, the first step towards a policy of support for culture and cinema in the country.

The South-South cooperation implemented during the production phase of the film will continue and become sustainable when it is released in cinemas. The Dominican operators who showed their solidarity and support for national films when the director’s first full-length film was released, will be called upon once again to contribute fully in introducing the film to its audience.
CULTURE FESTIVALS: SUSTAINING MAN AND THE BIOSPHERE

Enhancing the music industry in Guinea-Bissau, Senegal and Mauritania

The political and economic challenges Guinea-Bissau is facing constrains the country’s music industry. The low buying power of the majority of Bissau-Guineans results in low revenues for artists from concerts and album sales. Political instability and lack of economic opportunity contribute to an exodus of talented artists, and access to professional music production has until recently been limited to those who leave the country. Although music continues to be a critical vehicle for Bissau-Guineans to participate in and continually re-create their nationality and identity, these social, political, and economic challenges have limited these possibilities at the national level, and have all but silenced the promotion and projection of Bissau-Guinean music internationally.

Besides these socio-economic challenges, the music industry of Guinea-Bissau has been kept from reaching its full potential due to three main obstacles: limited access to professional music production; limited technical competency in music composition and performance; and lack of international promotion and distribution.

The Action seeks to address these constraints, through building a sustainable international music festival in the Bijagós Archipelago so that it can become a critical part of the culture industry “ecosystem” and a vehicle for promoting artists regionally and internationally. The Bijagós Festival is hosted by the Bijago people, an endangered indigenous population of the Bijagós Archipelago, recognized by UNESCO as a “Man and Biosphere” reserve of global importance.

The action will also link the festival to 2 other sub-regional festivals so that they can reinforce each other. This will enable them to have a permanent and expanding role in growing the culture industries of Guinea-Bissau, Senegal and Mauritania.

Project beneficiaries

350 technical festival personnel and 250 musicians (mainly youth), 50 plastic artists, 50 hotel and tourist operators, 100 micro-entrepreneurs (food service, lodging), 100,000 event attendees, 30-40 culture policy makers and 30,000 indigenous Bijago people, the West-African music industry.

Expected results

- Develop new digital promotion strategies to raise the international profile of the festivals;
- Increased market access and international projection for artists from 3 ACP states. Professionalization of the Bubaque Festival. Sustained economic stimulus to Bubaque and the Bijagós Archipelago;
- Some 200 short term jobs per year created and sustained as a direct result of the Festival. Increased capacity in cultural production and culture industry services, particularly among youth;
- Improved relations with sponsors and, as a result more regular and plentiful sponsor support. Strong credibility of the Festival. Model of governance for other cultural events in Guinea-Bissau.
Project activities

- Develop and deploy an Internet portal;
- Train citizen journalists in conventional and digital promotion;
- Logo and motif competitions;
- Digital audio and video production trainings;
- Stage new international collaborations, implement collaborative tour among target states;
- Book regional and international artists of reference;
- Prepare, coordinate and stage the Bubaque Festival for several thousand visitors;
- Implement sub-regional and international artistic collaborations;
- Conduct iterative design sessions and consultations with all critical stakeholders: government, sponsors, hotels, youth, and traditional authorities;
- Structure an organization, with the help of an experienced non-profit lawyer;
- Train stakeholders in the governance of the new organization.

Sustainability of the action

The Bijagós Archipelago is comprised of over 80 islands. Some 30,000 indigenous Bijago people will begin to overcome their isolation from each other and from the rest of the world through this Festival, which will create an opportunity for traditional authorities and cultural representatives from separate islands to converge on the island of Bubaque to address issues to cultural heritage and their own economic, cultural, and social interests.

The proposed activities will preserve the endangered biodiversity of the Bijagós Archipelago and the cultural identity of the Bijago people. It will bring Guinea-Bissau’s culture industry out of obscurity and into stronger sub-regional alliances. New jobs and avenues of wealth creation will be created or enhanced through the nascent cultural industry of these countries. Through building a stronger performance network and new ways of digital production and promotion, these cultural industries will become more interlinked, expanding their markets for culture sector products and services.

The Bijagós Archipelago in Guinea-Bissau has a very low economy. The economic opportunities of the Bubaque Festival will grow through several activities and creation of jobs.
CULTURE WORKS CONNECTIONS

Linking creative businesses and building new business models in African, Caribbean and Pacific States

In Trinidad and Tobago, there is a need to create a solid infrastructure for the creative industries, to network with the wider Caribbean and to develop internal networks as well as external networks. In the Pacific, the creative sector has a relatively low level of managerial and marketing skills as it is still largely craft and heritage led. There is a lack of access to technology and a need to attract more international players to the Pacific, either to develop local festivals into international festivals or to diversify the cultural tourism offer for a wider and more diverse public. Africa’s traditional cultures are either inaccurately represented or they do not exist online. Similarly, the true extent and multiplicity of the African contemporary cultural sector is not being correctly, if at all, presented via the Internet.

The Culture Works Connections project links creative businesses in the African, Caribbean and Pacific states.

The specific objective of the Action is to create an online interactive platform for the cultural sectors in the partner countries offering artists and cultural operators the ability to promote their work on the major international markets, access new partners, skills and relationships and discover new ways of working and collaborating. The project will create a suite of promotional and development tools for the creative industries to increase their markets and to develop international products and audiences for their work and become more sustainable as businesses.

Project beneficiaries

Small and medium enterprises in the cultural sector, national heritage organisations, artists, creative industries and the corresponding supply chain.

Expected results

- The creation of a searchable online database of the cultural infrastructure of the regions involved linked to a global database;
- The creation of learning packages to improve the production, marketing and showcasing of local work to wider markets;
- The development of networks of international producers and promoters for ACP cultural operators.
Project activities

The Culture Works Connections project is composed of four parts:

- The first part is the process of mapping and surveying creative businesses in order to identify the specific needs of the cultural stakeholders in each of the countries and to bring together an online network and community. The project provides the sector with access and training to be in a position to self-promote through the World Cultures Connect online platform, a searchable database of the cultural sector worldwide;
- The second part is a training exercise that involves the appointment and training of a "link" person in each region responsible for the marketing, promotion and moderation of the platform;
- The third part is a series of targeted and tailored training workshops in the partner countries that are co-designed by the creative businesses themselves in response to the needs analysis undertaken on line. This allows needs to be matched to training;
- The final part is an opportunity for some of the participants in the workshops to meet at a final networking event in the UK, where the experience of the programme can be shared.

Sustainability of the action

The action is principally designed to build robustness into the creative SME economy by removing barriers to access international markets. It is estimated that at the end of the action, 5,000 organisations and individuals will be part of the network, linking them to over 12,000 other organisations worldwide as well as exposing them to around 500,000 online visits per quarter.

The development of the sector's economic sustainability will go hand in hand with greater economic influence over government and legislators. This will improve the conditions for artists and other creative SMEs and will be a powerful lobbying voice for change. The improved visibility of the creative industries should impact on government policy as it demonstrates efficient and high value added contribution to the nations’ economies. Policy makers will be able to use the platform created to track impacts.

By training and empowering artists to take control of and manage the trajectory of their own careers, the true value of the ACP creative industries, both monetary and cultural, can be reached and they can compete, unhindered, on a global platform.

The workshop participants will go on to train other colleagues and peers. In addition, each of them will be invited to create individual profiles on the site and to stimulate activity with their colleagues and peers.

Raising the artists’ profiles on an interactive and linked online platform opens up long-term opportunities for networking, collaboration and skills sharing between artists. It will also allow festivals, residencies, and other organisations access to the true wealth of arts and culture practitioners across African, Caribbean and Pacific States. Furthermore, it will enable the discovery of new business models and provide an online market place for ACP cultural goods and services.

The programme is modelled to be financially self-sustaining after three years. This will be reached by a mixture of e-commerce, services and subscription, along with banner advertising on the website. The institutional sustainability will be ensured by the fact that the "Link Persons" are part of a larger institution that will take ownership of the site at a local level.
DAKAR TROTTOIRS

Production of a full-length fiction film in Senegal

Dakar Trottoirs, born from an encounter between the scriptwriter Pape Abdoulaye Tall, and the producer Moctar Bâ, is the first full-length film by the young Senegalese filmmaker Hubert Laba Ndao. This film is the fruit of South-South cooperation and the opportunity to professionalise actors and technicians and to incite new vocations in film. Indeed, while Senegal and the city of Dakar have long attracted filmmakers from all over the world, and while Senegalese filmmakers have demonstrated a great deal of talent in the past, too few full-length films have been produced in the country in recent years. In general directors, who are often also scriptwriters and producers of their films, tend to work in solo and public policies in favour of cinema remain limited. With Dakar Trottoirs, bolstered by its analysis of the African context, Mediatik wants to correct as much as possible the dysfunction which is holding back the emergence of a new generation of filmmakers.

Apart from the actual production of a full-length film and intensive work casting and preparing the actors, the Action foresees the distribution of the film in 14 countries in two ACP regions – West Africa and Central Africa. The project's overall objective consists of fostering the emergence in Africa of a new generation of culture professionals and of consolidating the existing fabric of cultural industries. More specifically, the project objectives are the professionalisation of the film's artistic and technical staff; the promotion of a new Senegalese production in regional, national and international markets; the implementation of complementary partnerships.

Synopsis

Shot entirely in Dakar, the film portrays a group of young people with no families; dealers, free spirits and dropouts. Siriou, the group's guardian, has the modest dream of a quiet life with the beautiful Salla for whom he has a boundless passion. As for Salla, she has greater ambitions for when she becomes a woman. A corrupt police office and a rich lawyer come on the scene and the peace of the everyday existence of the “squat” in which the characters live is turned upside down.

Project beneficiaries

The professionals (technicians, actors, administrators) trained during the implementation of the Action and culture professionals in a wider sense, local providers, youth, associations, in particular educational associations, the public, distributors and cinema owners as well as service providers.

Expected results

- Professionalisation through the synergy of complementary multidisciplinary and intergenerational expertise;
- Mastery of the entire decision making process in order to ensure the project’s good completion and that objectives are attained;
- National, regional (West and Central Africa) and international (France, Switzerland and Liechtenstein) promotion and distribution;
- A Mediatik-Ecrans Noirs partnership in their respective fields: production, promotion and distribution.
Data Sheet
Director: Hubert Laba Ndao (Senegal)
Script: Léandre Alain Baker et Pape Abdoulaye Tall
Director of Photography: Nicolas Pernot
Cast: Eric Ebouaney, Prudence Maidou, Charles Correa, Ibrahima Mbaye
Duration: 1h20 min
Language: French, Wolof

Contact
Moctar Ndiouga Bâ
Mediatik communication
B.P. 6584 Dakar Etoile
Senegal
Phone: +221 76 751 51 86
mediatik94@hotmail.com
Website: dakartrottoirs.com

Project activities
- Developing the writing in synergy between the Senegalese scriptwriter, expert consultants (France, Central African Republic) and the co-scriptwriter;
- A residency for 10 young non-professional actors with a coach to train them and introduce them to professional actors in order to raise their acting abilities;
- Recruiting technicians for the main technical positions, all with the recognised skills and talent to ensure the technical and artistic quality of the film;
- Creating promotional material: the ‘making of’ and photos from the shoot, trailers, website, posters, flyers, DVD, box sets, press packs;
- Making screening copies that correspond to all screening formats;
- Previews in every country in which the film is released;
- Media promotion with 1 press conference, advertising, a competition with DVDs and box sets as prizes;
- Taking part in the markets at the Cannes and Locarno film festivals;
- Operating in the countries in which the film is released.

Sustainability of the action
The in-depth skills of several categories of technicians, including the director and the performers, as well as the exchange of best practices between technicians from different countries (Senegal, Congo, Mali, Cameroon, Central African Republic, Benin) will foster professionalism in the sector and job creation in Senegal.

An improvement in the technical skills on offer, in particular for foreign productions and film service provision companies based in Dakar will support the development of local production frameworks. As most of the postproduction will be carried out in Africa, this will also contribute to structuring the sector.

Organising prestigious and media-friendly operations to ensure the distribution of Dakar Trottoirs in European cinemas will give the film and the Senegalese film industry important notoriety, which will go towards serving the medium term development of the sector.
DEVELOPMENT AND IMPLEMENTATION OF MOKOLO

An online information, film/audiovisual viewing and networking platform for audiences and professionals involved with, or with an interest in, African and African Diaspora related film and visual media

Mokolo has been designed as a one-stop digital platform aggregating information about film and media, and accessing it on video-on-demand platforms, as well as making industry-related information available to practitioners.

By increasing accessibility, interconnectedness and the visibility of African film and audiovisual content and its practitioners, Mokolo aims to contribute to an environment conducive to synergy and growth within the sector. Although digitisation is removing the barriers to film production and there is increasing African interest in the stories being told locally, cinemas in Africa are closing down and African production still only represents about 3% of the cinema market on the continent, resulting in the dominance of non-African content. There is also a weak marketing infrastructure and unstructured, unregulated and pirated distribution.

By aiming to evolve into a reference platform for African and Africa-related audiovisual content and into a brand that is well recognised among market stakeholders – broadcasters, distributors, exhibitors, audience – from within as well as from outside the continent, Mokolo’s objective is to support increased access to local, regional, intra-ACP, European and international markets for cultural goods and services from the ACP states.

Project beneficiaries

African film/media organisations, SMEs, technology hubs, educational institutions.

Expected results

- A well-functioning portal integrating multiple information and video-on-demand websites disseminating content from or related to Africa and its Diaspora and designed to adapt to the network infrastructure and connectivity contexts;
- A well-functioning online networking and professional exchange platform for industry practitioners from Africa and its Diaspora;
- A permanent network of IT specialists from Africa and Europe who share and spread the technical knowledge required to build Mokolo with professionals from the fields of IT and audiovisual production in Africa and its Diaspora.
Duration: 24 months
01/04/2014-31/03/2016

Total Amount: 625,000.00 EUR

EU grant: 500,000.00 EUR (80%)

Action Location: Nigeria, Senegal, Cameroon, Kenya, South Africa

-------------------

**Project activities**

- Developing mokolo.net, mokolo.pro and related sub-projects;
- Prospecting potential content contributors;
- Audience-targeted and professional / stakeholder-targeted communication and promotion;
- Developing and implementing an educational offer: online and through educational activities;
- Research and monitoring.

**Sustainability of the action**

The entire idea of Mokolo centres on developing and making operational a sustainable structure which will last into the future and which is fully locally owned. This relates to the online platform (mokolo.net, mokolo.pro) as well as to Mokolo’s knowledge-sharing and capacity-building activities (mokolo.labs). After the project period, not only will a well-functioning online platform be accessible worldwide, but also all the necessary technological, communications-related and educational procedures and expertise to replicate and spread Mokolo throughout Africa and the ACP countries will be readily available.

Mokolo is as inclusive as possible and attentive to diversity and protecting minority groups. It subscribes to a set of ethical principles to safeguard this; it will refrain from featuring content that spreads hate or promotes discrimination. Platform search items will include features for the hearing - (e.g. a search for subtitled films) and visually impaired.

Providing an online platform for audiovisual industries ultimately stands to benefit local and national policy-makers with an agenda for these sectors. Such platforms can lead to African industries jointly building their own business frameworks, codes of conduct, a single voice to talk to policy-makers and non-African industries. Mokolo’s professional exchange platform will have a special focus on regulations, which is relevant to local/national film boards seeking to learn more about best practices (e.g. tax rebates) and regulations (e.g. TV quotas, the status of artists, etc.).
DIGITAL UNITED ACP

A web-based VOD platform for ACP movies

The production of ACP audiovisual goods is notoriously fragmented, with most players operating independently in their respective countries and the potential audience spread out across the continent and the diaspora. The low level of international distribution in cinemas or television, the absence of an efficient pan-African physical, legal distribution network and the dysfunctional African TV industry, leading to reversed monetary flows (with filmmakers being forced to pay to air their films), are some of the problems of the sector. On the other hand, there are several opportunities that can be exploited in order to respond to this problematic situation, such as a huge appetite for local films, an impressive appropriation of digital technologies by African populations, an abundant bandwidth and a large diffusion of affordable smart phones and tablets. By aggregating quality ACP film and television content on globally-accessible digital platforms, DIGITAL UNITED ACP is making possible for ACP content to reach its potential audience, locally and regionally by banking on the rise of 3G mobile Internet, and internationally through the growing popularity of web-based VOD platforms. The Action is based on the previous achievements of the web-based VOD platform AfricaFilms.tv, previously granted by ACPCultures+ and implemented by the two partners (who developed a sophisticated billing, rights management & anti-piracy software), and on Buni TV’s success with regards to leveraging mobile to connect with new African audiences.

Project beneficiaries

New ACP audiences who are and will be accessing previously unavailable video content online through computer and/or mobile phones (potential of about 400m people on the continent by 2015); diaspora audiences & world cinema lovers in developed countries (30-50M).

Expected results

- Development of a collective technical film distribution platform, including the best features for rights owners (in terms of monetization through diverse channels including 3rd party platforms, file security, royalty traceability) as well as for ACP audiences’ specific needs (low-cost subscriptions, low-weight video delivery, especially on mobile), building on the previous achievements of Buni TV and AfricaFilms.tv;
- Federate 300 to 400 rights owners into building a collectively stronger and more diversified catalogue of ACP content (films, documentaries, TV shows, etc.), in view of fairer deals with distribution channel operators;
- Increase ACP audiences’ access to / revenue generated for ACP films;
- Raise the “digital empowerment” of the ACP film sector through pilot-experimentations on: cross-language circulation, fight against online piracy, better digital pipeline management, increased market intelligence.
Contact
Marie Lora-Mungai
Buni Media Ltd
P .O. BOX 27 991
00100 Nairobi, Kenya
Phone: +254 20 341 715
+254 20 341 759
marie@bunimedia.com
patrick@bunimedia.com
bunimedia.com

Project activities
- Develop a collective technical platform and a metadata convergence, common storage & delivery system in the cloud adapted to mobile for ACP;
- Collect and process film files, compile metadata, share both;
- Develop a common royalty management system and enrich features offered to rights owner (“from passive sales sheets to digital management tool box”);
- Develop an ACP-friendly billing & subscription system;
- Federate an ACP community of rights owners into a collectively stronger catalogue (sign contracts in Africa, sign contracts in the Caribbean, create new features to match competition innovation) and promote the multiple offers to ACP rights-owners and end-users;
- Define and promote common acquisition and content-dissemination strategy “sign once, sell everywhere”;
- Strengthen existing network of catalogue correspondents: film-experts, festivals and institutions;
- Include new outlets (YouTube etc) and channels (telcos etc.) to increase potential audience, especially in ACP.

Sustainability of the action
Such aggregated offer allows for better marketing and monetization of the works, thereby maximizing the potential revenue generated and creating a virtuous cycle that will contribute to “reinforcing the creation and production of cultural services and goods in the ACP States”. More specifically, on a technical and economic level, the “sign one, be sold everywhere” system and the access to ACP/worldwide audiences will foster revenues, representing an important income for rights owners.

On a social level, there will be several elements of self-sustainability of the project such as the progressive growth of audiences (potentially, 3-400 millions of people), the improvement of digital distribution capacity, the increased awareness of filmmakers organisations, the creation of high skilled jobs, and the greater involvement of professionals through their training.

The Action will indeed generate direct, sustainable employment through the hiring and training of local technicians, developers, editors, translators and marketers. Economically and financially, the risk is limited, and even though a high investment will be necessary at the beginning, it will be amortized in the long term as the platform continues to live on and enlarge the network.
Radio documentary production workshops open to disabled people in Kenya and Senegal

After the implementation in 2009 of a radio production workshop initiated by Unione Italiana Ciechi e Ipovedenti (UICI) during which disabled people were trained, Docusound, a 100% accessible platform broadcasting radio documentaries produced by both sighted and visually impaired people was launched. The NGO COL’OR Onlus, impressed with the results, understood the awareness-raising possibilities for social change that could come from Docusound in ACP countries. In fact, audio is one of the best ways to reach an audience in ACP countries: radio is everywhere and is in effect the main medium (radio is uniquely suited to the African context, being a medium that is both portable and available in rural locations on a continent that is predominantly non-literate and has communal living patterns). Audio is also a lot easier to handle technically; it is both practical and intuitive and it is also cheaper in terms of the technology used, training, production and postproduction. At the same time, most ACP countries face huge problems integrating the visually impaired (and the disabled in general) into society and the project offers a great chance to start challenging the status quo. The Action aims to establish national branches of the Docusound platform in ACP countries, in partnership with local advocacy groups for minorities. Although Docusound is not specifically addressed to the visually impaired, its implementation in Senegal and Kenya focuses on the participation of that minority in the project. In both countries, the national Docusound chapter preserves the link to local communities, culture and heritage and also benefits from being part of an international network. More specifically, the objectives of the project are to build a socially inclusive network of radio documentary makers (directors, producers and editors/publishers) oriented towards social change and to train professionals (50% of those trained will be visually impaired and disabled people) to set up a cross-media platform for factual content production and consumption that raises social awareness and engenders long-lasting social change.

Project beneficiaries

The visually impaired, the disabled and media professionals in general; the participants in the training course; the audiences which will be able to participate at various levels (pitching stories, blogging/commenting, taking workshops).

Expected results

- A network of radio documentary professionals (directors, producers and publishers) that work in teams to deliver radio content, regardless of the physical abilities of the members will have been built;
- Creative radio documentaries will have been produced and distributed; the Docusound webpage and the related web learning platform will be on line and students will be able to share files, discussions, lectures, materials…;
- Local documentary making capacities will have been developed; professionalism in the sector will be strengthened;
- Trainees will have developed a trans-national experience, will have received technical training and will in turn become trainers.
Project activities

- Training local partners;
- Training local tutors;
- A 3-session workshop and follow-up in Kenya and Senegal;
- Production and distribution of radio documentaries;
- Development and production of a web-based learning platform (for follow-up and international exchanges).

Sustainability of the action

The Action is going to further develop and establish the idea that the disabled/visually impaired are perfectly fit to be active members of society at large. The project encourages social and economic stakeholders based in ACP countries to exchange experience and good practices and fosters South-South and South-North collaboration.

Docusound improves ICT skills in young professionals from ACP countries, strengthens human resource capacities in several ways and consolidates staff training in audio-digital productions. Furthermore, the project intends to train professionals in all fields of radio documentary making, including fundraising. In terms of the multiplier effect, at the end of the training course the trainees will go on to train new young professionals, as well as to produce radio documentaries. This professional training will also open up a new world of economic self-sustainability for the trainees: radio is a real career option and the online distribution of radio features makes the potential outreach (and therefore the market) virtually boundless. Implementing an open-to-all methodology (for the production of documentaries made by handicapped people) will also diffuse good practices, hopefully opening up the entire world of the media to minorities.

The local partners will also work with the NGO audiovisual expert to establish a sustainability strategy for the whole project. One of the focuses of the training will be financial stability in the years following the Action. On a general level, by training the disabled along with the non-disabled, Docusound offers a new approach to professional training which will have an impact on the future policies implemented by the partners and other associations.

On a more specific level, Docusound will develop and implement good practices in the development and implementation of the project and make them available to all the current and future partners. The core of the Action is a learning-by-doing-and-sharing process that puts every participant in a position to learn and teach at the same time, flipping the usual tutor-student flow of information.
ENHANCING THE PACIFIC CULTURAL INDUSTRIES: FIJI, SAMOA AND SOLOMON ISLANDS

Promotion of a conducive national and regional environment for the cultural industries in the Pacific

Fiji, Samoa and Solomon Islands have a dynamic (although still under-resourced) cultural sector and an important capacity to produce cultural goods. Nonetheless each country has been unable to capitalize fully on this potential due to a national environment that is not yet effectively mobilised to support the cultural industries and, although each country is at a different stage of development of their cultural industries, they are experiencing similar difficulties in taking advantage of the economic potential of the sector. The real needs of those engaged in the cultural industries are still not addressed, constraining the development and economic size of the sector: lack of training, of professional development opportunities, of intellectual property regimes and of investment in infrastructure and specialisation of knowledge and skills, especially entrepreneurial skills.

Through the implementation of principally capacity building activities and workshops, the project will contribute to the regulatory and economic development of the cultural industries in Fiji, Samoa and Solomon Islands.

The Action addresses the cultural industries as a whole but it pays particular attention to three sub-sectors (arts/crafts; fashion and performing arts) in order to enable an in-depth and rigorous approach leading to concrete and direct results.

The project has a strong partnership component: at the regional level, the beneficiary will work closely with Pacific Islands Forum Secretariat (PIFS), whose mandate is also to progress the cultural industries and protection and promotion of traditional knowledge and skills in collaboration with other agencies. At the national level, the beneficiary and PIFS will work closely in the three countries with national public and private institutions such as arts bodies, ministries and departments, councils and associations. Partners are also among target groups of the project: they do not only play leading roles but will benefit from capacity building and technical assistance.

Project beneficiaries

The target groups of the project are divided into 3 groups: cultural producers, entrepreneurs, enablers and managers; arts bodies/associations, councils and networks; public and private industry players.

Expected results

- Structured cultural industries with government and development partner support;
- A regulatory framework for the promotion of the cultural industries in place in Fiji, Samoa and Solomon Islands;
- Improved domestic and international market access for Pacific cultural producers.
Duration: 30 months  
8/01/2014-7/07/2016

Total Amount: 625,677.15 EUR

EU grant: 495,000.00 EUR  
(79.11%)

Action Location: Fiji, Samoa,  
Solomon Islands

Contact  
Elise Huffer  
SPC Headquarters  
BP D5  
98848 Nouméa,  
New Caledonia  
Phone: +679 3379387  
EliseH@spc.int  
http://www.spc.int/

**Project activities**

The project will support the emerging cultural industries as a whole by bringing together,  
developing, strengthening and coordinating the knowledge, skills and actions of the range of stakeholders (public, private and community) through different activities:

- National workshop with target groups to begin establishing a focused development strategy and regulatory framework in each country;
- Capacity building workshop for associations and networks in each country;
- Copyright management awareness campaign and enforcement workshop per country;
- National facilitation of the industry and industry sub-sectors by in-country consultants working with stakeholders;
- Production of industry standards’ guidelines, tool kits (including DVD) for cultural business development and templates for legal contracts;
- Training workshop for entrepreneurs targeting all producers in each country;
- Trade promotion event for cultural producers;
- Scoping of the cultural industries human resources needs in the 3 countries.

**Sustainability of the action**

The Action, which is underpinned by the Regional Culture Strategy: Investing in Pacific Cultures 2010-2020, focuses on establishing policy frameworks/strategies for the promotion of the cultural industries in Fiji, Samoa and Solomon Islands. These national frameworks will support and inform existing initiatives including the draft cultural policies, and enable the countries to draw up industry specific priorities in a structured and consultative manner. The expected impact is that the completed policy frameworks will foster a whole-of-government approach, identify specific supportive instruments, allocate responsibilities and define the public-private partnerships for the short, medium and long term enhancement of the cultural industries in the three countries.

Through an external evaluation and documentation of the process, reporting on lessons learnt and results of the Action, other Pacific Islands Countries will also benefit from the project by learning and drawing from the experience of Fiji, Samoa and Solomon Islands.

Some activities will lead to the initial development of a regulatory regime for the protection and promotion of the cultural industries, which will include strengthening existing initiatives. Lessons learnt will serve as examples to be explored for Samoa and Solomon Islands which currently do not have specific promotional regulations such as geographic product labelling but do have draft protection of traditional knowledge policies (Samoa) and legislation (Solomon Islands) in which focused promotional measures can be integrated.

Most cultural producers are currently operating either small or micro social or family businesses or are operating in the informal economy in the 3 countries. The Action will assist in bringing cultural industries sector workers into formal employment and to develop more accurate recording of workers engaged in the industry through improved statistical measurements in collaboration with National Statistics Offices in the project countries. The Action will lead to general cultural growth, including both production and consumption and potentially to growth in related industries such as tourism, and to small business development generally.
FACILITATING THE DEVELOPMENT AND GROWTH OF THE CULTURE & ARTS SECTOR UNDER THE EU-ECOWAS ECONOMIC PARTNERSHIP AGREEMENT BY CAPACITY-BUILDING, RESEARCH, NETWORKING AND EXCHANGES

The Economic Partnership Agreements (EPAs) between the EU and the African, Caribbean and Pacific (ACP) Group of States aim to promote trade between these regions; and through trade development, sustainable growth and poverty reduction. The potential for business cooperation and cultural exchanges between the EU and the ECOWAS countries is vast and worth putting into practice. The inclusion of the cultural sector in the EPA would help ECOWAS countries and the EU to improve their economic and cultural cooperation. Cultural cooperation between these regions under the EPA would help foster cultural diversity and exchanges.

The cultural sector in the ECOWAS region faces a number of challenges which hamper its development and growth. Amongst these are the absence of requisite policies, the weak capacity of culture and arts intermediaries to advocate for policies and regulations to support the development and growth of the sector. The intellectual property regime of many of the countries in the region is also weak and works by most artists are not protected. Furthermore, artists have difficulty accessing finance due to the perceived risky nature of the sector.

Therefore, the action aims to facilitate the development of the sector to enhance its role under the EPA for growth and competitiveness, to share experiences and best practices among cultural entrepreneurs and artists and to develop their capacity to be able to influence ongoing and future trade negotiations by supporting the growth of the arts and culture sector in the ECOWAS sub-region. Opportunities will be explored within the framework of the ongoing Economic Partnership negotiations between ECOWAS and the EU to facilitate and guarantee the role of the arts and cultural services in future trading arrangements between the two regions.

The action will use the EPA agreement to help improve the policy environment of the sector in the ECOWAS region to boost the sector’s competitiveness and development; to take advantage of the EPA and other trade negotiations to mainstream the needs and interests of the arts and culture sector into trade negotiations and agreements to facilitate support from key stakeholders, governments and the regional authorities for the growth and development of the sector. The activities will be implemented both by the beneficiary and its partners in each of the countries where the action takes place, because of their specific experience and relevant skills.

Project beneficiaries

The target groups of the project are the Ministries of Culture, the Ministries of Trade & Industry, the Federation of West Africa Chamber of Commerce & Industry (FEWACCI), Export Promotion Agencies, Civil Society Organisations involved in Culture, Youth and Gender Affairs, Parliamentarians, EC Delegations and the ECOWAS Commission. The final beneficiaries include over 500 artists and cultural agents (including technicians, managers and professionals involved in production, promotion and distribution) and entrepreneurs in the region.
Contact
Mr. Anthony Aidoo
College of Art and Social Sciences, Kwame Nkrumah University of Science and Technology
Kumasi, Ghana
Tel.: +233 322 296 927
aidoo2a@yahoo.com
cecast-knust.com

Expected results
- Strengthened exchanges and cooperation between culture entrepreneurs and artists from West Africa and Europe to promote trade in cultural goods and services;
- Culture is mainstreamed into the regional integration process and cultural cooperation between countries in the region is encouraged;
- Enhanced awareness amongst cultural stakeholders about the economic importance of the cultural industries in the ECOWAS region;
- Enhanced capacity among cultural stakeholders to lobby for the implementation of recommendations countrywide and regionally.

Project activities
- A study of the cultural industries in the ECOWAS region to identify areas of cooperation with the EU under the EPA;
- B2B Meeting/Dissemination Seminar to disseminate the study recommendations, developing a plan of action, networking and signing business collaboration agreements between artists;
- Capacity-building training about the EPAs, WTO, ETLS (ECOWAS Trade Liberalization Scheme) and other trade agreements for cultural intermediaries to enhance their advocacy skills for the mainstreaming of the study recommendations into trade negotiation processes.

Sustainability of the action
The study will enhance the capacity of culture and arts intermediaries in West Africa to lobby governments and the ECOWAS Commission to implement the recommendations and action plans to introduce policy, regulatory and institutional reforms for the culture and arts sector under the EPA. Furthermore the B2B Meeting will also provide the opportunity for culture intermediaries and other stakeholders in the region to develop their experience of organising business-to-business meetings and helping artists from across the region network with other artists from other parts of the world with a view to artistic collaboration. The capacity-building advocacy training will enhance the lobbying skills and capacities of cultural intermediaries. This will further lead to employment creation for cultural artists and enterprises in the ECOWAS region.

The implementation of the developed action plan will enable governments to incorporate the recommendations into EPA negotiations, leading to the introduction of policy reforms and new regulations. These will support the growth and development of the regional cultural sector and its contribution to sustainable development and poverty reduction, leading to the creation of jobs for the cultural sector. Furthermore the B2B Meeting will encourage collaboration between regional artists and their European counterparts.

As a cross-cutting issue, the Action will explore options by which culture and arts can be used for empowerment among women under the Economic Partnership Agreement.
Africa Fête, a festival devoted to African music, was created in 1978 in France before moving to Senegal in the footsteps of its founder, the cultural militant Mamadou Konté in 1993 following an appearance in the United States. The first official festival in Senegal was held in Dakar in 2001 and afterwards in other regions on the country. Every year, the festival presents up-and-coming talents from different regions of Africa who share the stage with well-known headline names such as Manu Dibango, Salif Keita, Viviane Ndour, Ismaël Lô, etc. Today the festival faces a number of challenges. While Africa has a reputation for a diverse musical offering that represents an inexhaustible supply of talent, the sustainability of music festivals in Africa has been put in question due to the technical quality of the performances, the conditions of access to the events and the financial difficulties encountered by the organisers. These impediments are driving the public away from these events. In particular, Cameroon, Benin and Senegal suffer from the absence of infrastructures and materials outside of their capitals. This situation penalises artists, whose mobility is also restrained by a number of factors (costly intra-African air travel, administrative red tape - visas, exit authorisations…). Based on this observation, the Festival Africa Fête Itinérant has developed a specific strategy that is based on the distribution of a diversified offer of African music, an improvement in the accessibility of concerts for disadvantaged populations, the promotion of new African talent from all the partner countries, the intensification of exchanges between artists and the sustainability of the event itself. The festival will result in public concerts in several locations in Senegal, Benin, Cameroon and France. Furthermore, partnerships will be strengthened between Tringa Musiques et Développement and the public and private institutions of ACP countries during the implementation of the project. In addition, gender equity will be encouraged by programming female artists and also by implementing close collaboration with female cultural stakeholders in the partner countries.

Project beneficiaries
The artists in the Senegalese, Beninese and Cameroonian music industries and in Africa in general; cultural stakeholders; the venues involved; the tourism and audiovisual sectors; the public from urban and suburban centres; young people; music enthusiasts.

Project activities
- The production, promotion and organisation of the Festival Africa Fête concerts in Senegal (Dakar, Louga, Saint Louis, Kaolack, Ziguinchor), in Cameroon (Yaoundé), in Benin (Cotonou) and in France (Marseille) spread over three years, over the course of which 60 groups will be programmed;
- Organising creative residencies in the three African partner countries;
- Organising encounters between cultural stakeholders and the media on the periphery of the concerts;
- Communication, visibility and evaluation activities for the entire Action.
Contact
Tringa Musiques et Développement
Villa 137, Patte d’Oie Builders, Cité d’impôt et domaines
BP 22161 Dakar – Ponty, Senegal
Tel: +221 33 855 44 50
+221 77 551 48 10
daba.sarr@tringa-dakar.org
www.africafete.com

Expected results
- The Africa Fête festival becomes itinerant;
- Exchanges and synergies are created between intra-ACP artists over the course of artistic and creative residencies;
- A broad public attends the concerts and the programme is diversified;
- The circulation of African artists and cultural operators in Africa and in Europe is encouraged;
- Partnerships are strengthened with public and private institutions, the media and private businesses;
- Encounters and exchanges between cultural stakeholders and the media are increased;
- Skills strengthening for cultural stakeholders.

Sustainability of the action
Due to its popularity, Africa Fête is a tourist event anticipated by the local population and travellers who enjoy African music. In this way, the project contributes to the development of the hotel and restaurant industries and the informal economy.

The presence of thousands of people occasioned by the Festival Africa Fête Itinérant over the course of the previous years is proof of the population’s interest in cultural events. By multiplying these events and putting the emphasis on the quality of the performances, the public will be increasingly aware of culture and will participate in the sector’s development (purchasing albums contributes to the fight against piracy, financial contributions to the concerts, etc.). The festival also offers the opportunity to raise awareness among the population about certain social issues, such as education, the fight against AIDS and corruption, registering births, preventing the spread of malaria, etc.

The festival is in synergy with cultural policies implemented in the partner countries which accompany the development of this sector: laws against piracy, training in performance careers, support for festivals, a repertoire of cultural structures, the status of artists, social security cover for cultural stakeholders, a licence for performance entrepreneurs, etc. By implicating the public authorities in the implementation of the Action the public/private partnership is strengthened, contributing to long term cultural development in the country. The public authorities are also motivated to initiate or to strengthen structuring processes in the musical and cultural sectors.

The state performance venues at which some of the events are held are decentralised state services. With the help of Festival Africa Fête Itinérant, the local staff members (administrative, technical, communications, local artists, etc.) benefit from the events and strengthen their skills. These institutional structures also enlarge their network and increase their notoriety, allowing the results of the project to endure.
GRIGRIS

Production of a full-length fictional film in Chad

Grigris is the fifth full-length film by the Chadian filmmaker Mahamat Saleh Haroun, whose body of work is anchored, poetically and harshly, in the reality of his home country. His previous film, *Un homme qui crie n’est pas un ours qui danse* (A Screaming Man), supported within the framework of ACPFilms (9th EDF) and awarded the Jury Prize at the 2011 Cannes Film Festival, played a major part in raising consciousness with the Chadian government, which supports this project, of the importance of culture in general and of cinema in particular for the image of the country. This project, therefore, has the objectives of regularising the production in Chad of films that are recognised on the international market, of contributing to better distribution of African films in Africa and of consolidating the willingness of the Chadian government to create a local cinema industry. By strengthening the capacities of the actors, operators and cultural entrepreneurs in ACP states, the Action will contribute strengthening the professionalization of cinema careers. Finally, the production of Grigris, in renewing partnerships established during the production of the previous full-length film by the filmmaker, will encourage North-South and South-South cooperation, as well as intra-ACP skills transfer.

Synopsis

Although his paralysed leg should prevent him from everything, Grigris, 25 years old, a photographer and tailor, dreams of being a dancer. When his uncle is taken seriously ill, he decides to work for petrol smugglers in order to pay for his care. The main character in the film was inspired by a young dancer whom the director met in Burkina Faso, whose sciatic nerve was cut by mistake during his childhood. This young man, like the fictional character, far from despairing because of his everyday environment, fights to broaden his horizons without fear of putting himself in danger.

Project beneficiaries

The professional technicians and apprentices starting out, the professional and non-professional actors, the extras, the disabled, the musicians, choreographers and dancers, the photographers, the partner production companies; the suppliers, hoteliers, tradespeople, the canteen association and local businesses; the Chadian distributor and the distributors from the partner countries.

Project activities

- The activities of preparation and pre-production (finalising the funding and contracts, implementing a budget plan; recruiting technicians, casting the actors; finding locations and negotiating authorisations for shooting; organising the logistics; rehearsals for the actors, training the junior technicians, establishing a work plan; negotiating and booking the material for the shoot, laboratory services, insurance; negotiating and organising the transport of materials and people);
- Shooting and post-production (including writing an original music score);
- The release and follow-up of international sales.
Data Sheet
Director: Mahamat Saleh Haroun
Script: Mahamat Saleh Haroun
Cinematographer: Antoine Heberlé
Cast: Souleymane Deme, Anaïs Monory, Cyril Guei, Marius Yelolo
Duration: 1h41min
Language: French and Chad Arab
Selections: official competition at Cannes Festival 2013, 20 festivals, 4 prizes

Expected results
- Capacity-strengthening for the Chadian, Burkinabe and Cameroonian technicians and actors: in total, 60 people, including 3 junior Chadian technicians and 5 African actors discovered during the implementation of the Action will be trained;
- Access to employment for these technicians and actors, and particularly for the members of the previously trained Chadian team, thereby contributing to the structuring of the local film industry with the help of regular productions; access to employment for the extras from the countryside, allowing them to open up to cinema and to the world at large;
- The production of a film to international standards (from a technical and artistic point of view), encouraging the development of the interest of young ACP filmmakers and that of the local and international market for quality films from Africa;
- Valorisation of the diversity of African and disabled talents by giving a leading role in a film to a young Burkinabe dancer with a disability;
- Consolidation of relationships of partnership and exchange with other production companies in Africa that were already forged during the filmmaker’s previous films;
- Contribution to the development of the local economy in the film sector and adjoining sectors;
- Contribution to wider circulation/distribution of African films in Africa by favouring the re(opening) of big-screen screening locations and the search for parallel means of distribution (itinerant digital screenings, VCD commercialisation);
- Strengthening the Chadian government’s willingness to commit to create a dynamic local cinema and audiovisual industry.

Sustainability of the action
The training and employment of ACP technicians, the improvement of the technical production capacities of the African partner structures and their capacity to manage their team, a budget and the constraints related to film productions, participating in the professionalization of the sector locally.

During its distribution, the project will encourage the implementation of a network of distributors/operators in Africa with expected high viewing numbers in cinemas, VCD/DVD distribution and international sales (in 30 countries outside Africa). Young Chadians will also enjoy the film thanks to its distribution in secondary and high schools and at the University of N’Djamena.

Contact
Florence Stern
Pili films
79 passage du Monténégro
75 019 Paris, France
Phone: +33 1 42 64 57 90
fstern@pilifilms.fr
http://www.pilifilms.fr
INTERNATIONAL IMAGES FILM FESTIVAL FOR WOMEN (IIFF) 2013-2015

Zimbabwe is a country without a competitive film training institution or a cultural policy that takes the needs of the film industry into consideration. The same is true, to varying degrees, for the other partner countries of the Action: Malawi, Kenya and Somalia. Together with the lack of training opportunities, other problems must be tackled: the absence of films that portrays women’s engagement in private and public life as a source of role modelling; sexism in motion picture narrative, both locally produced and imported; the Hollywood domination of local film screenings, making it one of the most important reference points for many young people in Africa today.

The International Images Film Festival for Women (IIFF) in Zimbabwe is a distribution and networking platform for women and gender sensitive filmmakers from all over the world. Through it, final beneficiaries are exposed to cultural goods that challenge negative cultural beliefs and practices concerning women and social problems, as well as the difficulties of the creative industries. At the same time, film professionals are exposed to cutting edge films from all over the world, offering them the opportunity to develop their own skills and creativity. Considering its great impact on local communities in Zimbabwe, the Action will develop the outreach component of the Festival on a national and international level. This will make it possible to deliver the empowering benefits of film to other communities of women in Malawi, Kenya and Ethiopia.

The project will increase income generating activities for women in the film sector in local and other African film industries and strengthen local communities’ exposure to international standard films that promote gender equality, other democratic tolerances and integrity to African communities.

Project beneficiaries
Zimbabwean, Malawian, Kenyan and Somalian communities of women, youth and men.

Project activities
- IIFF main festival in Harare: screening of 180 gender sensitive films promoting democratic tolerances with facilitated discussions and the IIFF Awards;
- IIFF Minifests in Bulawayo, Binga, Gwanda;
- IIFF screenings in Chimanimani (as part of the Chimanimani Arts Festival);
- IIFF International Outreach Minifests in 3 areas of Malawi, 1 area of Kenya and 1 area of Somalia;
- IIFF local outreach to schools, tertiary institutions and communities in and close to Harare;
- Organisation of workshops.
Expected results

- 504 screening sessions that promote gender sensitivity and related tolerance delivered to public and communities in 4 countries, with focused group discussions;
- 30,000 people annually with increased capacity to identify instances of gender discrimination and increased capacity to engage in gender sensitive behaviour, disaggregated by gender;
- 210 direct income generating opportunities provided over three years;
- 144 exhibitions held in 9 communities (including Chimanimani) over 3 years, with focused group discussions;
- Increased gender sensitive behaviour towards women in target populations;
- Existing partnerships are maintained during the Action and new ones entered into and maintained;
- Programmes carried out in collaboration;
- At least 180 selected international films exhibited to local filmmakers;
- Positive evaluation of screenings/festival by a representative sample of local filmmakers;
- Workshops by visiting film professionals coordinated and implemented;
- Increased film skills among workshop participants.

Sustainability of the action

The focus on training has resulted in a trend that will avoid any shortage of qualified staff in the foreseeable future, both for the Women Filmmakers of Zimbabwe (WFOZ) and for the partners. In fact, IIFF also aims to enable its partners to organise their own festivals in the long run, when IIFF will move on to partnerships with other countries. Alumni of WFOZ short training programmes and other activities have, for example, gone on to enrich the activities of other film organisations in the country, or have formed their own successful production companies and arts organisations, or have qualified for further training at institutions of tertiary learning abroad.

IIFF focuses on women, who are traditionally denied a voice, as subjects and organisers of the festival. It provides a space that promotes women, both as active content and as producers of content, in an industry that is woefully male-dominated. The festival caters to women from all sectors, including the disabled, through showcasing films that deal with such issues. IIFF accepts a male quota of 33% in its activities.

WFOZ has used IIFF to create an international film festival that focuses on equality, tolerance and professionalism. WFOZ is also incorporated into the UNWOMEN and Ministry of Women’s Affairs Gender Forum. Through this route, populations that would not ordinarily be concerned with film in Zimbabwe - where culture and especially film have generally been captured as a tool for propaganda - are being made aware of the value of film and the other art forms that it encapsulates. The main aim is that this approach will finally result in a change in behaviour and mentality.
The lack of training and job opportunities, domestic violence and poverty among youth are real problems in Zambia. The local creative sector is characterised by an underdeveloped film industry. The quantity and quality of the outputs are very low due to insufficient numbers of professionals in the sector. Moreover, the country is faced with a lack of training and educational facilities, as stated in the United Nations Conference on Trade and Development report ‘Strengthening the Creative Industries for Development in Zambia’. The project will contribute to the development of the audiovisual sector by training talented youth in creative filmmaking as a professional skill and as a tool for cultural expression.

One of the project’s main objectives is to set up an audiovisual training institute in Zambia, based on the success of the Kilimanjaro Film Institute in Tanzania (85% of graduate students have found a job in the audiovisual industry). The ruling idea is to internationalise the Kilimanjaro Film Institute by exporting its training model (curriculum, training for trainers, film production for paying clients, etc). The primary target group of the Zambian Film Institute is young people aged between eighteen and twenty-four from challenging backgrounds who lack the means to develop their talents. They will be trained in filmmaking and audiovisual production techniques. This will enable them to apply their knowledge and skills to storytelling and make their creative and independent voices heard. Furthermore, the trainees and trainers of the Institute will develop and produce new TV programmes that give a voice to ordinary people in developing countries.

Project beneficiaries
Audiovisual, creative, film and cultural sectors in Zambia. The target groups of the Action are youths from challenging backgrounds. A large portion of this group will consist of youths from minorities and indigenous peoples. The project will also actively promote equal gender opportunities, not just for students but also for trainers.

Expected results
- Jobs for youths from challenging backgrounds;
- A more developed film and audiovisual industry that creates higher quality programmes;
- More cultural and creative programming on television;
- An international network of filmmakers;
- More professionals working in the sector.
Contact
Samuel Obae
Kilimanjaro Film Institute
P.O. Box 1232,
Arusha, Tanzania
Phone: +255 786 087 685
+255 764 263430
sam@kilimanjarofilm.org
kilimanjarofilm.org

Project activities
- Research into the current Zambian audiovisual market and organisations working with youths from challenging backgrounds. Writing of a business plan;
- Drafting a general manual on how to establish an audiovisual training institute in a new country;
- Training staff;
- Setting up an audiovisual training institute in Zambia;
- Providing technical and creative assistance to trainers;
- Fundraising for special projects;
- Enrolment and recruitment of students;
- Production of student content (under professional guidance).

Sustainability of the action
Sustainability is a core element in the Action, aiming for a more self-reliant TV and video sector by training young Zambians in creative film making, especially documentary making and storytelling. Different project activities focus on sustainability not only by strengthening the capacities of professionals working in the TV and video sector, but by increasing the quality and quantity of locally made documentaries. This will lead to more commissions, platforms and professionals working in this field by training young people to become self-reliant filmmakers.

The Zambian Film Training Institute is expected to be financially self-supporting within a couple of years of opening (thanks to successful marketing and sales of film and TV productions), and in a position to train an endless flow of students without the need for external funding. The new film and TV training institute will produce an internationally renowned television series (Tazama). The programme will generate income from the TV station airing the programme. The new film and TV training institute will also produce films and TV programmes from paying clients. The Kilimanjaro Film Institute in Tanzania, a model for the Zambian Film Institute, has developed over the past five years into a stable institute that has demonstrated that it can generate enough funds to carry out its mission: training young people in producing high level and attractive local TV and film content and at the same time preparing these young people from challenging backgrounds for jobs in the creative industry. KFI will help to model the new training institute in Lusaka along the lines of its own success so that it will become a viable audiovisual training structure.
**JAMBULA TREE**

**Production of a full-length film of fiction in Kenya**

The objective of this project is not only to produce a high quality cultural work, namely a film about a difficult love story between two young women, but also to take advantage of the film process, from pre-production to distribution, to encourage debate and strengthen networks around the promotion of gender equality, minority and sexual rights. A consultation process with human rights groups, LGBTI (lesbian, gay, bisexual, transgender and intersex) organisations and film distributors will be the core element of the first activity of researching and writing the film script. Given that the project’s location is Kenya, the operators are aware of the difficulties the Action could face during its implementation, due to widespread homophobia and intolerance towards homosexual people, legally backed by the national Penal Code (under Sections 162 to 165, same-sex sexual acts are illegal and carry a maximum penalty of 14 years’ imprisonment). At the same time, the Kenyan environment has not favoured film production in general, as it is characterised by a lack of public funds and by political instability. This situation has resulted in a progressive reduction in production and consequently in employment. Taking this background into account, Big World Cinema has created a consortium of experienced partners in order to make a film that can speak out for discriminated people in the hopes of becoming a catalyst for debate and part of the move towards positive change. In addition, it aims to increase employment and training opportunities for Kenyan crew members and trainees, contributing to the economic development of the cultural sector and raising the profile of Kenyan cinema. A successful film will go on the international festival and distribution circuit and provide exposure for Kenyan cinema, while giving it access to wider markets such as festivals, distributors and funders.

**Synopsis**

Anyango and Sanyu are two girls in love. One is a scholarship student from the townships and the other is the Governor’s daughter. Society, their families and the law are against same-sex relationships but they decide to risk everything for their love.

The setting is Lake Naivasha, in north-west Kenya. Although the film depicts a relationship between two young women, it champions the idea that love chooses its own course and cannot be limited by sex, religion, tribe and race.

**Project beneficiaries**


**Expected results**

- The production of a cultural work (feature film) in Kenya;
- A marked boost to the economic development of the cultural sector;
- An increase in employment and the number of skilled workers in the region;
- International focus on the Kenyan film industry;
- Public discussion about issues relating to sexual equality and minority rights.
Data Sheet
Director: Wanuri Kahiu
Script: Wanuri Kahiu
Director of Photography: tbc
Cast: tbc
Duration: 90
Language: English, Swahili

Contact
Steven Markovitz
Big World Cinema
PO Box 2228
Cape Town 8000, South Africa
Tel: +27 21 461 5962
steven@bigworld.co.za
http://www.bigworld.co.za

Project activities
- The production of the film (pre-production, shooting, editing) will be carried out together with on-set training for film crew members as well as training for trainees in all departments;
- Research and consultation;
- Distribution and marketing plan.

Sustainability of the action
This project will have an impact on the target country at a technical, economic and social level. These effects will be felt directly through the creation of a cultural work and increased employment, and indirectly through the debate generated around this subject and the increased recognition of the local industry. At a technical level, crew member training will increase technical film skills in the Kenyan film industry. At an economic level, this Action will create employment and utilise local services during its timeframe, thereby contributing to the local economy. Once released, this film will attract a cinema audience and part of the revenue from ticket sales will go back into the film industry. Jambula Tree will be screened across Africa and abroad, thus giving the Kenyan film industry exposure to a wider community. This will result in increased support for African filmmaking and African film production services. In the long term, this exposure could lead to more money being directed towards Kenya and its film services.

The content of this film will also play a role in promoting understanding between minority groups and the wider community. The screening of this film in a wide range of locations across the country and the continent will create a feeling of community and shared experience for an often neglected audience. Finally, the content of this film may indirectly challenge the status quo and foster debate about the rights of minorities and legislation regarding same-sex sexual behaviour.
**LADJI NYÉ**

**Production of a full-length work of fiction in Mali**

This is the first major co-production between Mali, Senegal and France. In its subject matter, its concern with questions of society and in its production methods, *Ladji Nyé* can be seen as the logical continuation of the previous film produced by La Chauve-Souris with its African partners: *La Pirogue* by Moussa Touré. It tells the story of the journey undertaken by candidates for exile ready to do anything to get away from their country. The film tackles another subject that is currently a hot topic - drug traffickers - in the shape of a political thriller. Weaving archival documents and fiction in an innovative way, the film denounces the devastating effects of drug trafficking in the region, both in terms of individuals and upon institutions and their sustainability. A contemporary film, *Ladji Nyé* is at the heart of a historic vision of the past fifteen years in West Africa. A well-informed political thriller, the film is directed towards a public of all ages, but particularly targets adolescents and young adults, with a view to awareness and consciousness-raising through image. Furthermore, the action will allow an increase in the technical production and marketing skills of the co-producing companies in the two ACP countries involved. One of the objectives of the project is, in fact, to develop skills transfer, on a technical and artistic level, and also on a management level, from the French project leader to the partner companies, in such a way as to ensure their widespread recognition and sustainability in the course of implementing their own future actions.

**Synopsis**

*Ladji Nyé* tells the story of the meteoric rise of a young unemployed man in the world of drug trafficking. When he reaches the top, having betrayed his friends and his ideals, he is deeply damaged. Ladji will however have to find salvation in the final redemption that is inevitable and necessary for those who still have faith in human nature.

**Project beneficiaries**

Film professionals, technicians, administrators and Malian and Senegalese actors; the co-producers in Mali and Senegal; the distribution companies; partner institutions and local human rights associations.

**Expected results**

- Training for Malian and Senegalese actors, new working methods are learned and a new generation of actors emerges;
- Malian and Senegalese technicians are more professional;
- The management skills of the ACP co-producers are improved;
- The film’s notoriety: presentation of the film at an internationally recognised film festival (Venice, Cannes, Berlin) in order to ensure its visibility and the best possible results in terms of international sales.
ACPCultures+
ACP-EU Support Programme to ACP cultural sectors
Data Sheet
Director: Daouda Coulibaly
Script: Daouda Coulibaly
Director of Photography: TBC
Cast: Ibrahim Koma, Mariame N'Diaye, Cyril Lecomte
Duration: about 90 minutes
Language: mainly French, bambara

Contact
Agathe Delcourt
La Chauve-souris
32, rue Washington,
75008 Paris, France
Phone: +33 (0)144830227
agathedelcourt@lachauvesouris.com
http://lachauvesouris.com

Project activities
- Casting the actors and implementing an acting workshop; organising rehearsals in the presence of Ibrahim Koma and the casting director of the film Timbuktu;
- Choosing the French technicians and recruiting Malian and Senegalese technicians;
- Implementing “image” and “sound” workshops led by experienced French technicians;
- Implementing a “production” workshop led by the producer Eric Névé;
- Implementing a “Staging and screenwriting” workshop led by the filmmaker Daouda Coulibaly and the producer Eric Névé;
- Implementing a “Costume, make-up, hair styling” workshop led by the film technicians Mariam Coulibaly and Nadine OtsoBOGO;
- Management of the logistic and administrative implications related to the preparation and shooting of the film in collaboration with the co-producing companies’ teams;
- Communication actions and the creation of a teaser during the postproduction phase;
- Organising screenings for the selection committees of festivals and in all the major markets;
- Specific actions in each of co-producers territories depending on the preferred distribution networks.

Sustainability of the action
The Action should become the basis for lasting renown and autonomy for the Malian and Senegalese production companies. The professionalization of these two companies will allow them to enjoy greater local and international visibility. Having trained and completed their technical teams, the two companies can develop joint projects and put their acquired skills at the service of local artists, consolidating a regional co-production axis between Mali and Senegal.

The systematic doubling up of key technical positions with Malian and Senegalese technicians and trainees will foster the strengthening of technical skills locally. Also, demonstrating this know-how through the commercial exploitation and presentation of the film at festivals will reinforce the notoriety and the reputation of the principal local partners and perhaps open up markets with international production companies looking for shooting locations and professional partners. Furthermore, the many actors and extras working on the project will have the opportunity for capacity strengthening through the activities implemented during the preparation of the film (training workshops) and the film shoot. These skills will help them find employment on the partner companies’ new projects and also on films and audiovisual productions by young Malian and Senegalese filmmakers. They will constitute, in the same way as the trainees and the hired assistants, an authentic artistic recruiting ground for producers and directors.
LAMB

Production of a full-length fictional film in Ethiopia

By producing this full-length work of fiction written and directed by the Ethiopian filmmaker Yared Zeleke, the project aims to promote the country’s culture. In the collective memory, Ethiopia is associated with the famine which cost millions of people lives in the 1980s. Lamb shines a personified light upon these tragic events. While tackling the crucial questions of malnutrition, rural exodus and emancipation, the film also sets forth the beauty and the incredible cultural richness of one of the cradles of our civilisation.

Because of the lack of maturity of the film industry in Ethiopia, the Action also aims to strengthen skills at Slum Kids Films, the young production company behind the project which is based in Addis-Abeba. North-South and South-South skills transfer will therefore be accomplished within the framework of the partnership established between Gloria Films, an experienced French production company, and Wassakara Production (Ivory Coast), Philippe Lacôte’s company (the director of Run supported by the ACP Cultures+ programme). This balanced partnership relies on the shared desire to contribute to the emergence of new African talent by producing quality films in a cost-controlled environment.

Furthermore, Lamb contributes greatly to the professional training of Ethiopian actors and technicians who, self-taught for the most part, have limited access to professionalising experiences because of the shortage of film shoots and the absence of training at a local level.

Synopsis

This is a semi-autobiographical story, the coming-of-age novel of a young boy who becomes attached to a ewe after the death of his mother during the famine in Ethiopia. His father sends him, along with the ewe, to distant relatives, far away from his native land that has been ravaged by drought to a greener part of the country. Nostalgic, rejected by the inhabitants of the new village, troubles seem to follow him everywhere. When his uncle orders him to slaughter the ewe to eat it, the boy is prepared to sacrifice everything to save his only friend.

Project beneficiaries

An Ethiopian, African and international public; the Ethiopian and Ivorian technicians and actors; the Ethiopian cinema and tourism industries; emerging Ethiopian talent and technicians.

Expected results

- A full-length fictional film is produced and distributed in Ethiopia and throughout the world;
- Ethiopian identity and culture are promoted at a national and international level;
- The capacities of the companies Slum Kids Films (Ethiopia) and Wassakara Production (Ivory Coast) are developed;
- The capacities of cinema professionals (technicians and actors) in Ethiopia and Ivory Coast are developed, in particular through actor training workshops.
Data Sheet
Director: Yared Zeleke
Script: Yared Zeleke
Director of Photography: Josée Deshaies
Cast: Rediate Amare - Kidist Seyoum - Eral Tome - Soual Tikale
Duration: 105 mn
Language: Amharic

Expected results
- Knowledge strengthening for professional technicians and actors, particularly through cooperation with their foreign colleagues (Burkina Faso, Europe);
- Acting, diction and body technique skills improved for young actors;
- Better knowledge acquired by the technicians about the difference between cinema production and TV production;
- Strengthening of cooperation between Ivory Coast and Burkina Faso through exchange of.

Project activities
- Production and distribution of a full-length work of fiction;
- Training for film professionals in Ethiopia;
- The capacities of an Ethiopian production company are developed.

Sustainability of the action
The development of the partner Slum Kid Films (Ethiopia) represents a major opportunity for the Horn of Africa where very few production companies are active. As an extension of the development of Slum Kids Films, the Action intends to make the training and the employment of technicians, local trainees and actors sustainable thanks to the production of other projects of a similar kind and the development of training workshops for actors.

The film is also destined to be distributed well after the end of the Action and after its first release on cinema screens, especially from an educational point of view. The experience of Gloria Films demonstrates that distribution from an educational perspective is particularly important. The film will be proposed to the French Ministry for Education for inclusion in its programme “Collège au Cinéma”. This distribution route, aimed at pupils aged 13-14, means that 50,000 to 100,000 young spectators can be envisaged in the years following the end of the Action. Furthermore, specific work with a young public will be undertaken during the film’s distribution at festivals and in the various distribution routes envisaged to ensure maximum visibility for the project at an international level.
With some exceptions, cinematography from the Indian Ocean is today completely absent from the cinema map of the world. And yet from one island to the next, initiatives like that of Porteurs d’Images are proof of the existence of a singular cinema offering intransigent social commentary. This dynamic first appeared in one particular format: the short film. In Mauritius, in the Comoros, in Madagascar or on Réunion Island, works are emerging, often within the framework of partner festivals associated with the Action, which have made the development of regional cinema a priority in a landscape that is noticeable for the absence of specific infrastructures.

Therefore, in the first instance the project aims to ensure the continued existence of the Festival Île Courts, an event created back in 2007 as a development tool for cinema in the Indian Ocean. Over the past six years, the festival has shown itself capable of carrying out that mission by acting upon every aspect of the film chain in Mauritius and beyond. It endeavours to develop an audience, strengthen the capacities of film professionals, produce short films and network professionals within the framework of regional cooperation. Since its inception, the Festival has paid particular attention to audiences from disadvantaged areas of Mauritius. The Action will extend this commitment. This approach converges with that of the State of Mauritius which is working to implement the necessary infrastructures for the emergence of a cinema sector, a source of employment within the country. By bringing professional guidance to artists within the sector, the project will strengthen the development conditions for the production, broadcasting and distribution of cinematographic works in Mauritius, in the region and internationally.

The project also has the objective of regionalising the festivals in the Indian Ocean. In the islands of the Indian Ocean, independent film festivals have been contributing for several years to the emergence of original cinematography in the region. Their actions will be cemented by the same commitment in favour of developing audiences, training professionals, supporting film production, distributing works and offering greater exposure to the world. In order to lay the foundations for a common marketplace in the Indian Ocean, the Forum Film Bazar will be itinerant and will take place at three partner festivals in 2014 in Mauritius, in 2015 on Réunion and in 2016 in the Comoros. The project’s partner festivals are also committed to mutualising their market presence in order to interlink their respective networks, multiply their actions and become a single voice for cinema across the Indian Ocean.

Project beneficiaries

The partner festivals; film professionals in the region; the audiences in the partner countries; schools; NGOs and youth; authors from Mauritius, partner countries, the Indian Ocean and ACP countries; the cultural industry and the cinema sector in Mauritius, the Indian Ocean and ACP countries.
Expected results

- The Île Courts festival becomes enduring and links to partner festivals are strengthened;
- Loyalty is built among audiences towards creative cinema and education in visual image for young people;
- Capacity strengthening for film professionals in the Indian Ocean;
- The production of cultural goods (short films) from Mauritius;
- The development of a regional network of film professionals in the partner countries, contributing to the emergence of a market for film productions from ACP countries and the mutualisation of the presence of the partner countries on international markets;
- Increased visibility for the Île Courts festival, the partner festivals and films from the partner countries, including ACP countries;
- The drawing up of a guide to best practices to be adopted in matters of intellectual and artistic property.

Project activities

- Screenings of works within the framework of the festival in a variety of contexts (cities/disadvantaged geographical zones/schools);
- Training workshops: vocational training, training of trainers in visual image education;
- Support for the production of Mauritian short films;
- Organisation of 3 Film Bazar Forums at the 3 partner festivals.

Sustainability of the action

Capacity and skills strengthening for film professionals in Mauritius (directors, producers, the organisers of the Festival Île Courts, projectionists) will foster the creation of employment in the film sector.

The project also participates in the structuring and development of the creative and cultural industries in the Indian Ocean region which, in the long term, will become sources of riches for the region. This will allow for an increase in the remuneration of author royalties in the Indian Ocean. This is an important incentive for the policy of public support for the film sector in Mauritius, for support for artistic creation and the improvement of the regulatory framework in Mauritius and the Indian Ocean; it fosters regional cooperation and capacity strengthening at an institutional level.

Furthermore, seeing diverse creative cinema productions from ACP countries appear on all the screens in Mauritius should stimulate the circulation of ACP goods, cultural diversity and the development of cultural practices for all audiences and encourage the development of a thought process on the part of authors and audiences about the subject matter of the films.

Finally, the network of Festivals in the Indian Ocean is designed to guide the introduction of a common film market and the development of cultural exchanges in the region; it contributes to the heightened cultural value of Mauritius and the Indian Ocean region internationally; it constitutes an incentive for other project initiators to develop actions in the field of cinema and contributes to the upgrading of artistic and cultural careers within the Mauritian population.
LITTAFCAR

Promoting the Francophone literary heritage of Africa and the Caribbean/Networking four cultural centres

For the past 30 years, the NGO Coopération par l’Education et la Culture (CEC) has been developing in Belgium, in collaboration with a large network of writers, publishers, librarians, teachers, artists and Southern cultural associations, an action promoting and distributing African literature and more broadly, contemporary African artistic productions. The “Littafcar” project proposed by CEC and its partners, three cultural centres based in Benin, Haiti and Rwanda, will contribute to promoting cultural diversity through better knowledge of Francophone literature from Africa and the Caribbean in the ACP countries and the North. This objective of promoting and distributing books, in particular in regions where access to books remains very limited, will be achieved through networking and strengthening these four cultural centres. In particular the project foresees: the constitution of a specialist collection in each of the libraries of the centres, the creation of a web platform allowing training to be carried out remotely, the implementation of a policy of communication about this literary heritage. The impact of digital technologies in the distribution, promotion and accessibility of African and Caribbean books and literature is at the heart of this project. Each partner centre will have a specialist library at its disposal and will contribute to a common web platform. The website designed during the implementation of the project is destined to become a reference site, not only for book and educational professionals, but also for a public from the North as well as the South. Furthermore, the Action has an important educational dimension because it includes training in library activities and in the distribution of their content for the benefit of book professionals and teachers in their individual sub-region.

Project beneficiaries

Book professionals in the ACP and European countries and the general public.

Project activities

- Strengthening the libraries of the partner centres;
- Designing and organising training with a focus on the general public and book professionals;
- Creating a portal to promote this literature, run in a collaborative way by the four centres;
- Organising work meetings and exchanges about best practices and training that stimulate the life of the network;
- Creating a distance-learning platform, linked to a digital library that gives access to the major works in the history of this literature.
Expected results

- Each project partner centre is recognised as a reference centre in the promotion of the Francophone literary heritage of Africa and the Caribbean;
- The four partners actively maintain a transnational network promoting this literature;
- The centres encourage the teaching of this literature and the distribution of French-language literary works in the ACP countries and the North.

Sustainability of the action

Local appropriation and integration of project results will be realized through:

- Drawing up a charter for operating the network approved by all the partners, including commitment to continue to be part of the network and to pursue the pooling of digital resources developed by each centre, when they contribute to enriching the content of the web portal;
- Provide content available for a fee (in particular, the e-learning training modules with the integrated digital library), allowing the network to generate revenue at the end of the action;
- The insertion of the day-to-day management of the library developed during the project by the four partners into their everyday operations;
- Making contact with the main publishers in Africa and the Caribbean, as well as with professional publishing and bookseller associative bodies, in order to raise awareness among them about adding their respective publications to the project libraries and examining with them the possibility of systematically sending books from their “press” quota to the partner centres;
- Pooling of training tools;
- The multiplying effect of the activities carried out with book professionals (authors, publishers, bookshops, libraries, cultural journalists). This professionals will benefit from the promotion of the books and literary heritage of the sub-region;
- The leverage effect that the network encourages (writers, teachers-researchers in literature, cultural associations) for each of the partners in the respective sub-region;
- Active communication about the network and its activities that will generate increased interest among the professional public, new potential funding agencies and that will open new opportunities for network development.
L’ŒIL DU CYCLONE

Production of a full-length fictional film in Burkina Faso

L’Œil du cyclone is originally a play by Luis Marquès, which was an international success and gave rise to a number of debates due to its artistic quality and the subjects which it tackled: corruption, the rehabilitation of child soldiers, poverty and justice. With this film, Sékou Traoré and Luis Marquès want to continue to raise awareness among a wider public in Africa and the rest of the world about the problem of child soldiers and the absence of a re-socialisation programme for adult ex-child soldiers. In West Africa alone, their number is estimated to be close to 50,000.

This project is the fruit of strong mutualisation between the French, Burkinabé and Cameroonian partner structures and aspires to renew popular African French-language cinema by producing a film of high artistic and technical standards. Abissia Productions and its partners will pay particular attention to the film’s distribution so that it will contribute to the boosting and structuring of the film industry in Burkina Faso. Finally, the Action has a capacity-strengthening objective for Burkinabé and Cameroonian technicians and also for production’s partner structures; strengthening inter-regional distribution and theACP cinematographic industry generally and forging new links with Cameroon. Co-produced by Radiodiffusion Télévision du Burkina, L’œil du cyclone has also received the support of the Organisation internationale de la Francophonie and TV5 Monde.

Synopsis

Emma Tou, a young lawyer from a good family living in West Africa, is asked to defend a soldier from the rebellion who has just been captured, Blackshouam. Reticent at first, she finally accepts to defend the life of this young man who has become a killing machine. Her investigation will lead her to discover links between the State and the rebellion around diamond trading and will put her family in peril. Despite everything that opposes these two human beings, a bond will grow between them. At a cost of great personal sacrifice, Emma Tou will succeed in saving this soldier from capital punishment. But after so many massacres, can Blackshouam return to life in society or is he condemned to exclusion from humanity?

Project beneficiaries

Child soldiers, human rights NGOs, the victims of conflicts, the governments of ACP states, the Action’s partners, cinemas, the producers, distributors and broadcasters.

Expected results

- A high quality film technically and artistically;
- A film that is widely distributed and screened in ACP countries and in the West.
Data Sheet
Director: Sekou Traoré
Script: Sekou Traoré et Luis Marquès
Director of Photography: Pascal Baillargeau
Cast: Fargass Assandé, Maïmouna N’Diaye
Duration: undetermined
Language: French

Contact
Sekou Traore
Abissia productions
10 BP 13 979
Ouagadougou 10, Burkina Faso
Phone: +226 50 37 69 89
sekoutra@yahoo.fr
abissiaprod@yahoo.fr
www.loeilducyclone-lefilm.com

Project activities
- The film’s preparation and post-production activities including, in parallel with the search for funding, major rewriting work carried out under the supervision of Axel Guyot (a partner from Les Films d’Avalon), trained in methods developed by two major American Script Doctors (John Truby and Robert Mc Kee) in order to put the tools of dramatic art at the service of an African story told by Africans. This decisive stage will be following by location scouting and the recruitment of the actors and main technicians in Burkina Faso and in Cameroon;
- The educational dimension of the project will be taken into account during the production: students from IMAGINE, the film school created in Ouagadougou by Gaston Kaboré, will be invited to take part in work experience throughout the duration of the film’s preparation, shooting and editing. Furthermore, teams will be trained in the use of new technologies of digital imaging;
- The film shoot in Burkina and Cameroon will employ 16 actors and 35 main technicians and will be followed by post-production activities (editing in Burkina Faso; mixing and calibration in France);
- The promotional and distribution activities for the film hold a crucial place. NGOs (including Amnesty International, the HCR and the Red Cross) will be called upon ahead of filming to gather precise and truthful information and later, so that they can benefit from the film’s progress. They will have privileged access to copies of the film and will be mentioned in the credits. The film will be available to any NGO that requests it for broadcasting within the framework of its actions.

Sustainability of the action
Local appropriation and integration of the results of the project will take place via:
- Investment in light post-production material that allows the beneficiary to acquire genuine technical autonomy and testing a “low budget” production configuration;
- Consolidation of a network of professionals from Burkina Faso and Cameroon. Burkina Faso, a recognised land of film with its Panafroican Film Festival (FESPACO) and Cameroon, a large Central African country, have much to gain from exchanging experience and practices, putting competent technicians in relation with each other, pooling film shoot material, etc. This collaboration will also allow the movement of works from the two countries to be strengthened within the framework of inter-regional distribution;
- The project’s participation in the debate within society on the themes of corruption, child soldiers, justice and Human rights in general and the use of the film by civil society to feed this debate;
- The exemplary nature of the project in the eyes of ACP professionals because of the attention paid to the writing of the scenario, a stage considered to be of central in the development of the film;
- The sustainable approach to the implementation of the activities (no disposable tableware on the set, a reduction in travel by lorry, the use of natural light).
LONBRAZ KANN

**Production of a full-length fictional film in Mauritius**

Lonbraz Kann is the first full-length fictional film from Mauritius. Its production is led by local company Caméléon Productions, in partnership with Mozambican and Reunion Island structures. The objective of the project, which is a natural extension of the activities developed in the sector by the beneficiary for the past 15 years, is to build the foundations for a regional film industry and to allow both the emergence of new cinematography and the affirmation of Mauritian culture. The two vectors on which the action is focused are the mutualisation of resources and skills, as well as the creation of works that are relevant to local audiences.

The film tells the story of the profound social upheaval that the island of Mauritius encountered during the restructuring of the sugar industry, the flip side of the Mauritian postcard. Setting up a workshop specifically destined for actors, allowing the local amateur or semi-professional performers to consolidate their skills and new talents to reveal themselves is an integral part of the success of the project. This part of the action allowed the Mauritian population to get involved in a very concrete manner with the production of the film and for it to become an enduring part of the local cultural landscape. The action also has a social role, allowing unemployed young people from disadvantaged areas to have access to an introduction to film careers. Finally, the pioneering nature of Lonbraz Kann, the public-private synergy and the regional cooperation set in place should encourage the emergence of new projects in the cinema sector in the short- to medium-term in the region.

**Synopsis**

The film tells the story of Marco, Bissoon and their friends who have worked at the sugar factory all their lives. Their horizon is turned upside down by the factory's imminent closure: instead of their workplace, a golf course and luxury villas are planned. The closure of the mill represents a leap into the unknown for the inhabitants of the village: a profound metamorphosis of their relationship with the world and with society. The story of Mauritius and the disintegration of social relations are tied to sugar cane without resorting to nostalgia.

**Project beneficiaries**

The applicant’s production companies and its partners; the Mauritian and the regional cultural industry and more specifically the film sector; sector professionals in Mauritius and in the region; the Mauritian and international public.

**Project activities**

All the activities related to the production and direction of a full-length fictional film including the search for complementary funding through a crowdfunding campaign; training activities with two actor training workshops and the training of technicians on the shoot; educational activities with the participation of secondary and primary school students at workshops dedicated to the film and the film shoot; promotional activities for the film (organising the visit of local media to the film set, organising events around the film’s production).
Expected results

- Creation, for the first time, of a public-private partnership on a Mauritian film project (through the public action plan, the Film Rebate Scheme, the participation of the Cellule Culture et avenir of the Office of the Prime Minister in the project, the support of the Mauritian Programme d’employabilité);

- Creation of a regional cooperation framework with exchange of skills and technologies (participation of Reunion Island in the film’s financing, executive production entrusted to a local Reunion Island production company, participation of Reunion Island technicians on the film set; camera material supplied by a South African supplier);

- Development and strengthening of technical and artistic skills (through apprenticeship, the employment of 28 technicians from the Indian Ocean) and production methods in Mauritius (use of new digital cinema technologies and integration of work methodologies related to digital formats, management of the production of a full-length film entirely shot in Mauritius);

- Development of the local supplier network (film material rental, guiding non-specialist suppliers to respond to the specific requirements of a film shoot);

- Offering the Mauritian public a cinematographic work that is based on local problems that have universal significance;

- Strengthening of cultural diversity in the region and regional cooperation thanks to the emergence of a new cinema that was practically inexistent prior to this.

Sustainability of the action

The strengthening, improvement and acquisition of new technical skills and work methods for the Mauritian technicians will lead to an improvement in their working conditions. In the same way, access to training and employment for young people from disadvantaged areas and the support provided by the project to state policy in favour of their employability will have lasting effects on employment and the integration of this group of the population.

The project will encourage the creation of a dynamic in the local cultural industry, more specifically in the audiovisual sector, in line with the public authority policy (implementation of a Film Incentive Act) and the creation of a regional network of technical resources with Mozambique and Reunion Island liable to participate in other actions of the same kind in the region. In parallel, the action will incite other sector players to develop similar projects (demonstration effect) benefitting the development of the local and regional audiovisual industry.

The strengthening of the production skills of institutional players (public bodies implicated in cultural development); the realisation of the State’s desire to support the development of a structured film sector; the improvement of methods and support for artistic creation (in keeping with the Mauritian state policy that wants to establish a framework for a local film industry); the creation of synergy between the different public/private players and at a regional level in the implementation of active cultural cooperation and, in the long term, a structuring effect upon the sector.
MAISHA FILM LAB

Regional screenwriting lab

The development of a local filmmaking industry in East Africa is a vital tool for communication, education and transmission of culture. Moreover, locally produced films can provide a source of pride and validation for East Africans, who rarely see themselves represented on screen. Although there were promising signs of growth in East Africa, when the Maisha Foundation opened its doors to the first class of screenwriters in 2004 there was still no precedent of local filmmaking, no access to film training, nor any entry-level jobs and internships that might be available to a young filmmaker. Since then, the Maisha Foundation has organised more than 37 training labs and dozens of screenings and events in the East African region. Maisha Film Lab’s motto is “If we don’t tell our own stories, no one else will”. The 4 Regional Screenwriting Labs are an integral part of Maisha’s efforts to provide access to training to talented screenwriters and filmmakers. Local film festivals are involved in the project in the 4 ACP countries concerned (Uganda, Kenya, Tanzania and Rwanda). The curriculum is designed to encourage aspiring filmmakers at a beginner level and provide them with the tools to start visualising their stories for the screen. Furthermore, concrete aspects of film production are emphasised and students learn how to write a grant proposal, draw up a budget and manage a film set. The regional screenwriters lab integrates the Maisha Program, whose centrepiece is the Annual Filmmakers and Technical Lab, a 26-day programme in which participants learn by producing, shooting and editing short narrative films.

Project beneficiaries

Aspiring and established screenwriters and filmmakers from Uganda, Kenya, Tanzania and Rwanda; the East African Film Industry.

Expected results

- Each of the 60 participants (15 per lab) selected for the screenwriting workshops implemented in the 4 regional labs will emerge with a vetted and honed short screenplay. One screenplay will be selected at each lab to receive a grant to produce the film. All participants will have access to Maisha’s equipment if they want to produce their own films;
- The screenwriting lab participants will have networking opportunities with their fellow filmmakers and their community, as well as with their tutors, who are professional working writers and filmmakers from all over the world;
- The screenwriting labs are the first step towards a fulfilling career in the film industry for the East African participants;
- The screenwriting lab participants will use their honed screenplays to either make a film, raise funds to make a film, or apply to Maisha’s Annual Filmmaking and Technical Lab.
Project activities

- Scheduling and publicising the 4 screenwriting labs in Kenya (Nairobi), Zanzibar, Rwanda (Kigali) and Uganda (Kampala), hopefully to coincide with the film festivals hosted by local partners;
- Outreach to local communities and solicitation of applications, both in person and online, and in print and radio media;
- Selecting the tutors for each of the screenwriting labs and the reading committee from the Maisha Foundation and partners’ roster of readers;
- Selecting the applicants for each lab;
- For the Rwandan and Ugandan labs, meetings with leaders from the partner structures to discuss the details of the collaboration;
- Formulating screenwriting lectures with tutors;
- Publicising seminars and screenings to non-participants and the public;
- Intensive 1-on-1 sessions with each of the screenwriting tutors where participants get advice and instructions about revising their work;
- Deliberation amongst tutors and administrative staff to select the best script for the $2,000 prize.

Sustainability of the action

The Maisha Foundation has already successfully conducted 4 rounds of these Regional Screenwriting Labs since 2008 and the sustainability of the project has been proven: hundreds of writers and members of the community (participants, unsuccessful applicants, audiences at public seminars) have interacted with the programme and have had the opportunity to learn and receive tips from the professionals involved in the training. Over 90% of former Maisha participants have gone on to careers in local film and television industries.

Nonetheless, further steps have been taken in order to guarantee the future sustainability of the programme: labs have been developed to be low-cost, streamlined and effective; they require a short preparation period and are designed to be mobile. Should the beneficiary face difficulties (political turmoil, financial issues), the project can be easily adapted: a lab can be postponed or its duration shortened or call upon fewer tutors or participants.

Finally, even if there is no official affiliation, the Maisha Foundation has initiated on-going dialogue with institutions of higher education in East Africa.
**MEURTRE À PACOT**

*Production of a full-length fictional film in Haiti*

The eighth full-length fictional film directed and produced by the filmmaker Raoul Peck draws its inspiration from the chaos that followed the 2010 earthquake in Haiti (200,000 people dead, 1.2 million left homeless). This initiative is a natural extension of the activities that the filmmaker has been carrying out in Haiti over the past number of years: film production, strengthening of structural skills, training in the cultural sector, rehabilitating screening locations, organising film festivals and education in film (with the Fondation Forum Eldorado). The primary objective of this project is to contribute to the preservation and strengthening of ACP political, historic and social memory and heritage, in this case more specifically in Haiti, a country that is currently being rebuilt both in a material and psychological sense. Particular attention is paid to the technical quality of the film so that it will result in a competitive work, both on a national and an international level. In the difficult context of a country destroyed by a natural disaster, Velvet Film wants the film’s economic model to serve as an example to professionals in the sector (reliance on local resources, limited budget, economic viability) and have a structuring effect on local cultural industries with the help of the money spent predominantly in Haiti. The project also has the objective of allowing the transfer of North-South (France-Haiti) and South-South (Haiti-Dominican Republic) skills. Finally, the beneficiary has planned to produce the film using a sustainable approach (waste management during the shooting) and to carry out educational work in Haiti at the time of the film’s distribution.

**Synopsis**

Meurtre à Pacot tells the day-in-the-life story of four characters on the day after the January 12, 2010 earthquake in Port-au-Prince. A middle-class intellectual couple sees their big house collapse and, in the ruins of their home they must reinvent a life in great material insecurity. In parallel, a young woman from the urban ghetto wants to take advantage of the arrival of western humanitarian aid to change her life.

**Project beneficiaries**

Technicians and audiovisual sector professionals in Haiti and the Caribbean region, local service providers, the cinema-going public (in particular Haitian and Caribbean).

**Project activities**

Finalising the writing of the script, securing the funding, preparing, finding locations, casting, choosing technicians, pre-production, shooting, post-production, educational activities when the film is distributed in the Caribbean, participation in an international festival to launch the film’s international distribution.
Data Sheet
Director: Raoul Peck (Haiti)  
Script: Raoul Peck, Lyonel Trouillot, Pascal Bonitzer  
Director of Photography: Eric Guichard  
Cast: Ayo, Alex Descas, Thibault Vinçon, Lovely Kermonde Fifì  
Duration: 2h10 min  
Language: French, Haitian Creole

Expected results
- Local cultural collaboration linked to the work of Raoul Peck and Lyonel Trouillot, a novelist and poet writing in Creole and French, in co-writing the script;  
- Efficient South-South partnership between Haiti and the Dominican Republic which share the same island. The collaboration between Figuier Production (Haiti) and Producciones Testimonio (Dominican Republic) will be beneficial to the cultural industries of the two countries, allowing increased exposure for the film by multiplying their “punch”;  
- A successful film shoot in a difficult environment (Port-au-Prince after the earthquake of January 2010): the key to success is reliance on local skills and partnerships;  
- Training for local technicians on the film set itself: approximately fifty technicians will benefit from sound supervision by Dominican and French professionals;  
- Control of the costs inherent to cinema production (product viability), thanks to the experience of the French partner in financial management during shooting and the presence and mobilisation of the film’s preparation teams (decoration, logistics, managing the environment) well in advance of shooting;  
- Significant economic impact on the territory further to massive reliance on local technicians and technical and logistical methods; the injection of foreign currency into the local economy and strengthening of the film’s budget balance, encouraging reinvestment in the local film industry;  
- Manufacture of a competitive product for the international market with the widest possible distribution: the pricing policy for the screenings will be adapted to the kind of screenings (commercial or educational) and the context (free in the Haitian countryside, for example, through itinerant screenings of an educational nature).

Sustainability of the action
The improvement of technical knowledge (handling state-of-the-art sound and video recording equipment), increased autonomy and professionalism for the technicians (already employed by the beneficiary on previous projects) and the actors, the passing-on of administrative, financial and legal handling techniques to local professionals will encourage long-term professionalization.

The immediate local economic benefits related to the almost exclusive reliance on local resources and means (technicians, staff, the technical industry, renters of material, local businesses, accommodation, transport, etc.) allows companies providing services to renew their pool of materials, while the film’s distribution encourages sector professionals to become attracted to Haiti and the implementation of other film projects will result in medium-term economic benefits.

The participation of local partners in the project will contribute to the ongoing structuring of the film industry that began with the beneficiary’s previous projects. In parallel, the film, due to its subject matter, will have an artistic, political and “educational” impact on the local cultural environment.

Contact
Remi Grellety  
Velvet Film  
36, rue d’Enghien  
75010 Paris, France  
Phone: +33 9 84 21 17 34  
contact@velvet-film.com  
http://velvet-film.com
Grant FED/2013/328410

Sector
Cinema and Audiovisual Production

Co-ordinator
Promarte LDA, Mozambique

Partners
Pangolin Films (Pvt) Ltd, Zimbabwe
Gamboa & Gamboa Lda, Angola
Mubasen Film and Video Productions Ltd, Namibia
Angel films CC, South Africa
FilmWork Communication Company Srl, Italy

Duration: 24 months
01/01/2014-31/12/2015

Total Amount: 544,414.40 EUR
EU grant: 216,000.00 EUR (39.68%)

Action Location: Mozambique, Zimbabwe, Namibia, Angola, South Africa, Italy, Portugal

MOZAMBIQUE
FROM WAR AND PEACE

Production of documentary television series

Shortly after independence, Mozambique fought a civil war which lasted until 1992 when, finally, a Peace Accord was signed. This Action will produce the first TV Series to show what happened in Mozambique from Independence until the first multi-party elections (1975-1994), a period that turned Mozambique into one of the poorest countries in the world. It also shows how the parties managed to reach a successful Peace Agreement, which even today is still regarded as a positive example of diplomacy. This work will help people understand the causes and consequences of the war, by making that information available to everyone. This 23 episode historical TV Series will be the first of its kind ever to be produced in Mozambique and one of the few ever made in this region of the world. By creating synergies between ACP and European countries, the project is strengthening ACP cultural industries, not only at a production capacity level but also in the preservation of their film and audiovisual archives. With guaranteed exhibition in Mozambique (TVM) and in the Portuguese speaking African countries (RTP Africa), and with interest shown by regional and international networks, it will promote the circulation of cultural products in ACP and European countries. By involving several ACP and world political leaders, the project intends to increase the understanding of the political and governing sectors with regard to encouraging this type of activity and the preservation of their historical archives. It will also provide the possibility to ACP film professionals to work in a large-scale international production, thus increasing their professional experience. The Action is the natural continuation of a 3 year project by the Director Sol de Carvalho that culminated with the launch of Paths to Peace, a documentary film that was widely acclaimed for its political and historical insight and accuracy on this issue as well as its film quality, which resulted in financial and institutional support from the Ministry of Culture for the present project.

Synopsis

This documentary TV Series tells the story of the successful political and diplomatic manoeuvres that brought peace and stability to the Southern African Region, ending the civil war in Mozambique and bringing the first free elections to the country: two-decade long political adventure that brought an end to a bloody civil war, and laid the political foundation upon which a stable democracy was built. That exceptional personal and political journey is recalled through the stories and memories of its primary participants: Mozambican political leaders, Southern Africa and other world political leaders, mediators and diplomats.

Project beneficiaries

Young people in Mozambique and Southern Africa; the political community in Mozambique, Southern Africa and in regions in conflict and/or under negotiations; civil society, universities, research centres, diplomatic institutions; film industry in Mozambique, Namibia, Angola, South Africa, Zimbabwe, Italy and Portugal.
Data Sheet
Director: Sol de Carvalho
Script: Sol de Carvalho
Director of Photography: Fábio Ribeiro, Carlos Vieira, Leonardo Simões
Duration: 23x 24 minutes
Language: Portuguese

Expected results
- Good end of production;
- Massive television exhibition;
- Massive DVD distribution;
- Mozambique local community exhibition;
- Extended archive video material;
- Website with the Series and more information on the Peace Process and that period of southern Africa;
- Growth, organization and rewarding of the Mozambican television production.

Project activities
Activities related to the production of a documentary film: preproduction; production (digitization and restoration of some archive material, shooting); postproduction; promotion (production of promotional material, attendance to festivals and market events); distribution; educational meetings with communities about the war, democracy and human rights.

Sustainability of the action
The project will encourage the production of new documentary series which will contribute to the economic impact of the cinema industry. The post-production process, made in Mozambique thanks to the acquisition of performing equipment, will contribute on the other hand to the professionalization of the sector.

Considering that multiparty democracy has only existed for 20 years in Mozambique, the project has the capacity to reinforce tolerance and mutual understanding. This Action will also help the Angolans, the Namibians, the Zimbabweans, the South Africans and Italians to understand the importance their countries had in the Mozambican struggle for peace and democracy, and will also raise awareness about the fragile democratic situations of their own countries, creating debate and a stronger and more informed public opinion.

Agreements with schools, universities and public libraries in Mozambique, Southern Africa, Italy and Portugal are foreseen in order to provide them with a copy of the series available for private or public screenings and individual lending. Hundreds of hours of statements and archive material available for other projects, the publication of the complete interviews and books will help to give sustainability to the project. Furthermore, the creation of a «House of Peace» where researchers, writers, students and filmmakers could come and get information is targeted in the frame of the project.
MUSIC BRIDGES:
INTERLUDIO AMONGST PACIFIC, AFRICA AND EUROPE

Strengthening the creation and production of music goods and services in Mozambique and Vanuatu

In the Pacific Islands and in Mozambique, the home-grown amateur recording industry is remarkably thriving. There are hundreds of small studios producing recordings for local consumption. This is extremely small-scale, with no distribution network per se, and ultimately very little profit. There is a growing commercial music sector with a diversity of emerging talents and a regional market dominated by a small number of record labels. Music federations in the Pacific and in Mozambique note a lack of support and information to help talented artists and especially to develop the economic activity of the music industry. Local artists face difficulties due to the non-respect of copyright and piracy. Integrating international networks and events to promote their music is not easy for emerging artists. In the Pacific Islands, moreover, the absence of large festivals and the difficulties in moving between the islands mean that local artists do not have the opportunity to tour, even regionally, and thereby learn from other more experienced musicians and international professionals.

The Action responds to these challenges by organising music camps which allow exchanges between music professionals, while ensuring a technical, creative and legal support through training on authors’ right and licence management. Local music associations will strengthen their ability to produce music events and will be able to enter regional and international music networks. The exchange of expertise between the partners and the associates involved in the project will reinforce the process of South-South cooperation: Mozambican experience in national and international copyright laws and knowledge about authors’ rights in fragile contexts such as the Pacific environment will increase awareness in Vanuatu about this topic, while Vanuatu know-how in traditional music events and performances will contribute to the training of Mozambican music associations in the production of music goods and services.

Expected results

- Stakeholders in the music sector develop and organise residential music camps that contribute to the empowerment of the music industry;
- Stakeholders enter distribution contexts and networks, promoting their country’s music industry using innovative methods via festivals and NICT;
- Mozambique and Vanuatu stakeholders in the music sector improve their knowledge about the organisation, distribution and promotion of music goods, services and events.
Project activities

- Organising two residential music camps in Vanuatu and Mozambique;
- Producing common cultural and music goods (collective performances);
- Supporting the organisation of Fest’Napuan (Vanuatu), the biggest musical event of its kind in the south-west Pacific and featuring local string bands, traditional and modern music;
- Supporting the organisation of public music performances in Maputo – Mozambique;
- Supporting the participation of Mozambique and Vanuatu performers at the residential music camps;
- Creating a web space for the promotion of the musicians and festivals;
- Selling music during the festivals;
- Organising workshops (on music event organisation, production and promotion; copyright; distribution; licences and promotion);
- Conducting a survey about music industry in Vanuatu and Mozambique.

Sustainability of the action

The ongoing cultural policies in Vanuatu and Mozambique stress the importance of accentuating the value of traditional music, both nationally among young people and abroad. The Music Bridges project enters this strategic trend by reinforcing the possible economic returns for young traditional musicians as well as supporting the exportation and integration abroad of the cultural music influences of Vanuatu and Mozambique. The Action will turn young people into community leaders, helping them to gain more knowledge about the sector and become more aware of their possibilities, as well as learn about rights issues and help them to enter distribution routes. At a policy level, the effort to spread knowledge among musicians and music federations/associations about authors’ rights and legal distribution is in accordance with the Pacific Islands and Mozambican need to stop music piracy.

On a social level, Music Bridges involves the participation of young people, women and Indigenous people. All these target groups are active members of local activities enabling them to strengthen their role within society. Moreover, the programme renews the interest and pride of young people in their own culture and identity.

The empowerment of the festivals with new and international artists and music goods will also increase the income generated by audience participation and good quality music events.
Network for African Talents

Developing the performing arts sector in Mozambique, Senegal and Cameroon

Mozambique, Senegal and Cameroon are characterised by a lack of ongoing music training and opportunities for young talents to exploit their capacities into the professional world of performing arts, as well as by the need for identification of more talented young people and for preservation of local traditional cultural oral expressions. The Action is an international networking project for the development of performing arts and the support of young artists, musicians and theatre operators in the ACP area. It is an open and shared platform encouraging dialogue between various stakeholders and production of new shows and events. Creativity and artistic quality in the fields of music and theatre will be enhanced through the structured sharing of projects, events and workshops. The Action improves the cultural offer and the quality of life in the proposed areas through the creation of an integrated network of cultural operators promoting events, workshops, new productions and creating new occasions for the distribution of theatrical, musical and cultural productions. It opens a door wide for these talents to receive better training and a smooth professional exploitation of their works, skills and capacities. The project includes music and theatre education and training of cultural professionals through organized workshops and the promotion of African artists in Europe, especially in Italy. Artists will be given a possibility for the creation of new productions to be presented in 3 festivals organised by the Fondazione Ravenna Manifestazioni (Ravenna Festival) and in the partners’ events in Mozambique (Kulungwana-Xiquitsi Music Festival), Cameroon (FESCATEJ, Festival Camerounais de Théâtre pour l’Enfance et la Jeunesse, organised by Théâtre du Chocolat) and Senegal (FESTEJ, Festival de Théâtre pour l’Enfance et la Promotion des Jeunes Talents, organised by Takku Liguey). Special attention is given to the relationship between the extremely rich African tradition and the contemporary languages of art, with the aim of developing a fundamental relationship between the roots of the African traditions via the transfer of expertise, techniques and repertories from living traditional masters to young artists. Besides the integration of traditional and contemporary artistic languages within the African panorama of performing arts, the transmission of traditional techniques and languages as an enrichment and expansion of contemporary performing arts is also promoted. Because of the partners’ sensitivity and previous experiences of Théâtre du Chocolat and Takku Liguey, some of the project’s activities are specifically addressed to children and youth.

Expected results

- The creation of a working platform for partners, which will be the project's control room and “hot spot” for the sharing of experiences and relationships with a view to future initiatives;
- The promotion of new talents emerging from the proposed areas: the project, and especially the panel, will bring to light new artistic, theatrical and musical talents;
- The improvement of artistic quality: top-quality master classes organised to improve the quality of the selected artists-musicians;
- A better diffusion and distribution of culture, theatre and music in contexts and places where poverty levels are high.
Project activities

- Identification of young African artists: an Observatory composed of ACP cultural professionals is in charge of identifying emerging African artists in the fields of theatre, music and dance. A directory of profiles of young artists and young ensembles and new sources of talent, resources and skills is being published on a regular basis on the project’s website and circulates in Africa and Europe. Four observatory meetings are organised, in order to introduce and promote the most interesting artistic experiences so that they can be included in the N.A.T. “repertory” and possibly in the Festivals’ programmes. The direct participation of more than 300 artists is foreseen, plus those indicated on the website. These artists are offered the opportunity of participating to the Festivals, of taking part in educational sessions or trainings and in co-productions shared by at least two ACP countries.

- 6 professional workshops are given to young artists by masters of contemporary and traditional music, dance and/or theatre;

- Creation of new productions: co-productions of new artistic creations and co-management of future tours in the partner’s events. Each partner works with one young artist or one young company of a different nationality from his/her own in order to co-produce a creation of their choice. Each partner undertakes to include these creations in its festival.

Sustainability of the action

N.A.T. will consolidate the partners’ activities and the partners themselves and will give a strong impulse to South South cooperation. The natural distribution potential of co-productions and the possibility for the direct promotion of artists and companies emerging from the project are two important aspects of the project itself, which has the objective of extending partnerships to other territories. N.A.T. must become a quality brand, which will give a strong impulse to the professional training of operators, and will be a reference point for future projects.

The project will contribute to the preservation of local patrimony and heritage. Some very important experiences in the fields of music, dance and theatre risk becoming “artistically” extinct. These languages, techniques and particular ways of working should be valued and passed on in order not to miss an important inter-generational step. The educational/training activities are meant to directly improve the quality of the theatre and music operators, who will be able to exploit their new knowledge in new contexts and for new productions.

The Action will promote and consolidate public-private partnerships. The project is supported by several local organisations from the participating countries, such as the Ravenna Municipality in Italy and the Khombole Municipality in Senegal. They will ensure the institutional continuity of the network and of the project itself.

Multiplier effects will come from the structured presentation and promotion of the artists’ work, which enables them to access the market more easily. The fact that the project is associated to several cultural networks in ACP (ACYTA, Assitej) and European countries (European Festivals Association) ensures better media attention and better diffusion, even beyond the potential of the project itself.
OUR MADNESS

Production of a full-length film of fiction in Mozambique

Mozambique and Guinea-Bissau are two African countries whose cinematography is fragile as a result of several years of political instability: although the Mozambican civil war ended in 1992, the production conditions for the release of a locally produced feature film were only created 12 years later; in Guinea-Bissau the recent period of political instability, followed by an unstable economic conjuncture, put a halt to the activities of audiovisual production companies and consequently to those of its audiovisual professionals. The release of this film, co-produced between Mozambique, Guinea-Bissau and Portugal will allow the emergence of other Portuguese and European co-productions in the future and will spread and reinforce African cinematography in the African and non-African film circuits. With years of experience and several prizes won during his professional career, the Angolan director João Viana is producing this movie, entirely shot in Maputo, Mozambique. By referring to the figure of the famous Portuguese-speaking political thinker Amilcar Cabral, the film reflects years of colonialism in Mozambique, a representation that can be extended to the entire history of Africa. Apart from aiming to develop the debate about the colonial and post-colonial history of former Portuguese colonies, the partners will also work to spread African cinematographic culture in the European and international markets. Mozambique and Guinea-Bissau (together with Portugal, Cabo Verde and Angola) will be the main locations for this Action that will result in the strengthening of the fragile local audiovisual industry. The cooperation between the two local partners will be a core element in reaching this objective. Moreover, crew and cast will be recruited locally and trained in order to adapt their skills to the equipment to be used.

Synopsis

Just like Van Gogh, Arthaud or Bispo do Rosário, Maia is a great artist who is considered to be mad. Interned in a psychiatric institution in Mozambique, she is discovered by Alda, a young physician. Thanks to Alda, Maia will in the end record her own history, where she lays bare her, and our, madness. Maia is Amilcar Cabral’s grand-daughter, but his tragic history is a perfect product of fascism.

Project beneficiaries

The co-producers; Mozambican technicians and cast; distributors of African films; Mozambican businesses, institutions, commerce and services implicated in the Action; African, European and worldwide TV and cinema audiences; Diaspora associated networks.

Expected results

- A world premiere within the framework of a class A festival, and a long life on the festival circuit;
- The development and spread of African cinematographic culture, inside and outside the African context;
- National distribution in the co-production countries (Mozambique, Guinea Bissau and Portugal) and in Cabo Verde and Angola;
- Optimal access to several existing worldwide platforms (video on demand, etc.);
- Non-commercial distribution through the network of relationships amongst partner institutions (European Commission, embassies, cultural centres and associations in the co-production countries).
Data Sheet
Director: João Viana
Script: João Viana
Director of Photography: tbc
Cast: tbc
Duration: 90'
Language: Macua

Contact
Filipa Pereira
Papaveronoir – Filmes
Unipessoal Lda.
Rua Actor Vale nº 1
1900-025 Lisboa,
Portugal
Phone: +351 21 815 36 52
+44 (0) 7522146597
filipavpereira@gmail.com
papaveronoir.com

Project activities
- Preparation and shooting activity;
- Postproduction with work on a strong image edition of the film and a high quality sound edition;
- Strategic promotion in order to be selected for an A-category festival and lead a remarkable career on the international festival circuit;
- Distribution activity among cinemas, TV broadcasters and alternative circuits.

Sustainability of the action
The expected impact of the film’s production will occur at an economic and technical level, as the shooting of the film in Mozambique will allow an improvement in the structure of the audiovisual sector in the country in terms of associated services and professionals. A successful production experience in Mozambique will open the local audiovisual structure and professional categories to other national and international production experiences, while it will also expand local production services in order to increase the possibility of their own autonomy. The distribution plan is based on a lengthy presence on the international film festival circuit, raising interest worldwide for African produced films.

The promotion of the film will include applying for international film festivals, from which the world premiere in a class A festival remains the primary factor to ensure a long and important festival career. A strong festival circuit presence will allow interest to be raised about the film in mass media (TV, radio, press and internet), which will potentiate the distribution and broadcasting of the film in Mozambique, Guinea-Bissau, Cabo Verde, Angola and Portugal.
PAMOJA

A residency circuit for research and creativeness. Production and guidance in distribution in the African continent

The Action’s three partner countries – Congo, Mozambique and Senegal – are characterised by a context that is hardly conducive to the development of the performing arts. Amongst others, the absence in most countries of professional training circuits, both third-level and ongoing, aimed at dramatic artists and performance careers, and the scarcity of structures that offer possibilities for creative and research residencies can be noted. The sector is also confronted with a lack of frameworks for co-productions between African partners, faces difficulties when distributing works and has a scarcity of professional networks. Furthermore, greatly reduced access to cultural goods can be observed among the general public, mainly for economic and social reasons, but also because of the scarcity of performance spaces and offerings (in particular quality offerings) and the absence of any concerted awareness-raising policy or cultural mediation.

Pamoja responds to these difficulties and challenges by creating an inter-regional circuit of co-productions and creative and research residencies. The guided projects will furthermore benefit from support in distribution on the African continent and beyond. The organisations of three recognised artists (Faustin Linyekula’s Studios Kabako, Andréya Ouamba’s Cie du 1er Temps and Panaibra Canda’s Culturarte) have elected to pool their resources, their expertise and their skills to support creation by other artists from the continent and to work towards the emergence of new African figures on the international stage. In a partnership with common objectives, they will implement concrete actions while developing concerted strategies of knowledge transfer and strategies for making the various cultural scenes within in they evolve more professional.

A unique and exemplary circuit that links West Africa, Central Africa and Southern Africa, Pamoja makes it possible to form a basis for the dialogue and reflection that each of the partners will engage in with the public authorities in their countries about the implementation, at national and local level, of coherent cultural policies and environments that are favourable towards cultural development.

Project beneficiaries

The performance companies, troupes and artists, the technical and administrative managers and the general public.

Expected results

- The production of quality works that will enjoy lengthy distribution;
- The affirmation of new African artists at an international level;
- Strengthening of the artistic, technical and administrative capacities of young professionals;
- Reinforcing the position of project creators in their respective countries and implementing constructive dialogue with the public authorities and private partners;
- A broader public for the performing arts in Kisangani, Maputo and Dakar.
Project activities

- Selecting the projects, planning the residencies and evaluating the technical and artistic expectations (“Débuts” programme);
- Preparation of the residency by each host organiser (logistics, technical);
- Implementing and specific guidance for the creative and research residencies (15 productions, including 9 young projects; 3 research residencies; artistic workshops, administrative workshops and technical workshops, as well as work experience);
- External communication about the project to media and other professionals;
- Annual follow-up with the guided artists and companies over 3 years.

Sustainability of the action

The Action will allow the production and distribution on the African continent of quality works related to performing arts, in a professional technical and administrative environment. The improvement in artistic quality and the organisational, technical and administrative skills of the organisers represent sustainable acquisitions for the artists, the teams welcomed and the organisers. Pamoja aims above all to be an enduring residency and production circuit.

The economic impact is important due to the fact that the young artists, technicians and administrators will have the makings of becoming professional. The project will also generate economic revenues in each city: hotel accommodation, catering, car hire and material hire and travel agents (African airline companies will be preferred).

The social impact of the project is important because Pamoja is mainly aimed towards young people: young artists and aspiring young technicians are often auto-didactic, out of the school system and do not have regular income, the young administrative staff students or graduates. The project therefore contributes to training and opens this young generation’s professional horizons. In the same way, for the general public, special efforts will be made with young people from disadvantaged areas who are often in delicate situations. Special consideration will be given to young women when choosing which projects to welcome and recruiting.

The project encourages access to a legislative, legal and economic environment that is more favourable towards cultural development and which will have an incidence upon the artistic communities in Congo, in Mozambique and in Senegal.

The local public authorities will benefit from the development of sustainable professional structures for the performing arts that are economically viable and in a position to assert themselves as direct contacts for the reflection of public cultural policies: public / private dialogue will be strengthened as well, more generally, the position of civil society in the decision-making process and drafting of public policies.
PAN!
L’ODYSSEE AFRICAINE

Production of a documentary-fiction in Trinidad and Tobago and Nigeria

The steel drum, more commonly known as the “pan” is an idiophone percussion instrument originally from Trinidad and Tobago common among steel bands, orchestras that are typically composed of several of these instruments.

Pan! L’Odyssée africaine describes the world of steel band players in Trinidad and Tobago and in Nigeria. Through reconstitutions of the birth of this musical art and its propagation throughout the world, this documentary-fiction aims to promote the steel band movement on an international level. The film combines traditional documentary resources - interviews, archive and contemporary images, audio recordings - and re-enactments of historic events. The links between the music brought to America and the Caribbean and transmitted by African slaves and its later enrichment in different social and cultural settings in the New World are explored here. The research carried out within the framework of the project focusses on the steel pan, one of the most multi-purpose creations in music because it involves the invention of a new instrument and a new form of music, along with the creation of new orchestras.

The production and distribution of this documentary-fiction will create exchanges between Caribbean and African artists and the promotion of this musical heritage which is too little-known on the international stage.

Synopsis

PAN! L’Odyssée Africaine tells the story of the steel pan: its creation, its development, its geographical progress and its increasing influence in West Africa. This approach is intertwined with the story of Bowie Sonah Bowei, the “Pan Man” who created the steel band movement in Nigeria. In Trinidad and Tobago, he explored the various dimensions of this musical movement and encountered the artists who perpetuate the traditions that continue to exist, as well as the pioneers who told him the story of the origins of this movement. On his return to Nigeria, the musician used his new-found knowledge to perpetuate the steel band movement in Lagos and in other regions of Nigeria.

Project beneficiaries

The population of steel band players (20,000 in Trinidad and Tobago and thousands in Africa), NGOs, national institutions, stakeholders in the production and distribution chain, the Ministries of the Arts and Multiculturalism and of Education of Trinidad and Tobago.
Data Sheet
Director: Kim Johnson
Script: Kim Johnson / Jean Michel Gibert
Director of Photography: Jerome Ali-Salandy
Cast: Chief Bowie Sonnie Bowei
Duration: 52 minutes
Language: N/A

Contact
Jean Michel Gisbert
Maturity Music Limited
3A Queen’s Park West,
Port of Spain,
Trinidad and Tobago
Phone: +1 868 625 4829
jmg@ritualsmusic.com
www.caribbeanmusicgroup.com

Expected results
- A contribution to the conservation and development of a community musical instrument;
- Awareness is raised about cultural links between Africa and the Caribbean;
- The development of a communication tool for local populations with an educational goal;
- The transmission of heritage and know-how;
- The creation of a film medium whose vocation is to be distributed, notably via internet, on an international level.

Sustainability of the action
The project contributes to cultural cooperation between Trinidad and Tobago and Nigeria as well as to the strengthening of creative industries and economies of the target countries, principally in Trinidad and Tobago. Furthermore, the film creates added value for the global steel pan movement by fostering opportunities for internationals tours, the re-appropriation of existing archives and the creation of new materials, positioning the steel band as a contemporary musical trend on the same level as salsa, reggae, jazz, etc.

The Action also contributes indirectly to an increase in revenue for precarious communities based in the suburbs of large cities in Trinidad and Tobago and Nigeria, in which the principal steel bands are established. The quality of life of steel pan players in Trinidad and Tobago and the revenues of the micro-businesses whose activity is directly related to the practice of steel band (street restaurants, street vendors, taxis, lorries transporting the steel pans, manufacturers and steel band directors, tuners, travel agencies and local tourism, steel band management structures, etc.) should increase during the project’s implementation.

Finally, the Action contributes to the promotion of sustainable development insofar as the links between the history of steel bands and the creative salvaging of industrial waste (steel pans are made from oil cans) will be highlighted in the documentary.
PROFESSIONAL SERIES

A training cycle for professionalization in the making of African TV series.

Television series, one of the most-watched categories of audiovisual works by the African general public, constitute programmes which are endorsed by African television stations because of their strong commercial potential. However, the production of series in Sub-Saharan Africa is handicapped on one hand by a lack of qualified technical staff and on the other by a lack of knowledge among producers and executive producers about standards that must be respected in order to make their international commercialisation feasible. The reasons for these weaknesses are many: the limited financial means of local productions, low exchange of skills between professionals from the same branch, non-transmission of know-how from experienced professionals to beginners and students, a lack of basic technical training and the capacity to adapt to new tools. This is why CFI has chosen to guide and train technicians during the production and filming of fictional series in Burkina Faso, Cameroon and Ghana, 3 countries where the audiovisual industries are at varying stages of maturity: in development (Cameroon), in rapid growth (Ghana) or thriving (Burkina Faso) in relation to the rest of the ACP area. The project partners are production companies and associations of producers in regular activity in their countries. Each partner hosts one or two training workshops during the filming or post-production of the series. Furthermore, 3 audiovisual schools established in these countries are associated with the project, a partnership that gives students the opportunity to take part in the project and to receive hands-on training.

Project beneficiaries

The chief technicians (direction, sound and vision, editing, mixing) with or without experience and the executive producers, making a total of one hundred trained professionals, chosen according to technical quality criteria and recruited by the producer partners of the Action; the producers of the series supported by the project (6), young professionals and trainee students chosen by the audiovisual schools, a total of 40 student beneficiaries.

Expected results

- Improved technical quality for programmes;
- Circulation of the programmes in Africa, in the ACP area and, more generally, at an international level is increased because of their improved quality;
- Improved practices and professional skills for technicians;
- Intergenerational skills transfer takes place, fostering the emergence of a new generation of technicians;
- Circulation of technicians and best practices within the ACP area is improved;
- Women become more present in artistic and technical positions;
- The quality of the productions of several African countries is strengthened and synergies between different countries in the ACP area are encouraged.
Project activities

The schedule for the workshops takes the provisional schedule for the production projects by each partner into account as well the calendar of international markets.

- 9 hands-on training workshops for around 100 professionals, juniors and students take place during the making of 6 TV series in 3 countries: framing, sound engineering, mixing, executive producing, directing, editing, lighting, 1st assistant director;

- 2 coaching sessions in “Guidance for the international market” aimed at the partner producers on the sidelines of Fespaco (February 2013 – Burkina Faso) - and Discop Africa (November 2014 – South Africa).

Sustainability of the action

At the end of the project, the professional skills of around one hundred professionals and forty students in three ACP countries will have improved. The professionals will be encouraged to pass on their know-how more often to technicians from different countries and technicians from different generations.

Improving the skills of the technicians will allow the technical quality of the programmes to be better and will increase their commercial potential on the regional, intra-ACP and international markets: the network of audiovisual companies will enjoy better structure in the long term, from an economic and organisational point of view and they will emerge strengthened (higher numbers of production companies, better financial results, better skills to invest in new projects).

The project and the results obtained will raise awareness among local authorities about the economic benefits of the audiovisual industry and this should stimulate their involvement in favour of sustained development for the sector (production and distribution quotas and public funding for TV production).
P-STAGE: PORTUGUESE-SPEAKING THEATRE ACTORS GATHER ENERGIES

Despite their social, political, economic and cultural differences, the Portuguese-speaking ACP countries share a few circumstances concerning the conditions for the artistic and theatrical creation. In general and in different scales, all of them still have a relatively unstructured cultural and artistic fabric, which lacks professionalism and qualified personnel (in some cases there are not any schools for the arts). There is also a lack of qualified cultural equipment and of infrastructure, and a small and very irregular cultural offering. On the other hand, these countries have very rich cultural traditions that incomprehensibly remain unknown outside of their borders and this makes it urgent for them to promote and connect with contemporary artistic creation. The necessity for training in the artistic and technical areas is one of the most frequent requests expressed by cultural organisations and is very often referred to as a priority by political and institutional authorities in Portuguese-speaking countries. By improving the conditions for theatrical creation in Angola, Guinea-Bissau and Portugal, the project will emphasise theatre as an area in which it is worth fostering professionalism and which can generate revenues and jobs and, consequently, help to reduce poverty. The project will assure - more than its preservation in documentary terms - an effective diffusion and internationalisation of the cultural richness and cultural diversity of the participating countries. The Action combines artistic creation and practice-based training, which offers its beneficiaries the opportunity of working in a professional context and stimulating theatrical exchanges between artists and theatre companies of the other Portuguese-speaking countries.

Project beneficiaries

Nearly 100 young actors from 63 theatre companies from Portuguese-speaking countries who will be trained and participate in an international Portuguese-speaking cast; 15 to 20 technicians, 12 documentary assistants, 3 local production assistants; theatrical audiences; cultural animators trainees, colleagues of the young actors selected in their groups and companies.

Expected results

- 3 locally produced small theatre shows resulting from one month workshops in each of the partner countries;
- 1 theatre performance with an international, Portuguese-speaking cast;
- 1 international professionally produced theatre show;
- International presentations in three continents;
- 1 video documentary;
- Reinforcement and formal settlement of the CIT – Centro de Intercâmbio Teatral (Centre for Theatrical Exchange);
- Documentation about the Action through the production of a video.
Project activities

- 3 local workshops (1 month duration) carried out in Angola, Guinea Bissau and São Tomé and Príncipe: the 20 to 30 participants in each workshop will receive acting training but also some basic notions on directing, dramaturgy, set designing and lighting. In the last 10 days of each workshop, the lighting technician will gather a few participants and will coordinate a small but intensive and practice-based workshop in order to put on the show lighting. At the same time, 2 or 3 local participants will assist the documentarist as cameramen and sound and lighting technicians following personalised and specialised video-recording training. From each ACP country, 2 of the workshop participants will be selected for the international coproduction (3 from Angola);

- The international co-production prepared in São Tomé e Príncipe and in Portugal. Its cast will include the 7 selected actors from the 3 ACP countries, 4 Portuguese professional actors and 2 Brazilian professional actors. They will work on a play written by the Guinea-Bissau writer Abdulai Sila entitled “As Orações de Mansata” (The Mansata Prayers). A public presentation will be shared with an audience in the context of the Gra-vana Festival in São Tomé. The final stage of the rehearsals will be carried out in Portugal, where the theatrical performance will also be premiered.

- An international tour Portugal, Brazil, Guinea-Bissau and Angola will give the project a global visibility and reinforce the mobility of the ACP countries artists throughout the world;

- The production of a documentary: all the stages and activities will be recorded by a professional documentarist (with the support of local trainees/assistants), who will also collect testimonials from the participants and institutional representatives. The final result – a DVD-edited documentary – will be distributed in ACP countries, Europe and Brazil.

Sustainability of the action

The project will have some major and long-term effects: the tours, co-productions and other international networking opportunities created by the links and contacts that the Action promotes; the growth of demand from local stakeholders, which will be caused by the increase in individual skills and collective capacities and their effects, as a stimulus to civil society and public authorities; the growth of demand of audiences and growth in cultural interest, which will be stimulated by the reinforcement of the local artistic offering.
Qui parle de vaincre?

Feature film production in Burkina Faso

The project aims to produce a feature film in Burkina Faso (Qui parle de vaincre?, lit. “Who speaks of victory?”) about the daily lives of people leaving in the crowded outskirts of African capital cities, on the margins of development and in poverty.

The film addresses several issues: the situation of young graduates, particularly young female graduates who are the most affected, unemployed and not given the opportunity to earn a decent living; and the dramatic implications of politics that fight informal trade without giving people alternatives for survival.

The film follows three female characters enduring difficult living conditions, which are common for African women, but with hope: a mother who, despite her old age, does extremely strenuous work in order to earn money; a teenager forced to stop attending high school due to lack of resources; and a young student, pressured into assuming the traditional female gender role, refuses to comply with the social norm and courageously tries to change her in-laws’ opinions. The project aims to provide awareness of the economic and social difficulties faced by young graduates but also show how they are potential agents of development.

The different activities organised by this project and surrounding the film will contribute to youth communities in various ACP countries and will be made available to high schools and universities, to the emerging middle class, but also to those who are hungry for a quality African cinema. Moreover, the film will be scheduled for multiple projections in the various film schools involved with the project.

The Action is the result of a partnership between three production companies: Athénaïse, a French company involved in the production of ACP films for over ten years; Abissia Productions, the most dynamic Burkinabe production company; and Dangarama Production, a company recently founded and heavily involved in the revitalisation of the audiovisual sector in Niger.

In order to achieve integration of young technicians from different countries of Sub-Saharan Africa and the involvement of several African film schools, this project aims to facilitate, at a regional level, the emergence of a generation of professionals who will establish a custom of sharing and working together, as well as establishing better circulation of works from one country to another.

Synopsis

When Marc returns from France to Ouagadougou, he can finally provide for his parents and his unemployed brother Luke, and marry his fiancée, Maria, who has been waiting in the village for him. After returning, Marc has a child with Maria, but is then arbitrarily placed in prison. The family gradually descends into misery and chaos.

Project beneficiaries

Young film technicians; Burkinabe and Nigerian project partners; film schools in Burkina Faso, Niger and Benin; Burkinabe film economy.
Data Sheet
Director: TBC
Screenplay: Adama Sallé
Language: French

Contact
Athénaïse
Sophie Salbot
2c General de Gaulle Square
93100 Montreuil, France
Tel: + 33 1 41720275
athenaises@orange.fr

Expected results
- Promotion of a new generation of technicians and producers in Africa;
- Great cinematic knowledge and experience gained by African partners;
- Better involvement of African film schools in the professional film industry;
- Visibility of the film internationally.

Project activities
- Production of the film (preparation, filming, post-production);
- Public readings of the script;
- Master-class around the film in several countries;
- Participation by film students in the editing process;
- Creating a presence on social networks regarding the film;
- Sales and distribution at film festivals.

Sustainability of the action
On a technical level, the transfer of skills during the filming and editing of picture and sound will have a great impact on the professionalization of Burkinabé and African technicians.

Even if the production of film in Burkina Faso is relatively important, most of them have very low budgets. The production of Qui parle de vaincre ? will give work to technicians for several weeks and will have a real impact on the economy of the film industry. No less than 350 000 Euros will be spent directly in Africa and mainly in Burkina Faso.

On a social level, the main beneficiaries are the director, technicians, Burkinabé actors and their respective families.

ISIS’s active involvement in Africa (the Burkinabé Film School), is perceived by the Burkinabé authorities to be a real chance for the revival of cinema in the country, as well as being a considerable asset for the sustainability of the project.
**Grant FED/2013/328419**

**Sector**
Cinema Production

**Co-ordinator**
Wassakara Productions, Ivory Coast

**Partners**
- Banshee Films, France
- Diam Production, Burkina Faso

**Duration**: 13 months  
24/12/2013-24/01/2015

**Total Amount**: 1,532,404.25 EUR

**EU grant**: 500,000.00 EUR  
(32.63%)

**Action Location**: Ivory Coast, Burkina Faso

---

**RUN**

**Production of a full-length feature film in Ivory Coast**

RUN first prize at the Jerusalem Film Lab, is one of 15 projects selected by the Cinéfondation of the 2012 Cannes Film Festival. In line with his documentary, “Chroniques de guerre en Côte d’Ivoire” (Chronicles of war in Ivory Coast), the first full-length feature film by Philippe Lacôte is fuelled by current events and the crisis that disrupted the country, and represents the conjunction of these two outlooks, fiction and reality, prevalent in his work. Through its subject, as well as the training activities planned as part of the production and filming, RUN has a threefold objective: to contribute to the revival of cinema in Ivory Coast and the professionalization of the sector, but also to take part in the national reconciliation process and the commemoration of recent history in Ivory Coast. Because of the nationality of the director, the content of the script and the shooting schedule, the action is mainly located in Ivory Coast and its objectives reflect the priorities of the ACPCultures+ Programme. The action aims at producing a feature-length film with an international dimension on a fragile territory in need of a project of this stature to revive the different branches of the film industry and share its culture. RUN represents an example to follow for the entire sub-region and sub-Saharan Africa. RUN was initiated and supported by Wassakara Productions, a team of film makers, actors and producers established in 2002 at the beginning of the crisis to produce different images of the continent, and, in reason of the partners involved, it embodies the success of an international production conducted from the South. With the choice of Diam Production as co-producer, the action will strengthen the exchange of expertise and resources between Ivory Coast and neighboring Burkina Faso.

**Synopsis**

RUN is on the run… He has just killed his country’s Prime Minister. To do this, he has had to take on the appearance and clothes of a madman, wandering throughout the city. His life comes back to him in flashes: his childhood with master Tourou, when he dreamt of becoming a rainmaker, his incredible adventures with Greedy Gladys and his militia past as a Young Patriot in Ivory Coast’s political and military conflict. RUN did not choose all of these lives. He stumbled into them, escaping from one life to another. That is why he is called RUN.

**Project beneficiaries**

The two African co-production structures, Wassakara Productions (Ivory Coast) and Diam Production (Burkina Faso), as well as the co-producer Banshee Films (France), Ivorian Ministry of Culture, young actors trained during the film production and shooting, Ivory Coast, Ivorian and international audiences.

**Project activities**

The implementation of the project consists of 6 activities:
- The final steps in film preparation;
- A training session for actors;
- Shooting (mainly in Ivory Coast, but also in southern Burkina Faso);
- Rendering;
- Post-production (editing, mixing, calibration);
- Distribution.
Data Sheet
Director: Philippe Lacôte
Script: Philippe Lacôte
Director of Photography: Daniel Miller
Cast: Abdoul Karim Konaté, Isaach de Bankolé, Abdoul Bah, Alexandre Desane, Reine Sali Coulibaly, Rasmané Ouedraogo
Duration: 1h42 min
Language: French
Official selection (Directors’ Fortnight) at the Cannes Film Festival 2014

Expected results
- Knowledge strengthening for professional technicians and actors, particularly through cooperation with their foreign colleagues (Burkina Faso, Europe);
- Acting, diction and body technique skills improved for young actors;
- Better knowledge acquired by the technicians about the difference between cinema production and TV production;
- Strengthening of cooperation between Ivory Coast and Burkina Faso through exchange of experience and skills;
- Generation of cooperation between Ivory Coast and Burkina Faso through exchange of experience and skills;
- Improved and increased film equipment in Ivory Coast;
- Positive economic effects in Ivory Coast and Burkina Faso;
- New film activities in Ivory Coast;
- Positive effects on local tourism involving the populations of the Abidjan (Ivory Coast) and Banfora (Burkina Faso) regions where the filming will be carried out;
- Adjustment of the Ivorian Office National du Cinéma (ONAC-CI) revenue system
- ACP audience interest in its own productions;
- Contribution to the strengthening of the cultural goods distribution system in the ACP region
- Increased revenues thanks to the commercial income generated by a legal distribution system in the ACP region.

Sustainability of the action
Local appropriation and integration of project results will be realized through:
- Significant strengthening of Wassakara Productions and Diam Production in the East African cinema environment because of the expertise acquired during the project implementation, which will represent a reference in the market in terms of executive production and set filming;
- Sustainably enhanced technical service offer due to the increase in cinema equipment;
- Professionalization and/or training of 40 technicians and 15 local actors promoting job opportunities due to enhanced skills;
- Participation in historical commemoration and reconciliation in Ivory Coast, in particular through the integration of five young ex-combatants from the Ivorian conflict in training actors and the film’s subject matter;
- Project participation in structuring the Ivorian film industry and the establishment of sustainable support by the Ivorian state to the cinema industry through the revenue system of the Ivorian Office National du Cinéma (ONAC-CI) that will have been tested on the project;
- Debate launched on the establishment of an Ivorian legislative framework adapted to technicians’ wages, inspired by the Burkina Faso model that will have been applied during the shooting of RUN;
- Contribution to cinema diversity by offering a specific outlook on Africa to an international public.
In the absence of a structured professional sector and tools to ensure the visibility and exportation of African music, many African artists choose to settle in countries where the musical market is better structured, the legal environment safer and where there are better opportunities for internationalisation. To stem this flow, several music operators in West and Central Africa came together to create an informal network dedicated to exporting African music which led to the creation of the Bureau Export de la Musique Africaine (BEMA) in 2007. The objective of this network is to encourage the circulation of artists and works as well as the structuring and exportation of music in Africa and elsewhere in the world. Since its creation, BEMA has been developing a sub-regional approach, relying on the implantation and the work of its partners. It guides them in their training activities, in promoting music and in implementing national music fairs. The organising structures are well established locally and are well known to institutions, media and operators.

With this project, BEMA wants to respond to a vital need within the African music sector: to concentrate on the implementation and management of a new event on a pan-African scale - the Salon International de la Musique Africaine. Itinerant in nature, this trade fair will consolidate and develop the existing national markets by offering them international openings, a formal framework and genuine room for economic opportunities with a goal to limiting the talent drain. More specifically, this project allows the strengthening of direct exchanges between the countries involved in SIMA related activities and the creation of a space for meetings and collaboration between African music professionals, fostering the networking and structuring of the sector. Through the activities implemented within the framework of the Action and in particular the two SIMA events planned in Central Africa (Cameroon) and West Africa (Senegal), the different components of the African music sector will be encouraged to work together in order to create the right conditions for a viable and competitive musical market.

**Project beneficiaries**

Professionals from the African music sector (producers, managers, promoters, distributors, publishers); African artists from the regions concerned; public authorities in West Africa and Central Africa; cultural operators in the music sector; the general public (local populations, festivalgoers, young people...).

**Expected results**

- An improvement in operating as a network, skills transfer and capacity strengthening for music industry professionals;
- Better circulation of African cultural goods and services at a national, regional and international level;
- Awareness is raised among public authorities in West Africa and Central Africa about adopting measures liable to protect and promote the local cultural heritage.
Duration: 36 months
01/10/2012-30/09/2015

Total Amount: 643,726.53 EUR

EU grant: 490,000.00 EUR
(76.12%)

Action Location: mainly Cameroon and Senegal

Contact
Cécile Rata
Circul’A BEMA
Villa 137, Patte d’Oie Builders,
Cité d’impôt et domaines,
BP 22161 Dakar – Ponty, Senegal
Phone: +221 33 855 44 50 /
+221 77 708 58 54
cecile.rata@circulabema.com
www.le-bema.com
http://le-sima.com

Project activities

- Leading a network of African music sector operators;
- Facilitating access for operators from West Africa and Central Africa to external markets through international exhibitions (Babel Med, Womex);
- Conceptualising and implementing 2 annual SIMA pan-African fairs with international scope: setting up and equipping the exhibition stands for the participants; setting up and equipping the spaces dedicated to showcases and concerts; organising professional meetings between cultural operators from Central Africa and West Africa and European professionals; organising workshops and a training workshop about musical and digital themes, copyright and royalties; creating a dedicated web platform for SIMA and African music news; producing and distributing a promotional compilation; designing and hosting an awards ceremony in collaboration with the copyright offices in West Africa and Central Africa.

Sustainability of the action

In the countries involved the Action will have an impact on all of the economic sectors related to the music industry (music distribution, recording, the manufacture of instruments, technical infrastructure, promotion or performance) and indirectly on other sectors such as hospitality, cultural tourism, transport, etc… One of the project’s ambitions is also to strengthen economic flow between West Africa, Central Africa, East Africa and Europe through the circulation of at least 100 new cultural products in 3 years.

Furthermore, SIMA follows a logical course of strengthening social inclusion and intercultural dialogue in Africa. The activities implemented multiply exchanges between artists and professionals (meetings, workshops, concerts and media relays) and favours dialogue and mutual understanding. In facilitating the appropriation of a stable and regulated economic-cultural system by Africans themselves, the emigration of the best African artists and professionals towards the northern hemisphere could be contained.

The implementation of structured dialogue between music professionals and public authorities has the vocation of strengthening the legal frameworks that regulate the music industry in Africa. Also, with the initiative’s help, the public authorities in ACP countries will be in a better position to cooperate with a view to harmonising their respective legal environments, as well as their cultural policies. The participation of political leaders from all of the countries involved in the SIMA event will pave the way towards long-term dialogue and the exchange of best practices between African cultural public bodies. In this way, the countries involved will be in a better position to muster their efforts to ensure the promotion of African music and contribute to its international influence.
SPARRING PARTNERS

Supporting young video artists by developing opportunities and networks

Haiti, Cuba and the Dominican Republic are 3 Caribbean countries characterised by a great interest in the cultural sector and particularly in video artistic production. The Inter-American Development Bank stated that these 3 islands are the most prolific in the Caribbean region as far as modern and contemporary art is concerned. Nevertheless, the social and economic situation has not yet allowed local stakeholders to fully express their potential in this field, despite numerous initiatives that have been made at regional and national level. A more extensive development of the local cultural sector could, however, represent not just a boost to social development and intercultural dialogue, but also an important source of economic growth, as envisaged by World Bank estimates. Through the project, GVC Onlus and its partners aim to widen opportunities for young local video-makers, visual artists, video and art related stakeholders by providing technical assistance to increase their general capacities in several relevant sectors such as digital production, marketing, labelling and sourcing funding (from training about crowd-funding to sub-granting for new video projects). Additionally, the project plans to organise visits and meetings for video artists and allow them to participate in festivals and international competitions in order to build an international network to facilitate the exchange of best practices and the dissemination of artistic products.

Project beneficiaries

Audiences at festivals and public events in 5 countries; video operators and students from 3 Caribbean countries; local authorities and culture related stakeholders; the Diaspora community from the Dominican Republic and Haiti.

Expected results

- Capacity building and micro-granting to empower artistic production in the long-term. The project will improve the technical, professional and marketing capacities of video operators from 3 Caribbean countries, train 190 students from the audiovisual sector and award grants to 18 professionals, supporting their start-up phase;
- The dissemination of outputs is fostered; inclusion in cultural markets; increased participation of Caribbean artists in new and existing networks; the exchange of cultural goods at local, national and international level is increased;
- Visit exchanges to support networks and contacts among artists, encouraging cooperation and opportunities for learning through regional and international festivals and competitions.
Contact
Federico Palmas
GVC Onlus
Via dell'Osservanza, 35/2
40136 Bologna - Italia
Phone: +39 051 585604
gvc@gvc-italia.org
www.gvc-italia.org

Project activities
- 3 participative workshops: 3 training courses will be organised in target countries in the most innovative and sharp fields. During the first training session, the students will learn about and use quality equipment, improve their technical skills and have the opportunity to work with professional equipment;
- Funding opportunities and new promotional techniques;
- Video competition, selection and financing of audiovisual projects;
- Creating a Caribbean database of opportunities and best practices;
- Promising video-makers will be invited to festivals, others will participate in international competitions;
- Organising public events in each country.

Sustainability of the action
The Action will support: the creation of a database of opportunities and an exchange platform of best practices; South-South cooperation; the promotion of specific cross-cutting issues (intercultural dialogue); the empowerment and training of civil society and youth in the target countries; the development of professionalism among women and youth in the cultural sector; networking and joint opportunities among target countries in the Caribbean region.

On an economic level, the project will ensure support for artists and cultural operators using the skills of the local partners. In perspective, this kind of work can continue over time, with the help of the skills acquired during the training phase and the technical equipment provided. All supplies purchased during the course of the Action, from the video-making equipment to the projector and sound system will remain available to the community through the partners. Experienced staff able to properly use and maintain this equipment will be available after the end of project.

The Action will ensure the dissemination of information and results as well as the involvement of Caribbean artists in international festivals. The involvement of a Diaspora association from Haiti and the Dominican Republic will also foster the economic sustainability of the project, following the increasing demand for domestic products in international markets.
STRENGTHENING OF MOZAMBICAN CULTURAL INDUSTRIES THROUGH CAPACITY BUILDING AND ENHANCEMENT OF LEGAL FRAMEWORK

With the establishment of the Ministry of Culture of Mozambique in 2010, the National Directorate for the Promotion of Cultural and Creative Industries (NDPIC) was created as an entity responsible for empowering the cultural economy, in response to the need for each of the governmental sectors to contribute to country’s economic growth. Despite the potential of the Mozambican cultural industries and their advantages for the country, several problems need to be addressed. Human resources allocated to the sector are insufficient, not just in number but especially because of lack of training. There are also important deficiencies in the structuring of the value chains. These are caused mainly by the lack of knowledge and skills among professionals (not only in organisational, management and marketing techniques, but also in the regulatory framework of the cultural industries). Another important issue for the sector is access to funding for small and micro-enterprises considered to be high risk, preventing the sector from developing and formalising. Both the current legislative structure and the lack of awareness of basic fundraising skills result in only partial utilisation of available funding sources.

In response to these structural problems, the project pursues two main objectives. Firstly, to enhance the capacities of professionals working in the cultural sector, including both public and private agents, covering all of the national territory, and secondly, to improve the regulatory framework of the cultural sector in Mozambique through the revision of certain normative aspects and the enforcement of the existing regulations.

The project takes advantage of the specialist knowledge and experience of its partners to improve the situation of cultural industries in Mozambique. CUMEDIAE (Culture and Media Agency Europe) has expertise in the regulatory framework of cultural industries on an international level. Collaboration with this partner allows an exchange of expertise and knowledge of different regulatory models. Business Arts South Africa (BASA) is an arts funding specialist with in-depth knowledge of private sector/arts and culture relationship management. For this reason, BASA will be responsible for the content with regard to funding opportunities. Moreover, the association with BASA, which has already undertaken similar actions in the SADC region, gives the project and its outcomes a regional aspect, which is interesting for the growth of the market for cultural products.

Project beneficiaries

Cultural public agents (Ministry of Culture (MICULT), provincial cultural centres (DPEC) and districts), representatives of professional cultural organisations, cultural agents and entrepreneurs, artists and cultural associations.
Contact
Emanuel Dionisio
Ministère de la Culture du Mozambique
Avenida 24 de Julho n. 140
5° Andar, Maputo, Mozambique
Phone: +00 258 824145591
emanueldionisio@yahoo.com.br
www.miculf.gov.mz/

Expected results
- Public agents are trained in the institutional management of cultural industries (at least 58 public agents - 55% from the provinces);
- Improved knowledge in management, marketing and legislative environment for public/private professionals (at least 85 private and public professionals, of which 40% from the provinces and 60% of private professionals);
- Analysis and proposals for improvements of the legal framework of the cultural sector are completed (a minimum of 3 analysis);
- Strengthened cultural legislation knowledge among cultural sector professionals (at least 73 public and private agents - 45% from the provinces, 16% private agents).

Project activities
- Developing a training manual entitled “Cultural industries on institutional environment: what and how to do”;
- Holding a training workshop for public agents based on the training manual;
- Internship for a Mozambican public agent in the offices of the partner organisation Business Arts South Africa (BASA) to get to know the organisation’s funding model for cultural industries;
- Organising a training workshop and a meeting for cultural agents: “Public/Private Alliance and Cultural Industries’ Funding”;
- Holding a meeting with private partners, companies and cultural agents to explain partnership models;
- Developing 3 legal reviews and compiling and analysing the regulatory framework affecting cultural industries:
  - an action plan to implement the Law of Author Rights and Connected Rights
  - a report and proposal about the Status of the Artist
  - a report and proposal to update the Patronage Law
- Organising a workshop for cultural agents about the regulatory framework of the cultural sector to disseminate knowledge.

Sustainability of the action
There is a wider range of direct beneficiaries than stated in the outcomes, as the project’s activities will impact on all public agents in the cultural sector (at least 525 targeted agents), as well as on cultural entrepreneurs as a whole, whether they are producers or managers (at least 750 private agents will be affected).

The future Training Manual and related workshop will allow the work of the agents to be unified and will improve their performance in the medium term, with a large impact on the structuring of cultural industries. The regulatory framework review, which aims to produce new regulations, will have a long-term impact and will affect all those involved in the cultural industries in the country.

Each of the training activities also acts as a training opportunity for trainers, offering trainees not only knowledge, but also the tools to repeat the process at other levels (in the provinces and districts). Training workshops are part of the regular activities of the agents in the provinces, so it will be relatively easy to ensure the dissemination of the contents (a minimum of 11 training workshops will have taken place in the provinces).
STRUCTURAL SUPPORT TO THE CULTURAL SECTOR IN KENYA AND TANZANIA - ART AGAINST POVERTY PROJECT

Dar es Salaam and Nairobi are the two biggest cities of East Africa. Both have dynamic cultural scenes rich in events, artists, groups and associations engaged in promoting a diversity of cultural expressions and performing arts. The Governments of Tanzania and Kenya both recognize the vital role played by culture in sustainable development. Kenya has adopted a new cultural policy in 2009 while Tanzania’s cultural sector is regulated by a policy from 1997. Nevertheless many factors hamper the Tanzanian and Kenyan cultural sectors from expressing their full potential. Lack of equipment and professionalism among the artists from the Dar es Salaam and Nairobi cultural scenes, and low levels of public and private investments all contribute to the current situation. Also, artists are having limited opportunities of visibility and economic sustainability. Another important obstacle is the absence of modern and comprehensive national cultural policies resulting in an inadequate regulatory environment. And where up to date policies exist, often effective implementation is lagging behind.

Considering these challenges, the Action will strengthen the economic sustainability and the social impact of the performing arts sector in Kenya and Tanzania. This will be achieved by implementing a capacity-building programme and by providing Kenyan and Tanzanian groups of young performing artists with visibility and opportunities of exchange with potential investors. As the Action intends to enhance the responsiveness of the Tanzanian and Kenyan Governments to the need of reforming the cultural sectors’ regulatory environment in both countries and the East Africa Community, an advocacy campaign addressed to policy makers at national and regional level will be conducted.

The entire proposal is based on the idea of promoting arts and culture as means of social emancipation and cohesion. The groups of artists, beneficiaries of the project, will all come from vulnerable backgrounds (people with disability, unemployed youth and marginalized households).

Expected results

- 20 groups of Kenyan and Tanzanian artists coming from vulnerable backgrounds are supported and strengthened through a capacity building programme;
- Enhanced opportunities of income generation for the 20 groups of artists involved in the project;
- The regulatory environment of the culture sector in East Africa is strengthened and harmonized.
Project activities

- Selection of 20 groups of Kenyan and Tanzanian artists coming from vulnerable backgrounds;
- Problem assessment and identification of solutions through the realization of participatory videos;
- Realisation of a comprehensive training programme for the selected groups of artists (artistic/technical, managerial, communication and visibility);
- Support on cost sharing base of the groups of artists, based on the needs identified during the realization of the participatory videos;
- Realisation of a Tanzania-Kenya exchange programme involving the selected groups of artists;
- Provision of marketing, networking and promotional tools for the selected groups of artists;
- Mapping of cultural/business operators and establishment of B2B linkages with the selected groups;
- Staging of showcase events meant to promote and market the activities of the selected groups;
- Realisation of art/music/clown therapy sessions addressed to children with disabilities and children with cancer;
- Analysis of existing policies regulating the cultural sectors in Kenya and Tanzania;
- Realisation of an advocacy campaign addressing the Ministries of Culture for the improvement of the existing cultural sectors regulatory frameworks in Kenya and Tanzania;
- Realisation of a regional workshop on revised cultural policies in East Africa.

Sustainability of the action

Increased managerial and entrepreneurial skills, combined with the use of more effective promotional techniques and means, will lead to enhanced income generation opportunities for the groups of artists involved in the project. The beneficiaries will enjoy higher and steadier earnings, with an estimated average increase in annual personal incomes of 50%. The achievement of higher levels of economic sustainability will put the Action’s beneficiaries in the condition to invest more in equipment, innovation and promotion.

The Action promotes arts and culture as means of social emancipation and cohesion. The groups of artists, beneficiaries of the project, all come from vulnerable backgrounds. Through the planned activities, they are given the opportunity to express themselves, reach higher levels of self-esteem, confidence and social recognition. The music, arts and clown therapy sessions, organised in hospitals in Nairobi and Dar es Salaam, will impact on local communities. Children and caregivers involved will experience lower levels of anxiety and increased acceptance of hospitalization. The theatre of the oppressed will help local communities analyse, understand and resolve their problems by exposing them on stage, favouring community participation and social cohesion.

The Action will intervene also at political level, favouring the creation of a more conducive regulatory environment for the operators of the cultural sectors. Through an extensive advocacy campaign, that will include also the use of innovative methodologies, such as participatory video making and legislative theatre, the project will assist policy-makers in revising and updating both Kenya’s and Tanzania’s cultural regulatory frameworks. This process should lead to the adoption of more modern and harmonized policies and regulations.

Contact
Luciano Centonze
CEFA
Via Lame 118
40122 Bologna, Italy
Phone: +39 051 520285
l.centonze@cefaonlus.it
www.cefaonlus.it
SUDPLANETE

**Creation of 22 dedicated internet sites for cultural operators in ACP countries**

The Sudplanète project responds to a global need to inform, to promote and to network culture sector professionals from ACP countries. Contrary to their Northern counterparts, the artists and creators from ACP countries have few digital tools at their disposal to offer the sustainable international visibility necessary for the distribution of their works and their networking, thereby enabling the exchange of services, expertise and best practices. Equally, cultural policy makers have very few reliable statistics and trend analysis tools for the sector at their disposal. A large number of policy makers, cultural operators and creators have called for the establishment of an internet database to fill this gap and foster the role culture has to play as a factor for development. Sudplanète, launched in 2006, is the only platform with the magnitude of an international multidisciplinary portal (the site is available in French, English, Portuguese and Spanish). This allows the information sought to be easily found and it also aims to be comprehensive.

The project foresees the development and the sustainability of the existing base, with the creation of 22 internet sites dedicated to national cultural operators (11 in Africa, 7 in the Caribbean and 4 in the Pacific) linked to the common international interface: www.spla.pro. These sites offer communication, information and networking tools to professionals. National newsletters are sent each week to subscribers from the project’s 22 countries, automatically generated from information entered into the national portal, informing the public about the activities and cultural announcements of the week.

Over time, the Sudplanète portal – led by Africultures, the French-language reference site for African culture – expects to become the reference database for artists from all the ACP states. The specific objectives of the project are to strengthen the promotion of cultural products, to network professionals and strengthen the existing networks, to structure and develop professional information, to strengthen the distribution role of festivals and facilitate the drafting of cultural policies.

**Project beneficiaries**

Cultural operators and artists from the countries concerned, cultural policy-makers, consumers of cultural projects, the public in general.

**Expected results**

- 22 national cultural portals are created;
- National cultural newsletters are sent in each of the 22 countries;
- Internet promotion toolkits and internet networking tools are made available;
- Professional services are provided to festivals;
- Structuring of cultural information.
Duration: 36 months
06/08/2012-05/08/2015

Total Amount: 624,990.42 EUR
EU grant: 499,992.34 EUR (80 %)

Action Location: Ghana, Kenya, Malawi, DRC, Rwanda, Senegal, Tanzania, Togo, Uganda, Zimbabwe, Burkina Faso, Barbados, Bahamas, Guyana, Haiti, Jamaica, Dominican Republic, Trinidad and Tobago, Fiji, Solomon Islands, Papua New Guinea, Vanuatu

Contact
Maud de la Chapelle, project coordinator
Africultures
Grande rue 26110 Les Pilles, France
Phone: +33 4 75 27 74 80 +33 1 40 40 14 65
maud@africultures.com
http://www.spla.pro

Project activities
- Computer development of 22 cultural portals for each of the countries concerned and local information researched in the field;
- Computer development of a tool allowing the partners in each country to send out national cultural newsletters;
- Availability of visibility tools for sector professionals: kits for biographical sites and those about creations, including press packs, mail shots, videos and musical excerpts, photo galleries; services to festivals optimising the preparation of their catalogues and the programme pages on their websites;
- Networking: development of dedicated web pages for each profession, allowing connections and specific professional information through the placing online of a professional thread of appropriate information as well as a complete cultural agenda; development of a “projects” space on the Sudplanète site enabling working relationships to be created and partners sought; development, in relation with the national cultural portals, of tools for information and exchanges for the network leaders, in particular the Arterial network in Africa.

Sustainability of the action
Passing a critical threshold targeted by the project should allow Sudplanète to become a reference for professionals in the cultural sector, for the public in general and for cultural observation in ACP countries and the defining of cultural policies.

The project fosters partnerships, in particular institutional ones, and the network dynamic: strengthened by their internal and external communication media, their geographical scope and their relevance to professionals, the networks will reach the greatest number of people and mobilise the sector.

The project also allows the emergence of an economic model by wagering that international collaboration and a change in methodology will put a stop to the loss of cultural sector data on an ACP-wide scale.

Furthermore, the implementation of the project relies on the implication of 9 ACP partners in charge of gathering sector data locally and feeding each of the country sites. It also relies on close collaboration with the Arterial structure based in South Africa, the final objective being to leave the management of the database in the hands of ACP operators.
THE 3D DISTRIBUTION PROJECT

Establishing viable and sustainable distribution networks for Caribbean-themed audiovisual products

The Caribbean region faces critical challenges for the development of its audiovisual industry such as low economies of scale, poor market visibility, lack of a production and distribution infrastructure and intra-regional language barriers. Generally, developmental efforts among stakeholders within the audiovisual industry have been fragmented and there is no structures for the promotion of production/distribution/monetisation networks that has the capacity to penetrate an untapped global market. The absence of effective distribution outlets presents a systemic constraint that compounds all the other barriers. Producers, buyers and audiences alike suffer from restricted market access for Caribbean-themed regionally produced audiovisual content.

The 3D Distribution Project will create income-generating streams that will monetise audiovisual content and lay the groundwork for the industry's long term viability and sustainability. 3D will acquire and monetise a catalogue of 400 Caribbean-themed films to audiences in the region and internationally by creating and implementing three distinct and integrated income-generating platforms enhancing digital, domestic and diaspora distribution. This will support producers, stimulate production, expand markets and contribute to the industry's global competitiveness. Through the implementation of the distribution platforms, the Action will also build the industry's capacity by promulgating professional standards.

Project beneficiaries

Producers of Caribbean audiovisual content.

Expected results

- Increased income from sales and advertising, leading to better integration of the audiovisual sector into the general economy and socio-economic development of the region;
- Extended markets – the strengthening of existing markets and the creation of new markets in the Diaspora with increased visibility of Caribbean-themed audiovisual products regionally and internationally;
- Increased capacity of the audiovisual industry through the monetisation and professionalization of Caribbean-themed content and products;
- Better regulation and inter-regional cooperation between production and distribution through working with state agencies and umbrella organisations.
**Duration:** 24 months  
11/01/2014-10/01/2016

**Total Amount:** 445,536.41 EUR

**EU grant:** 274,096.40 EUR (61.52%)  

**Action Location:** Caribbean and its Diasporas

**Project activities**

- Acquiring international distribution rights to a catalogue of 400 Caribbean-themed AV products: soliciting submissions from producers, building relationships with filmmakers, negotiating contracts, collecting films and materials for sale;
- Digital distribution: designing and implementing a Netflix-style internet Video on Demand platform that will be self-sustaining through sales and advertising within three years, digitising the catalogue, designing and launching the VOD;
- TV domestic distribution: implementing 3 ongoing, income generating broadcast deals with regional broadcasting networks, regional travel and relationship building, negotiating contracts, curating programmes; packaging and delivering content for TV broadcasting;
- Diaspora distribution: selling to diaspora audiences, travelling to 4 relevant international marketplaces, researching and meeting sub-distributors/closing deals;
- Marketing: implementing a high profile marketing strategy across digital, domestic and diaspora markets, creating marketing materials (graphic design, printing, web design, trailer creation, social marketing/networking, writing releases, PR event management);
- Monetisation: creating and managing multiple sustainable income streams, selling advertising for TV and internet, analysing and monitoring sales, accounting, reporting to filmmakers and stakeholders.

**Sustainability of the action**

The project’s activities will be supported by a strong marketing strategy to raise the visibility of Brand Caribbean in film and to drive sales of the collection. In addition, 3D will build relationships with the private sector and develop existing partnerships to generate increased income through grant funding from stakeholders, sponsorship and advertising revenue.

These combined activities and results will ensure 3D’s financial sustainability.

The spread of best practices regionally and internationally, the development of technical audiovisual standards, the professionalization of the industry, the enhancement of institutional relationships and the growth of audiences will result in a socio-economic impact that will guarantee sustainability and growth in the long term.

Through working with state agencies and umbrella organisations, the project aims to impact on the legal environment by obtaining agreements on minimum regulations to stimulate the distribution of audiovisual content.

**Contact**

Frances-Anne Solomon  
Caribbean Tales Worldwide Distribution Inc.  
Flat 1, Dalton Villa, Brighton  
Beach Rd  
Brighton, St. Michael, Barbados  
Tel: +1 347 537 4421  
francesannesolomon@gmail.com  
caribbeantales-worldwide.com
THOM

Production of a full-length fictional film in Burkina Faso

The shooting of this full-length fictional film by the Burkinabe director Tahirou Ouédraogo is carried out by pooling the human, technical and financial resources of three production companies in Burkina Faso, Chad and Gabon. A formal agreement for film cooperation between Burkina Faso and Chad is also targeted by this Action. The post-production and distribution of the film will be the result of collaboration between several African structures and a partner from the North in charge of the final editing and distribution in the Caribbean and Pacific.

After several years of writing and reflection, the director/producer Tahirou Ouédraogo has joined forces with other screenwriters to write the story of Thom. The development of the writing of the screenplay was the opportunity for an exchange of ideas between creative writers from West Africa, Central Africa and Europe. The original idea for the film is based on a true story. The film, which questions the transmission of moral values in contemporary African society, tackles themes of prostitution, drug abuse and parental irresponsibility.

Synopsis

Thom and Martin are connected by a genuine friendship and study together. Martin is very studious and he would like Thom to adopt his lifestyle. Bob on the other hand has a reputation as a dealer, which is why a vigilante group is keeping close tabs on him. Thom and Martin are about to take their exams. During a sleepless night, in the middle of the revision period for the end of year examinations, Thom allows himself to be tempted and joins Bob in a nightclub.

In this other world, a world of prostitution, alcohol, crime and drugs, he encounters Jones. The good student and the high-end prostitute fall in love at first sight and this is the event that triggers the film. Thom and Martin's paths will soon grow further and further apart...

Project beneficiaries

The production companies and the audiovisual communities of the concerned countries involved; the actors; the distribution companies and cinemas; young people, parents, social educators and educational structures.

Project activities

All the activities relative to the production of a film, along with distribution activities.
Data Sheet:
Director: Tassere Ouédraogo
Script: Tassere Ouédraogo
Director of Photography: Pierre Benzerihem
Cast: Barou Omar Ouédraogo
Duration: 100'
Language: French

Contact
Tahirou Tassere Ouédraogo
Bila Production
01 BP 3737
Ouagadougou 01,
Burkina Faso
Phone : +226 70 25 48 20
+226 78 14 14 74
tahirouo@yahoo.fr
www.bilaprod.bf

Expected results
- A quality full-length film is produced and distributed;
- Employment is created and the actors’ skills strengthened;
- The general public and target social groups are exposed to educational messages;
- A coproduction agreement that could become generalised is signed between Burkina Faso and Chad.

Sustainability of the action
The Action will have an economic impact through the financial profits along the entire cinema chain and production related economic activities. The populations neighbouring the production locations employed directly and indirectly by the shoot will also benefit from the financial repercussions, allowing them to improve their living conditions.

Furthermore, this cultural product constitutes a support which can be used by administrative services, associations and NGOs within the framework of their awareness raising activities about drug abuse and parental responsibility in educating young people.

The film is also an example of South-South cooperation on which cinema policies can be based in order to establish efficient production strategies.
TILGRÉ

Capacity strengthening in the theatre sector in West Africa: training, creation and distribution

Despite the dynamic nature of the theatre sector in Burkina Faso, the emergence of a theatre cultural industry remains difficult because of financial instability and lack of professional marketing, entrepreneurial and promotional skills of theatre practitioners.

The Action takes place mainly at the Espace Culturel Gambidi (ECG) in Ouagadougou, a theatre space created by the eminent professor and man of the theatre, the late Jean Pierre Guingané. While fulfilling its role within the framework of national strategies such as the National Policy for Teaching and Technical and Professional training, the Accelerated Growth and Sustainable Development Strategy (SCADD) and the National Culture Policy (PNC), TILGRÉ responds to theatre training, production and distribution needs, in Burkina Faso in particular and in West Africa generally. The Action will improve the employability of theatre professionals in Burkina Faso and on an international scale. It will also enable the strengthening and sustainability of the artistic capacities of students as well as skills in strategic planning and entrepreneurship among professionals at the Espace Culturel Gambidi and its partners in order to consolidate the theatre sector as a cultural and creative industry. Through its support for the Festival International de Théâtre et Marionnettes de Ouagadougou (FITMO) as an artistic/cultural distribution and production route and the strengthening of the network of theatre in West Africa and Belgium, the exchange of South-South and South-North synergies will be encouraged. Finally, the Espace Culturel Gambidi will work with the Centre de Formation et de Recherche en Arts Vivants (CFRAV). This training school, based on punctual workshops, has become a genuine Conservatory (6 semesters, 720 hours per semester). This training path, which leads to a qualification, has now been recognised by the Burkina Faso Ministry for Culture and Tourism.

Project beneficiaries

The students from the Centre de Formation et de Recherche en Arts Vivants (CFRAV) and the theatre schools in the network, theatre practitioners from Burkina Faso and the sub-region (at least 70 people), in particular those from the Espace Culturel Gambidi and its partners, the artistic and technical direction of the Espace Culturel Gambidi and its partners, the participants in and the spectators of the 14th and 15th FITMO.

Expected results

- At least 80% of students from the CFRAV have a job at the end of the project; 65 people have strengthened entrepreneurial skills;
- The 14th FITMO festival takes place. A marketing plan for the 14th and 15th FITMO festivals is drafted and promotional tours of the CFRAV end performance take place in three African countries;
- At least 3 artistic creations are co-produced by FITMO, including 2 which are distributed in Africa and Europe.
Expected results

- Artistic and entrepreneurial capacity strengthening for CFRAV graduate classes and the strengthening of the network between CFRAV, EITB, the Mons Conservatory, the University of Ouagadougou and the Institut National Supérieur des Arts et de l’Action Culturelle in Abidjan;
- Strengthening of marketing skills (organising 8 Master Classes in cultural business marketing; publishing and distribution of a cultural business manual for West Africa, etc.);
- Production/distribution synergy (support in organising the 14th FITMO in Burkina Faso, Mali, Niger, Togo; co-producing three shows by FITMO and its partners, including 2 distributed in Africa and Europe, etc.);
- Follow-up and evaluating impact: evaluating the employability of the students (in Burkina Faso and Benin), the multiplication/distribution capacities of the 14th FITMO and the consolidation and sustainability of marketing and entrepreneurial skills.

Sustainability of the action

It is estimated that at the end of the Action, approximately 80% of CFRAV students (actors, authors and technicians) will find employment in the cultural industry in Burkina or abroad. The students trained will constitute available resources for consolidating and multiplying the results of the project.

The existing public/private partnership in artistic training between the Espace Culturel Gambidi, the CFRAV and the University of Ouagadougou, through its Arts, Cultural Management and Administration (AGAC) department, will be encouraged. The development of collaboration between national and regional training bodies, and between private and public schools will facilitate South-South exchanges in expertise.

Sustainability on an institutional level will be supported by the strengthening of the ECG network and by the support of regional and national institutions in Burkina Faso, such as the Ministry for Culture and Tourism.
TOURISME AUTOUR DES SITES DE LA TRAITE, DE L’ESCLAVAGE ET DE LEURS MÉMOIRES (TOSTEM)

The history of the black slave trade and slavery remains a taboo subject that is difficult to approach. Response to this traumatic history has been either silence or accusation of the “other”. Yet popular demand for knowledge and understanding exists. There is research, but access to knowledge remains difficult because the formats used are ill-adapted to the public. Work in consciousness-raising and disseminating this history and culture among populations, in particular among the young, is insufficient. Sites are often in ruin or in the process of deteriorating. Access to them is not always safe. The absence of an effective communications policy and promotional materials damages the visibility of these sites, even though they have important historic and cultural value. Their economic potential is also recognised, but the cultural tourism sector remains insufficiently developed. It suffers from the lack of a federating framework, links and exchanges at a regional and intra-ACP level to network skills and means, support and add value to the projects and exchange knowledge and experience at a national, South-South, Africa-Caribbean and North-South level. The TOSTEM project aims to take on these challenges by relying particularly on the recognised expertise of university research centres, museums or cultural and tourism stakeholders in the countries in which the Action takes place (Cameroon, Senegal, Haiti and the islands of Antigua and Barbuda), which are all affected, in one way or another, by the history of the slave trade and slavery.

Project beneficiaries

TOSTEM targets history and remembrance sites and locations, guides and cultural mediators, tourism stakeholders, cultural associations, museums, cultural centres and artists, but more widely the populations of Senegal, Cameroon, Antigua and Barbuda and Haiti, foreign and national tourists, the African diaspora, tour operators and local and national authorities.

Expected results

- The remembrance sites and locations are better developed, protected and enhanced after necessary work has been carried out; exhibitions, signposting, visitor materials, etc. are created;
- The cultural tourism offer is enriched and diversified through staff training, the production of brochures and visitor itineraries and derivative products, creating economic resources and prospects;
- The visibility and resources of the cultural tourism industry is heightened through the creation of promotion tools and their insertion into local, regional (Africa and the Caribbean) European and international distribution routes;
- The history and remembrance sites and locations are at the heart of a cultural and tourism dynamic that is structured and concerted at local, regional and international level (ACP).
**Project activities**

**Protecting and enhancing targeted remembrance sites and locations**
- Creating a brochure about remembrance sites in Senegal, with special focus on Sine-Saloum;
- Creating a visitor itinerary (with signposts and information panels) from the West Cameroon Chiefdoms as far as the coast;
- Creating a visitor itinerary for Habitation Dion in Haiti and supporting the design of the «Afrique - Haiti» room at the Parc Historique de la Canne à Sucre and its catalogue;
- Support for the creation of the model exhibition for the future museum about the slave trade and slavery in Antigua and Barbuda with the African Slavery Memorial Society, as well as its catalogue;

**Training activities and creating tourist products for better access to knowledge about the remembrance sites and locations**
- Creating promotional materials for the sites (map-guide, postcards, brochures, documentary films, craft items…) and for the project;
- Training visitor guides and management staff at the remembrance sites and locations;

**Communicating, promoting and inserting into distribution routes**
- Various communications tools and actions (creating a website, writing articles for the international visitor guides, taking part in international fairs…);
- Implementing a targeted promotional policy;

**Networking and distribution: local, regional and international**
- Creating a national and regional “History and Remembrance” tourist offer for local and international tourist agencies;
- Creating and presenting an itinerant historic and artistic exhibition, involving organising study days, 3 meetings of the Scientific Committee, 2 artistic residencies and completing a catalogue for the exhibition.

**Sustainability of the action**

The project counts on the transfer of skills and knowledge to the target groups through training for tourist guides, on South-South cooperation of stakeholders who are already experts in cultural development, and especially through the prevailing “work together” theme in all of the activities identified. TOSTEM will allow new members to be attracted who can in turn, through intra-network exchanges, “learn” how to present this tragic story to their own public.

The products created, in particular the English-French map-guides that will be distributed in Europe, Africa and America will not lose their relevance and usefulness over time. These products will continue to be disseminated through the network of members of the Alliance Internationale des Anneaux de la Mémoire (Shackles of Memory). Furthermore, the itinerant exhibition created can be displayed in other countries and enriched with certain related themes: Afro-American music, Candomblé in Brazil…

The development of remembrance tourism has only just begun: the more quality products and services that are made available to tourists, the more it will develop. More and more travel agencies and Fair Tourism associations are offering this type of trip and an increase of 50% in this kind of tourism can be envisaged over the next 20 years.
TRADITIONAL MUSIC

Enhancing the traditional music industries in Cabo Verde, São Tomé e Príncipe and East Timor

The 3 African and Pacific partner countries of the project are islands, with problems of isolation and fewer employment opportunities, especially for young people. These islands face many challenges, such as a lack of long-term professional artistic and technical long-term training opportunities, job creation and the need to preserve and protect their musical heritage.

On the island of Santo Antão in Cabo Verde and in São Tomé e Príncipe, few training opportunities for musicians exist. Therefore, the Action will mainly create conditions for formal musical education and sound technician training. It will also contribute to the development of a strategy for the cultural sector both at local and Africa, Caribbean and Pacific level.

In East Timor the Action will not only create opportunities for structuring the teaching of the arts, but it will also respond to the needs of local communities by valuing and preserving their own culture, much affected by the recent history of the region.

Considering the challenges in the 3 partner countries in Africa and the Pacific, the Action will strengthen the creation and production of cultural services and goods in each country and improve their access to local, regional and international markets. It will also build the capacities of ACP cultural agents and trainers and contribute to the preservation of musical expressions and instruments. The development of a network and the strengthening of partnerships are objectives pursued by the project, creating favourable conditions for future collaboration and exchanges. Likewise, cultural operators directly and indirectly involved in the action will be invited to develop new joint initiatives that go beyond the project in question. Moreover, the Action will contribute to the implementation and achievement of national cultural and poverty reduction strategies in the 3 partner countries in Africa and the Pacific.

Project beneficiaries

Young people, artists, culture professionals and community leaders in Cabo Verde, São Tomé e Príncipe and East Timor.

Expected results

- Traditional music instruments, repertoires and associated cultural practices become better known;
- Cultural products are created at a transnational level during collaboration between ACP musicians;
- Cultural agents work at a transnational level through exchanges;
- Conditions are created for music and sound technician training;
- Improved access of cultural products and services to local and international markets;
- Better qualified cultural agents;
- Trainers are enabled to provide training to sound technicians.
Contact
Elza Ferreira Neto
Oficina da Courela Associação
Monte da Roseira, Courelas da Azaruja 7005-127
Azaruja, Portugal
Phone: + 00 351 92 7813690
elza.neto@sapo.pt
www.oficinadacourela.org

Project activities
- Survey/research of music cultural practices in East Timor (ET) and São Tomé e Príncipe (STP);
- Registration of traditional music;
- Organising an artist residency in Cabo Verde (CV);
- Exchanges between cultural agents in Portugal, CV, STP and ET;
- Creating an environment for teaching music in CV, STP and ET: allocating existing spaces for musical education by purchasing support equipment or musical instruments or carrying out minor adaptation work;
- Facilitating the conditions for teaching professional sound technicians in CV, STP and ET: creating a sound recording studio;
- Creating an online database with cultural agents from the ACP countries;
- Producing international festivals of traditional music in Portugal, CV, STP and ET;
- Training in fund raising and management for cultural projects in CV, ET and STP;
- Conducting training for trainers for sound technician in CV, ET and STP.

Sustainability of the action
Valuing and preserving culture, together with creating opportunities for structuring musical education will increase self-esteem at a personal and community level in the 3 partner countries in Africa and the Pacific. It will not only create new development and employment opportunities, but will also meet government objectives for culture.

The project will strengthen the relationship between the local partners and their respective Ministries (Culture, Tourism, Education) with regard to support for cultural exchanges, the creation of good conditions for teaching music and the promotion of the project in general and of the festivals in particular.

The activities will contribute to social and economic development since they will create jobs for local people and directly benefit young musicians through exchanges and capacity building. They will promote gender equality and equal opportunities by targeting women’s associations and youth groups. Minorities and indigenous groups with their own cultural practices, codes and unique traditional music instruments will be involved. Traditional cultures will be studied, valued, preserved and promoted. This research, registration, valuing and dissemination of traditional music instruments and cultural practices will contribute to better ownership of culture by local populations and promote cultural diversity.

Sustainable training spaces for musicians and sound technicians fostering cooperation and exchanges with other European and ACP countries will be created. Training in project management and cultural fund raising will allow 45 culture professionals to improve their skills in this area, which will result in more cultural projects and job opportunities and a significant increase in the quality of the projects.
UNE « INDUSTRIE CULTURELLE » EN DÉVELOPPEMENT :
L’ARCHITECTURE EN TERRE

Major difficulties confront the cultural sector in Niger: a very weak public budget, a lack of public or private cultural frameworks and cultural events, the need to renovate the Bou- bou Hama National Museum (MNBH) and regional museums whose collections are little valued and under-protected. More particularly, promotion of the national cultural heritage (the vernacular earth habitat and the diversity of traditional construction techniques) and the development of knowledge and artistic creativity are handicapped by insufficient public resources. However, the country demonstrates an interest in earth-based architecture, insofar as demographic growth and the urban exodus necessitate that the question of habitat, the urban landscape and planning be raised today. With a view to responding to these challenges, the CISP and its partners, using a sustainable development approach, want to promote and strengthen the cultural industry that architecture using local materials constitutes. More particularly, it involves developing professional cooperation synergies between the partner countries (Niger, Mali, Burkina Faso and Cameroon) by relying on the technical and entrepreneurial strengthening of the professional architecture sector; and by guiding citizen and political awareness to the fact that appropriate earth-based architecture techniques can satisfy the expectations and needs of a changing society. The project highlights training in and the promotion of this type of architecture. The history of cooperation in Niger between the CISP, the MNBH and the Direction of Heritage will facilitate the smooth running of the project and its institutional appropriation.

Project beneficiaries

Visitors to the Boubou Hama National Museum, the National Museums of Bamako, Ouagadougou and Douala, the eight Maisons de la Culture and the two Dosso and Zinder regional museums; professionals in the earth-based architecture sector; around 100 entrepreneurs from the private sector with links to earth-based architecture in Niger; 1,800 young people between the ages of 10 and 20 who will take part in the discovery workshops and apprenticeships training centres in Niger; the institutions and groups responsible for the conservation, protection and enhancement of Niger’s architectural heritage; the National Museum of Niger (MNBH); the Ministry in charge of Culture.

Expected results

- The earth-based architectural heritage is inventoried and disseminated;
- The earth-based architecture pavilion is created and fitted out;
- The technical and entrepreneurial capacities of the earth-based architecture professional sector are strengthened;
- The national and transnational networks are active / there is active cooperation between African countries.
Project activities

- Carrying out an inventory of the earth-based architectural heritage in the 8 regions of Niger (at least 200 buildings);
- Carrying out an inventory of the earth-based architectural heritage in the 8 regions of Niger (at least 200 buildings);
- Creating didactic and educational tools to spread knowledge about earth-based construction techniques based on the data collected;
- Training 18 leaders in earth-based architecture and organising training modules in entrepreneurship for 80 earth-based architecture professionals;
- Carrying out 112 “discovery workshops about earth-based architecture and local materials”;
- Organising an itinerant exhibition in order to network cultural spaces;
- Constructing and fitting out the earth-based architecture pavilion within the MNBH;
- Immersing 15 earth-based architecture professionals, 30 masons and craftspeople and 50 construction professionals in training during the school-construction site;
- Preparing and organising a symposium entitled “Architectural and Earth-based Architecture Heritage Week”; organising a Habitat and Construction Materials Fair on the side lines of the symposium; organising 10 monthly thematic conferences and creating 10 technical information sheets based on the conferences;
- Creating the African Earth-based Architecture network;
- Lobbying for the adoption of new legal texts at a national and regional level for recognition of earth-based architecture and in particular building without wood.

Sustainability of the action

In an interdisciplinary manner, the proposed action enhances the value of architecture that uses local materials and is respectful of traditions and the building context. This is part of the objectives of environmental protection, the fight against climate change and desertification, preservation of living environments, management of natural resources and reduction of energy wastage caused by international transport of materials. By allowing populations to have better knowledge of their common national history, the action will strengthen social cohesion.

The museums of each country are involved in all the activities and are the guarantee of the project’s sustainability. The active support for the project from the Direction of Heritage and the Agency for the Promotion of Cultural Businesses and Industries in Niger also constitutes a guarantee for the Action’s sustainability, through bringing together several stakeholders and building them into a network around a common plan of actions and priorities for culture in years to come.

On an economic level, the action has multiple impacts: the construction of the “Earth-based Architecture Pavilion”, a visible and permanent edifice, offers earth-based architecture a new and contemporary appearance, a primary condition for discovering the sector’s potential and for attracting investors. The 3 prototypes built will bring in a fixed income for the MNBH from rental of these buildings as a guest-house.
statistical data

224 cultural operators working in partnership
166 from ACP countries in more than 60 ACP countries

ORIGIN OF OPERATORS

- Central Africa / 10%
- East Africa / 32%
- West Africa / 61%
- Caribbean / 30%
- Europe / 58%
- Pacific / 11%

DISTRIBUTION OF PROJECTS BY SECTOR

- Production/creation / 18%
- Distribution/promotion / 17%
- Training/professionalization / 19%
- Regulation / 1%

COMPARISON 9th EDF & 10th EDF

Amount financed

- Lot 1 : audiovisual
- Lot 2 : culture