

EL ÁRBOL DE LAS PALABRAS

VII Foro de formación y capacitación
de cineastas africanos y de la diáspora



ORGANIZA



PROMUEVE





7th PALAVER TREE
VII ÁRBOL DE LAS PALABRAS
Professional Forum
1st & 2nd May 2019

**TRAINING OF AFRICAN AND DIASPORA FILMMAKERS
IN THE DIFFUSION AND DISTRIBUTION OF AFRICAN FILM
IN GLOBAL MARKETS**

Distribution is one of the main difficult areas for the growth of African filmmaking, both within the African continent and abroad. While many films are produced every year in Africa, their exhibition remains limited, often isolated to specialized film festival circuits and thematic film showcases. In other words, **commercial distribution continues to be the Achilles heel for most films from the African continent and its diaspora.**

At the FCAT, we have been promoting African films for several years, while we have been exploring the reasons for why African cinema continues to find it so difficult to access many international distribution channels. We know that, in many cases, the lack of training and professionalized structures for filmmakers, especially the youngest, from many African countries, has a lot to do with the answer to our questions.

For this reason, we will focus this edition of the Palaver Tree Forum on stimulating professional debate, networking and training around an industry field that continues to keep its doors closed to many young African filmmakers: that of the global film markets. We will do it **from the analysis of the experience and the practice of fundamental market dynamics for African and diasporic cinemas**, looking particularly at the regional cases of Africa, Europe and North America. We will also pay special attention to discussing and understanding the new business dynamics offered by the new digital audiovisual content platforms of nowadays.

In order to explore and study these aspects, **we will gather experts from different relevant expertise areas**, particularly those who are specialists in the dissemination of African film, as well as professionals from the international film sales and distribution sectors. This training forum will also include spaces for theoretical reflection, as well as opportunities for professional meeting, networking and exchange between directors, distributors, programmers and media professionals.



The ultimate objective of this forum, programmed around two full work days during the FCAT, is to give the young filmmakers the opportunity not only to attend the festival to present their film and debate with the public, but also to turn their assistance into a journey of knowledge and learning with experts in these fields, as well as professionals and active agents of the European and North American film circuits and markets.

PROGRAMME:

MAY 1st, 2019 (day 1)

10:00 am

Registration to the Forum.

Welcome and Introduction to the 7th Palaver Tree (Árbol de las Palabras) by Pablo Platas, Head of the Department of Cultural Cooperation and Promotion at AECID (Spanish Agency of International Development Cooperation). Mane Cisneros, FCAT Director and Founder, will introduce the 2019 film festival edition.

10:30 – 11:00 am

Contextualisation. African Cinemas in a global market.

Brief review of the situation of African cinemas and their markets. Exploration of the marginality of (part of) their industries and the evolution of their positions in international cultural channels.

Guest speakers: Keith Shiri (BFI, London Film Festival; Zimbabwe - UK) and June Givanni (June Givanni Pan African Cinema Archive, Guayana - Reino Unido)

Moderator: Mane Cisneros

11:00 -12:15 am

Workshop 1. The access of African and Diasporic films to the cultural promotional spaces in Europe.

Since the first decades of African cinema history, European cultural promotion structures have represented essential spaces for the growth, dissemination and sale of African films. Knowing them is essential for African filmmakers to distinguish the most convenient models and ways for the distribution and exhibition of their productions.

- **International film festivals:** Why do international European festivals program so few African and diasporic films? How can they access and participate in major festivals? What does it mean for a filmmaker and for the future of his/her film to



participate in international film festivals?

- **The promotion of African cinema in the cultural sector:** How are African films visible in the cultural institutional networks? Presentation of the *Cinenómada* initiative by the FCAT and the *June Givanni Pan African Cinema Archive*.

Guest speakers: Keith Shiri (BFI, London Film Festival; Zimbabwe - UK), Mane Cisneros (FCAT), Marion Berger (FCAT), June Givanni (June Givanni Pan African Cinema Archive, Guayana - UK) and Rosa Bosch (expert in film and cultural production, Spain - UK).

Moderator: Federico Olivieri

12:15 - 12:30 pm - Coffee Break

12:30 - 1:30 pm

Workshop 2. Circulation of African films in their internal markets: offline and online film in Africa

Although in the past Africa cinema existed partly thanks to the support of the European film production and distribution structures, with the digital revolution the African audiovisual sector has developed its own formats and alternative channels that have allowed it to grow in our contemporary interconnected world. From models of creation simplified by new technologies, to the multiplication of local and international film festivals, both inside and outside the continent, African films circulate today in more spaces than ever before. How are African films positioned today in their own internal markets? What are the most appropriate channels to conquer the African public? What possibilities do specialized festivals offer? How have new technologies influenced the promotion and exhibition of these cinemas in Africa?

Guest speakers: June Givanni (June Givanni Pan African Cinema Archive, Guayane - UK), Keith Shiri (BFI, London Film Festival; Zimbabwe - UK) and Berni Goldblat (filmmaker, distributor; Ciné Guimbi, Burkina Faso - Switzerland)

Moderator: Marion Girard

1:30 - 2:30 pm

Motion Pictures Aperitifs

Lunch for participants, teachers, speakers and consultants.

5:00 – 9:00 pm

African Cinema Evenings

Attendance to the festival films' screenings and Q&As with directors.



MAY 2nd, 2019 (day 2)

10:30 - 11:00 am

Contextualisation. The commercial distribution of “peripheral cinemas”: Africa conquering audiences outside of the continent.

Brief review of the characteristics that have marked the situation of the commercial distribution of the African cinemas, from yesterday till today.

Guest speakers: Keith Shiri (BFI, London Film Festival; Zimbabwe - UK) and Enrique González Kuhn (Caramel Films, Spain)

Moderator: Mane Cisneros

11:00 -12:15 am

Workshop 3. The access of African and Diasporic films to Western markets: Europe and the USA

It is undeniable that both the markets and the most important film festivals in the world are mainly in the West. In this context, until the internal African markets (both TV and commercial theaters) will fully consolidate, the main publics that are to be conquered are those of the global North. What makes an African or Diasporic film successful in the West? What spaces are essential to introduce an African film in European and North American markets?

Guest speakers: Delphyne Besse (Urban Distribution, France), Enrique González Kuhn (Caramel Films, Spain), Rosa Bosch (expert in film and cultural production, Spain - UK)

Moderator: Alejandro de los Santos

12:15 - 12:30 am - Coffee Break

12:30 - 13:30

Workshop 4. "AOD: Africa On Demand": film broadcasting through the digital platforms VOD (Video On Demand)

The Internet and the new online content broadcasting platforms (such as Netflix, among many others) are revolutionizing not only the way in which we consume cinema, but also the mechanisms with which its authors wish to broadcast their films. Just as specialized festivals form and cultivate specific audiences, the new digital exhibition channels offer unprecedented spaces to position a large number of independent films (like many of the African productions) before global consumers who are avid for diverse cultural products. What are traditional distributors doing today, and what African directors should know, to adapt to the new models of digital exhibition? What platforms are offering new economic models to the dissemination and commercialisation of the cinemas of Africa and its



diaspora?

- Presentation of the FCAT VOD African Cinema Channel in Spanish language
- Presentation of the distribution platform www.tvafricavision.com

Guest speakers: Mane Cisneros (FCAT), Bernard Yameogo (producer, filmmaker, distribuidor, Burkina Faso), Enrique González Kuhn (Caramel Films, Spain), Delphyne Besse (Urban Distribution, France)

Moderator: Federico Olivieri

1:30 - 2:30 pm

Motion Pictures Aperitifs

Lunch for participants, teachers, speakers and consultants.

5:00 – 9:00 pm

African Cinema Evenings

Attendance to the festival films' screenings and Q&As with directors.

SPEAKERS, EXPERTS and MODERATORS:

ALEJANDRO DE LOS SANTOS (cultural manager and journalist; Spain):

Alejandro de los Santos has worked as cultural manager in the Journées Théâtrales de Carthage (Tunisia), Embassy of Spain in Mozambique, Arts Culture and Development (Mali and Niger) and has been a lecturer at the University of Brasilia, Brazil. He is currently Assistant Director of the African Film Festival of Tarifa-Tangier (FCAT), Head of Relations with Africa of MAPAS (Performing Arts Market of the South Atlantic, Tenerife), Founder of the digital magazine Afribuku - Contemporary African culture and one of the coordinators of Harmatán - Multidisciplinary Festival of African Culture. He is the author of the book *Mafalala: cultural guide of the historical district of Maputo*.

BERNARD YAMEOGO (filmmaker and distributor; Burkina Faso):

Born in 1965, Bernard Yameogo is a Burkinabe filmmaker, called Sidbewendé. He is an author and playwright. Author of a thesis on theater, he has written four plays, including "TENGENBIIGA or the last meeting", published by L'Harmattan in 2002. Trained at the DIPROCI and in the Television of Burkina Faso, as a scriptwriter and producer, from his first works in 1991 (*La nature, royaume idyllique de l' enfant*), he has made fiction series, two feature films and a dozen documentaries. Since 2007, he has directed the following works: *Crèche d'Hamed, Bon séjour Bon retour, Noces Croisées, Contes en Arc-en-ciel, Intentions secrètes*, etc. In 2018 he launches his digital platform TVAFRICAIVISION for the online distribution of his works.



BERNI GOLDBLAT (filmmaker, distributor and room manager; Burkina Faso - Switzerland): Berni Goldblat is a director, producer, distributor, programmer, cinema and festival manager, and trainer. He began his career in the audiovisual sector in Africa, where he founded the Cinomade association to create and disseminate audiovisual tools for awareness-raising, organising screenings in villages in Burkina Faso. In 2006, he created the Films du Djabadjah production company in Bobo Dioulasso (Burkina Faso), producing his own films and those of talented young African directors. The company now has a catalogue of 12 films, including 3 which are currently in production. He is president of the Association de Soutien du Cinéma au Burkina Faso (ASCBF), which spearheaded the project to restore Cinéma Guimbi. With the support of networks, public figures and private individuals, institutions and international festivals, this former open-air cinema in the town of Bobo Dioulasso will re-open to the public in November 2019. As a trainer, Berni founded the documentary writing residency in Bobo Dioulasso in 2011. Since 2001, Berni has been making documentary and fiction films. His documentary *Ceux de la colline* (2009) was selected for 52 festivals and won 5 awards. His fiction film *Wallay* (2017) made its world premiere at Berlinale 2017 before being selected for 230 festivals and winning 17 awards, including the FCAT Audience Award. The film also received the European Film Academy Young Audience Award. Since 2007, Berni has been a member of the Academy for the Africa Movie Awards (AMAA), leading the jury in 2017. Since 2018, he has also been a member of the European Film Academy.

DELPHYNE BESSE (expert in film sales; France):

Delphyne is currently Head of Sales and Acquisitions at sales company UDI – Urban Distribution International. She started her career in 2004 at Celluloid Dreams, where she gained experience in all aspects of the international sales business. In 2009 she joined Rezo International, where she worked as a sales executive until 2011. She was also a sales consultant for Luc Besson’s EuropaCorp during the Cannes Film Festival 2011. Delphyne has handled sales on films such as *I KILLED MY MOTHER* and *HEARTBEATS* by Xavier Dolan, *THE BEAT THAT MY HEART SKIPPED* and *A PROPHET* by Jacques Audiard, *PERSEPOLIS* by Marjane Satrapi and Vincent Paronnaud, *2 DAYS IN NEW YORK* by Julie Delpy, *FUNNY GAMES US* by Michael Haneke, *I’M NOT THERE* by Todd Haynes, Golden Palm winner *THE CHILD* by the Dardenne brothers, *PARADISE NOW* by Hany Abu- Assad, *ANGEL* by Francois Ozon, various titles by Takeshi Kitano, etc.

ENRIQUE GONZÁLEZ KUHN (film distributor, España):

Born in Madrid in 1972, Enrique González Kuhn studied at the Lycée Français in Madrid. For eight years, he worked as a television, video and video on demand purchase and sales manager at Alta Film, a Spanish distribution company. During this period, he brought films such as *The Artist* by Michel Hazanavicius, *A Prophet* by Jacques Audiard and *The Lives of Others* by Florian Henckel von Donnersmarck to Spanish screens, as well as 150 other



mostly European films. Enrique is the co-founder of Cameo, a Spanish distribution company, and of Filmin, the main VOD platform for independent films in Spain. In 2013, he founded and now runs the distribution company Caramel, which promotes quality independent film. The company has recently distributed films such as *Capernaum* by Nadine Labaki, whose feature film *Caramel* was the inspiration behind the company's name, *Cold War* by Paweł Pawlikowski, which was the big winner at the European Film Awards 2018 as well as taking home the Goya for Best European Film, and *Quién te cantará*, for which Eva Llorach won the Goya for Best New Actress in 2019. Enrique has been a member of the jury at numerous festivals and regularly leads workshops and talks at prestigious schools and cinematographic events.

FEDERICO OLIVIERI (cultural manager and researcher; Italy - Spain):

Bachelor in Journalism (University of Seville), Master in Global Media and Post-National Communication (SOAS, University of London) and Doctor in Cultural Studies (Pablo de Olavide University, Seville). He has been a member of the organization of the Tarifa-Tangier African Film Festival (FCAT) since its foundation in 2004 and has promoted numerous cultural and academic projects between Europe, Africa and the Americas. He has been the cultural manager of the Embassy of Spain in Nairobi (Kenya) and has worked for different international organizations in the use and promotion of media and the arts for development. He has been a promoter and teacher of the first FCAT Film Classroom and has taught courses on the History of African Cinemas in different educational centers and universities.

JUNE GIVANNI (programmer and archivist; Guyana - UK):

June Givanni is a Guyanese-born London-based film curator, archivist and consultant in African and African Diaspora cinema. June is a leader in this sector where she has worked for over three decades. She worked with the British Film Institute where she ran the African and Caribbean Film Unit and published the Black Film Bulletin; the Toronto International Film Festival, where she programmed Planet Africa; and as an expert in the field of PanAfrican cinema generally on four continents. For example she programmed with the Celebration of Black Cinema in Boston (USA); Creteil Women's Film Festival (France); Images Caraïbes (Martinique); FESPACO (Burkina Faso) International Film Festival of Kerala (India); African International Film Festival (AFRIFF); Colours of the Nile Film Festival (Ethiopia). She has also worked in film production and development with the Martiniquan filmmaker Euzhan Palcy; and with The Focus Features Africa First Programme and many others. June has worked to stage major events around African and African diaspora cinema in the UK, dating back to 1983 with the GLCs Third Eye Film Festival; The 1995 Screen Griots Programme of events and Conference on African cinema at the BFI; and edited the resulting book *Symbolic Narratives/African Cinema*. June continues programming at international festivals; and she is currently developing the June Givanni Pan African Cinema Archive, based on collections from her years of working in this field.



In 2018 she was ordered an honorary doctorate at SOAS University London.

KEITH SHIRI (curator, advisor and director of festivals; Zimbabwe - UK):

Keith Shiri is a film curator, as well as the founder and director of "Africa in the Pictures", the African Film Festival in London. He is an advisor of the London Film Festival program and member of the advisory board of the African Film Academy Awards. He has been jury at numerous international festivals and member of the jury of the Berlinale World Cinema Fund, which was created to provide production and distribution support to projects in Africa, Latin America, the Middle East, South Asia and the Caucasus. Keith Shiri is also an expert in cinemas in Anglophone Africa and Black American film in the USA.

MANE CISNEROS (festivals' director, Spain):

Doctor in Anthropology from the EHESS of Paris, Mane Cisneros is founder and director of the African Film Festival of Tarifa-Tánger, FCAT. Creator of Cinenómada, first platform for the dissemination of African cinemas in Spanish language. Promoter of numerous cultural projects in Europe, Africa and Latin America. Creator of the African Film Documentation and Dissemination Lab in collaboration with the University of Seville. She is a member of the evaluation committees of cinematographic projects of the ICAA, Andalucía and Valencia region. She has been a jury member at numerous international film festivals.

MARION BERGER (programmer; France):

Director of programming of the FCAT and manager of the film dissemination program Cinenómada. With a degree in Art History and Film, she has worked in the programming department of the Spanish Film Library in Madrid before joining the FCAT programmer in 2007, where she has specialized in African cinemas. She has collaborated with specialized magazines and has coordinated the African Books of Casa África dedicated to the cinema of the continent. She has also given different conferences about African cinemas in festivals and universities (Seville, Brasilia, Political Film Festival of Buenos Aires, Spanish Cultural Center of Lima, Zinebi, etc.) and has been a jury member at several international film festivals.

MARION GIRARD (social communicator and producer; Spain-France):

In charge of the international communication of the FCAT and the NGO GRAIN, Marion Girard was born in Paris in 1985 and has studied journalism at the University of Seville and development cooperation studies at the University of Amsterdam. Her professional experience as a communicator began with the first edition of the FCAT. Since then she has integrated communication teams in different NGOs and projects, combining her interest in African cultures, journalism, as well as social and environmental justice. In the creative industries sector, Marion worked at the Observatory of Cultural Policies in Africa (OCPA), Casa África and FESPACO. She also worked as executive producer and executive production assistant in different audiovisual projects in Burkina Faso and Morocco.



Nowadays she works at the NGO GRAIN, producing multimedia contents for activist farmers in Africa, Asia and Latin America.

ROSA BOSH (expert in film and cultural production; Spain - UK):

Her career started in festivals (AFI Fest , London, San Sebastian). She became a partner in Mexican company Tequila Gang and MD of HBO Films (Elephant , American Splendor, Holy Girl, Maria Full of Grace). Her producing credits include *The Devil's Backbone*, *Buena Vista Social Club*, *Calle 54*, *Lost in La Mancha* and *London – The Modern Babylon*. As producer's representative she has been involved in *Whale Rider*, *Amores Perros*, *Nine Queens* , *Corpo Celeste*, *Carriere*, *250 Meters*. With long-standing links to Cuba, Rosa has been involved in many Cuban cultural projects. Always committed to expanding audiences, engaging diverse institutions and working across various arts platforms, she now heads London based B&W Films and is currently an advisor to the PJLF (Paddy and Leigh Fermor Arts Fund) . She is member of EFA, BAFTA and AMPAS.

LOCATION AND DETAILS:

The 7th Palaver Tress will be celebrated within the framework of the 16th edition of the Tarifa-Tangier African Film Festival FCAT, in Tarifa (Cadiz, April 26 to May 4, 2019).

Dates of the 7th Palaver Tree: May 1st and 2nd, 2019

Location: Casino Tarifeño, sala 1 (La Calzada, s/n, 11380 Tarifa, Cádiz)

COORDINATION TEAM:

FCAT Director: Mane Cisneros Manrique mane@fcata.es

Content Coordinator: Alejandro de los Santos: alejandrosantos@fcata.es

Project Coordinator: Federico Olivieri: federico@fcata.es

* This activity is organized by Al-Tarab, with the support of the ACERCA Programme of the AECID (Spanish Agency for International Development Cooperation)