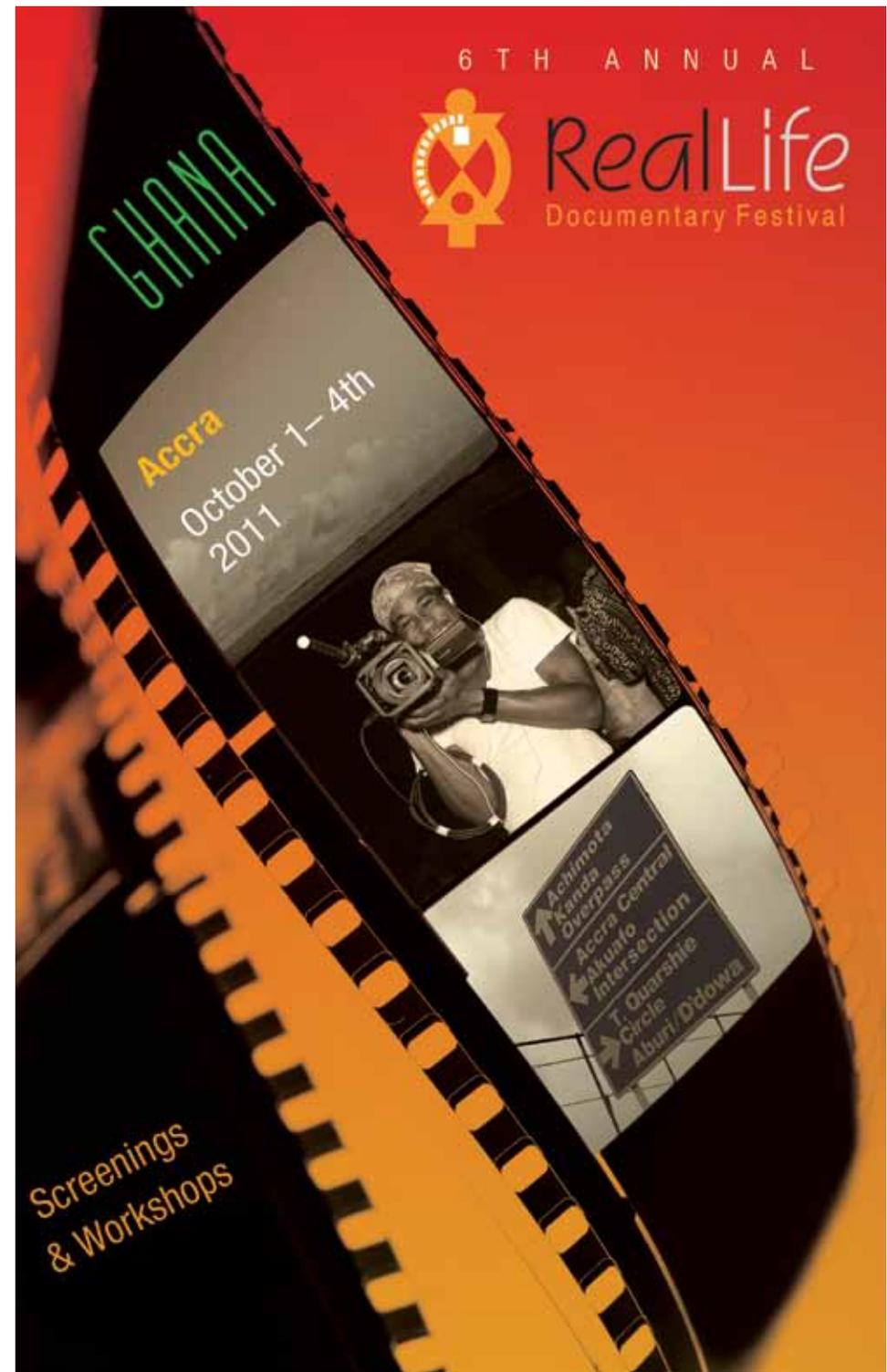


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NAFTI Hostel Theatre	Cantonments	ACCRA
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Alliance Française	Liberation Link Airport Residential Area	ACCRA
Goethe Institut	Kakramadu Road, Cantonments	ACCRA

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Real Life Productions	Number 12, 4th Norla PMB 84 CT	LABONE - ACCRA
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REAL LIFE FESTIVAL PARTNERS

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K'a yelema Productions

REAL LIFE FESTIVAL TEAM

Founders & Directors	Lydie Diakhaté	Awam Amkpa
Local Executive Producer	Kofi Anyidoho	
Technical Coordinator	Africanus Aveh	
Executive Producer's Assistant	Johnny Apedoe	Israel Tordzro-Agudze
<hr/>		
Workshop Coordinator	Kingsley Lims Nyarko	
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Driver	Peter & Steven	
Catalogue	New York	

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Linus Abraham (Rector of NAFTI), Vicentia Akwetey (Dean of Studies at NAFTI), Nat Amartefio (former Mayor of Accra), Akosua Anyidoho (Director of NYU in Ghana), Kofi Anyidoho (Professor at University of Ghana), Kwaw Ansah (Director of tvAfrica), Africanus Aveh (Lecturer at the University of Ghana), Julie Briand (head of the maison française), Valérie Lesbros (Cultural Affairs and Higher Education Attaché/ French Embassy in Ghana), Gilles Patrice (Director of the Alliance Française), Jaira Placide (Institute of African American Affairs), Christa E. Sanders (Associate Director of NYU in Ghana), Robert Sobotta (Director of the Goethe Institut in Ghana). The Institute of African American Affairs, Global Tisch School of the Arts, Africana studies of New York University/USA.

Thank you to all Real Life Volunteers for your gracious assistance.

WELCOME TO THE SIXTH ANNUAL REAL LIFE DOCUMENTARY FILM FESTIVAL



Once again Real Life Pan African Film Festival brings to Accra yet another exciting forum for watching brilliant films, chatting with filmmakers, cultural producers, scholars and community activists on films that tell unique and diverse stories of Africans within and outside the continent. With multiple screenings and films free to audiences, the festival has grown into one of the most reliable and comfortable arenas for exhibiting, talking about as well as supporting documentary filmmaking in Africa as well as networking them with African diasporic subjects and filmmakers world wide. Support from various sources offers the general public and students in particular opportunities for intimate engagement with different styles of filmmaking while encouraging the growth of locally made films. See as many of the films as possible, engage the filmmakers and producers, stay for the question and answer sessions and even propose your own ideas on making films for the next festivals. The gracious and generous city of Accra and its enthusiasm for innovative cultural activities has kept the festival going for 6 years and we welcome your robust participation and comradeship once again. Akwabaa!

Lydie Diakhaté and Awam Amkpa

Founders and Directors of the Real Life Documentary Festival

ADVISORY COMMITTEE

Danny Glover (USA),

Committee President, actor, producer, (Louvverture Films).

Linus Abraham (GHANA),

Rector of NAFTAI.

John Akomfrah (GHANA/UK),

Producer and Director, British Film Institute and BBC.

Jhaman Anikulapo (NIGERIA),

journalist (The Guardian on Sunday, Lagos), film critic.

Kwaw Ansah (GHANA),

film producer/director and founder of the private television station “TV Africa”.

Kofi Awoonor (GHANA),

poet, former ambassador, former director of The Ghana Film Industry Cooperation.

Mbye Cham (GAMBIA),

film scholar and author (Howard University).

Jean-Paul Colleyn (BELGIUM),

anthropologist and professor at the Ecole des Hautes Etudes en Sciences Sociales in Paris.

Ben Diogaye Beye (SENEGAL),

film producer and director, journalist, critic and short story writer.

Ed Guerrero,

film scholar, professor and writer.

June Givanni (GUYANA/UK),

film curator and historian (London).

Mable Hadock (USA),

film programmer and curator, ex-officio NBPC.

Jacque Jones (USA),

Executive Director, The National Black Programming Consortium (NBPC).

Chris Kabwato (ZIMBABWE),

Head of the Highway Africa Project at Rhodes University.

Lesley Lokko (GHANA),

architect and novelist.

Bridget Pickering (NAMIBIA),

filmmaker and practitioner.

Cheick Oumar Sissoko (MALI),

filmmaker, former Minister of the culture in Mali.

Esi Sutherland (GHANA),

poet, former Deputy Minister of Culture, Professor of African Studies at the University of Ghana, Legon.

Clyde Taylor (USA),

film scholar and author (New York University).

Awam Amkpa trained as a play director/playwright/actor/scholar and filmmaker in Nigeria (Obafemi Awolowo University and Ahmadu Bello University) and Britain (University of Bristol, Bristol). He is an Associate Professor of Drama at Tisch School of the Arts and Director of Africana Studies at New York University and author of *Theatre and Postcolonial Desires*, (Routledge, 2003) and the forthcoming *Postcolonial Drama*. He is director of film documentaries such as *Winds Against Our Souls, Its All About Downtown, National Images and Transnational Desires, A Very, Very Brief Story of Nollywood* and the Nigerian feature film *Wazobia!*- written by Tess Onwueme. He is a co-curator of Photography exhibitions on African Bodies in Europe, USA and Africa. He is co-founder and co-curator of the Real Life Pan-African Documentary festival in Ghana. He is the curator of a touring exhibition ‘Africa: See You, See Me’ currently in Lisbon, Portugal. Amkpa has written several articles on Africa and its diasporas, modernisms in theatre, postcolonial theatre, Black Atlantic films.

Cheick Oumar Sissoko, born in San, in Mali, is one of the most renowned film director in Africa. As a student in Paris, Cheick Oumar Sissoko obtained a DEA in African History and Sociology and a diploma in History and Cinema from the Ecole des hautes études en sciences sociales. He then continued his studies in cinema at the Ecole nationale Louis Lumière. On his return to Mali, he took up directing at the Centre National de la Production Cinématographique (CNPC), where he directed *Sécheresse et Exode rural* (“Drought and Rural Exodus”). In 1995, he directed *Guimba (The Tyrant)*, which won special jury prizes at the International Film Festival of Locarno, and *l’Etalon de Yennenga* (“Stallion of Yennenga”) at FESPACO (the Panafrican Film and Television Festival of Ouagadougou). In 1997 he did “Women in the struggle against apartheid in the fifties, a film produced by Kwah Ansah, and co-directed with Abbequey “Eritrea, building a nation”. In 1999, he directed *La Genèse (Genesis)* and in 2000, *Battù*, based on a novel by Aminata Sow Fall which won him the RFI Prize for Cinema at Fespaco in 2001. He has created a production company called Kora Film. Cheick Oumar Sissoko was nominated as the Minister of Culture in the government of Ahmed Mohamed Ag Hamani on the 16 October 2002. He remained Minister of Culture in the government of Issoufi Ousmane Maïga, which came into power on May 3, 2004.

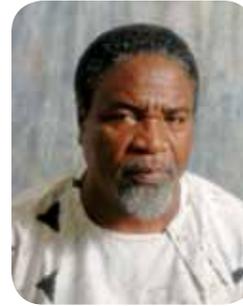
Ed Guerrero is a film scholar, author, and professor teaching and writing at New York University. His notable books are, *Framing Blackness: The African American Image in Film* (Temple U. Press), and *Do the Right Thing* (British Film Institute “Modern Classics,”). Professor Guerrero has written extensively of black cinema’s politics, aesthetics and culture, including *Sight and Sound, Cineaste*, *Callaloo, Film Quarterly*, and *Ethnic and Racial Studies*. He is also known for research and writing on Blaxploitation as an historic cinematic moment. Ed Guerrero has served on numerous editorial and professional boards, including *Cinema Journal, Quarterly Review of Film and Video, Race/Ethnicity*, and the National Film Preservation Board of the Library of Congress.

The duties of the advisory committee include selecting films, advising the Directors Committee of the festival, fundraising, and promoting the festival.

Eric Miyeni, born in Soweto, Johannesburg, South Africa, Eric Miyeni is an ex-advertising copywriter and actor who now writes books, takes photographs and produces films. Miyeni has had four books published “The Only Black at A Dinner Party”, a collection of essays, “Before Mandela Was Mandela”, a collection of short stories and essays, a poetry book called “A Poetic Journey with Eric Miyeni” and “A Letter from Paris”, essays on and photographs of the city of Paris, France. Miyeni has had two photographic exhibitions in Johannesburg, one based on the photographs in his book, “A Letter from Paris”, and another of the photographs he took on his travels through Peru and Chile. On the acting front, Miyeni has had roles opposite Ice Cube and Elizabeth Hurley in *Dangerous Grounds*, in a Danny Glover and Alfre Woodard vehicle titled *Bopha* and in the film *Cry The Beloved Country* opposite James Earl Jones.

Femi Odugbemi is an award-winning filmmaker, writer and photographer. His film “BARIGA BOY” won Best documentary at the 2010 Africa Movie Academy Awards. He has also received the 2010 AfroPop Prize sponsored by the National Black Programming Consortium in the United States. Other highlights of his works include “Bar Beach Blues” (Best Director, Zuma Film Festival 2006) “Mama Put” (Best Film Abuja International Film Festival 2009) and the critically-acclaimed documentary “Ibadan – Cradle of Literati” (2008). Femi is the founding Producer of “TINSEL,” MNET’s acclaimed Nigerian daily soap. He has been President of the Independent Television Producers Association of Nigeria (2002-2006). He also chaired the Lagos International Forum on Cinema, Motion Picture and Video in Africa, an international film festival that attracted participants and professionals from across the world. He is Co-Founder and Executive Director of the iRepresent International Documentary Film Festival which debuted in Lagos in January 2011.

Jahman Oladejo Anikulapo studied Theatre Arts with specialty in Directing, Dramatic Theories and Criticisms at the University of Ibadan. He has worked as an actor, director and production/stage manager since leaving school. Alongside active stage engagement, he has been an Arts and Culture Journalist since 1987, writing mostly on the Performing and Visual Arts, Literature and Cultural Affairs. He worked as the Arts and Media Editor of *The Guardian* (Daily) between 1992 and 2003. He is currently the Editor of *The Guardian on Sunday*. He is currently the Programme Chair of the prime Culture Advocacy group, the Committee for Relevant Art, CORA (winner of the Prince Claus Award, 2006), the conveners of the quarterly *Art Stampede* since June 2 1991 as well as the 12-year old annual *Lagos Book and Art Festival*, LABAF; the *Lagos Cinema Carnival* as well as the *Lagos Arts Forum*. He is also the Coordinator/ Programme Director of the Culture Advocates Caucus (CAC), convener of the *Word-Slam: A Feast of Poetic Flights* among other culture revivalist projects.



The 6th Edition of the **Reallife Documentary Film Festival** opens in Accra against the background of some significant recent developments. The Ministry of Information has recently forwarded to Cabinet a bill that is intended to define a new direction and healthier opportunities for the development of the film industry in Ghana. The 3rd CODESRIA @ Fespaco Workshop on African Cinema/Film/Video held in Ouagadougou in March 2011 generated a great deal of excitement among participants as they addressed a wide range of issues and possibilities under the theme **African Film , Video & the Social Impact of New Technologies**. Important changes are taking place at the National Film and Television Institute (NAFTI), giving a strong indication that effective training for a new generation of film makers is indeed a goal that could be realized in the near future. In the meantime, private initiative in film production is very much on the increase. Only yesterday, we witnessed the Executive/Press Premiere of *The Destiny of Lesser Animals*, by American director Deron Albright but shot in Ghana with an all Ghanaian cast and crew. One reviewer describes it as “a Ghanaian thriller that goes beyond the genre to become a work of art”. Most importantly, Ghana’s premiere film maker, Kwaw Ansah, is at this very moment on the set doing the shoot of the third episode of his projected 12-part series *The Good Old Days*, the first two having already played to very enthusiastic applause all over the country. These are all very positive signs indeed. And we are hopeful that the 2011 edition of the **Accra Reallife Documentary Film Festival** will consolidate the gains made by the first five editions. It is therefore with high optimism and great expectations that we welcome our guest film makers and critics and our audiences to the various screenings and workshops. And we thank our various sponsors for making it possible for us and for the future of film in Ghana, in Africa.

Kofi Anyidoho

University of Ghana – Legon

GREETINGS



“ New York University, in Accra, Ghana is proud of its support of the Real Life Documentary Festival in Accra. NYU is a leader in training filmmakers, producers and promoters. Our students in Accra, Ghana, always look forward to another edition of Real Life Documentary Festival, where they are sure to see world class films, meet directors and other professionals. I congratulate the directors of Real Life Documentary Festival for the 2011 edition which showcases excellent films like Freedom Riders. ”

Happy festival,

Ulrich Baer, *Vice Provost for Global and Multicultural Affairs, New York University.*

FILMS



THE BLACK POWER MIXTAPE

by **Göran Hugo Olsson**

96 mins, Sweden, 2011

From the late 1960s to the mid-1970s, a group of Swedish journalists covered the Black Power movement in the United States and filmed all that they saw. Thirty years later this lush collection of 16mm footage was found in a basement. With never before seen interviews with Stokely Carmichael and Angela Davis and the addition of commentary by artists and activists who were influenced by the struggle—from Harry Belafonte to Erykah Badu—filmmaker Göran Hugo Olsson shows us our own history through a global lens, which makes it fresher and, in many cases, truer, than what we remember.

Jean-Paul Colley is an anthropologist and filmmaker. Professor at Ecole des Hautes Etudes en Sciences Sociales, Paris, France. Director of the center for African Studies. Has made extensive fieldwork research in West Africa. Producer of a documentary program (*Planete des hommes*) at Belgian TV channel (1981-1990). Producer at Arte TV Channel (1988-98). Visiting professor at New York University (1998-2001). Commissioner editor of the series “The Art of the Myth” (Arte, 2009-2010). Director of thirty documentary films, author of 14 books and many papers about documentary films, art and African studies.

Kofi Anyidoho is a Ghanaian poet and scholar who comes from a family tradition of Ewe poets and oral artists. He was educated in Ghana and the U.S., gaining his Ph.D. in Comparative Literature at the University of Texas - Austin. He is currently a professor of literature at the University of Ghana - Legon, where he has also served as Director of the CODESRIA African Humanities Institute Programme, and as Ag. Director of the School of Performing Arts and Head of the English Department. In March 2010, Anyidoho was installed as the 1st occupant of the Kwame Nkrumah Chair in African Studies, University of Ghana. His publications include six poetry collections and a bi-lingual children’s play in Ewe and in English, as well as recordings of his poetry in Ewe on CD and cassettes. He has published numerous academic essays on African literature and African diaspora culture and history, and has edited various important works on African literature. Anyidoho is a former president of the Association of African Literature [ALA] based in the United States and a fellow of the Ghana Academy of Arts and Sciences.

Lydie Diakhate is an independent Producer, curator and art critic specializing in the arts and cultures of Africa and its Diaspora, co-founder and co-director of the annual Real Life Documentary Film Festival in Accra (2006). She received her diploma from the Ecole des Hautes Etudes en Sciences Sociales, Paris (Visual Anthropology Department) and her MA (Museum Studies), from The Graduate School of Arts and Science at New York University. Her recent works include the curating of: *Stars of Ethiopia*. A solo photo exhibition with Chester Higgins. Kimmel Center, NYU, March 1–May 8, 2011; *Algiers PANAF: 1969 – 2009*, a photo and video exhibition (New York/2010, Washington/2011) and the publication of *Salif Traoré, photographer without borders* (Editions de l’Oeil, Paris, 2010), *Documentary Film in Africa and its Diaspora* (Sextante, Lisbon, 2011); “Museum Ethics, Missing Voices and the Case of the *Maisons Tropicales*” in *Museum Management and Curatorship*, published by Routledge (2011).

Makin Soyinka Director, Lagos Film Office, began his forage into media consulting in 1989 when he worked for a year as the proof reader of *Sports Parachutist*, a Journal of the British Parachutist Association. In 1992, he became an Associate Producer with Auric Goldman where they produced 60 minutes and 30 minutes documentaries on Nigeria's natural resources and technological exposition respectively. He founded Barollo Productions, a Film, TV, Radio and Arts Producing and Promotion Company in 1993 and became a Programme Consultant for Africa Express, Black Britain and CBC TV, all in London three years after. With a career spanning over 15 years, Makin Soyinka has been involved in TV documentaries, Music Video, Stage performance, Radio shows, Print and other activities.

Manthia Diawara was born in Mali. He presently holds the chair of University Professor at New York University, where he is also Professor of Comparative Literature and Film, and Director of the Institute of African American Affairs. Manthia Diawara has published articles on literature, film, and art in scholarly and popular magazines; and several books on Black culture, film, and literature, including: *African Cinema: Politics and Culture* (Indiana University Press, 1992), *Black American Cinema* (Routledge, 1993), *In Search of Africa* (Harvard University Press, 1998), and *We Won't Budge* (Basic Books, 2003), *African Film: New Forms of Aesthetics and Politics* (2010). Diawara's documentary films include the widely acclaimed *Rouch in Reverse* (1995), *Diaspora Conversation* (1999), *Bamako Sigi Kan* (2001), *Conakry Kas* (Grand Prix for Documentary at FESPACO and Zanzibar 2005), *Who's Afraid of Ngugi wa Thiongo* (2007), *Maison Tropicale* (2008) and *Edouard Glissant, One World in Relation* (2010).

Manuela Ribeiro Sanches is senior lecturer at the Faculty of Letters, University of Lisbon (Faculdade de Letras da Universidade de Lisboa), Portugal, where she teaches a diverse range of disciplines through a cultural studies approach. She is also a researcher at the Centre for Comparative Studies (Centro de Estudos Comparatistas) at the University of Lisbon, where she coordinates the 'DISLOCATING EUROPE: Postcolonial Perspectives in Literary, Anthropological and Historical Studies'. She has published mainly on the following topics: travel literature, history of anthropology and postcolonial studies. She has also been as doing research on African cinema, a discipline she has recently introduced in African Studies at the University of Lisbon, and has co-organized the film retrospective *Migration, Racism and The Power of Image*, the third edition of which will take place in Lisbon (13-15 October 2011). Since 2007 she has been coordinating the website www.artafrica.info, which includes a database of African artists in Portuguese-speaking African countries.

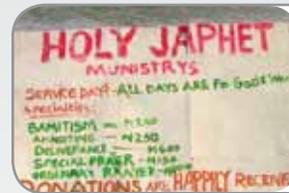


ENYO

by **Olubusola Akinwunmi Holloway**

27 mins, Nigeria, 2000

The "Eyo Festival" is a traditional masquerade play in Lagos, a tradition which has been in existence for over 300 years, in the coastal town of Lagos. The origin of the play has always been shrouded in mystery; in fact, there are some of the masquerade which should not be photographed. This is a taboo, especially for the "adamu orisha", the head of all Eyo masquerades. The film goes deep into the conclave of the masquerades to attempt an investigation of the origin of this much mysterious masquerades



BAR BEACH BLUES

by **Femi Odugbemi**

30 mins, Nigeria, 2006

With biting humour, this vignette of a short exposes a Nigerian society bedeviled by corruption, fraud and hypocrisy. "Bar Beach Blues" is a metaphor for the scratch-card personality of many in politics, business and religions — you always need to see beyond the surface to see the truth of the character you are dealing with.



FREEDOM RIDERS

by Stanley Nelson

113 mins, USA, 2011

In 1961 segregation seemed to have an overwhelming grip on American society. In the “Jim Crow” South, many states violently enforced the policy, while the federal government, under the Kennedy administration, remained indifferent, preoccupied with matters abroad. That is until an integrated band of college students—many of whom were the first in their families to attend a university—decided, en masse, to risk everything and buy a ticket on a Greyhound bus bound for the troubled and dangerous Deep South. They called themselves the Freedom Riders, and they managed to bring the President and the entire American public face to face with the challenge of correcting civil-rights inequities that plagued the nation. Stanley Nelson’s “Freedom Riders” takes a fresh, hard hitting look at one of the key battles in the struggle for civil-rights for black people, and in fact all people, in America. In recognition of Nelson’s efforts and filmmaking genius, “Freedom Riders” has just won three Prime Time Emmys, a stellar accomplishment by all standards.

Introduced by Ed Guerrero



AFRICA IS BACK

by Chergui Kharroubi and Salem Brahimi

92 mins, UK, 2010

A film about the PANAF 2009. The Second Panafrican Cultural Festival of Algiers takes us into the heart of an Africa very much alive that asks questions, doubts, is committed, protests, hopes, thinks, celebrates and affirms itself. According to its own terms. Through the voices of Abderrahmane Sissako, Danny Glover, Manthia Diawara, Jihane El Tahri, Aminata Traoré, André Brink and many more –and along with them 8500 others artists and intellectuals from Africa, and the Algerian audiences– we tell the story of those who made, together, an African summer in Algiers.

BIOGRAPHIES

Nicole Batteké studied camera at the Dutch Film Academy where she graduated in 1994. Since then she has worked on a variety of documentaries and television programmes as a camerawoman. Recently she also participates as a codirector.

Rinske Bosch studied history at the University of Groningen. After her graduation she worked for over ten years for a number of Dutch television stations, mainly on human interest and social affairs programmes. She currently works as an independent filmmaker.

Yaba Badoe is a Ghanaian-British documentary filmmaker and journalist. A graduate of King’s College Cambridge, she worked as a civil servant in Ghana before becoming a General Trainee with the BBC. She has taught in Spain and Jamaica and is, at present, a Visiting Scholar at the Institute of African Studies at the University of Ghana, where she is completing a documentary film – *The Witches of Gambaga*. Her short stories have been published in *Critical Quarterly* and in *African Love Stories: an anthology* edited by Ama Ata Aidoo. Her first novel, *True Murder*, was published by Jonathan Cape in February 2009.

Yaw Boakyé, adjunct faculty at NAFTI and a film maker.

Stanley Nelson is the maker of a dozen films, and is the premier documentarian of African American life, politics and culture. He has been honored with numerous awards, grants and fellowships, including the George Foster Peabody Award, the Sundance Film Festival Special Jury Prize, a Primetime Emmy, and fellowships at the American Film Institute, the N.Y. Foundation of the Arts, and Columbia University, and a MacArthur Program Fellowship. Among his celebrated films are *Freedom Riders* (2010), *A Place of Our Own* (2004), *The Murder of Emmett Till* (2003), *Marcus Garvey: Look for Me in the Whirlwind* (2000). Adding to the recognition of his talent and work, *Freedom Riders* has just won two Emmys.

→ Tuesday 4

The second panel is a workshop with filmmakers. It looks at decisions Africans filmmakers make during productions and postproduction phases, regarding the construction of time, space, narrative content and form.

A master class with Yaba Daboe

A master class with Yaba Daboe, Ghanaian-British documentary filmmaker and journalist.

10.00 – 1.00 pm

Panel Discussion

Cheick Oumar Sissoko (Mali), Raphael Kamuto (Kenya), Femi Odugbemi (Nigeria), Yaw Boakye (Ghana), and Jean-Paul Colley (Paris) as moderator.

2.30 – 3.30 pm



MINING FOR CHANGE

by Eric Miyeni

62 mins, South Africa, 2010

South African mining is at the heart of both the glory and dishonor of South Africa's history. It is difficult to understand the future of this country and its apartheid past without digging into its mining stories. Did the indigenous people of South Africa mine before 1652, when the Europeans came? What and how did they mine? If they did own mines, how did they end up as mining labourers? Having won their country back, how did they negotiate a way to own a part of this industry for the benefit of the poor amongst them? What is the future of this industry in that country? This documentary film looks into this history and traces the story of South Africa's mines back from hundreds of years before 1652 all the way to 2010.



INDOCHINE, SUR LES TRACES D'UNE MERE

Indochina, Traces of a Mother

by Idrissou Mora Kpai

71 mins, Benin/Vietnam, 2011

Between 1946 and 1954, over 60 000 African soldiers were enlisted to fight the Viet Minh. Pitted against one another by circumstances, these two colonised peoples came into contact and a number of African soldiers took Vietnamese women as wives. Out of these unions, numerous mixed-race children were born. At the end of the war, the colonial army ordered that all the black children be repatriated to Africa. While some children left with their mothers and fathers, others were simply taken away by their fathers, leaving their mothers behind. Christophe long avoided facing the scars and identity complexes left by this abrupt separation from his mother and homeland. By encouraging him to undertake a journey into his own past, the film opens a little-known chapter of the Indochina war.



HEADLINES IN HISTORY

The Fifty Years Journey of the Nation Media Group

by *Judy Kibinge*

60 mins, Kenya, 2010

In 1959, an old Bakery on Victoria Street in Nairobi gave birth to a newspaper, The Nation. This was the beginning of one of Africa's greatest success stories, The Nation Media Group. *Headlines in History*, a 60-minute documentary film uses gripping interviews, rarely seen photographic and film archive and dramatic reconstructions to tell the story of the African newsmen who risked everything to deliver the daily news. This film is a journey through segregation and independence, nationalism, then decades of dictatorship, to the struggle for multipartyism and beyond. It's a story about the making of a nation as told by the men and women whose dedication grew a small newspaper into a regional powerhouse.



THE RABBIT THEORY

by *Rinske Bosch and Nicole Batteke*

53 mins, Neitherland/Ghana, 2010

Akwasi was born in Ghana but lives in Amsterdam. At age 16, he was acclaimed as the new track and field talent when he became the national junior champion. Guided by his fanatical coach Monsels, he trains hard to realize his dream: to represent the Netherlands at the Olympic Games. But he is also in trouble with the Dutch government for not having a valid residence permit. *The Rabbit Theory* is a film about the development of a sprinting talent, but also describes the transformation of a timid under-aged illegal into a self-assured new Dutchman.

What are the most important African images today and how do they circulate in a world increasingly dominated by images, representations and perceptions? The workshops will include screening of key films such as *Black Girl* and *The Draughtsman's Draw*, which are classics of African cinema known for mixing the documentary genre with fictional narratives. We have also secured the agreement of some famous directors (Jihan El Tahri, Souleymane Cisse, and John Akomfrah) to come and conduct master classes for the students. We intend to invite students, film scholars and young filmmakers from different African countries to participate in the workshop. We feel that the sponsorship of the festival and the workshop by the University of Ghana, Legon and NAFTI will guarantee maximum attendance of the events.

WORKSHOP 1 AT NAFTI

➔ Monday 3

African Cinema Between Fiction and Documentary: Content and Style.

The idea here is to raise some theoretical issues around African cinema as text, literature and culture as background text, archive and textual systems for the young generation of filmmakers.

A master class with Jean-Paul Colleyn

Anthropologist and filmmaker, Directeur d'études at the École des hautes études en sciences sociales (EHESS), Director of the Center of the African Studies.

10.00 – 1.00 pm

Panel Discussion

Panel Discussion with: Awam Amkpa (US), Jahman Anikulapo (Nigeria), Yaw Boakye (Ghana), Manuela Ribeiro Sanches (Portugal), and Kofi Anyidoho as moderator.

2.30 – 3.30 pm

WORKSHOPS OF THE 2011 EDITION

African Cinema at the Frontiers of Fiction and Documentary

For its sixth edition, the Real Life Documentary Film Festival in Accra, Ghana, proposes a two-day workshop on the relationships between fiction and documentary in African cinema. From its beginnings, African cinema has deployed these two narrative techniques to distinguish itself as a critical and creative language tied to the efforts of nation building, self-determination, the spirit of Pan-Africanism; and as a cinema against corruption and neocolonialism. A seminal film like *Black Girl* (1966, by Sembene Ousmane), combines fictional and documentary narrative elements, both to mark the emergence of a new African character which is different from the pre-existing images of Africans portrayed by main stream Western cinema; and to posit a new and proud African subjectivity in film history. The recourse to fictional devices has been salutary for the elaboration of multiple African subjectivities in film, and the construction of story plots; the documentary style and archival footages, on the other hand, have been necessary to anchor the effect of realism and to counter stereotypical and negative images of Africa, generally in film.

Today, still, as the critique of corruption, emigration, and narrow national borders and ethnic divisions catch on everywhere in Africa, filmmakers are called upon to turn their cameras on these new realities and create newer fictions and utopias for Africa. Today, still, the most enduring African films, aesthetically and content wise, remain those films, like *Faat Kine* (2000, by Sembene), *La Petite Vendeuse du Soleil* (1999, by Djibril Diop Mambety), or *The Draughtsman's Draw* (1996, by Balufu Bakupa Kanyinda), that have succeeded in combining fiction and fact as a narrative approach to imagining a new Africa.

Filmmakers on the continent face new challenges with the rapid growth of cities everywhere, which forces us to consider the emergence of new identities; new cultures issued from the contact zones between people from different ethnicities, different nations, and different class backgrounds; as well as the influences of new technologies, new civil societies and budding social medias.

We propose to organize a workshop, which will bring together filmmakers, students and professionals in the industry, to be hosted by the National Film and Television Institute (NAFTI), in Accra, to think about some of these issues. Given the proliferation of digital Equipments and film schools everywhere on the continent, we propose to ask what kind of cinema for Africa today? What are the new relations between the fiction and documentary genres in contemporary African cinema?



THE WITCHES OF GAMBAGA

by *Yaba Badoe*

50 mins, Ghana/UK, 2010

This is the extraordinary story of a community of women condemned to live as witches in Northern Ghana. Made over the course of 5 years, this disturbing expose is the product of a collaboration between members of the 100 strong community of 'witches' and women's movement activists determined to end abusive practises and improve women's lives in Africa. Painful experience and insight come together to create an intimate portrait of the lives of women ostracised by their communities. Told largely by the women themselves, their incredible stories and struggles are conveyed to a wide range of audiences by the director's narration.



PENNIES FOR THE BOATMAN

by *Niyi Coker*

118 mins, US, 2010

Set in a black neighborhood in St. Louis during the summer of 1958, this movie, based on the original play written by Mario Farwell that won the 2008 E. Desmond Lee Playwriting Contest for Full Length productions, tells the story of two very different sisters. One, Camilla, has a talent for causing calamity and disorder wherever she goes, while the other, Helen, is a seamstress with a flair for design. Camilla's decision to visit her sister stirs up family memories and secrets best left unspoken. This showing is the film's World Premiere

Saturday 1

@ LA MAISON FRANCAISE
LEGON UNIVERSITY

OPENING CEREMONY
4.30 pm

THE BLACK POWER MIXTAPE
A documentary by Göran Hugo Olsson
(96 mins, Sweden, 2011)
5.00 pm

RECEPTION

PENNIES FOR A BOATMAN
A drama by Niyi Coker
(118 mins, US, 2010)
8.00 pm

Sunday 2

@ LA MAISON FRANCAISE
LEGON UNIVERSITY

FREEDOM RIDERS
A documentary by Stanley Nelson
(113 mins, USA, 2011)
Introduced by Ed Guerrero
3.00 pm

@ ALLIANCE FRANÇAISE
UNIVERSITY OF GHANA

AFRICA IS BACK
A documentary by Chergui Kharroubi and Salem Brahimi
(92 mins, Algeria, 2010)
Introduced by Manthia Diawara
7.00 pm

Monday 3

@ NAFTI HOSTEL

BAR BEACH BLUES
by Femi Odugbemi
(30 mins, Nigeria, 2006)
EYO
by Olubusola Akinwunmi Holloway
(27 mins, Nigeria, 2000)
Introduced by Makin Soyinka
3.30 pm

MINING FOR CHANGE
by Eric Miyeni
(62 mins, South Africa 2010)
5.00 pm

@ LA MAISON FRANCAISE
LEGON UNIVERSITY-
CINE CLUB

INDOCHINE, SUR LES TRACES D'UNE MÈRE /
Indochina, Traces of a Mother
by Idrissou Mora Kpai
(71 mins, Benin/Vietnam, 2011)
4.30 pm

@ GOETHE INSTITUT

HEADLINES IN HISTORY
The Fifty Years Journey of the Nation Media Group
by Judy Kibinge
(60 mins, Kenya, 2010)
Introduced by Raphael Kamuz, Editor
7.00 pm

THE RABBIT THEORY
by Rinske Bosch and Nicole Batteke
(53 mins, Neitherland/Ghana, 2010)
8.30 pm

Tuesday 4

@ LA MAISON FRANCAISE
LEGON UNIVERSITY

THE WITCHES OF GAMBAGA
by Yaba Badoe
(50 mins, Ghana/UK, 2010)
Introduced by Yaba Daboe
3.30 pm

CLOSING CEREMONY
7.00 pm

NYAMANTON, LA LEÇON DES ORDURES
by Cheick Oumar Sissoko
(92 mins, Mali, 1986)
Introduced by Cheik Oumar Sissoko
7.30 pm

