AFRICAN FILM SUMMIT 2006
MKUTANO WA FILAMU ZA KIAFRIKA 2006
3-6 APRIL
TSHWANE
SOUTH AFRICA
If this is to be the African century we aspire to, that aspiration must be under-girded by our willingness to encourage, affirm and support Africa’s creative artists. We see this Summit as an opportunity to promote and encourage a conducive environment and a renewed energy towards better coordination and alignment of our vision, plans, policies, actions, approaches and implementation strategies within individual states and across states regionally and continentally. This gathering marks an important milestone towards the development of the African Audio Visual and Cinema industries. After it, there should be no excuse why any African government and institutions should not recognise the importance of these media in the social, economic and cultural development of our nations. 

Dr Pallo Jordan
Minister of Arts and Culture (South Africa)

“The overall purpose and specific objectives of the Summit are in line with the African Union Commission’s action lines for the field of Culture, the Commission endorses the Summit as an opportunity for film practitioners and relevant institutions to begin working towards the launching of the Pan African Audio Visual Commission”


The African Union (AU) can assist with the objectives of the Summit. However, in order to assist, the AU would need to have details of the plans, the statutes, the foundation documentation and the mechanisms, including the roles of the regions. This would give the AU a clear understanding with which it could move forward towards the establishment of the African audio visual and cinema commission and fund

Dr Kamel Esseghairi
Director at AU Social Affairs Commission

“The Summit and the 7th Congress of Fepaci were indeed an astounding success; the challenge ahead is the immediate implementation of the various resolutions and recommendations. “

Seipati Bulane Hopa
Secretary General of the Pan African Federation of Filmmakers (FEPACI)

“We strongly believe that institutions such as the African Union and programmes such as NEPAD need to be decisive driving forces of African audiovisual policy and are also convinced that their commitment to the implementation of the above instruments is a fundamental precondition for development and growth of the audiovisual industry across the continent”

Mr Eddie Mbalo
CEO of the NFVF and Chairperson of the Summit Steering Committee

For over a decade, the world has been evolving under the profound effect of globalisation with numerous economic, social and cultural consequences for all countries in the world. This evolution is picking up speed consequent to and influenced by today’s information and knowledge society and the massive development of new technologies, digital equipment and capacity and the circulation of images and sound without any frontiers. The creation of the Commission and the Fund aims at creating conditions that allow the audiovisual and cinema sectors to contribute to the development of Africa.

Mr Jacques Behanzin
Former Secretary General of the Pan African Federation of Filmmakers (FEPACI)
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The Department of Arts and Culture (DAC) and the National Film and Video Foundation (NFVF) of South Africa in association with the Pan African Federation of Filmmakers (FEPACI), hosted the African Film Summit as well as the 7th General Congress of FEPACI, in Tshwane South Africa, from the 3rd to the 6th of April 2006.

The DAC and the NFVF's initiative to host the African Film Summit, was consequent to a request from FEPACI at Fespaco 2003 for South Africa to host the next general congress of the federation and primarily on the basis of the recommendations of the African Union Commission’s appeal for:

“the participation of the African Union, the RECs (Regional Economic Communities), African Governments, the private sector and the civil society to take appropriate steps, in conjunction with the Pan-African Federation of Film-makers, FEPACI, URTNA, MASA, FESPACO and all stakeholders to hold consultations and conduct preliminary studies with a view to establishing an African Commission on the Audiovisual and Cinema industries, as well as a Fund to promote the cinema industry and television programmes in Africa” (Decisions of the Assembly of the AU, Second Ordinary Session, 10-12 July 2003, Maputo, Mozambique)

Over 250 Audio Visual and Cinema practitioners from 42 countries met together with other stakeholders and partners, for what has been billed as an “astounding success”, and as “one of the most important events in the history of the African film industry”.

Delegates at the Summit and Congress included some of the continents most prolific audio visual professionals including, pioneer directors Haile Gerima, Med Hondo, Safi Faye, Sarah Maldoror, Souleyman Cissé, Kwah Ansah and Gaston Kabore as well as representatives of national and continental film associations, guilds and unions, such as, the regional secretaries of FEPACI, The Guild of African Filmmakers, Association of Nigerian Film Producers, the East African Filmmakers Forum South African Script Writers Association (SASWA), the Pan-African Union of Women in the Image Industry (UPAFI) and statutory government institutions, including the Nigerian Film Corporation (NCF), the Namibian Film Commission (NFC), the Moroccan Cinema Centre (MCC), the Mauritius Film Development Corporation (MFDC), the Gabon Centre national du cinema (CENACI, as well as the African Union Social and Cultural Affairs Commission.

This report is intended to make an attempt at providing as detailed as possible a summary of the backround agenda, work programme and summary of proceedings of the summit and Congress. The report focuses on the outputs and recommendations from the various panels and work groups as reflected in the final document endorsed by all Summit and congress participants and herewith attached, The Pan African Audiovisual and Cinema Practitioners Declaration (The Tshwane Declaration). The report also takes note of numerous key recommendations as detailed in discussion documents and advisory reports developed and presented at the Summit by a select panel of experts and consultants.
The primary recipients of this report are:

- The National Film and Video Foundation and the African Film Summit Steering committee: The Chairman of the committee Mr Eddie Mbalo, Mrs Lindi Ndebele Koka (DAC) Ms Thaninga Shope (NEPAD), Mr Kamel Esseghairi (African Union), Ms Nadia Sujee (DTI), Mr Glen Mamabolo (DFA) and the Fepaci Secretary General Mrs Seipati Bulane Hopa

- The Ministry and Department of Arts and Culture, the Minister Dr Pallo Jordan and the Deputy Minister Ms Ntombazana Botha, Director General Itumeleng Mosala, Deputy Director General Victor Julius, Chief Director Cultural Development Mr Tale Motsepe and relevant officials in the International Relations and Cultural Development Chief Directorate particularly the Director of Multimedia Mrs Lindi Ndebele Koka and Deputy Director of Audio Visual Media Ms Pulane Tshabile.

- This report including documents in the annexure and the recommendations and resolutions contained within are as per the objectives of the Summit intended to be tabled at the next SADC and AU meetings of African Culture Ministers, as the most appropriate political platforms for the resolutions to be adopted as part of African Union and NEPAD programmes.
The key objectives for hosting the African film Summit and the FEPACI congress were to create a platform where various key stakeholders could engage with each other and continue dialogue towards:

1. Analysing the state of African cinema across the continent within the context of the global order of the cultural industries.

2. Evaluating the successes and challenges of national and regional film industries and interrogating the performance of African countries against international benchmarks and Conventions.

3. Streamlining activities across the continent that are aimed at developing the African Audio Visual industries.

4. Providing a new mandate for FEPACI to act within the NEPAD context and addressing the capacity requirements of FEPACI that are necessary to carry out the new mandate.

5. Proposing a way forwards on how to begin the implementation process on various instruments, motions, proposals, declarations and resolutions made and signed by the OAU and AU regarding cultural industries in general and the audio visual industry in particular.

6. Assessing the desirability of the drafting and adoption of an African convention on collaboration African Convention on Audio Visual collaboration and cooperation as a legally binding Pan-African agreement between member states of the African Union and as an instrument that declares the common purpose and objectives and implementation plans of these member states for the development of the Pan African audio visual industries.

7. Formulating recommendations and resolutions which will be presented to the meeting of the African Cultural Ministers in respect of the establishment of the African Audiovisual and Cinema Commission and African film Fund and the place of film in the AU and NEPAD agenda for sustainable growth and development.
The Summit was session based with various moderated and panel led discussions, presentations and breakaways on select themes and topics that reflected the key vision, mission and objectives of hosting the Summit.

The discussion themes and topics included the following:

1. **The historical challenges of African cinema.** This session will be spearheaded by a panel of elders, The Pioneers of African cinema including among others Ms Sarah Maldoror, Ms Safi Faye, Prof Haile Gerima, Mr Med Hondo, Mr Souleyman Cissé, Mr Kwah Ansah.

2. **Towards a common vision and common voice.** A presentation and discussion on facilitating unity among African filmmakers – towards a common vision and common voice. A discussion on the history, challenges and future of Pan African of filmmakers’ organizations and associations.

3. **The role of the State in the development of the African film/audio visual industries.** A discussion and presentation on the development of National film policies and the legitimizing of state support and funding for African Film Industries, the setting up national film institutions, Examples from Burkina Faso, Mali, South Africa and other African countries.

4. **The role of broadcasters, in the development of the African audio visual industries.** A special focus on the role of National and Public Services Broadcast.

5. **The role of the African Union and NEPAD in the development of African Audio Visual Industries and an assessment of the desirability and necessity of Pan African instruments that can facilitate development.** A discussion on the Objectives, theoretical and practical implications, logistics, modalities, expected results, agenda, documents and work methods towards the African convection on cinematographic collaboration, the “African Commission on the Audiovisual and Cinema industries, as well as a Fund to promote the cinema industry and television programmes in Africa”
Among the key highlights of the Summit and Congress with regards to outputs are the following:

1. **The adoption of THE PAN AFRICAN AUDIO VISUAL AND CINEMA PRACTITIONERS DECLARATION, the Tshwane Declaration.**

   The declaration affirms a common purpose, among the Pan African Audiovisual and Cinema Practitioners and stakeholders represented at the summit. Convinced of the need to create synergy between the efforts of various stakeholders across the industry at a national, regional and continental level and also between institutions such as the African Union and programmes such as NEPAD.

   The delegates agreed that the establishment of the African Audiovisual and Cinema Commission (AACC) and the African Film Fund (AFC), are fundamental preconditions for the development and growth of the audiovisual industry across the continent. They recommended that the Commission (AACC) should be established as a specialized agency of the AU’s Social and Cultural Affairs Commission and included as part of its 2006-2008 implementation programme.

2. **The adoption by the FEPACI congress of recommendations for the restructuring, democratisation and strengthening of FEPACI in terms of its capacity and means to deliver on its mandate in a transparent and accountable manner.**

   The Congress adopted resolutions for the separation of the Secretariat (Management) and (Bureau) Board functions and the creation of the post of FEPACI President. It resolved that the Head Office of the Organisation remains in Ouagadougou, Burkina Faso, while the Secretariat can be accommodated wherever it is possible every four.

   To effect these, a Board of 15 Members composed of, the President, Secretary General, Treasurer General and 12 Regional Secretaries was elected. Filmmaker and Director of the Gabon Center of Cinematography Mr. Charles Mensah was duly elected the President of FEPACI and Mr Albert Egbe was elected as Treasurer General. South African film practitioner Ms. Seipati Bulane Hopa was elected the Secretary General, the first Female FEPACI SG.

   The Secretariat of FEPACI is to be hosted in South Africa for the next four years.
SUMMARY OF RECOMMENDATIONS AND PROPOSED IMPLEMENTATION.

THE AFRICAN AUDIOVISUAL AND CINEMA COMMISSION (AACC) AND THE AFRICAN FILM FUND (AFC)

This report provides a summary of recommendations and way forward particularly with regards to the establishment of the African Audiovisual and Cinema Commission (AACC) and the African Film Fund (AFC) as outlined in the Tshwane Declaration and in the discussion documents and papers presented during the summit.

The Summit delegates requested the National Film and Video Foundation and the Department of Arts and Culture to allocate resources to ensure that continuity of this process and implementation of the summit resolutions and recommendations.

As outlined in the declaration, the delegates recommended that the African Union (AU) be requested to allocate resources to recruit and set up a committee of Continental experts in consultation with FEPACI and other relevant stakeholders to:

- conduct a feasibility study with precise terms of reference to understand the financial requirements and implications for the development and implementation the recommendations and resolutions of the Summit in line with current AU and NEPAD programmes.

- develop drafts of the constitution of the African Audiovisual and Cinema Commission (AACC) and the Pan African Convention on Cinematographic Collaboration as legal instruments on audiovisual collaboration, and cooperation across the continent and as strategic frameworks or road maps of the future of the Commission.

The delegates recommended that the funding of the committee and studies be secured exclusively by the African Union and NEPAD with the support of regional African financial institutions, especially African Development Bank, the West African Development Bank, ECOWAS, the West African Economic and Monetary Union, SADEC, commercial banks and African central banks, etc.

It is thus that the Summit Project Manager proposes to on behalf of the National Film and Video Foundation and the Department of Arts and Culture continue working on the project for at least the next 6 months (June – November 2006) to ensure continuity and coordinate the implementation of the resolutions and to further liaise with AU, FEPACI and other relevant stakeholders in lieu of upcoming key opportunities at the following events, Sithengi 2006 and Fespaco 2007, the African Union Cultural Conference and the next meeting of Ministers of Arts and Culture.
SUMMARY OF RECOMMENDATIONS AND PROPOSED IMPLEMENTATION.

They proposed that the functions and responsibilities of the Commission and the Fund include:

- The promotion and encouragement of a conducive environment and a renewed energy and continental cooperation towards the development of the African Audiovisual Industries

- Persuading governments to recognise the importance of cinema in the social, economic and cultural education of their populations and to adopt cinema policies that stimulate the development of cinema in their countries and regionally

- Lobbying international organisations and African financial institutions to provide financial support to African Union, its Member States as well as to the African professional film organisations concerned for the better organisation and development of the film sector in Africa.

- Supporting the production, co production, distribution, exhibition, marketing and promotion of African films and fostering co-operation between African professionals in the spirit of AU’s New Partnership for Africa’s Development (NEPAD)

- Providing support for public institutions and educational institutions to use African film as an educational tool and for the promotion of African cinema and Working towards the establishment of regional film schools;

- Providing a framework to back these initiatives below with specific organisational and financial support measures.
SUMMARY OF RECOMMENDATIONS AND PROPOSED IMPLEMENTATION.

FEPACI: FACILITATING UNITY AMONGST AFRICAN FILMMAKERS

With regards to FEPACI, the Summit delegates unanimously endorsed The Federation as the sole representative body of the interests of African filmmakers in Africa and in the Diaspora at a continental level and recommended that

• FEPACI be strengthened in terms of its capacity and means to deliver on its mandate in a transparent and accountable manner,

• that there is a need to consider the separation of the Secretariat and Management functions from the Board of FEPACI

• and that the Head Office remains in Ouagadougou and that the Secretariat of FEPACI should be accommodated wherever it is possible every four years in order to facilitate both the activities and needs of its members.

• That as soon as possible after this summit and preferably by FESPACO 2007, a study should be conducted to pinpoint the difficulties and challenges and to determine the way forward.

The above recommendations were presented and adopted by the Congress of Fepaci, to the effect that The post of a president was created and Gabonese Filmmaker and Mr Charles Mensah and Director of the Gabon Center of Cinematography (Cenaci) was duly elected the President of FEPACI, South African film practitioner Ms Seipati Bulane Hopa was appointed the Secretary General, the first Female FEPACI SG whose appointment also intrinsically meant that the Secretariat of FEPACI was to be hosted in South Africa for the next for years. Mr Albert Egbe was appointed the Treasurer General. The following were appointed regional secretaries. Eastern Region, Ms Jane Munene and Maji Abdi, Northern Region, Jazid Belkoja and Jean El Tahri, Western Region, Madu Chiwendo and Cheikh Ngaido Ba, Southern Region, Abius Akwake and Stephen Chilkorimbo, Central Region, Camille Mayouke & Bassek Bakhobio, The Diaspora – Europe, Mr Mark Niekiter, The Diaspora Americas, Miss Sarah Maldoror
THE ROLE OF THE STATE

The delegates agreed that a significant part of the conditions required for a fully functioning, self-reliant and sustainable film industry in Africa is the sincere, creative, substantive and non-obtrusive participation of the state and that it is primarily the responsibility of governments and public bodies to take concrete steps towards developing conducive and enabling policy and ensuring that that funding is actually available for the production and distribution of African films and television programmes.

They stressed the importance of clear cultural policy at a national and continental level and how such policy provisions provide an enabling framework for sectors like film and audiovisual. The following is a summary of their recommendations:

• There should be quotas for indigenous films and African films in cinemas as well as appropriately conceived quotas for TV broadcasts;
• A continental database listing available African films and television programmes should be created to aid African TV Broadcasters;
• Steps should be taken to facilitate the sub-titling of African films.
• All African states should have and implement laws that support the film industry. Such laws should not be the mere paper declarations but must be conceived to serve as a foundation for practical plans of action backed up by adequate funding aimed at facilitating actual production and distribution of African films.
• Steps should be taken by each state to facilitate efficient and cheap distribution of African films across the continent.
• Taxes on audio-visual materials and the on the film industry in general should be reduced.
• Access to funding for filmmakers should be facilitated through adequate legislative measures, commercial and banking regulations and direct budgetary allocations by each state.
• Efforts should be made to facilitate the dubbing and sub-titling of African films.
• Access to training facilities with onward working opportunities should be created.
• A database of industry technicians and experts should be established in each country and made accessible on a continent-wide basis.
• African states should ensure that all cultural agreements with non-African countries should included clauses that facilitate enhanced and cheap access to production facilities in the partner countries, as well as guarantee satisfactory outlets in such countries for African films and television programmes.
• National film festivals and markets that promote and exhibit African films and play a role in audience development, training, distribution and sales should be supported by national governments and the African Union.
SUMMARY OF RECOMMENDATIONS AND PROPOSED IMPLEMENTATION.

THE ROLE OF BROADCASTERS

The delegates agreed that there is a need for more broadcasters across the continent to increase the opportunities for filmmakers to have their films shown and that most African countries have only one public broadcaster which often neither has the will, the funds nor the capacity to show local content films and thus that providing adequate budgets to broadcasters and allowing more broadcasters would invite competition, give the public greater choice and offer more opportunities for local content productions to be screened. They stressed that television must be seen as not only an entertainment medium, but one which can be used as an educational tool, serve diverse social groups and cater for cultural aspirations and that public broadcasters should therefore be empowered by being provided with adequate funding to be able to make greater contributions to nation building through proper use of television. They noted that far too little content which is truly “African” is being shown by broadcasters on the continent and that there seems to be an influx of content from overseas countries, which has nothing in common with the African continent, its people, its cultures or its needs.

The following is a summary of their recommendations:

• All countries should have independent communications licensing authorities which will regulate the provision of licences to broadcasters and the local content obligations of the broadcasters that are licensed.
• More women must be brought into the broadcasting and filmmaking fraternity. They must be included in decision-making forums and on policy formulating committees – put gender on the agenda.
• Broadcasters on the continent must partner with each other, particularly with regard to co-productions in order to take advantage of funding, expertise, distribution channels and a wider audience. There must be greater co-operation and interaction between countries across the continent. Films made in east or West Africa must not broadcast locally only. They must be broadcast in various countries across the continent in order to reach a wider audience.
• The broadcasting environment must be liberalised, allowing for more broadcasters to enter the medium and create more opportunities across Africa.
• Any public broadcaster must be a development tool for the film industry in any country. This will be achieved by providing training to film makers, paying fair prices for programming and commissions and incorporating a regime of rights between broadcasters and filmmakers.
• Broadcasters must invest resources into researching African stories and content, making films of these stories and doing effective and profitable distribution of the films.
• All countries should establish local content quotas for their broadcaster through their relevant licensing authorities. These quotas must be realistic and achievable.
• Broadcasters should play a role in all aspects of audiovisual infrastructure development and creation of employment.
• National public broadcasters should be governed by Independent Boards which should ensure equitable and transparent access to the resources of the broadcaster including both production and broadcast by all people and should adhere to the principles of diversity, i.e. gender, ethnicity, language.
• The implementing policy for the licensing of African film and audiovisual products should be developed.
• African governments should protect local production through world trade bodies like GATT, WTO.
• Broadcasters must be compelled to dedicate a percentage of their budgets towards the production of local films.
BACKROUND OF THE SUMMIT AND FEPACI CONGRESS

1. At FESPACO 2003 (The Pan African Film Festival in Ouagadougou, Burkina Faso,) the Department of Arts and Culture (DAC) and the National Film and Video Foundation (NFVF) of South Africa initiated discussions with FEPACI (the Federation of African Filmmakers) to explore the potential for the participation of the NFVF and the South African government in the creation of a platform to continue the dialogue regarding the establishment of the African Commission on the Audiovisual and Cinema industries as well as the restructuring of FEPACI as a Pan-African Federation of Film Associations.

2. The General Assembly of members of FEPACI welcomed the proposal. It was then suggested that South Africa host an African Film Summit including the next general conference of FEPACI at a date to be confirmed by the Summit Steering Committee.

3. Cognizant of the AU’s requests and following the meeting at FESPACO 2003, the DAC and the NFVF invited a delegation from the Burkina Faso Ministry of Culture, Arts, and Tourism and representatives from FEPACI to the Southern African International Film and TV Market known as Sithengi, in Cape Town. It was during this visit, that the DAC, NFVF and FEPACI discussed the formation of an initial steering committee comprising of the DAC, NFVF, and FEPACI, representatives of the NEPAD Secretariat, other relevant government departments, and institutions in preparation for the proposed African Film Summit.

4. On November 15, 2004 a planning meeting was held at Sithengi to prepare a submission for FESPACO 2005. This meeting was attended by Mr. Jacques Behanzin, Secretary General of FEPACI, Mr. Morabane Modise Regional Secretary of FEPACI, Ms. Lindi Ndebele-Koka and Mr. Lebone Maema of the DAC, Mr. Eddie Mbalo, CEO of NFVF, Mr. Dimitri Martinis, Senior Manager: Policy at the NFVF, Ms. Gina Bonmariage, Senior Manager: Human Capital Development at the NFVF, Ms. Jackie Motsepe, Senior Manager: Marketing at the NFVF, and Mr. Thami Nxasana, the Strategy advisor and Programmes manager at the NFVF. The meeting deliberated about the objectives and logistics of the proposed African Film Summit and deliberated on the objectives of the Summit.

5. At Fespaco 2005, the DAC hosted a workshop towards the hosting of the African Film Summit in South Africa. The workshop was held on the 3rd March 2005, following the decision made at a November planning meeting that was held at Sithengi to open the discussions of an African Film Summit and to inform film and audio-visual practitioners as well as stakeholders. The workshop was therefore intended to be a forum to discuss the rationale, aims, objectives and framework towards the African film Summit. The workshop was attended by representatives of national film associations, the regional secretaries and secretary general of FEPACI, representatives from film institutions in the Diaspora, Audio Visual Professionals and representatives of guilds and unions as well as other film practitioners from across the continent.

6. The DAC and NFVF in association with FEPACI received overwhelming support and encouragement to proceed with preparations towards the summit. Many participants argued that it would be foolhardy of African Film Practitioners to turn down an opportunity for all relevant stakeholders in the industry to regroup and focus their energy on working together to develop mechanisms to build a strong Pan African industry.
7. The Department of Arts and Culture and the South African Government were applauded by the workshop participants for proposing to provide a platform in the form of the African film Summit which will allow various key stakeholders to engage with each other towards streamlining activities across the continent that are aimed at developing the African film industries, a platform that will consolidate the historic, political and practical aspects that have been taking place over the past 15 to 20 years.

8. The Department of Arts and Culture and the South African Government were commended for taking the initiative to provide a platform to propose a way forwards on how to begin the implementation process on various instruments, motions, proposals, declarations and resolutions made and signed by the OAU and AU regarding cultural industries in general and the audio visual industry in particular. The most important of these declarations being the African Union’s Commissions request for: “the participation of the African Union, regional economic councils, African governments, the private sector and the civil society in the activities towards the establishment of the Pan African Audiovisual Commission, as well as a Fund to promote the cinema industry and television programmes in Africa.”

9. In August 2005 The National Film and Video Foundation appointed Lebone Maema as project manager and he was tasked with the responsibility of conducting of necessary research towards the development of the concept, model, brand and profile of the proposed Summit and Fepaci General Congress, conceptualization and implementation of the working vision and mission, the aims and objectives of the Summit, fundraising, recruiting members of a steering and working committee and securing sponsors for the project and overseeing the overall implementation of the project.
OPENING REMARKS AND SPEECHES

Mr Eddie Mbalo, Chairperson of African Film Summit Steering Committee, opened the Summit and welcomed all delegates. He explained that the purpose of this conference is to take forward the decision 69(III) of the African Union (AU) Assembly on the establishment of an African Audio Visual and Cinema Commission and the establishment of the fund.

Speech of Minister Cheik Omar Cissoko – Minister of Arts and Culture, Republic of Mali – presented by Mr Mamadou Coulibaly

Mr Coulibaly said that he had been charged to address matters pertaining to African film and to share the Mali experience in the industry. Challenges facing Africa include those of international finance, new technologies, globalisation, health, security, energy, education and to retain and secure its cultural heritage and values, as Mali’s culture includes some of the oldest in humanity. There is a need for action to protect Africa’s threatened identity.

He pointed out that the cultural heritage of Mali is a major power in Western Africa. A crossroads of civilisations in Africa that is full of beauty. The magic of the Mali languages gives identity to the Mali film profession and allows it to acknowledge the wealth of art in their country e.g. music, songs, dances, voices, tales, stories, sayings, plays etc. All this consecrates the weight of collective imagery. The cinema is a tool for development for populations, which needs pictures, and in certain instances is like a mirror of the pain from the days of slavery. A powerful movie industry is based on the realisation of human potential and real and abstract imagination.

He was convinced that African cinema could go beyond financial constraints to strengthen its capacities and technical aspects. The African cinema strengthens resources and develops potential. To face these challenges, the Academy of Film Makers in Bamako laid the foundations to provide material to work with. Africans have to work together to capitalise on their experiences and to promote competencies. The African Cinema must decide to train participants and give them adequate materials to work with.

In conclusion, he said Africa must go beyond that which is thought, beyond that which is said, and beyond that which is not said. It must go beyond all challenges preventing it from going forward.

“I hope that cinema will become the book of our times and help Africa’s youth in the path of life”
Speech by the South African Minister of Arts & Culture: Dr Pallo Jordan

Dr Jordan welcomed delegates on behalf of the South African government and its people and pointed out that as today’s proceedings are being opened, they are mindful of the challenges to be addressed. He outlined the attributes and the importance of the film making industry as:

Filmmaking entails the harnessing of virtually all humanity’s achievements in the sciences and in technology, and skilfully combines all achievements in the arts.

It’s a modern medium dependent on a myriad of contributors.

The platform of the film industry is an industrial economy, which extends beyond the set and the studio.

Filmmaking is about answering the most significant question that the human species always poses i.e. ‘why?’ And perhaps more significantly, the question of – ‘why not?’

It is about rewriting the African history from our own African dignity.

He then posed the following questions for the Summit to address:

1. Who are we making films for?
2. How will the filmmakers ensure that the films reach the African audiences?
3. How will filmmakers ensure that the industry grows and prospers in a continent that is still largely un-electrified?
4. Why source skills outside the continent, when there is so much within?
5. How many co-production agreements are there among African countries?
6. What is the role of the African broadcaster in the development of the African film and video industry?
7. How many African film distributors have explored the potential of new technologies?

In conclusion, Dr Jordan made reference to the October 2005 UNESCO general conference, which adopted the convention on the protection of culture diversity. He conveyed his pleasure that African governments support the initiative. He stated that the South African Ministry of Arts and Culture will follow the deliberations of this week with keen interest.

“If this is to be the African century we aspire to, that aspiration must be under-girded by our willingness to encourage, affirm and support Africa’s creative artists”
PLENARY SESSION 1

Discussion Topic: The historical challenges and successes of African Cinema.

Prof Mbye Cham presented a paper on the historical challenges of African cinema. In summary, Prof Cham’s paper, which was included in the documentation provided for all delegates, highlighted the following historical challenges:

- African filmmaking continues to be plagued by the same set of material challenges of meagre or no capital resources, equipment, production, and training facilities and effective distribution and exhibition channels and infrastructures. “…although African filmmaking has come quite a distance in terms of quantity, quality and perhaps infrastructure since its baby beginnings in the 1950s and earlier, not much has changed in terms of production, distribution and exhibition of this cinema.”
- Reliance or extreme dependence on external resources.
- The influence of the historical context of colonialism and liberation struggles within which African cinema came into existence.
- The male dominance of the producer category in African cinema. Things are changing but not fast enough.
- The unavailability of local broadcast networks for African film products as well as the low level of broadcaster participation in production and co-production with African filmmakers.
- The absence of clear cultural policies and budget cuts, decaying infrastructure and services as well as the steady reduction and drying up of both external and internal sources of funds for production and distribution.

“These challenges are exacerbated by the fact that filmmaking in much of Africa operates within the context of a policy and institutional void both at the state and supra-state (continental) level.”

Hereafter, members of the panel made the following contributions:

Ms Sarah Maldoror

Ms Maldoror stated that it is a privilege to be in South Africa, a country that has managed to put everything together without destroying itself. She thanked Dr Nelson Mandela for this. It is up to filmmakers to create and make history in the cinema industry. African cinema needs to be known and distributed and this is necessary whatever the difficulties. Television is a wonderful way of working but it can also be destructive. She highlighted the following challenges facing the cinema industry:

- Finances,
- lack of a cultural environment from which cinema is made,
Ms Safi Faye

Ms Faye said that she thought that others are very talented when it comes to talking about African cinema. She would like to make cinema available to the rest of the world and would not like to differentiate between male and females as they face the same problems. She stated that she has not filmed anything since 1990 because she wanted to focus on the rural communities. Referring to film makers in general she said that they also made films for pleasure but sometimes it seemed too difficult to continue with limited resources.

Mr Med Hondo

Mr Hondo pointed out that he makes films to show people the problems they are faced with in their lives. He said that in 1974, he wrote on apartheid and went to visit Mr Lionel Ngakane for diplomatic and moral support in seeking financial assistance to make the film. He said they found no encouragement and no finances and the film was never produced. Although that was yesterday, and this is about today, the great majority of African filmmakers are still beggars. People should be acknowledged for their abilities. It is impossible today to conceive, produce and distribute a film in Africa. African filmmakers are forced to seek help outside of the continent, to find some money, which is never enough to make a film. African filmmakers exist but African cinema does not yet exist, maybe tomorrow. There is a great deal of sophisticated analysis on African cinema, but this has not resulted in successful cinema. Filmmakers must tell things as they are, because people expect the truth and they know it exists. The change will depend on the filmmakers and the Heads of State.

Mr Kwah Ansah

Mr Ansah started by stating that he has spent most of his life (about 35 years) attending conferences, issuing communiqués and at the end of the day it becomes an academic exercise. He was very heartened when Minister Jordan highlighted the most important issues affecting the African Filmmaker. He supports the Minister’s idea of creating an enabling environment for filmmakers. There are a number of talented African filmmakers, who do not know what it takes to create that one and half hours. He agreed that film has been used to dehumanize the African race. He posed a challenge that if film is so powerful why are Africans not doing something positive about it. He said that he hoped that this Summit was going to be different.

Prof Haile Gerima

Prof Gerima started his presentation by saying that it is when you are excluded that you get more fire to sustain your struggles. He indicated that he believes in history and learning from one’s predecessors’ experiences because one’s fate is bound to be like theirs. He said that they had been influenced by filmmakers in Africa who were making films with meagre resources. For this reason filmmakers like to be away from each other, because by doing so they believe they might hit the jackpot!
He pointed out that the whole African intelligentia had not been prepared for globalization. He said that globalisation had actually started with Leopold’s Belgium and quoted a mercenary who said “The day we make the African walk like us, think like us, and dress like us, we have Africa forever”! He commented that African cinema makes one feel like a candle burning at both ends and cautioned against business people who were looking at the history of Africa “as an industry.”

“Our world makes us not to imagine, because in imagining you change the world”

He then made the following recommendations regarding FEPACI:

- FEPACI needs revolution.
- FEPACI should develop policy and should have professional managers running its day to day activities.
- The African Union (AU) should recognize that the next phase in the battle for the 21st century will be cultural. The AU should provide office space and budget to make the African dream a reality!

PLENARY SESSION 2

**Discussion Topic:** The role of the African Union and NEPAD in the development of African Audio Visual Industries.

Mr Ferid Boughedir provided background information of the film industry of Africa and gave the example of Tunisia which promotes its film industry by showing a Tunisian film once every 3 months. This resulted in Hollywood companies (MPEAA) instituting film sanctions against Tunisia. He also mentioned that Morocco made a law forcing the TV fund to give 5% of its advertising spend to finance the film-industry. The government should organise the market for filmmakers, as they – the filmmakers - do not want government funding but want government to create the enabling environments. Cinema is not only entertainment but is also cultural history.

Mr Ferid Boughedir recommended that the AU should request governments to organise their markets and look at creating regional African markets. He cited the EU practice of quotas in defiance of Hollywood and recommended that Africa follow a similar approach. Quoting the examples of Morocco and Korea, he urged governments not to sign agreements that renounce the sovereignty of the film making industry.
Mr Jacques Behanzin

Mr Behanzin pointed out that the AU has a role to play in the film making industry. He outlined the history and the plans of action taken by different bodies within the film making industry over a period of time. The declarations, resolutions and decisions of numerous congresses were never implemented and must now be implemented. The African filmmakers should put an end to the begging mentality of the past and establish partnerships with each other. There is thus a need to establish a commission to look at all the recommendations and take them forward. In conclusion, he pointed out that the commission and the Fund should complement the AU and NEPAD.

Mr Albert Egbe

Mr Egbe tabled and distributed a proposal for the Establishment of an African Film Support Fund. The proposal outlined the working name of the Fund, viz. the African Film Fund (AFF); the aim, the support programmes, the organization, the Members' States, as well as the Regulations for the support of production and co-production of Full Length Feature Films, Animated films and Documentaries. The Regulations covered the eligibility criteria, the selection criteria, the submission of projects, the conditions of support, the amounts and payments of the support instalments for both schemes, the repayment of advances, the award agreement, the Accounting currency, the Reference to the Africa Film Fund Support, and the Termination or Cancellation and Dispute Resolution.
PLENARY SESSION 3

Discussion Topic: Towards a common vision and common voice, facilitating unity among African filmmakers.

Mr Gaston Kabore.

Mr Kabore said he hopes that the Summit will be able to give some lessons to the politicians. Filmmakers need to keep in mind that they are here because they want to share the same aims and goals. Making films in Africa is still a nightmare for all. It is today the turn of African filmmakers, 36 years later, to give to FEPACI a new birth. The important factor would be the new picture / image to be given to the rest of Africa and the rest of the world after the 6th April 2006. He then wished the Summit success and pointed out that the objectives cannot be accomplished without a common credo.

Mr Abdulkadir Ahmed Said

Mr Abdulkadir Ahmed Said started off by thanking the government and the people of South Africa who made this conference possible. He then paid respect to the forerunners of today’s filmmakers who are no longer with us and those who are present and have continued in cinema against all odds and emotional scars and pain. He explained what a “common vision” is and presented his paper. The paper outlines definitions of Film, of African Cinema as a product and as a movement, as well as outlining the historical background FEPACI. He elaborated on the motivation for the establishment of a Commission as the way forward. Following are some of the quotes and African proverbs included in his paper: “Return to the old watering holes for more than water, as friends and dreams are there to meet you”; “Do not look where you fell, but where you slipped”; “The sun will shine on those who stand, before it shines on those who kneel under them”.

Mr Madu Chikwendu

Mr Chikwendu pointed out that filmmakers are the only hope for African filmmaking. He contended that in the olden days, content was king, however it is no longer so, as the distributor has become king. Filmmakers need to create infrastructure that will promote the distribution of African films. What then is the role of Associations?

He recommended that FEPACI should:

- Have a more continental outlook
- Empower all the people and encourage participation of other stakeholders e.g. lawyers.
- Formalise and institutionalize regular meetings.
- Create an interventionist mechanism.
- Monitor closely implementation of certain international protocols.
- Create a sustainable network of filmmakers.
Mr Imruh Bakari

Mr Bakari gave the experiences of the filmmakers of the East Africa Film makers Forum and pointed out that governments should begin to see cinema and filmmaking as part of the economy, not just entertainment. All relevant stakeholders need to bring economics and ideology together in a very significant shift of perception. The power of language should be considered. Training and infrastructure should be seen as investments for the economic future. In order for these things to be taken forward, filmmakers will have to be involved and considered to be experts in what they do.

Mr Dingi Ntuli

Mr Ntuli started off with reference to the Stockholm syndrome and pointed out that it is necessary to have a debriefing process, he raised the question “how shall we debrief ourselves over the next few days? He pointed out that there is a need to create structures for healing. Filmmakers cannot thus be excluded from the process. Film making is about story telling, providing vision, guidance and inspiration. Filmmakers are thus required to speak the unspeakable and say the unsayable. How can it be done without debriefing? “Maybe the best way to do it is to find our way back home to the people from whom we come, our audience, mothers, and sisters”.

Ms Amaka Igwe

Ms Igwe stated that it would be difficult to achieve a “common voice” but unity in diversity is possible. Africa is the cradle of story telling. She referred to the elders who fought the war for the film industry. She encouraged filmmakers to unite in producing films that celebrate Africa, as well as making films that people want. Filmmakers should unite in the idea of not being slaves to format and ideology. She said this can be achieved through respect, honesty and acceptance of everybody’s opinion and experience.

Ms Aminata Ouedraogo

Ms Ouedraogo spoke about the Pan African Union of Women Film makers in Burkina Faso, which started in 1991 when women were not yet visible in the film industry. The Union realised that problems for all women on the continent are the same and there were no role models neither benchmarks for young girls. There is still a negative image about women in the film industry. The Union has a vision concerning the place of women in the industry and therefore, they hope that through the AU and NEPAD women will become full participants in the film industry.
Mr Abdurrahman Cissoko

Mr Cissoko highlighted the need to be united as African countries. He said that it is important to unite in order to move forward to a new FEPACI. The film industry must train young people and agree on a proper distribution system. It is important to establish an organization that has strong capacity to defend the interests of the African continent.

Mr Jacques Behanzin

Mr Behanzin thanked South Africa for giving African filmmakers the opportunity to come and interact. He recommended that the meeting should be institutionalized, and convened every two years. A question was then asked on whether South Africa would host the meetings. It was recommended that this issue be dealt with on 06 April 2006.

Representative from the in Ivory Coast (National Chair)

The conference was informed of an organization called Lucicao in Ivory Coast. It was pointed out that cinema is firstly a culture, but is also based on economics and that is why they invited businessmen to play their role in the organization of the market. “Let us all play this role, through rules, fiscal measures and protection of the sector”

CLOSING REMARKS:

South African Deputy Minister Ntombazana Botha

The South African Deputy Minister of Arts and Culture, Ms Ntombazana Botha thanked the Programme Director, and each delegate for coming to South Africa. She said that South Africa is very serious about the African Renaissance and everything that has been discussed can be accomplished. She reiterated that the Summit has important objectives and cannot afford to be complacent. Filmmaking should be placed on the agendas of individual governments.

In conclusion, she stated that the vision that will come out of this conference must be the vision of the AU, and Africans must determine a shared destiny and move forward in unity.

** END OF DAY ONE **
PLENARY BRIEFING SESSION

The Plenary briefing session, Chaired by Mr Eddie Mbalo, was held to finalise details as to Working Groups, the selection of Working Groups' Moderators and their scribes.

It was confirmed that Moderators of the four Working Groups would remain as per the printed program. The Working Groups would appoint their scribes at the start of their discussions.

Mr Eddie Mbalo, suggested that as the Summit had some additional time, two speakers could be given the opportunity to address plenary. It was accepted by plenary that Mr BabaHama (?) Head of Fespaco and the Kenya Deputy Minister of Information and Communications (Mr ?) would address plenary.

Mr BabaHama, Head of Fespaco

Mr BabaHama, Head of Fespaco addressed the plenary and said that Fespaco was very sensitive to the outcome of the meeting and was also very keen to support professionals with respect to strengthening film making in Africa.

He expressed the hope for a new dynamism in Africa after the Summit in Tshwane. He also expressed the wish for a common voice and a common vision amongst the various stakeholders and added that with the challenges ahead a new synergy would be required.

Kenya Deputy Minister of Information and Communications

The Minister expressed his pleasure to be at the Summit and provided an overall insight into the film industry in Kenya.

The Minister said that the new government of Kenya recognised the importance of African films and African film making as well as recognising that Kenya presently lagged behind a large number of African countries.
He said that Kenya saw the importance of the domestic film industry at a number of levels:

i) cinema could be used to address the country's social problems, as films such as Sarafina and Hotel Rwanda had done in other countries

ii) the industry also had an important role in the economy in Kenya as it could create many job opportunities

iii) film was needed to develop Africa and to help save Africa's children from racism and other scourges. With regard to children, he added that care must be taken, as even popular films such as Lion King have unsavoury racist elements.

The Minister posed the question: “What killed the film industry in Kenya after it had started so well?” He elaborated that four main reasons existed for its demise:

a) the existence of “black europeans” who were indeed black Africans but thought like Europeans. African cinema was neglected as Eurocentric culture had been promoted

b) dictators wrecked havoc in Kenya as any person in the film industry deemed to be associated with socialism or Marxism was undermined

c) lack of ambition by Kenyans also killed the industry. Very successful films such as “Out of Africa”, “The Constant Gardener” and others were made in Kenya but led to no skills remaining behind in the country.

d) corruption was also a significant factor and almost killed the economy and thus there were no funds for filmmaking.

The Minister posed rhetorical questions as to what an African film really is and where Africa is coming from and more importantly, where Africa is going to. He added that African culture, languages and pride needed to be celebrated.

The Minister added that African films must tell the history of Africa as the stories of Europe regarding Africa’s history, colonialism, and African identity were not accurate. Despite donors often not liking such an approach Africa had to persevere.

The Minister referred to his visit to Bangladesh, where he noted how very little Hollywood had influenced that culture. He went on to recommend that African films should be broadcast on African TV.

The Minister concluded by expressing his confidence in the future and said that the journey to success commenced with the work processes of the Africa Film Summit.
Mr Eddie Mbalo

He responded to the Minister’s speech by saying that the age of hope was here and it was heartening that the Minister shared the views of the majority of the delegates.

Mr Eddie Mbalo called upon Dr Kamel Esseghairi to address the Summit

Dr Kamel Esseghairi

Dr Kamel Esseghairi referring to particular themes raised by the Deputy Minister of Information and Communications of Kenya, stressed that in 1999 the OAU was transformed into the present day AU, which is not a club of Heads of State, but is a union of the people of Africa. He then added that he wished to convey the good wishes of the AU to the Summit.

Dr Esseghairi asked how Africa would unite and noted that it now no longer had a choice in this matter. He referred to the success of the European Union (EU) and the transformation of the conflict of the former Europe 55 years ago. He asked whether African films should only talk about the past, about history, and about colonialism and added that today Africa was still being economically and socially / culturally colonised. Africa was facing the challenges of globalisation and it should, amongst others, use the AU to protect itself and to make progress.

Again referring to globalisation he said that African filmmakers should make films for African audiences as it is these audiences who pay for viewing such films.

Dr Esseghairi referred to the hundreds of declarations that have been taken over the years and urged the members of the Summit to empower the AU to act. An appropriate strategy was required to mobilise funds and with the proper documentation and method the AU can play its role in mobilising funds. The Summit must provide the wherewithal so that the AU can assist. He suggested that reference should also be made to previous meetings and declarations such as those made in Maputo and Dakar, amongst others.

The Summit was urged to set dates for actions. Fepaci also needed to prepare such dates and actions and include the Diaspora. All of this was against the background of the African film industry competing against other industries eg. the US, that were far stronger.

Dr Esseghairi said that the Secretariat of Social Affairs of the AU can assist with the objectives of the Summit. He said that in order to assist, the AU would need to have details of the plans, the statutes, the foundation documentation and the mechanisms, including the roles of the regions. This would give the AU a clear understanding with which it could move forward.
Mr Eddie Mbalo

He thanked the Dr Esseghairi for his ideas and suggestions and asked for comment from the members present regarding the three speeches that had been made.

Comment from Plenary

A number of comments were made by members, which included the comment that filmmakers had suffered too much over the years to make films and there needed to be regulations regarding the showing of films and videos. There was also the need to show the history of the countries of Africa.

A member of the Nigerian delegation said that the problems of yesteryear still existed and noted that cultural policies in Africa, where they existed are vague and are often not implemented. In addition, with regard to the AU assistance, many countries did not pay their fees and hence the question arises as to where the funds will come from.

Comments were also made as to the negative role of civil servants in formulating national film and cultural policy. Referring to the former OAU, a point was made regarding well motivated and drafted documents concerning the film industry being submitted to the OAU, from which nothing had come.

A member of the Senegalese Association of Cinematography stated that a new epoch had emerged and that African stakeholders needed to adapt. There have been many plans of action but everyone was still waiting for results. The distribution of film in the regions should take place but it was mostly impossible to actually do this, whilst the regions needed to be reformed correctly. Referring to the competition from more developed film industries, the Summit was urged to action, and not just ‘plans of action.’

Another input made was that there were insufficient linkages to agreements and declarations. Reporting systems as well as Governments needed to be checked as to the ‘what’ and the ‘how’ of policy implementation and that they should be held accountable for their actions, or lack thereof.

Prof Haile Gerima stated that young film makers must not be taught to overly tow the line and that they should avoid the familiar pitfalls that filmmakers can so easily fall into.

Mr Eddie Mbalo

Mr Eddie Mbalo thanked the Summit for the comments from the floor. He addressed some of the issues that were of importance to the Working Groups and commented on the importance of the Working Group looking at the role of the AU and NEPAD, and the importance of the Working Group looking at the restructuring of FEPACI.
Mr Martin Mhando

He urged the Working Groups to go through the necessary group processes and to focus on producing a report that is action oriented.

The Moderators of the Working Groups were appointed and Plenary decided to use a report format for working groups with the following headings: the 1st section would be ‘Observations’, followed by ‘Key Indicators’ which would define the discussions. The last heading would be ‘Specific Recommendations’

PROCEEDINGS OF THE WORKING GROUPS 1 – 4, INCLUDING THE WORKING GROUPS SUBSEQUENT REPORT BACK (PLENARY SESSION FOUR)

Working Group One

Discussion Topic: The Role of Broadcasters in the development of the African Audio Visual Industries. A special focus on the role of National and Public Service Broadcasters.

Presenter : Ms Seipati Bulane Hopa
Moderator  : Steve Chigorombo

Introduction

Ms Hopa presented to the working group a discussion paper entitled “The Role of Broadcasting in Africa”. She made particular reference to the role of broadcasters and the responsibilities they have with regard to serving community needs, covering substantive issues, catering for diverse social groups, as well as taking cognisance of those who are disabled and giving detailed and serious consideration to public issues.

She said that culture is like a trust because it is something inherited and to which value must be added. When something is put into a trust an institution is created and through that institution a heritage evolves, which later results in a legacy. This is being done in America and other countries whereby value is created in their respective cultures, thus enabling them to take full ownership of what they have created.

Ms Hopa then cited the words of Mia Angelo who said attention must be paid not only to what is said but how it is said, to what we wear and how we wear it. In fact, we should all be aware of all we do and how we do all that we do. Furthermore she singled out children’s programmes for particular mention, saying that often the content of children’s programmes is not suitable to its target market. She pointed out that it is important to invest in programming which grows the minds of children, and to protect them from content which results in antisocial behaviour and early sexual activity.
Key indications of the issues

The discussion was then opened to all delegates to offer their input into the key issues facing film makers and broadcasters in Africa today. The following issues were raised:

- Broadcasters provide the most opportunities to develop finance and exhibit the work of African film makers.
- Some national public broadcasters do not provide equal access to broadcasting for all their population and thus discriminate against those with differing points of view and also possibly along ethnic and gender lines.
- There is a general lack of funding for the entire spectrum of film making and broadcasting.
- Many countries in Africa still do not have independent licensing authorities to distribute frequencies which are a public resource.
- Some African countries still do not have local content quotas that are realistic in terms of the production capacity of the industry.
- Of the 9.6 billion tickets sold globally, Africa does not feature and virtually no reference is made to it when assessing the impacts of various countries on the film industry.
- At present there is no retention of rights once a film has been sold.
- In many African countries a film maker has to pay the local public broadcaster to broadcast his film.
- There is a strong tendency to portray women in roles which are demeaning and which turns women into mere objects.
- There is a lack of funding for training:
  1. of new and existing film makers
  2. of broadcasting technicians,
  3. producers, writers and directors.
• There is a need for more public broadcasters across the continent thus increasing the opportunities for film makers to have their films shown. Most African countries have only one public broadcaster which often does not have the will, neither the funds nor the capacity to show local content films. Allowing more broadcasters would invite competition, give the public greater choice and offer more opportunities for local content productions to be screened.

• Television must be seen as not only an entertainment medium, but one which can be used as an educational tool, to serve diverse social groups and to cater for cultural aspirations.

• In Africa there are perceptions that public broadcasters are biased and propagandist that are nothing more than mouthpieces of the ruling party.

• Dumping in Africa is of great concern as it is cheaper to buy content from overseas than it is to purchase locally made content. The practice of dumping has had an enormous economic impact on the African film industry, effectively rendering locally produced material uncompetitive.

• Piracy – the theft of intellectual copyright - is undermining the film industry. Economically, the effects of piracy are huge. Governments must take urgent and effective steps to deal with this scourge which is denying thousands of people their legitimate income from their work.

• There is far too little content which is truly “African” being shown by broadcasters on the continent. There seems to be an influx of film content from oversees countries, that has nothing in common with the African continent, its peoples, its cultures nor its needs.

Recommendations and the way forward

Delegates were asked to make recommendations that would address the issues raised. The following recommendations were made:

• All countries should have independent communications licensing authorities which will regulate the provision of licences to broadcasters and the local content obligations of such broadcasters.

• The provisions of the African Charter on Broadcasting adopted in Windhoek in 2001 should be noted.

• More women must be brought into the broadcasting and the film making fraternity. They must be included in decision-making forums and in policy formulating committees - gender must be put on the agenda.

• Broadcasters on the continent must partner with each other, particularly with regard to co-productions in order to take advantage of funding, expertise, distribution channels and a wider audience.
• There must be greater co-operation and interaction amongst countries across the continent. Films made in East or West Africa must not only be broadcast locally. Such films must be broadcast in countries across the continent in order to reach a much wider audience.

• The broadcasting environment must be liberalised, allowing for more broadcasters to enter the medium and create more opportunities across Africa.

• Public broadcasters must also be development tools for the film industries of countries. This will be achieved by providing training to film makers, paying fair prices for programming and commissions and incorporating a regime of rights between broadcasters and film makers.

• Broadcasters must invest resources into researching African stories and content, making films of these stories and doing effective and profitable distribution of the films.

• All countries should establish local content quotas for their broadcasters through their relevant licensing authorities. These quotas must be realistic and achievable.

• Broadcasting and broadcasters should become integral to any discussions within national growth strategies and national policy making forums, thus mainstreaming their activities and ensuring adequate funding is made available at national level.

• Broadcasters should play a role in all aspects of audio visual infrastructure development.

• National public broadcasters should be governed by independent Boards which should ensure equitable and transparent access to the resources (including production and broadcast) of the broadcaster. The broadcaster should adhere to the principles of diversity, i.e. gender, ethnicity, and language.

• All formal powers in the areas of broadcast and telecomm regulations should be exercised by public authorities who are protected against interference, particularly interference of a political or economic nature. An example, among others, is an appointments process for members which is open, transparent, involves the participation of civil society and is not controlled by any particular political party.

• Developing and implementing policy for the licensing of African film and audio visual products.

• Broadcasters must be charged with the responsibility of establishing a Pan African film brand.

• African governments should protect local production through world trade bodies such as GATT and WTO, among others.
- Broadcasters need to play a more active role in the creation and development of the audio visual markets – domestically and internationally.

- Broadcasters must be compelled to dedicate a percentage of their budgets towards the production of local films.

- Partnership between independent film sectors and public television sectors must be established whereby a percentage of the annual public television production budgets is reserved for independent co-productions.

- A Proudly Pan African campaign.

- A clear strategy for developing and retaining talent in Africa to avoid a film maker’s brain drain.

- There must be a clearer understanding around the issues governing rights. Such rights must be kept within the public domain so that film makers can use their rights to recoup their income from those films already made.

- A commission must be established to look into the linkages between SABA and URTNA for research purposes into a Pan African Audio Visual Commission.

- Commissioning practices must be redefined and state broadcasters must expand their scope of inclusion to bring independent practitioners into the commissioning process.

- Broadcasters must redefine their roles as film makers.

Report back to plenary session from Working Group One

Mr Chigorombo reported back on the session of Working Group One to the plenary session, outlining the issues, challenges and recommendations which arose out of the session. The following points were raised as a result of this report back:-

- The primary broadcaster in most African countries is the public broadcaster.

- The AU was requested to rehabilitate the CF channel which was an integrating factor in Africa.

- There was concern that in some African countries there was a total lack of control over the content of so-called children’s programmes. There needed to be a stricter control on the part of the broadcaster over the content in children’s programs and the content during children’s viewing hours.
• In Swaziland film makers should buy airtime in order to have local productions shown on the public broadcaster.

• All broadcasters should have to pay for licences. Presently, film makers pay for licences.

• Monetary values should be assigned to intellectual property rights.

• There must be a concerted effort to generate creative ideas to ensure funding for the film industry.

• Reports back to delegates’ respective countries must highlight one or two specific items unique to their circumstances in order that the authorities can act on those specific items and expedite necessary action within 12 months, rather than several items, none of which will be resolved.

• There needs to be a concerted collective effort among all nations to take responsibility to start the funding process and “get the ball rolling” and not to assume that others are taking responsibility for it.

• Broadcasters must maintain the highest ethical standards.

• Control mechanisms should be put in place before licences are issued.

• A lot of piracy is happening within the production companies themselves. Production houses must investigate, take control and eradicate this problem from within their ranks. The film industry must become self-policing.

• A suggestion was made that the State Lottery could possibly contribute to the Arts, with a particular emphasis on film making.

• There is a need to lobby governments to legislate for protection against piracy. There are countries which have not yet signed the Buné Convention.

• Copyrights must be registered in as many countries as possible to protect content and material.

• Funders must be protected so that their investments are not abused nor diminished through piracy.

• The above resolutions must be lobbied for and implemented urgently within African countries and in partnership with African governments across the continent to ensure greater protection for all involved in the broadcasting and film making industry.
Working Group Two

Discussion Topic: The Role of the AU and NEPAD in the development of African Audio Visual Industries and an assessment of the desirability and necessity of Pan African instruments that can facilitate development. Objectives, theoretical and practical implications, logistics, modalities, expected results, agenda, documents and work methods of the African Film Commission (AFC)

Moderator : Mr Ferid Boughedir
General Rapporteur : Dr Martin Mhando
Rapporteur : Ms Louise Euthimiou / Dr Yolanda Spies

Procedural issues

The Working Group resolved to divide into Sub-committees due to time constraints and the scope and substance of the issues to be covered. The following themes were discussed by the various sub-committees:

Definition and Composition of AFC (Pan African Film Commission)

The AU plans to establish a Pan African Film Commission (AFC) as a specialised Agency of the Union’s Social and Cultural Affairs Commission and therein plans to set up an African Film Fund (AFF)

Composition of AFC (Sectors)

Department of cooperation - in the broader sense has the right to work with individuals without recourse to Government
Inter-African Centre for Production
Inter-African Distribution Consortium
Inter-African Film Production Consortium
Inter-African Film Development Fund
African Film Fund (AFF) - dealing with various aspects including training, marketing, distribution, production and exhibition. The AFC may unlock and leverage additional funds from African and international sources, by establishing partnerships
The African Film Library which protects the heritage of the continent and also which protects the rights of authors of films
The Pan African Film School Initiative

2. Functions and responsibilities of the African Film Commission
To create an environment that develops an African Audio Visual industry domestically and internationally.

To promote and encourage a conducive environment for, as well as a renewed energy, towards continental cooperation for the development of the African Audiovisual Industries.

To persuade African governments to recognise the importance of cinema in the social, economic and cultural education of their population and to develop and adopt film policies that stimulate development of the industry in their countries and regionally, whilst taking into consideration the concerns of the Diaspora.

To recommend such agreements as are necessary to enhance the capacity of states to develop policy and to promote the streamlining of audiovisual policies.

To pursue standard setting and awareness and to promote capacity building in focus areas of the industry.

To encourage the composition of national associations which could be influential in both the formation of national governments’ film policies and the creation of national film corporations.

To lobby international organisations and African financial institutions to provide financial and other support to AU, its Member States as well as to the African professional film organisations concerned for the better organisation and development of the film sector in Africa.

To develop national film productions and co-productions across the continent.

To stimulate film productions by independent film makers and also through co-productions.

To strive to have African films distributed primarily throughout the continent, in the Diaspora and also internationally.

To work towards the establishment of international recognised film schools.

To provide a mechanism for these initiatives through the provision of appropriate financial support.

To promote support for public institutions and educational institutions to use African film as an educational tool and for the promotion of African cinema.

The African Union be mandated to allocate resources and recruit an expert in consultation with FEPACI in order to establish a draft constitution of the Pan African Film Commission (AFC) and to set up a technical committee to review the legal document.
3. Representation within African Film Commission (Board of Directors)

The Board of Directors will be structured as follows:

A total of 13 members comprising 2 representatives (of African Audiovisual professionals) from each of the five AU sub-regions; and the Diaspora as a 6th region, 1 AU Commissioner.

Regional professional groups to elect their own representatives for a period of 2 years with the assistance of FEPACI (Federation of Pan African Film makers)

Quorum of not less than 7 members

4. Sessions and Meetings

- Agenda – not to be determined at this stage
- 2 Commission meetings per year
- Provisional meeting dates: during January and August
- Documents have to be circulated six weeks before a meeting

5. Executive Secretariat

- Working languages are the AU languages
- Budget of AFC will determine the size of Secretariat
- Basic departments e.g. administration, finance, etc
- Secretariat to circulate regular reports to members
- CEO and all staff to be appointed employees (appointed not elected)
- Answerable to the AFC Board
- AFF (African Film Fund) to be based in same venue as Secretariat for financial cost reasons

6. Principles and values to dictate work of AFC
The AFC must be guided by cultural, moral and economic imperatives

A balance must be found between the cultural, social and economic imperatives but should seek in particular to elevate cultural and social imperatives

The Commission must recognise the cultural diversity and identity of all nations on the continent – irrespective of economic power or relative Audiovisual output and should play a lobbying and monitoring role to ensure the participation of all African countries

The Commission will encourage the enhancement of a positive image of the African continent, the rectification of the portrayal of our images and identity; thus the preservation of the African image and identity and heritage is paramount

The Commission must prioritise the African audience and facilitate the provision of equitable access for the benefit of all

Provision should be made for the recognition of indigenous languages to ensure that films are made not only in colonial languages

The Commission should focus on developing self sustainability in the industry to minimise dependency

The Commission should develop strategies for wealth creation to provide the opportunity for the African people to improve their lives

The Commission should foster the development of quality productions in order to make the African film industry a world leader

The Commission should be guided by the Cultural Diversity Charter (UNESCO 2005) which provides for amongst other things the freedom of expression, cultural integrity and the provision of quotas.

The Commission should provide for exchange and collaboration between African countries that could take the form of co-production, training, etc which would enhance the movement of filmmakers across African borders

The Commission should provide for a film sector peer review mechanism

The Commission should ensure that priority is given to African products above Western products

The Commission should endorse industry representative bodies, such as FEPACI, to be the voice of the film makers

The Commission will respect relevant existing conventions which:

provide for the protection of intellectual property
address piracy
provide for the protection of archival material of Africa
protection of cultural diversity

7. Reference to the Cultural Diversity Convention of UNESCO 2005

- The Commission will recommend to national governments the creation of an enabling environment for the development of their Audiovisual sectors to facilitate the work of the Commission.

Final Comment and Caveat

- It is recognised that this document has legal limitations. It is therefore proposed that the AU sets up a technical committee to draft a final proposal. They should in addition conduct a feasibility study and consult widely for the preparation of the final document.

- Outputs of the AU/NEPAD Working Group at this Summit should be pursued by a Committee. It is recommended that this Committee report back at Sithengi International Film and Television Market 2006 and at FESPACO (Pan African Film Festival of Ouagadougou - Burkina Faso) in 2007.

Working Group Two

Report back by Working Group Two to Plenary including responses thereto from Plenary

- Clearly define dimensions of the regions including the Diaspora (reference AU)
- Ensure inclusion of representatives of all African countries
- Regional consultation meetings to take place to review documents and to elect representatives
- Ensure that the AFC encourages the development of associations that are set up per sector of industry
- AFC must provide support for independent production companies/entities
- Include other sub-regional festivals/initiatives for report-backs
- To engage in a preliminary process in the form of a letter of intent to the AU (regarding the AFC) and to establish a task force from interest groups to meet with the AU to explore the position of culture with the AU, and in particular the AFC’s position on culture

- Should have a professional to direct the African Commission.

- Language is important as is freedom of expression. The filmmaker should be free to film in any language that he/she prefers

WORKING GROUP THREE

Discussion Topic: The role of the State in the development of the African film / Audio Visual Industries with a focus on the development of National Film Policies and the legitimising of state support and funding for African Film Industries, as well as the setting up of national film institutions.

Moderator : Mr Med Hondo
Scribe : Ms Bridget Thompson
Rapporteur : Ms Pontsho Maega & Mr Les Saunders

Introduction:

The moderator Mr Med Hondo suggested that the working group identify issues for consideration and in this way provide the necessary structure. This proposal was accepted unanimously. The discussions focussed on Distribution and Production in the film industry and thereafter on the successful methods of other African counties.

1. Observations

1.1 Distribution

The moderator noted that many African states already had adequate distribution systems which should be used to distribute African films, and money thus generated could help filmmakers to pay off their debts. He then opened the discussions to the floor.
• It was reported that there was no film production in many countries due to the shortage of halls and film theatres. Some film halls had been turned into churches and some were destroyed. In fact some youths have never “been to the movies” as there are no film halls.

• Numerous problems in the African film industry were noted during the discussions:
  o Lack of training, lack of post production facilities as well as archiving are areas that government has neglected
  o Lack of capacity building in various aspects of the film industry
  o Insufficient, or lack of application of strategies and laws governing the film and cinema industry in countries
  o Films made in African languages were very scarce
  o Need to look at a number of aspects and draw up a set of resolutions to take to the AU as it can signpost issues of importance
  o African film makers have had to endure 40 – 50 years of industry decline due mainly to the lack of implementation of numerous agreements, laws and resolutions
  o Cognisance should be taken that not all states are alike and that their needs can differ greatly, e.g. some countries do not even have film halls
  o There was a lack of audience education and mobilisation and that audience development was required through innovative means
  o A database of African films is lacking
  o Governments sometimes compromise film and related cultural rights in their dealings with other governments
  o Quotas related to local productions must be dealt with carefully
  o What is the definition of an African film?
  o Very few countries have quotas for the film industry, hence the industry is being monopolised by foreigners
1.2 Production

- Some countries are unable to produce films due to digital videos shown throughout the country
- Often virtually all funds raised are paid to government institutions in the form of taxation
- There is no institution in Africa that cajoles the countries to support the film industry
- Funding from local sources is very scarce

2. Key Indicators that defined the discussions:

- The need for all states to have laws that support the film industry
- Lack of training and capacity building in the film industry
- Lack of halls in various countries to show films and audio visuals
- The need to create the operating environment in the industry
- How can film be efficiently and cheaply distributed in Africa
- How to organise the economic zones for the distribution of film
- Reduce taxes on audiovisual materials and the tax on the film industry in general
- Set up local funds for filmmakers
- Government to create the necessary policy framework and incentives to promote the industry
- Monitor and implement restrictions on production piracy
- Lack of recognition of cultural films by various states
• Distribution platforms are not innovative

3. Specific Recommendations

3.1 Distribution
• The State to make greater use of the existing system of halls
• Quotas for local films and African films in cinemas as well as quotas for TV broadcasters
• Films should be on a continental database to aid TV broadcasters in Africa
• States need to legislate to protect African films
• Sub-titled films will help with distribution in Africa and with screening at foreign festivals

3.2 Production
• Often local funding assists with obtaining additional financing
• States to provide the environmental framework
• African films to be dubbed or sub-titled
• The exchange of learnerships with onward work opportunities
• A database of industry technicians and experts should be established

3.3 The Abuja Declaration
• Implementation of the Abuja Declaration, especially those resolutions related to the reduction of taxes in the industry

3.4 The successful methodologies of South Africa, Morocco, Nigeria and Angola and other African countries to be considered
• Develop and streamline the relationships between the industry, government and regulatory bodies
• Access funds from the public and private sectors
• Provide and disburse funding for training, development, production, marketing and distribution.
• Facilitate skills development, film education and training.
• Plan, monitor and measure national strategies for the industry and liaise with government on policy formulation.
• Facilitate development of local content and production.
• Analyse the ‘how’ of the successful African countries to serve as a basis for proposals to States

Report back to Plenary from Group Three and subsequent discussions

Mr Med Hondo

Mr Med Hondo said that the Working Group had structured the discussions firstly around distribution, as without it films produced could not be screened. Thereafter the Working Group had looked at production and other issues.

States should use their existing distribution network of halls and television to distribute the work of African filmmakers. Multiplex halls should be also built for this purpose. In this regard he added that the Abuja Declaration should be implemented.

The working Group had also called for the establishment of archives to preserve the film heritage of the country or region and had also endorsed the establishment of archives of scientific work undertaken.

The aspect of quotas for African films and documentaries was widely endorsed with the proviso that there should not be too many talk shows or phone-in programs. The issue of quotas vis-à-vis international trade agreements was also briefly touched upon.
In turning to production Mr Med Hondo cited the example of South Africa, which despite certain areas that still required improvement had an ideal system and which had resulted in very good results. He continued by referring to the achievements of countries such as Morocco, Zimbabwe, Nigeria, and others and stated that these countries had, through sound policy formulation and implementation, promoted their industries and that they were producing many films per year.

He cited the Zimbabwean model where:

- By law 75% of content was to be local content
- One day a week had to be used to broadcast African films
- 60% of program material came from independent Zimbabwean producers
- Approximately 40% of product comes from the National Broadcaster
- A Fund exists to assist the film making industry
- A national service exists to edit product etc.
- For those registered with the National Arts Council the rate of taxation on imports of industry capital goods is zero%

Mr Med Hondo added that Morocco had made some strategic choices and had done much to promote the legal and financial environment and that a certain percentage had also been set aside for Morocco and African films to be broadcast on television.

He also posed the question as to what was the definition of an African film and added that the many films that had been made in Africa in the last 40 – 50 years still needed to be seen in Africa.

He referred to the South African example saying that in the last 25 years there had not been a nation that had done as much for its industry. He cited the streamlining of relationships between industry, government and regulatory bodies as well as access to funds from both the private and public sectors. There was also funding for a range of training disciplines. He also referred to the progress made by the South African National Film and Video Foundation (NFVF) and its role in supporting the production of films and videos, with a bias in favour of those that have a local distribution commitment. Regarding co-production - assistance could be granted if the South African involvement was at least 50%. Concerning the funding of feature films - experience and track record would be taken into account.

States needed to provide legislation to protect and promote African filmmakers.
Mr Med Hondo recommended that the wheel should not be reinvented and that the Summit should look to those countries that have had success in film industry policies and implementation. States should assist with not only production but distribution as well. He also called for the registration of films and the clamping down on piracy.

In conclusion he called for an African register's to be kept of the strengths of the African film industry so that film makers would have access to Africa's existing expertise. This could be maintained in the Commission that was to be established. Lastly he called for appropriate resolutions for the Summit to adopt on Wednesday, 5 April 2006.

Comments / Feedback from Plenary to the Report of Working Group Three

A need was identified to harmonise certain laws and practices in the different regions, especially as far as distribution and broadcasting of African films and documentaries was concerned. A need was also expressed that certain conventions related to the film making industry needed to be ratified by countries. With regard to broadcast quotas it was noted that it was important to know whether the quotas applied to prime time viewing as well.

Countries should encourage the private sector involvement in the film industry by providing the correct environmental framework. A strong argument was made for sub-titles for films as this would greatly aid distribution and foreign exposure.

Working Group Four:

**Discussion Topic:** Towards a common vision and common voice – facilitating unity among African filmmakers. A discussion on the history, challenges and future of Pan African Filmmaker’s organisations and associations

Moderator: Mr Abdulkadir Ahmed Said
Scribes: Mr Jose Kumba & Mr Imruh Bakari
Rapporteur: Ms D Radebe

Nomination of Scribes

The working group agreed that two scribes, one English speaking and one French speaking should be appointed to ensure that the final report is formulated appropriately and to the satisfaction of all members. It was explained that the formulation language is very important, specifically for the FEPACI Congress. By the show of hands, it was agreed that Messrs Jose Kumba and Imruh Bakari be scribes for the session.
Introductory Remarks

Mr Said proposed that the working group should go through the two discussion documents tabled to the plenary on 03 April 2006 and raise any issues they wished to amend so that amendments are effected before the papers are adopted.

The forum raised the following concerns:

- The mandate of the group is to formulate strategies to achieve a common voice and vision and not to endorse a text that was prepared and presented by the two experts. Mr Said explained that the purpose of this approach was to use the text as a guideline to arrive at a common tool as well as common objectives.

- It was then suggested that the working group should rather focus on the development of the statute. There were also concerns about this approach, pertaining to the mandate to amend the statute, the methodology and the time.

Following a discussion on different approaches, the working group voted by a very large majority and thus agreed that their deliberations should focus on how FEPACI should be strengthened to better deliver results for its members. It was agreed that the Working Group would discuss the statutes of FEPACI as a primary point of departure.

Discussion of the FEPACI Articles of Association (Constitution)

Observations

- There were concerns pertaining to the general understanding and effectiveness of FEPACI in terms of its ability to take African cinema forward. There are people who do not know what the organisation is all about in terms of institutional framework, activities etc.

- There seemed to be no clear basis of moving African cinema forward within the FEPACI statutes.

- Although there are such concerns, it is a common understanding and realisation that FEPACI can, through the Secretary General, acquire capacity and infrastructure to enable it to meet the needs of its members.

- The landscape of Africa has changed and has presented a window of opportunity for filmmaking in Africa. There is a need for a continental approach to issues that affect filmmakers in their daily existence.

- The funding strategy of FEPACI (through membership) is not efficient, hence the continued financial constraints and lack of delivery.
• There is a need to discuss the issue of the location of FEPACI, and its relationship whether or not it should stay in Burkina Faso or should move.

Key Indicators (Issues raised)

• The Federation should have proper management structures separate from the Board of filmmakers.

• The FEPACI Articles of Association (Constitution) should be amended to reflect the current status of its constituencies and position e.g. Articles 1, 2, 9, 10 and 32.

Recommendations

• The Constitution of FEPACI statutes must be reviewed and amended.

• Congress / the Summit should endorse a technical committee to work on the amendments.

• The national organisation of scriptwriters must be strengthened at a regional level so as to be more effective in terms of feeding into the continental level.

• The funding strategy of FEPACI must be reviewed.

• There is a need to consider the separation of both the Secretariat and management function from the Board. It was agreed in principle that Burkina Faso maintains the Head Office of FEPACI but that the Secretariat should be accommodated wherever possible, every four years, in order to facilitate the activities and the needs of its members.

Implementation Agenda and Plan

• The vision of FEPACI must be defined in the context of filmmaking challenges and opportunities of the 21st century.

• Within six months of this conference, a study must be conducted to determine the difficulties and challenges and to charter the way forward.

** END OF DAY TWO **
PLENARY SESSION FIVE

Mr Eddie Mbalo

Mr Eddie Mbalo welcomed all delegates to the start of the Plenary and called on the delegates to take into account the history of the movement to reach solutions at the Summit.

He called upon Prince Ndumbe to address the floor.

Prince Ndumbe

Prince Ndumbe expressed his thanks to South Africa for inviting two delegates to participate and that they looked forward to serving the cause of the African Renaissance.

The Prince said that today the full reconstruction of the African image and the African vision was happening and that great leaders such as Dr Nelson Mandela and President Thabo Mbeki were involved.

He referred to his organisation AfricAvenir and added that it had staged a number of African film exhibitions and pointed out the importance of African film for educational purposes. AfricAvenir needed to buy more films, video and DVDs as well as acquiring any other available films.

He said that Africa needed to change the image of itself as this sometimes imprisons the continent and reduces its energies.

Prince Ndumbe concluded by saying that in 2007 AfricAvenir wanted to assist African women film makers and African film makers who have made films about women. He added that this was the century of Africa, and that Africa had to change.
Cheik Ngaido Ba

Plenary was informed that in June 2007 a Film Festival would be held in Senegal and a call was made for Africa to make submissions for films to be proposed for screening. The festival will take place over three weeks and there will be 6 categories of film.

Mr Souleyman Cissé'

Mr Cissé thanked the South African people for bringing the group together in Tshwane and told the delegates that he had lived in South Africa for over three years during which time he had made a film called “Wati” with South Africa actors.

Mr Cissé said that the Summit was an important event and had to guard against the threats that Globalisation presented. As such, education in Africa was threatened as was the economic well-being of the African film industry.

He added that poor public broadcasting policies in Africa often undermined the industry and the democratic processes. He urged stakeholders to cooperate as the restructuring of the industry was urgent.

He referred to his organisation “UCECAO” which was also involved in uplifting the industry.

Jacques Behanzin

Mr Behanzin informed the Summit that the FEPACI Congress set for Thursday 6 April 2006 would not exclude from the voting process those that were not up to date with their annual payments. As the statutes needed to be restructured much input was required as countries were now gathered together for the Summit. The only restriction was that there could only be one candidate per country attending the FEPACI Congress. A candidates list will be finalised before the Congress.

Delegate who requested to read a “Love Letter for South Africa”

Referring to the Tunisian filmmaker Tahar Cheria, one of the elders of African cinema who had used the metaphor of a monster having a head without a body to describe the state of African cinema, she (name ??) said that perhaps South Africa was the ‘body’ for the many heads of today’s African cinema. Referring to the successes of the South African film industry she commented that perhaps the South African film ‘Tsotsi’, had won the Oscar for best Foreign Film because it had the correct ‘images’ for Hollywood.
Mr Martin Mhando

Using the metaphor of a long journey he said that the route and direction had been well set out but that the exact destination was still to be finalised. Determining the destination would start today.

Mr Eddie Mbalo

He suggested to the Summit as to how it could proceed to the final adoption of the resolutions. He invited comment in this regard.

There were a number of views from the floor that the Working Group Two report did not reflect all the views of the group as aspects pertaining to principles and values were omitted. After some debate it was decided that the Working Group would re-examine the report and submit an amended version.

Afternoon Session

After the lunch break, during which appointed persons from Work Group Two adapted their report, plenary re-convened.

Mr Eddie Mbalo

He noted that there was a lot of passion related to the work of the Summit and further noted that this was a very good and positive characteristic. He added that there was a strong feeling amongst those involved in film festivals that their voice had not been heard and that they had asked to be able to present their point of view. Plenary agreed to an opportunity being granted for this purpose.

Mr Eddie Mbalo inquired whether plenary was ready to accept the report of Working Group One dealing with the Role of Broadcasters. A number of changes were suggested, among others:

- The contradiction in which the Work Group called for greater liberalisation and later called for government to be strengthened.
- The reference to more than one Public Broadcaster needs to be corrected. It was agreed that the word ‘Public’ would be deleted from the report.
- It was said that the issue of those countries that have unions in the Public Broadcasting service was discussed, but that this was not included in the report. It should be included in the report as the unions have no power.

Mr Eddie Mbalo noted the suggested changes and said that these will be incorporated. He asked if the report could be adopted.
Plenary adopted the Report of Working Group One regarding the Role of the Public Broadcasters, after the ‘motion to adopt’ was proposed and seconded.

Mr Eddie Mbalo then inquired of Plenary whether they would adopt the report of Working Group Three relating to the Role of the State in the development of the African film and Audiovisual industries.

Mr Med Hondo made some comments additional to the report:

The African Professionals of Cinema and Audiovisual call upon Heads of State of Africa to formulate and implement real and worthwhile policy regarding distribution which is a prerequisite for production, African films should to be distributed through television.
A National Ticket Selling office is required for the sale of tickets of African films
There should be no tax and no Vat on the import of technical equipment for the film industry
There should be the harmonisation of regulations
Filmmakers should be on the Board of National Broadcasters
AU states must legislate and implement laws enforcing respect for copyright. This will also deal with piracy.
UMWA and Abuja Resolutions should also be applied
Multiplex cinemas should be constructed
The banks and ADB should be involved in the funding of projects
As digital is the future, archives will become indispensable. There should be the means to store and conserve information such as films etc.
South Africa provides a good legal framework linked to a financial system that promotes film making

Inputs received from plenary included:

African states should, in all cultural agreements with non-African countries, include a clause that access must be had to their markets
African states should have cultural protection clauses in their international agreements.

Mr Med Hondo added that the Summit should be aware of adding too many clauses as each new clause contained its own set of complications which will make it very difficult for governments to implement. He added that the keys to the doors had been made at the Summit and that too many suggestions would bloat the process.

In an address to Plenary a Zimbabwean representative of African Film Festivals made the case for the importance of the Film Festivals in the development and distribution of African films and documentaries.
Mr Med Hondo commented that there were only two important film festivals in Africa and that most film festivals over the last 40 years had never been able to assist in the distribution of films in Africa. He further said that festivals in other parts of the world were linked to distribution and broadcasting and suggested that African Film Festivals develop the same systems and structures.

Mr Eddie Mbalo

He enquired whether the Summit was ready to adopt the report of Working Group Three regarding the State in the African Film and Audiovisual industries.

Plenary adopted the Report of Working Group Three regarding the Role of the Public Broadcasters, after the ‘motion to adopt’ was proposed and seconded.

Subsequently, Plenary adopted the Report of the Summit’s Proceedings including the Reports of the Working Groups after the ‘motion to adopt’ was proposed and seconded.

Eddie Mbalo

He referred to the three day proceedings of the Summit and thanked everyone for their participation and their full support and asked that the occasion be blessed.

He asked that all those persons who had worked tirelessly, including some who had worked for more than two years, come to the front. He also asked the students from the Newtown Film School to come forward.

With all of the above persons standing at the front Mr Eddie Mbalo addressed the Summit and noted that all the preparations for the Summit were made by young people. He thanked Ms L Ndebele Koka, for making available the funds that made the Summit possible. He also noted that South Africa was isolated for a very long time and that the South African government today had done everything possible to ensure the integration of South African policy. The government’s position was that programs were needed to uplift and assist African filmmakers. He called for improved discussions amongst stakeholders to ensure that a legacy was established that would continue into the future. In closing he added that filmmakers should increase their contact with young filmmakers.

Mr Gaston Kabore noted that the Summit had arrived at a historical moment. He said that a few months ago people were talking of having a great meeting and that indeed “we have had our time to speak.” He continued that all were passionate, but that some forgot to listen. The passion showed the faith and the commitment to create an organisation to “implement that which we want to accomplish”. He added that after their families, filmmakers loved films the most and that their films reflected the themes of life such as love, dreams and aspirations, family, hate, envy etc.

He said that South Africa had played an historical role and that the country and its peoples are creative and independent thinkers. The Summit of the last three days offers the opportunity to African filmmakers to return to their organisations to renew and realise their hopes.
Referring to young people he said that their talents and enthusiasm must be cultivated. He urged young people in Africa to “Go and make your movie!”

He again thanked South Africa for hosting the Summit and thanked the translators for their work and added that the Summit had been characterised by honesty, by integrity, and by patience and wisdom.

Mr Eddie Mbalo

He extended a special word of thanks to Mr Jacques Behanzin, Chairperson, of FEPACI, who helped greatly in making the Summit a reality. The Kenyan Deputy Minister for Information and Information, as well as the Senegalese Ambassador were also thanked for their participation and assistance.

Mr Lebone Maema

Thanked the participants of the Summit and said that the inspiration of the films of the filmmakers had provided him with energy and that he believed that the Summit was a success. He said that the challenge ahead was for the process and decisions of the Summit to continue at the regional and the continental level, all of which would also serve to inspire everyone, including the youth.

**PLENARY WAS ADJOURNED**

END OF THE AFRICAN FILM SUMMIT
MINUTES OF THE 7th GENERAL CONGRESS OF FEPACI HELD ON THURSDAY 06 APRIL 2006 AT 10H00, AT THE CSIR INTERNATIONAL CONVENTION CENTRE, TSHWANE, SOUTH AFRICA

PRESIDIUM : Mr Mamadou Coulibaly - Deputy Secretary General of FEPACI
Mr Jacques Behanzin - Secretary General - FEPACI
Ms Jane Murago Munene - General Secretary (Eastern Region)
Mr Henri Joseph Koumba - General Secretary (Central Region)
Mr Johnny Spencer Diop - General Secretary (Western Zone 2)
Mr Thomas Akodjinou - Treasurer General

PRESENT : Members of FEPACI (Country representatives), Film makers, and Professional Organisations across Africa and the Diaspora.

1. OPENING AND WELCOME BY SECRETARY GENERAL

The Deputy Secretary General of FEPACI, Mr Mamadou Famakan Coulibaly, presiding over the proceedings, opened the congress by welcoming all countries therein represented, Excellencies and distinguished guests, to the 7th Ordinary Congress of FEPACI. He thanked South Africa for the hospitality and facilities provided to make the conference and the Congress a success.

2. QUORUM (CONFIRMATION OF ATTENDANCE IN TERMS OF Article 20)

Mr Coulibaly, in accordance with Article 20 of the FEPACI Articles of Association (Constitution), called each country to confirm attendance and to determine if the quorum has been reached. Each country representative was requested to confirm attendance by raising their hands, state their names and country represented. The attendance list attached.

Thirty three (33) countries confirmed attendance i.e. they were present in the room with a few more others outside, and twenty one (21) were absent during the call. It was clarified that in terms of the statute, the number of countries that must be present for a quorum to be met is thirty six (36).

The Congress deliberated on this issue and agreed that, although the quorum is not met, the business of the day should continue and countries that were absent during the call should announce themselves as they arrive.
4. RECOGNITION AND PARTICIPATION OF PROFESSIONAL ASSOCIATIONS

A proposal was made that professional organisations in attendance should be recognised as per Article 5. It was clarified that in terms of the Statute, professional associations can only participate in the discussions and debates but are not allowed to vote. Only fully one vote per country is what is allowed and professional associations should align themselves with their respective countries.

5. ADOPTION OF AGENDA

Mr Coulibaly outlined the agenda and the Congress adopted it as tabled.

6. PRESENTATION OF REPORTS FROM REGIONAL SECRETARIES

6.1. Report from the Central African Region

Mr Joseph Koumba tabled a report for the Central African Region. He highlighted challenges that the region has faced over the past five years as well as concerns and hopes about the future. He indicated that he believes that the future of African filmmaking is in the establishment of quotas. On the role of FEPACI, he said FEPACI has helped filmmakers across the continent to assert themselves when no one knew them, and thus he hopes that the proposed new structure will cause its renaissance.

The following issue was raised:

The Congress raised a concern that the report contains no activities but only highlights the state of affairs in the region and industry in his country. It was agreed that the reports would be discussed at the end of all presentations.

The Congress noted the report.

6.2. Report from the Eastern Region

The report of the East African Region was taken as read. Ms Jane Murago-Munene highlighted the challenges and state of affairs within the region. She informed the Congress that one of the challenges is lack of effective communication between the countries and this has to be addressed. She indicated that only five (5) countries in the region have been working together to exchange ideas, and commended the Kenyan government for bringing regional filmmakers together, this, by way of funding a workshop which was held prior to the Summit.
The Congress raised the following issues:

- A representative from Sudan raised a concern that for the past five years they had not heard anything from the regional office and thus they feel neglected. He requested an explanation from the regional secretary. Ms Murago-Munene said she had tried to communicate with the Sudanese Office but to no avail. She pointed out that the challenge within the regions is lack of resources. The regional offices are supported through contributions from organisations and those resources are not enough to facilitate visits to all countries within a region. She said there is a need to strengthen the regional secretary’s support from the FEPACI Head Office. Further, she highlighted the need to communicate and respect the structures that have been put in place.

The Congress noted the report.

6.3. Report from the Western Region 1
(Report not available)

Mr Behanzin informed the Congress that the Regional Secretary of the Western Region 1 (Mr Soulemane Ouedraogo) did not attend, despite being invited by the organisers. Further, no report was submitted from this region.

6.4. Report from the Western Region 2

The Secretary General of the Western Region 2, Mr Johnny Spencer Diop presented the report. He said inter-region relations are a challenge and they happen on an ad hoc basis. He reported on the activities within the region in the past 5 years as well as challenges. A concern was raised that other countries within the region have never been visited by the Secretary General; information always comes to them through other agencies. Challenges relate to infrastructure (movie houses), and lack of finances. The hope for the future is that the new FEPACI will serve them better. Further, he tabled the region’s financial state of affairs report, including the money given to the SG of FEPACI by Senegal.

The Congress noted the report.

6.5. Report from the Southern Region

Mr Behanzin informed the Congress that the Secretary of the Southern Region (Mr Morabane Modise, a South African Filmmaker, duly voted in at a congress in Ouagadougou, Burkina Faso) did not submit a report. He was given the responsibility to organise the congress and a week later, he sent a message that he was resigning and to date no reasons have been given. He abandoned the Congress.
6.6 **Report from the Northern Region**

The Secretary for Northern Region was also invited, he confirmed his participation, and a ticket was purchased and sent to him. Only at the last minute did he cancel his participation. It was never clear as to why he cancelled, and he also never sent his report for the congress to appreciate.

7. **REPORT FROM THE GENERAL TREASURER**

The General Treasurer, Mr Thomas Akodjinou, tabled a financial report for the period under review. He informed Congress that they inherited a negative balance from his predecessor which created challenges in running the secretariat. For the duration of his term, no accounts were opened in Cotonou and thus there are no bank statements available and he could not give any figures. Further, the bookkeeping is done by an Accountant in Ouagadougou; however he came to South African with a view of seeking mandate of moving the FEPACI account to BOA Cotonou. He also recommended that the FEPACI statutes should be revised.

The Congress noted the financial report.

8. **REPORT FROM THE SECRETARY GENERAL**

Prior to the presentation of the report by the Secretary General, a concern was raised that the report is not signed and thus it is not in accordance with the FEPACI statute. It was agreed that the issue of signature should be attended to later however the Secretary General should present his report.

Mr Jacques Behanzin presented the report for the period March 2001 to March 2006, highlighting major issues therein. The report covered the goals of FEPACI and a proposed plan of action to achieve them. He outlined the challenges and hindrances in achieving these goals.

He further presented a report on the financial situation of FEPACI and the statement of arrears of contributions. He urged all members to honour their financial obligations to the Federation. He then gave a breakdown of the income and expenditure for the period under review and the actions taken to mobilise extra-budgetary resources.

On the way forward, he said FEPACI should be a lobbying platform for decision makers. In closing, he pointed out that the statutes founded in 2001 were not sufficient and recommended that they be reviewed.

The following discussion ensued: That what was being presented was an action plan and not a report of what happened in the past five years. Mr Behanzin stated that his mandate for this period was to follow an action plan, as outlined. He said the Congress in 2001 did not give him a road-map, all he found was "just a house to be built". After which,
The Congress noted the report.

9. DISCUSSION and ADOPTION OF THE REPORTS

South Africa, in agreement with Senegal proposed that due to time constraints, the Congress should adopt the Secretary General’s report. The Regional reports should only be noted and all recommendations and comments should be dealt with during the discussion regarding the structure and the way forward for FEPACI and the continent.

Following deliberations on this issue and in due consideration of all issues raised, the Congress resolved that:

(i) The Regional Reports are noted by the Congress and will not be discussed
(ii) The report of the Secretary General is adopted by Congress.

10. DISSOLUTION OF COUNCIL (PRESIDUM)

The Secretary General, Mr Jacques Behanzin thanked the countries for the support and for allowing him to grow. He encouraged the Congress to decide on a president who will take the Organisation forward and urged the in-coming Council to build upon a unified basis.

He then declared that the current bureau (council) dissolved.

11. ELECTION OF PRESIDING OFFICERS

In preparing the Congress to appoint the new Presidium, Mr Jacques Behanzin explained that the constitution thereof as follows: the Chairperson, the Vice Chairperson and two Reporters. Mr Gaston Kabore explained that in terms of the procedures as outlined in the Statute, people should first be given a chance to volunteer, and if there are no volunteers, then the process of nominations and voting should be followed.

The Congress nominated the following people as candidates for the position of the President of the Presidium:

Mr Gaston Kabore Declined nomination
Ms June Giovanni Declined (volunteered for Rapporteur position)
Mr Cheik Ngaido Ba Declined nomination
Prof Mbye Cham Declined nomination
Mr Joel Phiri Accepted nomination
In view of the fact that only one candidate accepted, Mr Joel Phiri was proclaimed President of the Presidium.

**Vice President**

Ms Jihan el Tahri volunteer and was proclaimed the Deputy President of the Presidium.

**Reporters**

The Congress then appointed Ms June Giovanni (English and French) and Mr Mike Auret as rapporteurs.

12. **ASSUMPTION OF OFFICE BY THE NEW PRESIDUIUM**

The newly appointed presidium assumed seats and continued the business of the day. Mr Joel Phiri requested guidance in terms the process going forward. It was noted that only three countries have paid up their membership and the quorum has not been met, and in terms of the Statutes, only paid up countries can vote, and further, if the quorum is not met, Congress should be dissolved and a meeting be convened within six months to continue business.

The Congress deliberated on the issue and resolved that:

For purposes of voting on any issue today, the two Clauses of the FEPACI constitution dealing with regions and voting rights should be suspended.

The Chairperson then proposed the following Agenda and it was adopted:

- (i) Discussion of Voting Procedures
- (ii) Voting
- (iii) Adoption of the Resolutions and Recommendations of the Summit.
12.1. DISCUSSION OF VOTING PROCEDURES

Mr Phiri outlined the positions that have to be voted in. He further proposed that votes be done through secret balloting. He then requested Congress to make a decision whether the appointments to office would be on a permanent or interim (transitional) basis.

It was resolved that voting should be done by calling each country, in response to the call a representative should clearly state whether it should be permanent or temporary.

The chairperson then called each country by name and by outstanding majority, it was agreed that appointment to office-bearers should be on a permanent basis.

A list of countries and their votes on this issue is attached to the minutes.

12.2. VOTING

The Chairperson explained that Congress should vote for the following positions: the President, Secretary General, the Treasurer, and Regional Secretaries (Collectively the Federal Bureau).

It was suggested that whatever structure is being put for FEPACI at the continental level, should be replicated at regional level. Congress could not agree on this structure and how it links to the SG's office. Congress then went on closed sessions per regions to discuss this issue, on return the following proposal was made to the Congress:

- That the constitution of regions of FEPACI be amended as follows:
  (i) The Northern Region – (7 countries); Western Region (16 countries); the Central Region (10 countries), Eastern Region (13 countries), the Southern Region (12 countries), and the Diaspora (grouped as one and having 2 representatives).
  (ii) The Reunion Islands (Indian Ocean Islands) be integrated into the Eastern Region.
  (iii) Each region should appoint two representatives who will seat on the Federal Bureau
  (iv) The Congress will then today, elect the President (Political Head), the Secretary General (Administrative Head), and Treasurer (Financial Officer).

The Congress adopted the changes as proposed.

APPPOINTMENT OF OFFICE BEARERS
For the **President** of FEPACI

The Congress proposed the following people for the position of the President:

Mr Charles Mensah (nominated by Mauritania) – Accepted nomination
Mr Jacques Behanzin (nominated by Mali) - Accepted nomination

The nominees briefly addressed Congress on their vision for the organisation and how they intend taking the organisation forward. Voting was conducted by secret ballot and the results were as follows:

Out of a total of 38 votes, 4 were spoilt (disqualified), 1 country abstained. Mr Charles Mensah had 28 votes and Mr Jacques Behanzin had 5 votes. Mr Charles Mensah was then duly elected the President of FEPACI.

For the **Secretary General**

Ms Seipati Bulane-Hope was nominated by Zimbabwe.
In view of there being no other nominations, she was appointed the Secretary General of FEPACI, the first ever women Secretary General.

For the **Treasurer General**

Congress nominated the following people for the position of the Treasurer General.

Ms Musrait Kashmiri - Accepted the nomination
Marc Niekiter (nominated by Egypt) - Declined the nomination
Mr Albert Egbe (nominated by Nigeria) - Accepted the nomination
Mr Lebone Maema (nominated by Ghana) declined the nomination

Out of 37 votes, Ms Kashmiri had 15 votes and Mr Egbe had 22 votes. Mr Albert Egbe was thus elected the Treasurer General of FEPACI.
For Regional Secretaries

Regions were requested to decide within themselves and appoint their own representatives. Out of this process, the following people were elected Regional Secretaries.

Eastern Region: Ms Jane Murago-Munene and Maji Abdi
Northern Region: Liazid Khodja and Jihan El Tahri
Western Region: Madu Chikwenda and Cheik Ngaido Ba
Southern Region: Abiws Akwaake and Stephen Chigorimbo
Central Region: Camille Mouyeke & Bassek Bakobio
The Diaspora Europe: Mr Marc Niekiter
The Diaspora America: Sarah Maldoror

At this moment, the Presidium stepped down and the newly appointed executive of FIPACI assumed their seats.

12.3. PRESENTATION AND DISCUSSION OF SUMMIT RESOLUTIONS AND RECOMMENDATIONS

Mr Charles Mensah thanked all members of the Congress for entrusting the new strategic direction of FEPACI in their hands. He then proposed that the report and recommendations of the summit be adopted by acclamation.

The Congress adopted the report and recommendations of the Summit.

Mr Mensah said they will make sure that each one of the recommendations will be put into action. The newly appointed Secretary General addressed Congress and stated that they will carry the vision that those before them had and will ensure that the mandate is delivered. She then conveyed gratitude for the faith that Congress has shown towards them by entrusting them with the responsibility of taking FEPACI to higher heights.

13. VOTE OF THANKS

The President expressed gratitude to the government of South Africa and its people for making this gathering possible and every country that has contributed in making it a success.

He also commended Mr Jacques Behanzin for the good work he has done over the years with limited resources.
14. **CLOSURE**

There being no further business to discuss, the President declared the Congress adjourned at 21:50.

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**ATTENDANCE LIST, AS PER THE CALL TO CONFIRM THE QUORUM**

<table>
<thead>
<tr>
<th>Northern Region (7 Countries)</th>
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</tr>
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<tbody>
<tr>
<td>Algeria</td>
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<tr>
<td>Egypt</td>
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<tr>
<td>Libya</td>
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<tr>
<td>Tunisia</td>
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</tr>
<tr>
<td>Democratic Arab Saharaoui Republic</td>
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<tr>
<td>Morocco</td>
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<tr>
<td>Mauritania</td>
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<table>
<thead>
<tr>
<th>Western Region I (7 Countries)</th>
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<tbody>
<tr>
<td>Benin</td>
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<tr>
<td>Burkina Faso</td>
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<tr>
<td>Ivory Coast</td>
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<tr>
<td>Nigeria</td>
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<tr>
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<tr>
<td>Gambia</td>
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<tr>
<td>Guinea</td>
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<tr>
<td>Guinea Bissau</td>
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<tr>
<td>Liberia</td>
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<tr>
<td>Mali</td>
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<tr>
<td>Country</td>
<td>Status</td>
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<tr>
<td>Senegal</td>
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<tr>
<td>Sierra Leone</td>
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**Central Region (10 Countries)**

<table>
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<tbody>
<tr>
<td>Burundi</td>
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<tr>
<td>Cameroon</td>
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<tr>
<td>Congo</td>
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<tr>
<td>Gabon</td>
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<tr>
<td>Equatorial Guinea</td>
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<tr>
<td>Rwanda</td>
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<tr>
<td>Sao Tome and Principe</td>
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<tr>
<td>Chad</td>
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<tr>
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**Eastern Region (12 Countries)**

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<tr>
<td>Djibouti</td>
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<tr>
<td>Ethiopia</td>
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<tr>
<td>Kenya</td>
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<tr>
<td>Madagascar</td>
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<tr>
<td>Mauritius</td>
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<tr>
<td>Uganda</td>
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<tr>
<td>Seychelles</td>
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<td>Somalia</td>
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<td>Sudan</td>
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<tr>
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<tr>
<td>Eritrea</td>
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**Southern Region (10 Countries)**

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<td>Angola</td>
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<td>Country</td>
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<tr>
<td>Botswana</td>
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<tr>
<td>Lesotho</td>
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<tr>
<td>Malawi</td>
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<td>Mozambique</td>
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<tr>
<td>Namibia</td>
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<td>Swaziland</td>
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<td>Zambia</td>
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<tr>
<td>Zimbabwe</td>
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**European Region - The Diaspora**

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<th>Region</th>
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<tr>
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<tr>
<td>Oceania-Asian</td>
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</table>
# Record of Countries Voting for or Against the Appointment of Office Bearers to Office on a Permanent or Temporary Basis

## For Permanent Appointment

<table>
<thead>
<tr>
<th>Country</th>
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<tbody>
<tr>
<td>Algeria</td>
<td>Cameroon</td>
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<tr>
<td>Egypt</td>
<td>Democratic Republic of Congo (Brazzaville)</td>
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<td>Kenya</td>
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<td>Mauritania</td>
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<td>Namibie</td>
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<tr>
<td>Caribbean-American Region</td>
<td>Oceania-Asian Region</td>
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</tbody>
</table>

## For Temporary Appointment

- Benin
- Guinea
- Senegal

## Absent

- Libya
- Tunisia

## Abstained from Voting

- Congo (Brazzaville)