



Institut de recherche sur le cinéma et l'audiovisuel

HESCALE - Histoire, Économie, Sociologie des Cinémas d'Afrique et du Levant

Call for Papers

International Conference – Strasbourg (France) –15, 16, 17 March 2017

Producing films in/with Africa and the Middle East

Maghrebi, Arab, Mediterranean and African cinemas have become favoured areas of research, particularly with respect to the political, cultural, social and aesthetic issues communicated by the films in the context of their national and international reception. By contrast, the production and circulation of these films have not attracted attention beyond the work of a few isolated researchers and film critics.

While Africa is often wrongly perceived as being a desert for films, it now boasts several flourishing national cinemas, even besides Nollywood. Indeed, Africa has never produced as many films as it does today. These films are very popular in certain parts of the world while unknown if not rejected in others. Meanwhile in the Middle East, countries without any film cultures or film traditions, are attempting to redefine relationships of power with respect to the production and circulation of films. Furthermore, the digital revolution, and its economic and cultural impact have transformed the processes of film production, distribution and circulation. While recent interest in Nollywood has led to the renewal of studies on the production, distribution and consumption of films in this context, it has been at the cost of the diversity of the industries in other African countries.

In the last few years, several initiatives and projects have brought new research perspectives to bear on film distribution, exhibition and audiences, thereby revealing the ways in which the recent transformations have affected Maghrebi, Middle Eastern and sub-Saharan African cinemas. Two conferences, « Activités, pratiques spectatoriennes et cultures de cinéma en Afrique et au Moyen Orient » organised in Strasbourg in May 2015 and « Représentations du cinéma et pratiques spectatoriennes en Afrique francophone » in May 2016 in Marrakech, have led to the constitution of an international and multidisciplinary research network HESCALE the purpose of which is to analyse the film sector in its transnational, national and local dimensions. Several research orientations have been identified: **audiences, spectatorship, film cultures and reception**, which, like **film circulation** have already been the topics of conferences and seminars,

and which we will continue to explore. The focus for the present call for papers is the **political, cultural, economic** and **industrial** characteristics of production.

In countries with an enormous film supply coming essentially from other continents, but with its own (albeit irregular and sometimes non-existent) film production, what have been the dominant modes of production? What has been the impact of the digital revolution on the modes of production? What are the economic, industrial and social issues raised by the digital revolution? Who are the principal actors? Is there state involvement in film production? What are the financial, political and economic relationships with former colonial powers, with new actors in film production? What about equipment and staff training? What about the circulation of the films produced in these regions? Are there any specific and coherent geographical and linguistic areas emerging within these regions?

Perspectives from different disciplines are welcome:

- History: What quantitative and qualitative developments in film production can be discerned in specific countries or regional areas, in particular since independence? What have been the involvement and strategies of nation states? What have been those of sub-regional areas (UEMOA, CEDEAO, etc.)? How have film funding and foreign investment been reconfigured over time?

- Economics: What financial constraints and regulations influence producers in different regions? What strategies have been developed by professionals to adapt to a declining market? What has been the impact of financial constraints and reduced markets on production? What are the ways in which film production has been affected by the video market, television and the internet?

- Sociology: What have been the career paths of film producers (background, training, etc.)? The development of careers, business practices and discourses? How are the various tasks related to film production organized, and the accumulation of different jobs (the filmmaker as producer and sometimes distributor of his/her own films, etc.)? What has been the impact of filmmakers' associations (FEPACI) on film production? What productions for which cultures?

The papers, which can be presented in French or in English, are expected to be between twenty and thirty minutes.

The conference will alternate academic panels and round-table discussions with professionals. The proceedings will be published.

Send a 300- to 500-word abstract, a short bibliography and biography to:

patricia.caille@unistra.fr, c.forest@unistra.fr before 6 November 2016.

Scientific committee :

Karine Blanchon, Université de Bordeaux Montaigne, France / Vincent Bouchard, University of Indiana, Etats-Unis / Patricia Caillé, Université de **Strasbourg** / Claude Forest, Université de Strasbourg / Honoré Fouhba, Centre National d'Éducation, Cameroun / Odile Goerg, Université de Paris 7 / Lamia Guiga Belkaied, ESAC, Tunisie / Nolwenn Mingant, Université de Nantes / Françoise Naudillon, Concordia University, Québec, Canada / Patrick Ndiltah, Université de N'djamena, Tchad / Justin Ouoro, Université de Ouagadougou, Burkina Faso.

Organizing committee: Patricia Caillé, Claude Forest, students of the Masters programme in International Coproduction of cinematic and audiovisual works.