

ECRANS NOIRS 2021

International Symposium

Theme:

“Roles, influence and impacts of modes and distribution on the development of African cinema from 1997 to 2021: figures, figurations, places of exhibition and stakes of a merchant and liberating art ”.

Call for papers

Leaflet

Cinema, as the manifestation of the supremacist European-thought, came up in Africa at the end of the 20th century and has for long time served the western civilising mission. The first films produced and directed by westerners, Africa was just a setting, an exotic and ahistorical space where a fetishist inclination to naked bodys captured the visual and narrative perceptions of the authors. Then came the time of the first African film-makers: some reproduced the schemes of the old master (Oumarou Ganda) while others opted since the beginning for a people decolonisation and emancipation cinema (Sembene Ousmane).

Time has passed and gradually, African cinema started to step away from postcolonial dogmas and orientations without necessarily pursuing the path of a “primary” militancy, liberating creation somewhere, to arrive at a sort of explosion of genres, writings and models of which cinema 2.0 is perhaps only a stage. However, it should be pointed that this change was uneven and that is the reason why there is a big difference from a country to another or from a film maker to another one.

Through this evolution, each mode and distribution canal (theatres, video, TV, NetflixAmazon, Festivals) have on its part played a capital role. Themes and types have been marked by these diffusion means. The public has sometimes taken power (time of the video), influencing in turn the production, influencing the development of the seventh art towards the liberation of peoples and expressions, above all, the liberation of film makers and all those who claim to be.

Thus, past the hour when the lesson was given in one direction, the cinema has become "productive", that is to say that it does not produce any meaning or production of reading, and on the contrary it delegates to the spectator-producer the fabrication of meaning ¹. This radical evolution, which took place in less than two generations (1975 - 2021), was made definitively possible thanks to new distribution channels long considered subversive but which allow intertextuality between producers, distributors and viewers or more. the "numeric spectators".

However, it would be hasty to believe that the ideology or even the commercial dimension of this art has been redacted from and by this new mode of distribution. To this end, the large global firms like Netflix, Amazon, Startimes (or Canal + to a lesser extent) have become the new factories of representations from which the margins are reflected (the subculture). The ideology, which the 2.0 film makers believed they had overcome by resorting to pluralism and integrating the viewer into the creation / re-creation process, is making its reappearance here. Indeed, these large multinationals are developing a one-way (supposedly open) discourse that tends to format the world. They now draw the image of the real, to the point where not to act according to these new teachers of consciousness would be to be deviant and disobedient to the natural or transcendent order of things. In the end, the same project: domesticate the consumer, guide his choices and desires. The colonial project might not have been so different.

But there is a big difference. For a long time, African films have long remained largely foreign to African populations, despite being large consumers of images and sounds, because they needed rooms and there were few with refractory screens like black, then there was none at all. The development of digital is a game-changer. Channels specially dedicated to African cinema (Nollywood) exist, the big sellers for purely commercial reasons are interested in African production, and territories like Nigeria are becoming the object of all attention. The possibility of accessing the African image should not, however, make us believe that the battle for autonomy and authenticity of black creation is behind us. It has changed in nature, while the need to strengthen these areas of resistance that are the Festivals, the most emblematic of which remains the FESPACO in Ouagadougou, is still there. This event, through the Pan-African Federation of Film makers, directly or indirectly aroused great vocations on the continent, including the Ecrans Noirs Film Festival in Yaoundé, created to shine in Cameroon and Central Africa.

¹ . John Fiske, « Moments de télévision : ni le texte ni le public » in : *Cultural Studies. Anthologie*, Hervé Glevarec, Éric Macé, Éric Maigret, Armand Colin, p. 198.

Articulated on various themes, namely: the essence, contemporaneity, the future of African cinema, African cinema and its actors, the role and responsibility of the film maker, cinema and the economy in Africa, digital and the need for training or even women and the cinema... and on the strength of its singular odyssey, the Ecrans Noirs Film Festival, which is celebrating its silver anniversary, is organizing a reflection centred on “Roles, influence and impacts of modes and distribution on the development of African cinema from 1997 to 2021: figures, figurations, places of exhibition and stakes of a merchant and liberating art.”

The conference aims to question the following reflections as a priority:

-1997-2021: 25 years of Ecrans Noirs (a quarter of a century of the experience of these transformations);

Evolution of technology: from analogue to digital, when the instrument revolution influences or even conditions the themes and forms of expression and dissemination;

Interactions between African audiences and cinema in Africa;

- The transformation of the cinema economy in Africa (from financing to exhibition);

The emergence and pre-eminence of new cinema development poles on the continent;

Comparative approaches of the trajectories of some cases of national or sub-regional cinematography in Africa.

Although these thematic axes remain open, the expected contributions are required to respect the thematic framework in which they will have to fit.

Instructions for authors

Summaries

Abstracts must include a general idea and a problematic, all written in 12 lines or 400 words maximum. They will be written in French or English.

These contribution proposals will be sent no later than September 30, 2021 to the following address: colloque@ecransnoirs.org and colloque.ecransnoirs@gmail.com

Authors shall be notified for the acceptance or reject of their works from October 2nd, 2021.

Articles

For the selected works, the deadline of final papers in French or English from 12 to 20 pages, in conformity with the rules bellow is November 10th, 2021.

Rules of presentation

The resumes and articles shall be sent according to the following writing protocol:

Title of the paper: Bold and centred, capital letter at the beginning of the page;

Author(s)Names and surnames: at the bottom of the title of the communication;

Academic titles, functions and / or degrees, home institution and address: in italics;

The text should be presented in the simplest possible way. Police: Times New Roman 12 for the current text and Times New Roman 10 for footnotes, line spacing (1.5) upper case accented, paragraph indents at 1 cm; no paragraph breaks inside parts; subtitles must separate the text and divide it into clearly identifiable sections (the final work will only recognize three levels of titles).

Final papers will be accompanied by an abstract of 400 characters maximum in French and English.

Footnotes

All notes should be placed at the bottom of the page, using Word's automatic calling.

In the note itself, the number of the note must be superscripted.

In the text of the notes, we use see and not cf. to refer to a reference.

References

Bibliographic references should not be in the body of the text. The bibliography consists of the footnotes and the final bibliography at the end of the article.

Book and journal titles are in italics, article titles in roman and in quotation marks (“ ”). The following models will be used for the first references:

-for scientific articles:

Initials of author's first name and last name without capital letters, 'Article title in roman in quotation marks', Journal title in italics, vol. X, n° X, p. XX-XX.

-For joint publications:

Initials of the author's first name and last name (put the initial in capital letters), "Title of the article", in Initials of the first name of the director of the work and last name (put the initial in capital letters), Title of the work, Place of publication, Publisher, year, page (s).

-For publications:

Initials of the author's first name and last name (put the initial in capital letters), Title of the work, Place of publication, Publisher, year, page (s).

Interview with X, informant's age, activity, place of interview, date of interview.

Editorial committee

As for resumes, final papers shall be sent to the organising committee of the Ecrans Noirs Film Festival through the following address:

Colloque2021@ecransnoirs.org

Copy to tsogomomo@gmail.com and ekassiamelie@yahoo.fr

Technical and scientific committee

The articles submitted to this call for papers will be assessed by a triple scientific expertise provided by a multidisciplinary committee headed by:

Pr Jean KOUFAN MENKENE;

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Pr Ambroise KOM;

Pr Femi SHAKA;

Pr Hygenius EKWUAZI;

Pr Fai TANGEN DONATIUS;

Pr Edouard BOKAGNE;

Pr Pascal Charlemagne MESSANGA NYAMDING;

Pr KUM AWA;

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