

AFRICA CINEMA SUMMIT

"Africa will have over 40% of the global youth population by 2030. This clearly indicates that both the cinema world and Africa need each other"

*H.E.Nana Addo Dankwa
Akufo-Addo*

20
23 **OUT
COME
PAPER**

TABLE OF CONTENT



MESSAGE FROM CEO.....	1
ACS ETHOS	4
2024 AT A GLANCE	5
SNAPSHOT OF AFRICA FILM LANDSCAPE.....	6
ABOUT SUMMIT.....	7
AFRICA CINEMA SUMMIT FEATURES.....	9
KEY THEMES	10
ORGANIZING PARTNERS	11
SPEECHES – JULIET YAA ASANTEWA ASANTE	12
PANEL DISCUSSION 1	14
SPEECHES – NANA ADDO DANKWA AKUFO-ADDO	16
PANEL DISCUSSION 2	19
SPEECHES – ODENEHO KWAFO AKOTO III (AKWAMU CHIEF).....	21
BUZZ ON SOCIALS	23
SOCIAL MEDIA ANALYTICS	29
HEADLINES	30
PANEL DISCUSSION 3	34
SPEECHES – FUNMI ONUMA	36
PANEL DISCUSSION 4	38
SPEECHES – EDMOND MOUKALA.....	40
PANEL DISCUSSION 5	42
SPEECHES – CHIEF ALHASSAN ANDANI	45
PANEL DISCUSSION 6	47
SPEECHES - HON. MARK OKRAKU-MANTEY	49
PANEL DISCUSSION 7	51
SPEECHES – JOHN SCHREINER	54
PANEL DISCUSSION 8	56
SPEECHES – RUTH KANYANA B. KIBUUKA	58



TABLE OF CONTENT



PANEL DISCUSSION 9	60
SPEECHES - H.E AMBASSADOR PROF. HUGH K. ARYEE	63
PANEL DISCUSSION 10	65
SPEECHES – TARIRO WASHE	67
PANEL DISCUSSION 11	69
SPEECHES – KHALIL STAILY	71
PANEL DISCUSSION 12	73
SPEECHES – MOSES BABATOPE	75
SPEECHES – KOLADE ADEWOYE	80
SPEECHES – KINGSLEY ASOEGWU	83
SPEECHES – A.B MOOSA SAYINI	87
REPRESENTATION OF AFRICAN COUNTRIES	92
CINEMAS IN AFRICA.....	95
CINEMA OPPORTUNITIES IN GHANA	104
WHY SHOOT IN GHANA	121
GHANA HAS IT ALL	122
SURVEY RESULTS	127
PLEDGES OF PARTNERS	134
AFRICA DID IT	137
ATTENDEES AT ACS 2023 & THEIR ESTIMATED SPEND	138
2024 ACS INFORMATION PAGE	139
EDITORIAL TEAM.....	142
ACS ORGANIZING COMMITTEE	144
STRATEGIC PARTNERS	147
MEDIA PARTNERS	148





H.E. NANA ADDO DANKWA AKUFO-ADDO

THE PRESIDENT OF GHANA

“

A favorable tax regime for filmmakers is also in the process of being elaborated, providing another tangible reason for the choice of Ghana as a film production country.

”



WELCOME MESSAGE FROM CEO



I am still in awe - is the best way to describe this in my mind, the first ever Africa Cinema Summit(ACS) in Africa, for Africa, by Africa.

The beautiful people and ideas, the spirit of collective achievement and progressive thought, the energy and selflessness, the sharing of ideas, numbers and contacts, facts and figures, the can-do-spirit, the bubbling of energy right below and above ground, the freedom to explore, think new thoughts and meet new people, the constant chatter and pictures, the pride in achievements shared, the receptive atmosphere, these are but a few of the many things that touched my senses from all directions and took me back in time to a time and place when all things were possible.

The highlight for me, was when two different people, a man and woman in their late 20s I'd guess, at two different times said to me: "Thank you for making us dream", "I can finally dream again" and yes we must dream and continue to dream, but this is a dream that must manifest quickly because in the real world situation, whenever demand exceeds supply, supply simply must step up. But here is the thing about helping people dream though; like with any help you give, you end up being the helped and in this case, you end up becoming the dreamer therefore.

But this is not only a dream, we are on a mission to change our reality. The reality is that the average school graduate in Africa has never had a cinema experience.

The reality is that over a billion people have less than 1700 screens.

The reality is that a continent that will soon hold over 50% of the global youth population with a median age of 19 and energy comparable to the hot sun on the continent, isn't it scary that this critical population will not be considering cinema as one of the places to channel their energy?



The reality is that the largest youth population with spending power will not be spending any of their money at the cinema, because they are growing up without a cinema culture.

The reality is that if cinema does not reconsider its entire growth strategy and pay attention to Africa, who will be going into those big buildings around the world with aging populations that try as they may want to, may prefer a seat in front of the fire with a Netflix movie?

The reality is that Africans can pay as much as 10\$ and sometimes more at the cinema as the case is in most cinemas on the continent.

The reality is that the global cinema ecosystem pays very little attention to the African cinema players and needs to start paying more attention and consider some real investments into the continent for the sake of their own continued survival and well-being.

The reality is that Africans as well deserve the cinema experience and access to TVs and phones does not substitute for the cinema experience.

The reality is that cinema creates jobs, builds communities and economic power, creativity, and stabilizes societies

The reality is that any business that isn't considering population growth, dynamics change, making projections, and working to remain relevant will become a dinosaur. There are many examples of those for us to chew on.

In this day and age, many cinema executives around the world, live in a glass tower and will not descend to visit the beautiful continent of Africa and appreciate the real opportunities for the growth of their business and footprint, remaining closed-minded due to erroneous stereotypes of Africa created over the centuries. In this age, remaining closed-minded to opportunities, especially for a business, is a choice and in many instances, a deadly one. As is always the case in business, the day may come to belong to the first movers, while others continue to adopt a wait-and-see approach. There is nothing to wait and see, for as they say, figures do not lie.

In this day and age, African investors remain ignorant of the creative space and the huge opportunities for investments in it and remain ignorant of the opportunities of content and infrastructure investment in the space, therefore, unfortunately not seizing the opportunity.

This can be said as well for the diaspora community, who continue to look for opportunities for investments anywhere but in the sector that is bigger than both oil and communications. As is said in many hallways, content is the new oil.

The continent that will soon have over 60% of the youth population, by 2040 has very little representative and quality content, while areas like children's programming are mostly untouched.

Distribution and exhibition as well remain mainly an idea to aspire to, as Africans remain spectators to the world telling and showing its stories.

The recent performance of local content on the continent, tells us that Africans are hungry for locally produced quality content. A recent example is 'A Tribe Called Judah'.

In Ghana, families filled up all five Silverbird Cinema halls to watch 'Asantewa', a locally produced independent animation, causing the cinema to temporarily halt the screening of films like Avatar in 2022. As well, the performance of films like 'The Black Book' on Netflix should point us to the fact that African content has both a place on the continent and globally.

The question therefore remains, 'why is there so little investment in both content and exhibition?' Why do Africans get asked the question 'Why do you want cinemas, when you have Netflix and can watch films on your phones?' - I so do struggle to keep my cool when asked this misguided and in my opinion, disrespectful question.

In this day and age, Ghana's 36 million population, with a median age of 21 and 16 regions have less than 20 screens and have cinemas in only 2 regions. This picture is a good sample of the entire continent.

In this day and age, prosperity conversations and growth conversations around the world happen without recourse to the creative space, when the UNESCO report, clearly states that the sector is the largest employer on the continent.

At the last ACS, experts projected the sector to be worth over 100 billion USD on the continent, challenging UNESCO's projection of 20 billion USD. I say, 20 or 100, I'd pay serious attention!

The Africa Cinema Summit will continue to play a nurturing role and platform to amplify and direct attention and investments towards African content, distribution, and exhibition, as well as advocate to African governments, to think through dynamic growth strategies and policies as a channel to both creating jobs and opportunities for its people as well as building more stable societies.

The summit will therefore keep track of developments and hold accountable all stakeholders towards the realization of a vibrant cinema ecosystem in Africa in time.

We continue to ask the cinema world, where would you rather be than where your biggest opportunity is? Africa is the cinema world's biggest emerging opportunity both in content creation and exhibition

The Africa Cinema Summit is where cinema stakeholders meet on the African continent to discuss cinema business opportunities pertinent to the film sector in Africa.

A very special thank you to Ghana and the President of Ghana for showing such leadership. In the words of His Excellency the President of Ghana - Nana Addo Dankwa Akufo-Addo, "Both Africa and the cinema world, need each other". ACS provides the holding environment that nurtures this relationship to a real marriage that births outcomes that continue to improve society for Africa and the global community of cinema stakeholders and investors.

The Africa Cinema Summit in 2024, will delve deeper into the solutions put forward by stakeholders and seek to chart practical, measurable steps towards investments into content and infrastructure, training, building a sustained cinema culture, and the active roles Governments need to play at the table. The summit will seek to build a more cohesive landscape for players on the continent. ACS 2024 will be heavy on financing opportunities and how to build strong linkages amongst African countries in our collective efforts.

As you scroll through the pages of this outcome paper, I hope you, as I did, get to enjoy the stories, built relationships, the tapestry of knowledge, the investment opportunities, and the beautiful experience that came out of ACS 2023 and we certainly look forward to hosting you in 2024.



ACS
ETHOS

MEETINGS
CULTURE SOCIAL
CONVERSATIONS FUN ART
MONEY DIVERSITY HANGOUTS
SHARING ECONOMIC GROWTH BEAUTIFUL ENGINEERING FUTURISTIC
INVESTMENTS THE GOOD SOCIETY CONNECTIONS
PROSPERITY GOOD FOOD DEVELOPMENT
MAGINATION PROGRESSIVE SENSUAL
EDUCATION THINKING EMPLOYMENT
INTROSPECTION MENTAL STIMULATION INFORMATION
GROWTH VISUALLY ARRESTING
LEADERSHIP JOB CREATION VIBRANT
DREAM NETWORKING
ASPIRATIONS LEARNING
COLORFUL THE FUTURE
CONTEMPLATION
SATISFYING FULFILLING
ENJOYMENT
POSSIBILITIES SOCIETY
TECHNOLOGY INSPIRATION
INNOVATION
LAUGHTER

2024 AT A GLANCE



HOLIDAY	DATE
NEW YEAR'S DAY	1ST JANUARY
CONSTITUTION DAY	7TH JANUARY
INDEPENDENCE DAY	6TH MARCH
NFA FILM BREAKFAST MEETING	20TH MARCH
GOOD FRIDAY	29TH MARCH
EASTER MONDAY	1ST APRIL
EID-UL-FITR	10TH APRIL
MAY DAY (WORKERS' DAY)	1ST MAY
EID-UL-ADHA	17TH JUNE
FOUNDERS' DAY	4TH AUGUST
KWAME NKRUMAH MEMORIAL DAY	21ST SEPTEMBER
AFRICA CINEMA SUMMIT	7TH - 10TH OCTOBER
FARMER'S DAY	6TH DECEMBER
GHANA CINEMA WEEK	18TH - 25TH DECEMBER
CHRISTMAS DAY	25TH DECEMBER
BOXING DAY	26TH DECEMBER

SNAPSHOT OF AFRICA FILM LANDSCAPE



Africa is the cinema world's biggest emerging opportunity this century



WITH ONLY **1700** SCREENS TO **1.4** BILLION POPULATION



70% of sub-Saharan Africa's population is under 30 whilst the rest of the world is aging. The median age in Africa is 18.



OVER **80%** of the African population have never been to the cinema



As the youngest continent, Africa will have over **42%** Of the global youth population by 2030



Employment Potential **5B** Current Employability **5M**



Market Potential **\$20B** Current Market **\$20M**



Cinema Screens **1,653** 1 Screen Serves **787,402** People



Population of Africa with Over **1.4** Billion



About Africa Cinema Summit



The Africa Cinema Summit (ACS) is a three-day summit that brings stakeholders from the cinema industry value chain across the world to Africa. The summit is unique as it is the first of its class to be held in Africa and it focuses on the peculiarities in the African cinema space as well as the challenges and the numerous opportunities the industry offers. The summit is thus result oriented and is skewed towards creating a compelling and conducive avenue for participants to interact, network, foster partnerships, generate leads and possibly close deals during the event and thereafter.

Why Africa Cinema Summit?

Africa remains the most underserved market in cinema exhibition with less than 1700 screens serving a population of over 1.3 billion. This means that one screen serves approximately 787,402 people in Africa. Although there is a surge in cinema – going across Africa, the market cannot meet the demand with its limited number of cinemas. Africa is very communal in nature and the socio-cultural indicators that favour cinema development are also very imminent. There is therefore a clear opportunity for stakeholders across the value chain to tap into this huge market.

Africa's potential as a powerhouse remains largely untapped, despite significant growth in production across the continent. With the right measures put in place, Africa's film and audiovisual industries could create over 20 million jobs and contribute \$20 billion to the continent's combined GDP as proposed by the 2021 UNESCO Report.

It is in light of this that the ACS has been instituted to help to close these gaps and take advantage of the opportunities that arise with tackling the gaps.

ACS As A Platform

ACS brings together, in one room, major players and decision makers such as government officials, film authorities/commissions from various African countries, exhibitors, investors, financial institutions, studios, producers, distributors, filmmakers and suppliers as well as the entire global community of cinema stakeholders.

This community of stakeholders as well as renowned speakers and panellists with diverse experiences, skills, knowledge and propensity for business will deliberate on the cinema landscape in Africa and explore the unique opportunities that will suit each situation or geographic location on the continent. There is also an avenue for real time matching of interests, solutions or opportunities for attendees in this large and fast growing market.

Ghana as the Host

With its location on the Greenwich meridian and at the centre of the world, Ghana is proud but yet humbled to serve as the door to welcome the rest of the world, in the continent's strategic bid to reinvigorate Africa's cinema industry. As the world gravitates towards Africa for content, etc. and with the headquarters of the Africa Continental Free Trade Area (AfCFTA) situated in Ghana, the country strives to work with its African brothers and sisters to point the cinema world to the land where their best and largest opportunities lie.



AFRICA CINEMA SUMMIT FEATURES



**INDUSTRY
RECOGNITION**

**PREMIERES AND
ADVANCED FILM
SCREENINGS**

KEY THEMES

- ▶ **FUNDING AND INFRASTRUCTURE**
- ▶ **REPRESENTATION AND INCLUSIVITY**
- ▶ **TECHNOLOGY AND INNOVATION**
- ▶ **GLOBAL COLLABORATION**
- ▶ **EDUCATION AND SKILL DEVELOPMENT**



ORGANIZING PARTNERS

National Film Authority of Ghana (Converner)

The National Film Authority is a government agency mandated to enforce the legal framework for the production, regulation, nurturing and development of the Ghanaian film industry, and for the distribution, exhibition and marketing of films and related matters. It was set up by the Government of Ghana under the Development and Classification of Film Act 935 to regulate and streamline the ecosystem of film in Ghana.

FilmOne Entertainment

FilmOne Entertainment is a leading independent entertainment company focused on and renowned for its distribution and production of Filmed Content, from Nigeria, West Africa, to the World. With a portfolio spanning across various genres and languages, FilmOne distributes and produces a wide range of mainstream and commercial pictures, including international and indigenous films, and maintains strategic alliances and relationships with international studios and distributors.

Silverbird Cinemas

Silverbird Cinemas is a trailblazer in the entertainment industry, acclaimed for its exceptional cinema experiences and impactful contributions to the growth of African cinema. With state-of-the-art facilities and a commitment to innovation, Silverbird Cinemas continues to elevate the cinematic landscape in Africa and beyond.

JULIET YAA ASANTEWA ASANTE

TOPIC: CINEMA'S ROLE IN UNLOCKING THE
POTENTIAL OF THE AFRICAN CREATIVE ECONOMY

***Bio:** Juliet is the Chief Executive Officer of the National Film Authority of Ghana and the immediate past Board Chair of the National Film and Television Institute. Juliet has been a practicing filmmaker for over two decades and the founder of the Black Star International Film Festival.*

Why are we here? We are here because, in just seven years, Africa's population will constitute more than 42% of the global youth population.

By 2050, 70% of the global youth the population will be in Africa. Africa is the youngest continent, and Gen Z's and Gen Alpha's will become the main consumers and trendsetters of our tomorrow.

We are here because, in less than 30 years, Africa's youth population will be more than 2.5 billion.

What characterizes this generation? They are energetic, educated, creative, ambitious, technologically savvy, have a wide social network, and will be making household decisions, and possibly making national decisions as well. Now, why should we care? The three E's: education, employment, and entertainment.

The three E's are important because without education, employment, and entertainment, there is a risk of instability. A disempowered youth can lead to unwanted migration, and an unengaged and unentertained youth is socially unhealthy. Africa currently has less than 1,700 screens for its 1.4 billion people. To put this in perspective, France has over 7,000 screens.





Let's look at the numbers. The United States has over 41,000 screens, contributing over \$500 billion to its economy, supporting 2.4 billion jobs, and giving over \$186 billion in wages. China has over 65,000 screens, contributing over \$9 billion to its economy, employing over 500,000 people.

India, with similar statistics to ours, has over 11,000 screens, contributing over \$1.5 billion to India's economy and employing over 42 million people.

The value of cinema includes creating jobs, attracting investments, increasing economic activity, building community, preserving culture, empowering film tourism, increasing soft power and national branding. The lack of cinema infrastructure means that we do not partake in all these benefits.

We remain spectators as the rest of the world makes their stories, and we sit and watch. There is a lack of screens, funds, investments, infrastructure, distributors, low levels of training, lack of adequate incentives, and the list goes on. So today Ghana should take credit as the country to host the first-ever Cinema Summit on the African continent.

This is the first time that cinema stakeholders globally within the continent are meeting to delegate and look for solutions to move forward.

It is about empowering our continent to produce. It is about increasing our cinema screens, so we are gathered here today for two reasons.

How do we increase the quality and numbers of our productions not just to feed the screens that we hope for on the continent and we want on the continent? but we also need to increase the cinema screen numbers because when we produce this content they need to go into the cinemas and so we bring it roundly to the point where we say and this is why we are here at the Africa Cinema Summit.

Have a great 3 days.

SUMMARY OF DISCUSSION

DAY 1

AFRICA CINEMA SUMMIT

ROLE OF THE YOUTH IN CINEMA DEVELOPMENT IN AFRICA

PANEL DISCUSSIONS

- FRESH PERSPECTIVES, INNOVATIVE IDEAS, AND CREATIVITY TO THE AFRICAN FILM INDUSTRY
- ADAPTING NEW TECHNOLOGIES TO DRIVE THE INDUSTRY FORWARD
- DIVERSITY, INCLUSIVITY AND INFLUENCE OF THE YOUTH ON THE CINEMA DEVELOPMENT IN AFRICA

MODERATOR

 TONY ASANKOMAH FILM CRITIC, CREATIVE WRITER, FOUNDER - GHMOVIEBREAK.COM	 EPHANIA SARAH AMA AIBREBE FILMMAKER, MEDIA CONSULTANT, AND MARKETING STRATEGIST	 NOWE A.C.I. SECUN-OJO PUBLIC RELATIONS COMMUNICATIONS MANAGER THE FILMHOUSE GROUP	 MAJEED SUHUYINI ACTORS WRITER FILMMAKER	 NANA KWAME OBIIRI-YEBO SALES AND MARKETING LEAD SILVERBIRD CINEMAS GHANA	 JAY FOLEY MEDIA PERSONALITY DIALOGIC NETWORK
--	---	---	---	--	--

The youth have the potential to revolutionize the African cinema landscape by infusing fresh perspectives, innovative storytelling, and modern techniques. Their creative energy can amplify diverse narratives, shedding light on untold stories and amplifying underrepresented voices. Embracing emerging technologies and global trends, the youth can attract wider audiences, both locally and internationally, contributing to the growth and recognition of African cinema on the global stage. Their passion for change and social issues can inspire powerful narratives that resonate with a broad spectrum of viewers, fostering a vibrant and flourishing cinematic ecosystem in Africa.

KEY TAKEAWAYS

- **Diverse Narratives:** The youth can introduce a rich tapestry of diverse narratives, reflecting the multifaceted cultures, histories, and experiences of Africa. Their fresh perspectives can break away from traditional storytelling, showcasing a wide range of voices and stories that resonate with a global audience.
- **Innovative Techniques:** Embracing modern filmmaking techniques, the youth can introduce innovative approaches to storytelling, cinematography, and production. By leveraging emerging technologies and creative methods, they can bring a contemporary flair to African cinema, making it more appealing and relevant to both local and international viewers.
- **Global Appeal:** Through the exploration of universal themes and the incorporation of global trends, the youth can attract a broader audience beyond the borders of Africa. This global appeal not only expands the reach of African cinema but also fosters cultural exchange and understanding on an international scale.
- **Industry Growth:** The infusion of young talent into the African film industry can stimulate its overall growth. By nurturing and supporting emerging filmmakers, the industry can benefit from a continuous influx of creativity, fostering a dynamic and resilient cinematic landscape that evolves with the times.

CANAL



OLYMPIA

CANAL  **OLYMPIA**

SPEECHES

H.E. NANA ADDO DANKWA AKUFO-ADDO

Every aspect of African life tells an imaginative story. We tell stories through our fabrics; every painting design has a narrative, and every kente cloth has a name. Our crafts, music, films, and festivals all tell stories about our lives and our beliefs. As a captivating story, we can make it a success story for the world—from the intricate naming ceremonies of babies to the celebration of harvests and rousing farewells of our dead. Ours is a story worth telling.

The arts, culture, and heritage of the African people trace and connect us to our past, reinforce our awareness of the present, and chart a path of evolution for the future. This encompasses our history, playing a critical role in our modern society, politics, businesses, and daily realities. The African Cinema Summit is where cinema stakeholders meet on the African continent to discuss cinema business opportunities pertaining to the film industry in Africa.

The United Nations Educational, Scientific, and Cultural Organization (UNESCO) states that Africa's film industry has the potential to employ some 20 million people and contribute \$20 billion to the continent's economy.

Take, for example, Hollywood, which supports some 22 million jobs and has a staggering wage bill of \$137 billion. Nigeria's Nollywood is set to contribute some \$600 million to the country's gross domestic product and create around one million jobs. I believe it is not beyond us collectively in Africa to produce our statistics, and the availability of the right skill set is critical to this.



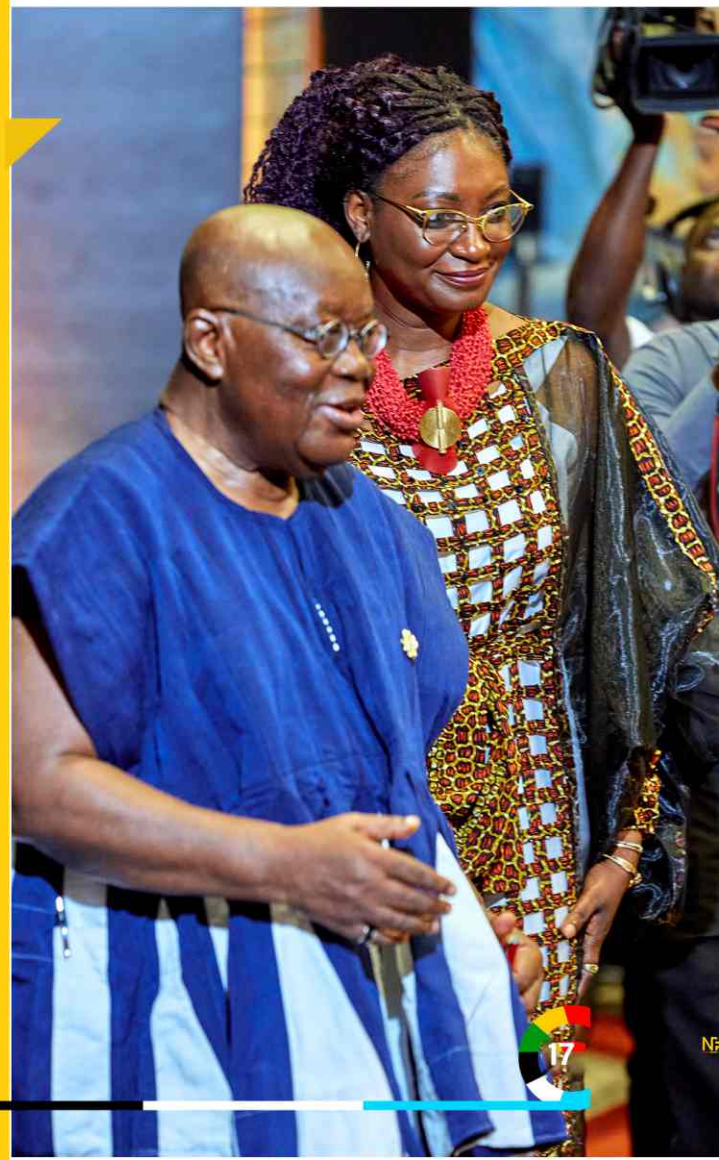


My government recognizes the importance of the film industry, which is why I'm here. I have tasked the Ministry of Tourism, Arts, and Culture and the National Film Authority to make film tourism an important part of their activities. Our country has an abundance of fields, castles, national parks, historic palaces, wildlife, and festivals that could be filmed or used as backgrounds for films and marketed for various purposes.

The consistently favorable rankings of Ghana by the World Economic Forum Global Competitive Report, as politically stable with a safe and secure environment, unique and better tourist assets, and infrastructure, should make the country a preferable location for the film and tourism industry. Ghana, being the safest country in West Africa and the third most peaceful country on the continent, has great marketing and promotional ramifications for the development and sustainability of the Ghanaian film industry.

The National Film Authority launched the "Shoot in Ghana" campaign last year, aiming to make Ghana the ideal location to shoot films and content on the continent. Ghana is as good as most of what you need to shoot for a film. Similarly, the National Film Authority, through the Ghana Cinema Agenda, aims to support the production of world-class content and films, increase cinema infrastructure in Ghana, and, by extension, on the continent. A favorable tax regime for filmmakers is also in the process of being elaborated, providing another tangible reason for the choice of Ghana as a film production country.

It is wholly unacceptable that the entire continent of Africa has fewer than 1,700 screens catering to its 1.3 billion people. On the other hand, the majority of Western countries, despite possessing aging populations, have their cinemas full.





"Africa will have over 40% of the global youth population by 2030. This clearly indicates that both the cinema world and Africa need each other "

Africa is an opportunity to create jobs for those who need them, as well as an opportunity to have the world partake in the rich stories of our communities, getting our stories and narratives out there to tackle negative perceptions established about the continent.

I urge all of you gathered here today to continue telling stories about Africa - our history and our future. Showcase the richness of our culture and confront head-on the stereotypes that are detrimental to our growth. Let's show that we can make anything happen if we put our minds and spirits into it. We are proud people, and it's time to show the world what we have. Step into that world, enclose yourselves in it with pride. You are our masterpieces.

Before I conclude, there's one matter of deep concern for me that I hope you will address at this summit. Too often, our renowned artists who have entertained us and given us some of our best music, drama, and films have not been adequately rewarded financially. We need to strengthen our copyright morals to protect our artists in the system and market. There is a large market around the world that appreciates African films, and we need to work to ensure that our actors, actresses, and filmmakers reap the benefits of this market.

Our continent's balance of payments will also benefit, and the African film industry can benefit from targeted state support, improving the lives of industry members and the fortunes of our respective nations. In Ghana, the Ministry of Tourism, Arts, and Culture, and the National Film Authority have brought together Ghanaian filmmakers, and producers, on one hand, and investors, distributors, and marketers on the other, to make use of a \$25 million investment. This investment, which has already been secured, will go a long way to strengthen the local film ecosystem, generating 6,000 jobs. The project aligns with the government's job creation agenda.

I declare the African Cinema Summit officially launched. God bless us all.



SUMMARY OF DISCUSSION

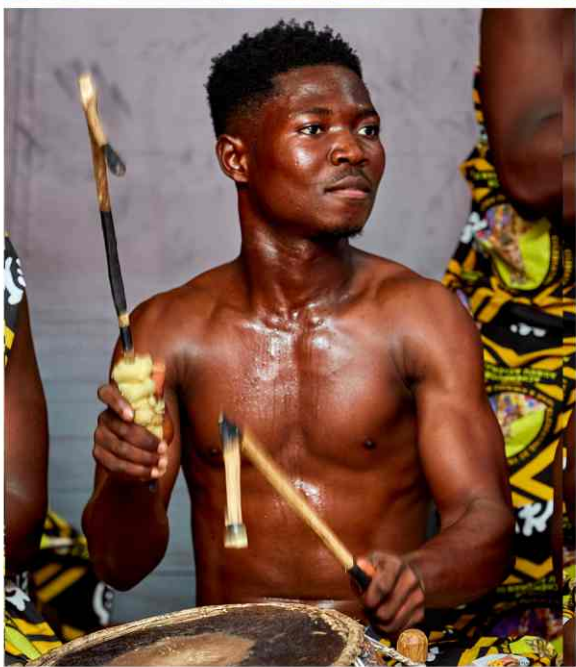
DAY 1



The inaugural edition of ACS brought together key stakeholders from the African film industry to address the vital role of collaboration in shaping a thriving cinematic landscape across the continent. It is crucial for African filmmakers to unite, focusing on elevating content quality and fostering a more diverse film industry. Through collaborative initiatives, they can effectively pool resources, expertise, and perspectives, resulting in enriched storytelling. This unity not only amplifies cultural representation but also offers global audiences a nuanced and authentic view of Africa. By sharing experiences and collectively tackling societal issues, filmmakers empower themselves to craft a compelling narrative. The collaborative spirit within the African filmmaking community holds the potential to make a lasting impact, influencing the future of cinema and content creation.

KEY TAKEAWAYS

- **Diverse Perspective:** Collaboration among African filmmakers facilitates the integration of diverse cultural perspectives, enriching content with authenticity and depth.
- **Resource Pooling:** Joint efforts enable filmmakers to pool resources, both financial and technical, leading to higher production values and enhanced storytelling capabilities.
- **Global Representation:** Collaborative projects provide a platform for showcasing the richness of African narratives on a global scale, challenging stereotypes and broadening international perception.
- **Social Impact:** Unified storytelling empowers filmmakers to collectively address societal issues, leveraging their collective influence to bring about positive change.
- **Cinematic Innovation:** Collaboration fosters a culture of shared creativity, inspiring innovation in filmmaking techniques and storytelling methods, ultimately elevating the overall quality of African cinema.





SPEECHES

ODENEHO KWAFO AKOTO III (AKWAMU CHIEF)

Bio: the Akwamuhehe and the Paramount Chief of the Akwamu State in Ghana. He succeeded his grand uncle, the late Odeneho Kwafo Akoto II. Odeneho Kwafo Akoto III is seen as one of the most progressive traditional leaders in Ghana who has since his enstoolment, worked to rejuvenate his kingdom and modernize the chieftaincy institution in the country.

Honorable Mark Okraku Mantey, Deputy Minister for Tourism and Culture, Miss Juliet Yaa Asantewa Asante, CEO of the National Film Authority, state officials, diplomats, corporate officials, distinguished ladies and gentlemen, I am sure you will all agree with me that today's program is long overdue, and with that in mind, let me congratulate Yaa Asantewa Asante and her team for having the vision to organize this event. Thank you also for extending the invitation to me to speak to you about the honor and the overall benefit of African cinema.

Ladies and gentlemen, the film industry was first introduced in Ghana, then Gold Coast, of which Akwamu, our state, was part, by the colonial government from the year 1923. It subsequently became a place of filmmaking and showcased films through the establishment of Black Star Films, Gold Coast Films, Gold Coast Films Unity, Ghana Film Industry, and now the National Film Authority. Cinema centers such as Palladium, Grace, Rosie, Orion Executive Cinema, etc., became part of our lives—a concept that has been accepted into our culture.

Akwamu is located in the Eastern Region of Ghana, a place that I feel privileged to oversee as an overlord. It boasts a uniquely rich cultural heritage that is yet to be fully appreciated on the global stage. This is why I am convinced that through the lens of African cinema, we can showcase unique traditional stories and history that define the Akwamu people, Ghana, and Africa as a whole. As a matter of fact, the history of our Akwamu people is intertwined with almost all the other tribes in Ghana, including Asante, Angolo, Eweland, Akyem, Akuapem, Ga, Adangbe, and others.



Indeed, it was my great ancestors who gave the famous Okomfo Anokye to Berema Osei Tutu of the then Kuaman, now Kumasi, and the two built what we all know now as the Asante Kingdom. Another example is the legendary Prince Asaniman, an Akwamu royal who, through remarkable strategic foresight, bravery, and determination, captured the Danish who occupied Osu Castle in 1693 from the occupying Danish authorities of the time. The original keys to the famous Osu Castle kept as a trophy and proof of the Akwamu prowess, are displayed in the Akwamu Museum to this day. By showcasing such stories through filmmaking, we can preserve and promote the heritage of Akwamu and Ghana as a whole, ensuring that these stories are not forgotten and are celebrated by current and future generations.

Furthermore, Akwamu is a treasure trove of tourist sights waiting to be discovered. The engineering marvel of the Akosombo Dam, the Adome Bridge, the beautiful Oti Falls, the Akwamu Porch Conservation, and the mysterious Umbrella Rock are natural wonders that, when depicted through film, can attract travelers from far and wide to witness these marvelous sights in person.

Additionally, there are iconic resorts like the Royal City Resort, The Peninsula Resort, the Bridgeview Resort, and others that are renowned for providing some of the best hospitality experiences in the Akwamu area.

Regrettably, there is no modern cinema in the entire Eastern Region of Ghana to enable us to tell an Akwamu story.

I do not agree with the argument that the advent of the internet and social media has negatively reduced the need for cinemas.

Netflix, for example, has shown us that the internet and cinemas are partners in the film industry. In this regard, I call on all stakeholders in the film industry to uncover the untapped potential of film-related businesses. Local festivals and cultural exchanges can contribute significantly to the socio-economic development of Akwamu, the Eastern Region, Ghana, and, by extension, Africa.

The development of the film industry also has a trickle-down effect that will empower street vendors and service providers, allowing them to sustain their livelihoods.

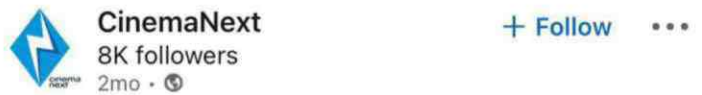
By leveraging the unique cultural assets of the region, entrepreneurs can create businesses that not only celebrate our rich culture and heritage but also generate employment and stimulate economic growth. Plans are far advanced in the creation of an eco-city within the boundaries of Akwamuman, and I have earmarked various parcels of land to support the film industry, especially the establishment of a film studio. I hereby encourage stakeholders in the film industry to invest in this extraordinary part of Ghana. Akwamuman and I are waiting to welcome you, making an investment journey with us a rewarding one.

Before I take my seat, I wish to pay tribute to the illustrious men and women who have, in their own small ways, helped shape the film industry in Ghana and Africa. Legends like Doctor Chris Kessie, Hubert Adesu, Kol Penstil Ansah, King Ampah, Akosua Busia, Shirey Frimpong Manso, Asie Tammakloe, the famous Senegalese Safi Faye, and our very own Juliet Yaa Asante Asantewaa. I also salute initiatives like the Latima Foundation, which is doing a great job in promoting African women in the film industry.

Ladies and gentlemen, thank you, and may God continue to bless our homeland, Ghana, and Africa. Thank you.



BUZZ ON SOCIALS



A big congratulations to organisers, speakers and attendees of the inaugural Africa Cinema Summit for making it an amazing event 🌟 It truly placed the 54 n ...see more



#africacinemasummit



BUZZ ON SOCIALS



Piotr Gierałowski · 3rd+ [+ Follow](#) ...
Owner at Gieraltowski Architect...
2mo · 🌐

It has been a pleasure to participate in Africa Cinema Summit today, where on behalf of our studio Gieraltowski & Partnerzy, Extract Design I have been a speak ...see more



TellSara Cinema Services [+ Follow](#) ...
252 followers
2mo · 🌐



#africacinemasummit



BUZZ ON SOCIALS

filmoneng and filmhousecinemas



bellanaija



decemberingh



silverbirdghana



samismediaproduction



beyondthereturn



Liked by jpapagormon and others
silverbirdghana His Excellency @nakufoaddo and HRH @king_of_akwamu proved their commitment to the growth of the cinema and film agenda with key note addresses at the just ended Africa Cinema Summit

beyondthereturn



beyondthereturn



remedyblog



#africacinemasummit



BUZZ ON SOCIALS



Madonna Jamila · 3rd+ + Follow ...
Malik Arthur
 LL.M Candidate at UCLA, School of Law (Media & Entertainment...
 Reposted from National Film Authorit...

Kudos to the amazing team that organised the first ever cinema summit in Africa. It was indeed a specular event. National Film Authority FilmOne Limited Silver ...see more



Juliet Yaa Asantewa Asante · 2nd + Follow ...
(Juliet Asante)
 Chair at National film and Television Institute...
 2mo · 🌐

To say that I was truly inspired during the Africa Cinema summit is an understatement... #africacinemasummit ...see more



Ghanaian American Journal + Follow ...
 63K followers
 2mo · 🌐

The inaugural Africa Cinema Summit ended in Ghana on Thursday, November 16, 2023 with a call for collaborative effort to harness the continent's rich cultural heritage.

<https://lnkd.in/dxJXDzNH>

#Gajnews #africa #africacinemasummit #filmmaking



Business Owner at LED-LUME + Follow ...
 Reposted from LED-LUME · 2mo · 🌐

It's the last moment to meet with us and talk about innovative, energy saving led lighting for cinemas & theatres. Don't loose the opportunity! #Africa ...see more



#africacinemasummit



BUZZ ON SOCIALS

Toby Severtson · 3rd+ · + Follow · ...
 President & CEO at Severtso...
 2mo · 🌐

The 2023 Africa Cinema Summit was absolutely amazing...a very productive and wonderful 3 days reconnecting with and making so many new friends! Special than ...see more



Herman Namanya · 3rd+ · + Follow · ...
 Award-Winning Manager |
 Programs & Operations Consult...
 2mo · 🌐

First day of the #AfricaCinemaSummit here Silverbird Cinemas at Accra Mall in Ghana. Joined by Uganda Communications Commission to strengthen th ...see more



Qube Cinema
 56K followers
 2mo · 🌐

Meet #QubeWire at the Africa Cinema Summit between Nov 14 & 16.
 #electronicdelivery #movies #distribution #Gh ...see more



52 1 comment



Rob Arthur · 2nd
 Founder & Partner
 9mo · Edited · 🌐

Africa Cinema Summit: **Moses Babatope**, Co-Founder and Group Deputy Managing Director **Filmhouse Group** said "We are thrilled to be a part of NFA's #AfricaCinemaSummit, bringing together industry leaders and visionaries to shape the future of cinema business in Africa - the collective vision is to foster a dynamic platform for industry players to converge, interact, and forge robust partnerships that will galvanise the #cinema ecosystem in #Africa" **Juliet Yaa Asantewa Asante** (Juliet Asante) **Kene Okwuosa Funmi Onuma Kofi Adinkra** #ghana Cinema Technology Community (CTC) International Cinema Technology Association - ICTA **Omdia Gower Street Analytics Comscore, Inc.** **Olivier Dock National Association of Concessionaires (NAC)**
 More information at: <https://lnkd.in/e8xrtujP>



#africacinemasummit



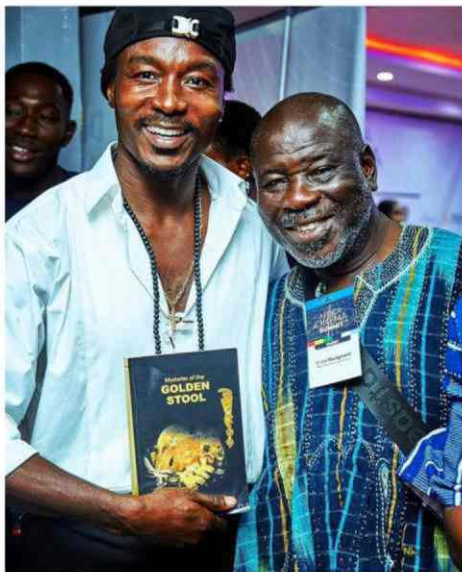
BUZZ ON SOCIALS



Brian Angels · 2nd
Actor Producer
2mo · 🌐

+ Follow ...

Allow me to share two remarkable aspects about this legend ,ERNEST YOUNGMANN I met at the Africa Cinema Summit : Surprisingly, I wasn't aware of his cin ...see more



👍❤️👍 10

👍👍👍 3 COMMENTS



Herman Namanya · 3rd+
Award-Winning Manager |
Programs & Operations Consult...
2mo · 🌐

+ Follow ...

Great interactions with amazing filmmakers, the executive director of Ghana National Film Authority at the #AfricaCinemaSummit Mövenpick Hotels & Resorts in Accra Ghana



Alicia Roslan · 3rd+
Business Owner at LED-LUME
2mo · 🌐

+ Follow ...

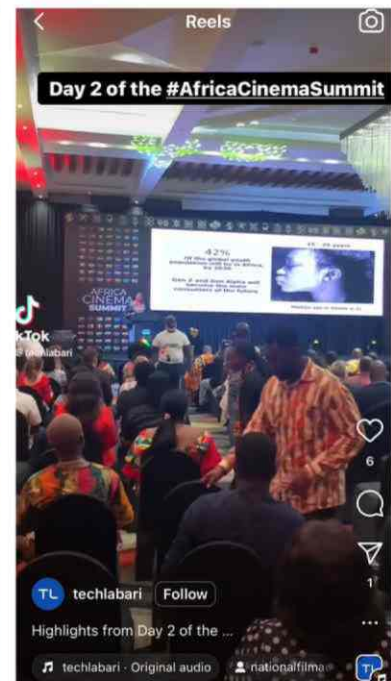
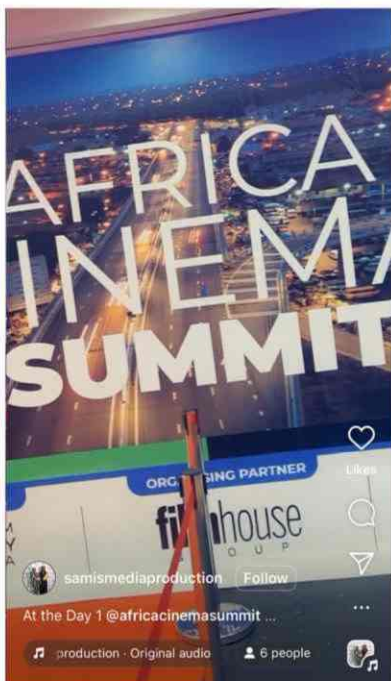
Strong women always find each other ❤️
#AfricaCinemaSummit #ACS #WIEMeet #womeninexhibition #cinema #exhibition #cinemaindustry LED-LUME



#africacinemasummit



BUZZ ON SOCIALS

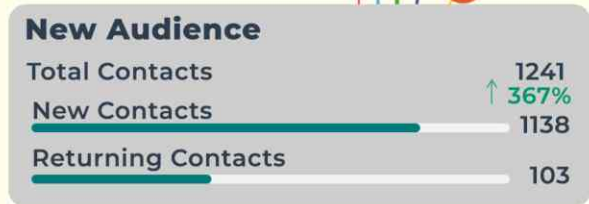
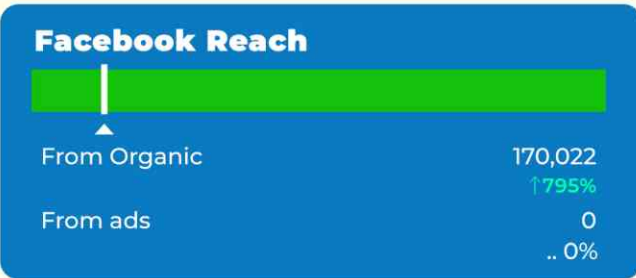


#africacinemasummit

Social Media Analytics



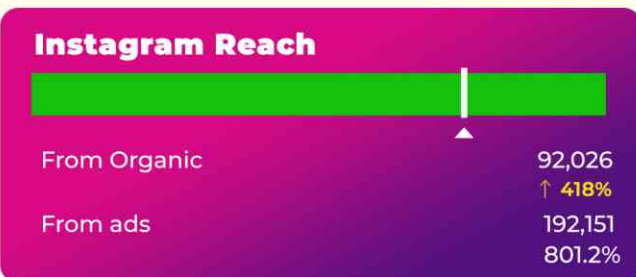
Nov 1 - Dec 31, 2023



Facebook Reach
170.0k ↑ 795%
 vs 61 Days prior



Nov 1 - Dec 31, 2023



Instagram Reach
284.2k ↑ 1219%
 vs 61 Days prior



HEADLINES

First ever Africa Cinema Summit kicks off in Ghana

Issued on: 16/11/2023 - 12:45
Modified: 16/11/2023 - 13:31



ADVERTISEMENT
2024 PREMIERE DATES
FOR NEW & RETURNING SERIES

HOME / INTERNATIONAL / NEWS

Ghana's African Cinema Summit Sets Speaker Lineup Including Imax Exec & Local Exhibition Heads

Zac Ntim
October 25, 2023 6:00AM PDT



ADVERTISEMENT
DEADLINE sound & screen
JUNE 7, 2024
A COMPOSER SHOWCASE OF ORIGINAL MUSIC FOR TELEVISION



First Africa Cinema Summit ends in Ghana

By Peter Quao Adattor reporting from Accra with AFP
Last updated: 17/11/2023



In a resounding call to harness Africa's rich cultural tapestry, filmmakers across the continent are being urged to pool their resources and collaborate effectively to propel growth.

African Filmmakers Seek Bigger Role on World Stage

18 November 2023 10:30
Agence France-Press



Juliet Yaa Asantewa Asante, CEO of Ghana's National Film Authority, poses for a photograph at the Africa Cinema Summit in Accra, Ghana, on November 16, 2023.

CULTURE, ENTERTAINMENT
GHANA ANNOUNCES FIRST SUMMIT ON AFRICAN CINEMA. HERE ARE THREE GHANAIAN FILMS YOU CAN WATCH RIGHT NOW
Image: Pixels

By Delaina Dixon | August 16, 2023

The National Film Authority of Ghana wants to show the world why it should be considered a

National Film Authority of Ghana Partners with FilmOne and Silverbird Cinema to Host First Africa Cinema Summit

Exhibition News - Boxoffice Staff - August 16 2023



ADVERTISEMENT
HOME / INTERNATIONAL / NEWS

Ghana To Host Inaugural Summit On African Cinema

Zac Ntim
August 16, 2023 3:30AM PDT



Enhanced by Google

Africa Cinema Summit opens in Accra with a call for African filmmakers to tell African stories

Gifty Owusu-Amoah and Jessica Love Otoo / Showbiz News / Nov - 15 - 2023, 14:25




HEADLINES

news.com.au

Deals of the Week Sign Up Log In

World

NOW PLAYING



AFRICA CINEMA SUMMIT ACCRA
EVENT INCLUDES CONTEMPORARY AFRICAN FILMS AND INDUSTRY TALKS

First ever Africa Cinema Summit kicks off in Ghana

November 16, 2023 - 10:52PM Oovvuu

amp.theguardian.com

Support us →

The Guardian
News website of the year

News Opinion Sport Culture Lifestyle



Opinion

African cinema has come a long way. Now we need funds and faith to unleash creativity

Supported by

the guardian.org

ghana.un.org

Welcome to the United Nations

United Nations Ghana

Ho... / Press Ce... / Spec... / Africa Cinema Su...

• Speech

Africa Cinema Summit

15 November 2023

The Representative of UNESCO Ghana Officer address at the opening of the Africa Cinema Summit held in Accra to harness the potential of industry.

CNR CITY NEWSROOM

Inaugural Africa Cinema Summit concludes in Ghana with call for collaboration

by Reagan Monds — November 19, 2023
Reading Time: 3 mins read



The inaugural Africa Cinema Summit ended in Ghana on Thursday, November 16, 2023.

Vanguard

HOME NEWS VANGUARD AWARDS POLITICS

NEWS September 20, 2023

Cinema Exhibitors Association of Nigeria endorses Africa Cinema Summit 2023




Celluloid Junkie

CJ WIRE

Production Distribution Exhibition Events Culture

CONFERENCES & TRADE SHOWS

National Film Authority of Ghana Partners With FilmOne and Silverbird to Host the Continents First Africa Cinema Summit



Accra, GHANA (August 16, 2023) - Today The National Film Authority of Ghana announced a strategic partnership with FilmOne Group

myjoyonline.com


Joy Online

Movies

NFA to host Africa Cinema Summit in Ghana

Source: Kwame Dadzie
6 November 2023 2:48pm

Listen to this article



GBC Ghana Online

President Akufo-Addo to grace first Africa Cinema Summit

GBC 6 months ago



President Akufo-Addo.

By: Franklin ASARE-DONKOH


President Nana Addo Dankwa Akufo-Addo is

asaaseradio.com

Asaase Radio

African filmmakers seek bigger role on world stage

Kent Mensah 6 months ago

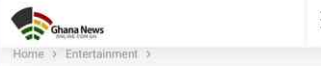


Juliet Yaa Asantewa Asante, CEO of Ghana's National Film Authority, poses for a photograph at the Africa Cinema Summit in Accra, Ghana, on November 16, 2023.

As a filmmaker and head of Ghana's film agency, Juliet Yaa Asantewa Asante said she

HEADLINES

ghananewsonline.com.gh



ENTERTAINMENT GENERAL NEWS

Ghana to hosts first Africa cinema summit in Nov

"Africans are storytellers and story lovers and if we don't find a way to get the largest youth population into the cinemas, Africa will not be the only

africanleadershipmagazine.co.uk



HOME BLOG GHANA, ALM GEARS UP...

Africa ALM ICONS Highlights

Ghana, ALM Gears Up for the Historic Africa Cinema Summit in November

BY KING RICHARDS 08/11/2023

Digital Cinema Report

News. Perspective. Analysis.

HOME DISTRIBUTION & EXHIBITION PRODUCTION & POST-PRODUCTION CONTACT US

Africa Cinema Summit Scheduled for November 14-16 in Ghana

Mon, 10/16/2023 - 10:49 -- Nick Dager
The National Film Authority of Ghana has announced a strategic partnership with FilmOne Group, Nigeria, and Silverbird Cinema, Ghana, to host the inaugural Africa Cinema Summit scheduled to take place November 14-16 at the Mövenpick Ambassador Hotel and Silverbird Cinema in Accra, Ghana.



The Summit marks a pivotal moment in the history of the African film industry. With the collective aim of fostering

heraldsun.com.au

Read Today's Paper Subscribe Sign In



News > World

NOW PLAYING



First ever Africa Cinema Summit kicks off in Ghana

November 16, 2023 - 10:52PM Oovvuu

ghmoviefreak.com

Subscribe Sign In GhMovieFreak

NEWS

The National Film Authority of Ghana collaborates with FilmOne and Silverbird to organize the inaugural Africa Cinema Summit, a first-of-its-kind event on the continent.

The National Film Authority of Ghana collaborates with FilmOne and Silverbird to host the first Africa Cinema Summit, fostering growth, innovation, and collaboration in the African film industry.



Published 9 months ago on August 16, 2023 By Tony Asankomah



cinemanext.com



Registration link for anyone who wants to go <https://bit.ly/acsregistration>



KFTV

KEMPS FILM TV VIDEO



HOME COUNTRIES NEWS ADVERTISE CATEGORIES

NEWSLETTER SIGN UP CREATE PROFILE ACCOUNT LOGIN

African Cinema Summit inaugural event announced

Ghana will host the summit at the Mövenpick Ambassador Hotel and Silverbird Cinema

Author: Gabriella Geisinger

Published: 21 Aug 2023

adelaidenow.com.au

Read Today's Paper Subscribe Sign In



News > World

NOW PLAYING



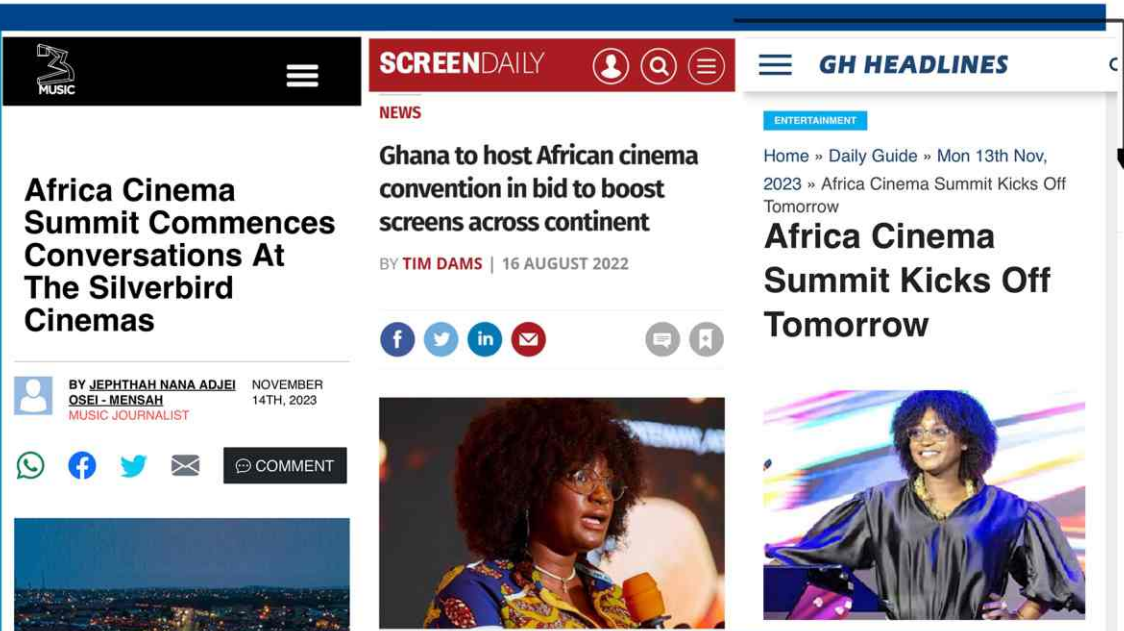
First ever Africa Cinema Summit kicks off in Ghana

November 16, 2023 - 10:22PM Oovvuu



L-R Managing Director of FilmOne Entertainment, Moses Babatope; CEO/National Film Authority of Ghana/Convener Africa Cinema Summit, Juliet Yaa Asantewa Asante; Film Maker Inkblot Studio,

HEADLINES



SCREEN DAILY GH HEADLINES

Africa Cinema Summit Commences Conversations At The Silverbird Cinemas

BY JEPHTHAH NANA ADJEI OSEI-MENSAH MUSIC JOURNALIST NOVEMBER 14TH, 2023

Ghana to host African cinema convention in bid to boost screens across continent

BY TIM DAMS | 16 AUGUST 2022

Africa Cinema Summit Kicks Off Tomorrow



THE Sun Voice of The Nation

HOME NATIONAL COLUMNS BUSINESS POLITICS

Search

South Africa Today

Flowers for any occasion Shop Now

NFAG partners FilmOne, Silverbird to host first Africa Cinema Summit

Home > West Africa > Ghana > Africa: First-Ever Africa Cinema Summit to Hold in Ghana

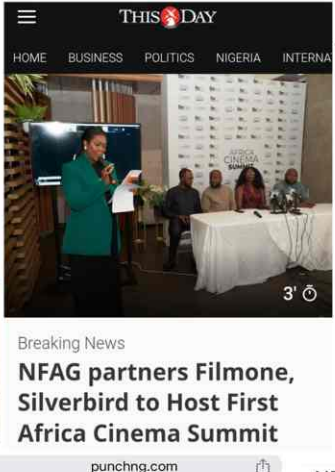
Africa: First-Ever Africa Cinema Summit to Hold in Ghana



NewzSpy

NATIONAL FILM AUTHORITY OF GHANA PARTNERS WITH FILMONE AND SILVERBIRD TO HOST THE CONTINENTS FIRST AFRICA CINEMA SUMMIT.//


Published 9 months ago on August 17, 2023 By Igvononi



THIS DAY

NFAG partners FilmOne, Silverbird to Host First Africa Cinema Summit

Breaking News



TV NEWS

Nigeria Partners Ghana Film Centre For Africa Cinema Summit

August 23, 2023

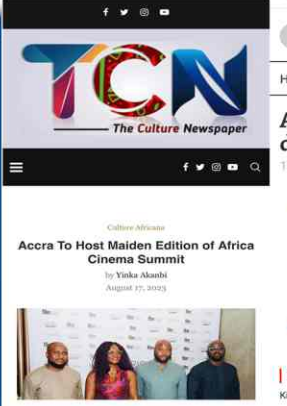


TRAVEL+NOIRE

GHANA SET TO WELCOME FIRST AFRICAN CINEMA SUMMIT

Photo Credit: Photo credit: Asiana Janice


Ghana's Film Authority has forged a partnership with FilmOne Group and Silverbird Cinema, the inaugural African Cinema Summit in Accra.



TCN The Culture Newspaper

Accra To Host Maiden Edition of Africa Cinema Summit

by Yinka Akaabi August 17, 2023



PUNCH Most Widely Read Newspaper

Africa cinema submit debuts in Ghana

19th August 2023



thechronicle.com.gh

NFA to host Africa Cinema Summit in Ghana

By NANA KWESI COOMSON | November 9, 2023



Gajreport

Africa Cinema Summit: A call for collaborative effort to harness the continent's rich cultural heritage

Abigail Oria 6 months ago



SUMMARY OF DISCUSSION



DAY 1

AFRICA CINEMA SUMMIT

PANEL DISCUSSIONS

- INNOVATIVE APPROACHES TO FILM PROMOTION
- WHAT WORKS AND WHAT DOESN'T
- GLOBAL PERSPECTIVES ON YOUTH-ORIENTED FILM MARKETING

YOUTH-CENTRIC FILM MARKETING: STRATEGIES FOR THE DIGITAL AGE

MODERATOR

OLELE SALVADOR
POP CULTURE JOURNALIST/TV HOST - 3MUSIC TV

CYRIL ALEX GOIKEL
MARKETING & BRANDS CONSULTANT

SAY FOLEY
MEDIA PERSONALITY - 3MUSIC NETWORK

JOSHUA BUERNORTY
BOY'S SOUL (REAL JAZZ) SOCIAL MEDIA INFLUENCER AND ACTIVIST

ADESOLA JAME
ADEJUNGBE CONTENT ENTHUSIAST AND EXPERT

LENNY LOMOTÉY
MEDIA PERSONALITY - 3MUSIC/3CIZZ/3FM

Enriching the African cinema landscape requires a multifaceted approach, including increased investment in film education and training programs to nurture talent. The creation of supportive infrastructure, such as state-of-the-art studios and film festivals, can provide platforms for showcasing diverse narratives. Collaborations with international partners can facilitate knowledge exchange and broaden the industry's global reach. Embracing digital platforms and innovative distribution channels will ensure wider accessibility and audience engagement. Lastly, fostering a vibrant film ecosystem involves cultivating an environment that celebrates creativity, supports emerging filmmakers, and amplifies underrepresented voices.

KEY TAKEAWAYS

- **Investment in Education:** Prioritize investment in film education and training programs to nurture and develop a skilled pool of filmmakers, writers, and technicians, ensuring a continuous influx of talent into the African film industry.
- **Infrastructure Development:** Build state-of-the-art studios, production facilities, and exhibition spaces to provide filmmakers with the necessary resources and platforms to create and showcase their work, contributing to the overall growth and professionalism of the industry.
- **International Collaboration:** Foster partnerships and collaborations with international film industries, institutions, and festivals to facilitate knowledge exchange, promote cultural diversity, and expand the reach of African cinema on the global stage.
- **Digital Integration:** Embrace digital technologies for production, distribution, and marketing to enhance accessibility and engage wider audiences. Utilizing online platforms and innovative distribution channels can help overcome traditional barriers and connect African films with a diverse viewership.
- **Cultural Celebration:** Create an environment that celebrates diversity, supports underrepresented voices, and encourages the exploration of unique African narratives. Cultivating a vibrant film ecosystem involves recognizing and valuing the rich tapestry of cultures, histories, and stories within the continent.

IMAX[®]

A wide-angle photograph of an IMAX theater interior. The room is dimly lit with a deep blue glow emanating from the large screen on the left. The screen displays the word "IMAX" in a bright, glowing blue font. The theater seats are arranged in a curved, tiered fashion, facing the screen. The seats are dark-colored with blue accents. The overall atmosphere is modern and immersive.

IMAX[®]

IMAX
<https://www.imax.com/en/gh>

FUNMI ONUMA

TOPIC: IDENTIFYING KEY MARKET DRIVERS,
MOVIEGOERS AND CONTENT TRENDS

Funmi is the country manager of Silverbird Cinema, Ghana (SBCG) and this arguably makes her the first female country head of any cinema chain in Africa. Under her leadership, SBCG set the record of being the highest grossing cinema in the whole of West Africa for "Black Panther" in 2018 and the second highest grossing cinema in Africa. This was topped by record numbers for "Avengers: Infinity War", "Avengers: Endgame" and "Hobbs and Shaw". Funmi has been recognized as one of the top 50 women in global cinema by Celluloid Junkie for three consecutive years.

POWERPOINT PROJECTION FOR AFRICA ACCORDING TO GRANDVIEW RESEARCH.

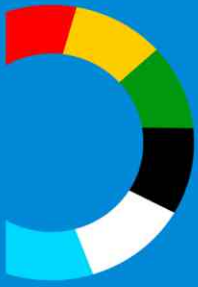
By 2030, Africa is expecting to generate almost \$170 billion, keeping confidence to run a certain cinema business

Yes, content, the latest technology switching, channel partners, creating an experience, marketing content, and the light of the data captured has just centered on Ghana as an area of emphasis.

From 2008 to 2018, we had 59% of Hollywood titles, 26 Ghanaian titles, 4% Bollywood movies, and others. From 2019 to 2023, we've seen a decline and increase in certain sectors. There's an increase in Hollywood movies, a decline in Ghanaian productions, an increase in Nollywood titles, and also Bollywood, with a decrease from others.

If you dig deep into local content, distribution is affected. In 2022, 250 copies released at the box office made an overall of 6.9 million naira, according to the FilmOne Year Book reports. In 2022, we saw an increase in Nollywood titles. This technology has affected the growth of the cinema business in Ghana and globally. We went from 35mm to 15C, and now we have the latest technology in Ghana as laser projection.





Then we had traditional media, which were flyers and magazines. Now we have editing screens around the country that promote cinemas and the movies showing and coming. We have digital marketing, Google ads, a mobile app that we are launching in a few weeks, and a stronger social media handle.

Creating the experience is something we've done over time at Silverbirds. We ensure that we create a different experience in movie premieres. For example, for "Woman King," we had a staged boxing tournament at the Accra Mall. We've had Barbie, Fast and Furious, and all this, so the younger generation can connect with the moving culture. This has actually helped us in promoting the business as a whole.

The future act of looks and challenges and recommendations involve embracing new technology, VR, AI technology, and coping with policies. As the president of the board protecting the interest of the creatives, this is an ongoing issue. Here in Ghana, we've had issues with stations showing our movies, which the NFA has tried to help us with. Enforcing the laws has been a huge problem where people come to cinemas with their phones trying to record movies. Introducing tax exemption is something we wish the president and the minister could push for us.

A lot of movie producers want to do more and collaborate, but something needs to attract them to come together to reduce film producers' revenue loss due to copyright rules. It does bring us home to the fact that the rights need to be more protected. They want to do more, but they see a decline in production for movie producers, affecting their creativity when they do so much and get so little in return.

Co-production and synergy work both ways. People who have the finance need to ensure that producers have access to funding because as cinema executives, we want to show good films and obviously make good money too. Thank you.



SUMMARY OF DISCUSSION

DAY 2

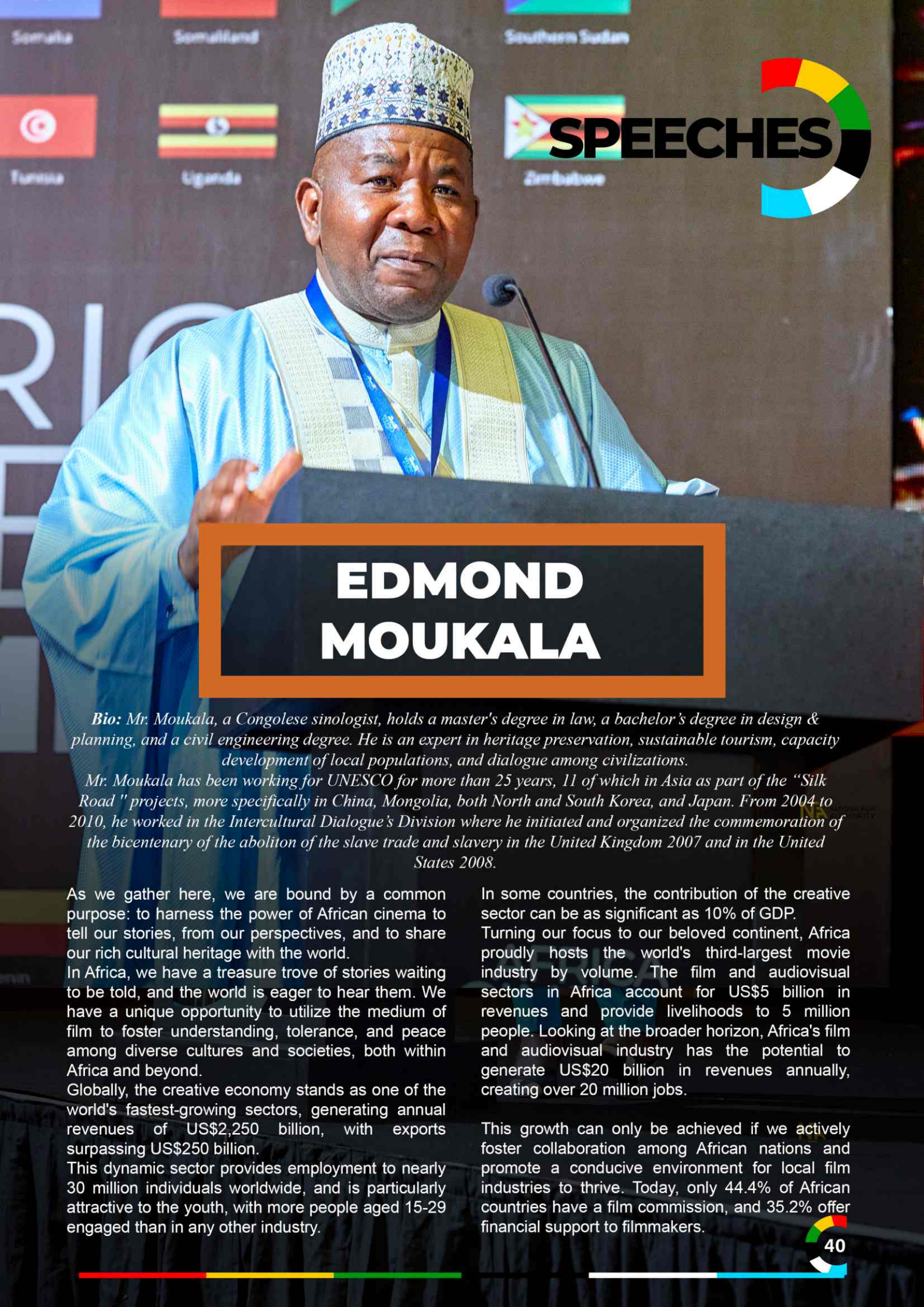


The African cinema industry is experiencing a transformative phase with emerging trends such as increased international recognition, a surge in diverse storytelling, and the integration of cutting-edge technologies. However, it grapples with challenges such as limited infrastructure, funding constraints, and distribution barriers that hinder its full potential. Despite these challenges, opportunities abound through collaborative ventures, digital platforms, and global partnerships, providing avenues for growth, cultural exchange, and amplifying the unique narratives of the African continent. Navigating these dynamics holds the promise of a dynamic and flourishing future for African cinema on both regional and global scales.

KEY TAKEAWAYS

- **Emerging Trends:** The African cinema industry is witnessing a surge in trends such as increased international recognition, showcasing the continent's diverse narratives, and the adoption of advanced technologies. These trends contribute to the industry's evolution and its ability to resonate with a global audience.
- **Persistent Challenges:** Challenges like limited infrastructure, funding constraints, and distribution obstacles pose hurdles to the industry's growth. Overcoming these challenges requires strategic interventions and collaborative efforts to create a more conducive environment for filmmakers and industry stakeholders.
- **Digital Transformation:** The digital era presents an opportunity for the African cinema industry to leverage online platforms, streaming services, and innovative distribution models. Embracing digital transformation can enhance accessibility, broaden audience reach, and provide new avenues for revenue generation.
- **Collaborative Ventures:** Collaborations, both within the continent and on a global scale, offer significant opportunities for the African cinema industry. Partnerships with international filmmakers, festivals, and funding organizations can bring in expertise, resources, and exposure, fostering a cross-cultural exchange of ideas and stories.
- **Cultural Amplification:** The industry has the unique opportunity to amplify and celebrate Africa's rich cultural heritage. By capitalizing on authentic narratives and local talent, the African cinema landscape can distinguish itself on the global stage, contributing to a more inclusive representation of diverse cultures and perspectives.





Southern Sudan

Somalia

Somaliland



Zimbabwe



Uganda



Tunisia



SPEECHES

EDMOND MOUKALA

***Bio:** Mr. Moukala, a Congolese sinologist, holds a master's degree in law, a bachelor's degree in design & planning, and a civil engineering degree. He is an expert in heritage preservation, sustainable tourism, capacity development of local populations, and dialogue among civilizations.*

Mr. Moukala has been working for UNESCO for more than 25 years, 11 of which in Asia as part of the "Silk Road" projects, more specifically in China, Mongolia, both North and South Korea, and Japan. From 2004 to 2010, he worked in the Intercultural Dialogue's Division where he initiated and organized the commemoration of the bicentenary of the abolition of the slave trade and slavery in the United Kingdom 2007 and in the United States 2008.

As we gather here, we are bound by a common purpose: to harness the power of African cinema to tell our stories, from our perspectives, and to share our rich cultural heritage with the world.

In Africa, we have a treasure trove of stories waiting to be told, and the world is eager to hear them. We have a unique opportunity to utilize the medium of film to foster understanding, tolerance, and peace among diverse cultures and societies, both within Africa and beyond.

Globally, the creative economy stands as one of the world's fastest-growing sectors, generating annual revenues of US\$2,250 billion, with exports surpassing US\$250 billion.

This dynamic sector provides employment to nearly 30 million individuals worldwide, and is particularly attractive to the youth, with more people aged 15-29 engaged than in any other industry.

In some countries, the contribution of the creative sector can be as significant as 10% of GDP.

Turning our focus to our beloved continent, Africa proudly hosts the world's third-largest movie industry by volume. The film and audiovisual sectors in Africa account for US\$5 billion in revenues and provide livelihoods to 5 million people. Looking at the broader horizon, Africa's film and audiovisual industry has the potential to generate US\$20 billion in revenues annually, creating over 20 million jobs.

This growth can only be achieved if we actively foster collaboration among African nations and promote a conducive environment for local film industries to thrive. Today, only 44.4% of African countries have a film commission, and 35.2% offer financial support to filmmakers.



Nurturing the African film industry requires our collective effort, and it is essential to have robust legal frameworks, intellectual property rights protection, and sustainable funding mechanisms. Yesterday, during a very insightful panel discussion, UNESCO highlighted the importance of safeguarding living heritage and fostering collaborations among the film fraternity on the continent.

Indeed, our living heritage is not just an expression of the past; they are alive and nurturing part of our contemporary societies. They are our stories, our music, our films, in short, the spirit of Africa. As we seek to enhance the protection and promotion of heritage, it is clear that film plays a critical role.

It serves as a canvas where our heritage can come to life, where our stories can captivate audiences, and where our shared values can foster understanding and peace.

UNESCO is strongly committed to promoting the creative industries in Africa. In Ghana, we are supporting the revision of Ghana's Cultural Policy, last updated in 2004, emphasizing the importance of intellectual property rights as a pillar for cultural and creative growth. -

initiative actively engages artists, offering them a platform to provide input into the new version of the Cultural Policy of Ghana, ensuring that their rights and creations are safeguarded for the betterment of our cultural and creative ecosystem.

In this era of digital revolution, the power of African cinema to reach a global audience has never been greater. Platforms like Netflix have opened up new avenues for African films to reach millions.

In fact, our recent collaboration with Netflix on the "African Folk Tales Reimagined" initiative showcased the diverse talents of African filmmakers and presented reimagined folktales to a global audience. This initiative not only celebrates and amplifies Africa's rich storytelling heritage but also underscores the potential of the continent's audiovisual sector to create jobs and fuel economic growth.

However, the potential of the African film industry remains largely untapped due to challenges such as piracy and lack of adequate training opportunities. As we work to overcome these challenges, we must also prioritize gender equality in the film industry, promoting and supporting the work of our talented women filmmakers.

Ladies and Gentlemen, it is time for Africa to assert its voice on the global cinema stage. Let us seize this moment to foster collaborations, share resources, and unite in our commitment to create a vibrant African film industry. As we engage in discourse, let us remember that collaboration is the initial step towards peacemaking, and the film serves as the gateway to altering perspectives through powerful stories that connect people from all corners of the world.

Thank you for your attention. Let us make the magic of African cinema shine across the globe.

SUMMARY OF DISCUSSION

DAY 2



Creating new cinema design concepts for a new generation involves innovative approaches in design, construction, and technology. Architectural layouts should prioritize immersive and flexible spaces that cater to diverse movie-going experiences, including interactive elements and collaborative zones. Construction should incorporate sustainable practices and comfort-centric designs to enhance audience satisfaction. Leveraging cutting-edge technology, such as advanced audio-visual systems and augmented reality, can redefine the cinematic experience. Ultimately, this holistic approach aims to captivate and engage the evolving preferences of a new generation of moviegoers, ensuring the continued relevance and success of cinema in the digital age.

KEY TAKEAWAYS

- **Immersive and Flexible Spaces:** Design concepts should prioritize creating immersive and flexible cinema spaces that adapt to diverse movie-going preferences. Incorporating interactive elements, dynamic seating arrangements, and collaborative zones can enhance the overall cinematic experience.
- **Sustainable Construction:** Construction practices need to embrace sustainability, with eco-friendly materials and energy-efficient designs. A focus on comfort-centric architecture, including ergonomic seating and optimized acoustics, contributes to a more enjoyable and sustainable movie-watching environment.
- **Cutting-Edge Technology Integration:** Embracing the latest in audio-visual technology, including high-quality sound systems, advanced projection methods, and augmented reality experiences, enhances the cinematic journey. Integrating technology seamlessly into the design allows for a more engaging and contemporary movie-watching experience.
- **Adaptation to Digital Trends:** Recognizing the influence of digital platforms, cinema design should incorporate features that cater to changing audience habits, such as interactive displays, mobile app integrations, and other tech-driven amenities to stay relevant and appealing to the new generation of moviegoers.
- **Audience-Centric Innovation:** Creating cinema spaces with a strong emphasis on audience comfort, accessibility, and personalized experiences is crucial. By understanding the preferences of the new generation, cinema designers can craft environments that not only accommodate technological advancements but also prioritize the overall satisfaction and enjoyment of moviegoers.







SPEECHES

CHIEF ALHASSAN ANDANI

TOPIC: THE POTENTIAL OF INVESTING IN AFRICA

He is the Founder and Executive Chairman of LVSafrica Limited. He has over twenty (20) years Executive Experience including fourteen (14) years as CEO of Stanbic Bank Ghana. He also served as the Deputy Managing Director and Executive Director at Barclays Bank Ghana. Chief Andani was recently awarded the Millennium Excellence Awards Financial Personality of the Decade. Chief Andani holds Master's Degree in Banking and Finance; FINAFRICA, Italy; International Management Certificate, INSEAD, France; Strategic Leadership Programme, Saïd Business School, University of Oxford.

When Humpty Dumpty's story was told, we're all asked to join in, and we're all joining, isn't it? But when Sundiata's story was being told, the house was stone cold. That was a much more powerful story than "Humpty Dumpty sat on the wall, Humpty Dumpty had a fall, and all the King's men and the Kings that could not put Humpty Dumpty together again." But we rhymed it. Sundiata's story remains varied. We will say it as often as we want. We will not rhyme it, and the more Africans here who should rhyme it but we didn't.

So investing and I've spent all my life in banking, and investors have very interesting horizons. They want protection for their capital, they want some steady cash flows, they want something they call a return on equity, they want it to be measurable and comparable to other investors or opportunities.

That's difficult, what investors do. So where comes the film, African film for that matter. It's about storytelling.

It's about telling a unified story. It's not just storytelling; it's about telling unified and powerful stories. And typically, things that make it onto the big screens will be skits, stories about the victors, never vanquished, even if it is about the vanquished. The victor has to tell the story and to demonstrate to everyone how the vanquished were actually humbled.

So why aren't we hearing or why aren't we seeing big African film investments? It starts with the storytelling. Somehow, Africa, before colonization, would have probably balkanized into two or three kingdoms.

These kingdoms had common stories which they could package and make into Silverbird screen stories. History came along, and we colonized and fragmented into 50 plus states.

Our story is lost; our governments were formed by our colonizers, and there have been films about Africa. It was not filmed for Africans; it was filmed for the victors, that's our colonial masters. That story has remained until today. Our governments after independence simply took the seats of the colonial masters and continued to tell the story of the colonial masters, never the story of Africa till today.

Leading with this story because Film investments are a latent investment. Film investments are not measured immediately on cash flows and return on equity. Film investments tell a story about the people, tell a story that attracts people because the world is very diversified. So therefore, Film investments typically must be led by the governments.

Whether it was the Pilgrim Fathers who came to America and said the Native Americans didn't exist, and their story was how they came in and conquered the vastness of America. That story was not invested in by high street shareholders; it was told by governments, it was told by authorities. So my first appeal is to ensure that we can begin to have interest in the African story and to take the African story to the screens around the world.

And I don't like anything ending in the wood, the American success which we all chant to. I think that yes, this is where we should be investing in Hollywood, and because of that, you have Nollywood and you have Bollywood. Why should it have to be wood? Tell all our Nigerian friends that should change it.

To me, Hollywood has already dominated; they've shown us that if you have a story and can tell it consistently enough, and that you can let people draw life lessons—constructive life lessons that change personality and societal behaviors or even introduce new behaviors—it is worth investigating.

Which of the African stories can we say compulsively changes behaviors? If you're listening very carefully to a charming or a fantastic life-telling, changing stories, just two lines—have you told the story? Governments have to step forward and help us to lead; as I said, it's a latent investment. We all rush the first place we put capital is America because that's where the strong, the brightest, and where do we pick it all from? We picked it up from movies.

The last place we put money is Africa. Why? I'm an African, a proud African. I don't want to repeat that; I just want to say that the story is not about us. Our story is yet to be told. Again,

investing in film, as I looked at the data, it's a 90 billion dollar business already. Probably like 7% per year will be 160 billion by 2030. Africa's share of it at the moment is just 5 billion

—just 5 billion. And if you did an annual compound growth, it's about 20 billion. That's still not really strong enough to say to global investors, "Put money here." At best, they can come and take very strong lines, go and change the story and sell it beautifully on other screens somewhere, not on our screens or not on our behalf.

It still remains: how do we tell our story? So, as I said, our appeal, and I think that our National Film Authority has already had that for our government, but it's not about that—Ghana is only 36 million people. If you look at countries where their investing has succeeded, one, they have had a population to support it. Even the US can say that there's 200 or 300 million people; the global following of the United States is more than a billion people. So if we are producing films in the US, we're not producing it for the 300 or million people in the US; we're producing it for the world.

If you follow through that with India, the Indian subcontinent alone probably is the most populous—1.4 billion people—and they have a common story, even though they also colonized. They still have all those states, but those states unified India. Therefore, if they have a compelling story to tell they are binding that story to 1.4 billion people, there's a market to sell it. And the Indian stories have very life-changing impacts across the world, and therefore, film investment in India succeeds.

Our nearest cousins, Nigeria, about 200 million people; Nigeria is a microcosm of West Africa. Therefore, they can easily say that the 304 million people in West Africa identify with today, whatever the stories come from Nigeria, and therefore film investing succeeds in Nigeria. I'm making a point that if the National Film Authority wants to see investments, let's expand our impact beyond 36 million people. Let it be an African compelling story, and that, my dear sister, can only be supported by significant public funds.....*continue on website*

SUMMARY OF DISCUSSION



DAY 2

CREATING EXPERIENCES FOR A NEW GENERATION OF MOVIEGOERS: CINEMA CULTURE, FOOD, SALES AND MARKETING STRATEGIES

AFRICA CINEMA SUMMIT

PANEL DISCUSSIONS

- BRINGING BACK THE AUDIENCE
- CINEMA GOING CULTURE
- UNIQUE SNACKS TO ENHANCE THE CINEMA EXPERIENCE IN AFRICA
- NEW SALES AND MARKETING STRATEGIES
- INNOVATIONS IN CUSTOMER ENGAGEMENT

MODERATOR

NANA YAW T.B. YEDDAH
BUSINESS MANAGER,
SILVERBIRD CINEMAS GHANA

RAMESH RAPARTHI
FILMMAKER
ENTREPRENEUR

MICHAEL HARRY YAMSON
MANAGING PARTNER,
ISHMAEL YAMSON & ASSOCIATES

MOTHEO MATSAU
DEP. CEO, STEEL RIBBON
THEATRES

TRACY WAHAB
ACTRESS

ANTOINETTE MENSAH
BROADCASTER &
NEW MEDIA CONSULTANT

Revolutionizing the movie-going experience for a contemporary audience, this initiative focuses on enhancing cinema culture, innovating food offerings, and implementing cutting-edge sales and marketing strategies. The aim is to engage and captivate a new generation of movie enthusiasts by seamlessly blending entertainment, culinary delights, and strategic promotion techniques.

KEY TAKEAWAYS

- **Innovative Cinema Culture:** The initiative prioritizes a fresh approach to cinema culture, aiming to redefine the traditional movie-going experience for a new generation.
- **Culinary Delights:** A significant focus is placed on enhancing food offerings within cinemas, suggesting a move beyond conventional snacks to provide a more diverse and enjoyable culinary experience for moviegoers.
- **Strategic Sales Techniques:** The project emphasizes the implementation of advanced sales strategies, indicating a proactive approach to boost ticket sales and overall revenue.
- **Cutting-Edge Marketing Strategies:** The incorporation of modern marketing techniques suggests a commitment to reaching and engaging with the target audience effectively, utilizing contemporary methods to build excitement around the cinema experience.
- **Audience Engagement:** Overall, the initiative revolves around creating engaging experiences, seamlessly blending cinema, food, and innovative marketing to attract and retain a new generation of movie enthusiasts.





SPEECHES



HON. MARK OKRAKU-MANTEY

Bio: Mr. Mark Okraku-Mantey is the Deputy Minister for Tourism Arts and Culture, (MOTAC). Before he was appointed the Deputy Minister, he was the acting Creative Arts Council President where he engaged creative practitioners across the country vis a vis soliciting their inputs to facilitate the passage of the Creative Industries Bill and organizing monthly Masterclasses to equip industry players on their various disciplines. He was the liaison between the government and the creative industry for strategic decision-making purposes.

Africa's rich cultural heritage and diverse traditional traditions have long been a source of inspiration for the world. Our continent's cinema is a powerful medium through which we can share our narratives, celebrate our identity, and foster greater understanding amongst nations.

Ghana, with its vibrant film industry, has played a crucial role in contributing to this cinematic tapestry. As we gather here today, we are not just convening a summit; we are creating a platform for collaboration and innovation.

Our film industry has the potential to be the key driver of economic growth, creating jobs and opportunities for the youth while also promoting tourism and showcasing the beauty of our landscapes and culture.

However, to unlock this potential, we must deal with various challenges facing the African cinema industry, including infrastructural development, access to funding, and the need for rigorous educational programs for aspiring filmmakers. These are areas that require our collective attention.

President Akufo Addo's government is committed to working hand in hand with industries locally and across the continent to create an environment that nurtures creativity and supports the growth of the African film industry. Furthermore, distinguished ladies and gentlemen, we must not only focus on the challenges but also celebrate our successes. Filmmakers have garnered international acclaim, and our stories resonate with audiences worldwide.



It is time to build on these achievements and establish Africa as a global hub for cinematic excellence. In conclusion, ladies and gentlemen, let me emphasize the importance of collaboration. This Africa Cinema Summit provides us with an opportunity to forge partnerships, share best practices, and chart a course for the future of African cinema. I encourage all participants to engage in open dialogs, and down-to-earth conversations, exchange ideas, and commit to concrete actions that will propel our industry.

With the Africa Continental Free Trade Area in mind, together, we can create a legacy that will not only inspire the current generation but also lay the foundation for a thriving and sustainable film industry for generations to come.

May this summit be a resounding success for African cinema.

Thank you, Juliet, and team NFA, for putting this Africa Cinema Summit together, and thank you for your attention.

SUMMARY OF DISCUSSION



DAY 2



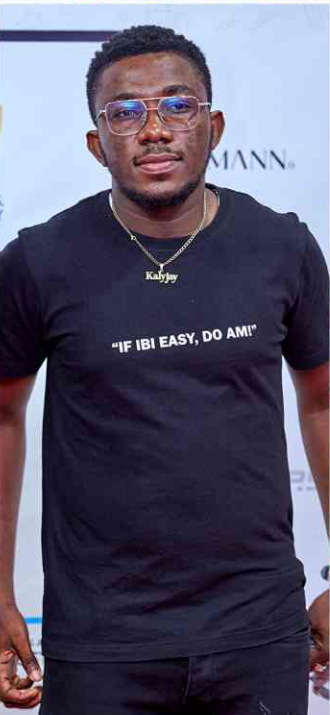
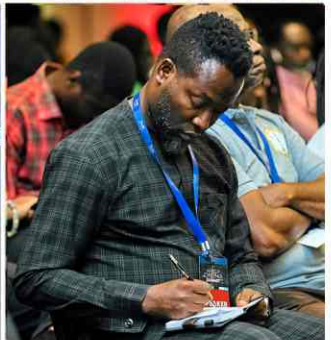
In this ACS panel session, the focus is on delving deep into the theme of "Exploring the Impact of Africa on Global Cinema Storytelling." The discussion critically examines how African narratives, filmmakers, and perspectives have significantly shaped and influenced the global cinematic landscape. Participants analyze the role of African cinema in challenging stereotypes, promoting diversity, and fostering a more interconnected and dynamic global storytelling experience. The session serves as a platform to appreciate and understand the profound contributions of African storytelling to the broader narrative of world cinema, highlighting the cultural richness and unique perspectives it brings to the forefront.

KEY TAKEAWAYS

- **Cultural Diversity Amplified:** The exploration of Africa's impact on global cinema storytelling underscores the significant amplification of cultural diversity within the film industry. African narratives contribute unique perspectives, enriching the global storytelling tapestry.
- **Narrative Decolonization:** The discussion highlights the role of African cinema in challenging and dismantling colonial narratives, offering alternative viewpoints that challenge historical stereotypes and contribute to a more inclusive representation of diverse cultures.
- **Innovative Filmmaking:** The impact extends to innovative filmmaking techniques and storytelling approaches, with African filmmakers bringing fresh and inventive methods to the craft, contributing to the evolution of global cinematic storytelling.
- **Global Recognition of African Voices:** Through this exploration, it becomes evident that African voices are gaining global recognition, fostering a more equitable representation within the film industry and influencing mainstream narratives with authentic and compelling storytelling.
- **Cross-Cultural Collaboration:** The examination of Africa's impact emphasizes the increasing trend of cross-cultural collaboration in the film industry. This exchange of ideas, talent, and stories between African and global filmmakers contributes to a more interconnected and globally resonant cinematic landscape.



century
CINE **MAX**
TANZANIA • KENYA • UGANDA





JOHN SCHREINER

TOPIC: DRIVING MOVIE GOING IN DEVELOPING MARKETS

Bio: He is a senior Vice President, Theatre Development, IMAX Corporation, Europe, Middle East, and Africa. John has covered Russia/CIS since 2002 and in 2013 was named "Man of the Year" at Russia's Blockbuster Awards which is an event honoring the best of Russian and Hollywood cinema as well as the industry's top business leaders

IMAX today has been in business for over 50 years. We're a Canadian company with 17 dialects operating in over 87 markets around the world. As a company, we've been present in Africa for a long time, with cinemas operating in South Africa, Angola, Morocco, Nigeria, Kenya, and Egypt.

We're opening new ones in other African countries shortly, including two new ones in Morocco and another one in Egypt. Yes, I'm at the vault. Over the years, I've been with the company for over 23 years. When I joined the company, we were a film-based company, mainly delivering documentary films on large platters to a handful of museum-based theaters around the world.

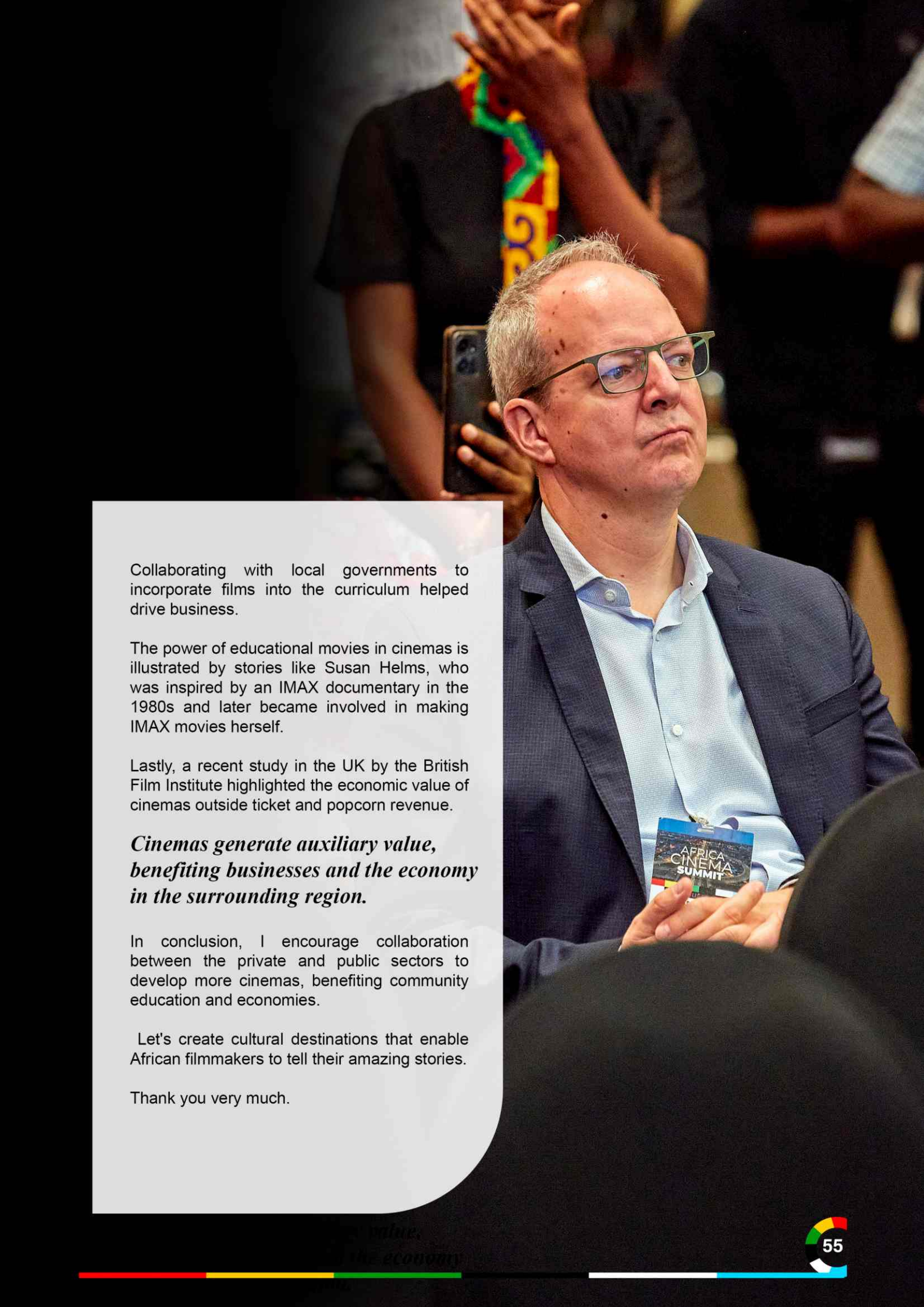
Over time, our company has evolved, and we are now a purely laser-based company. We still produce film cameras, but we don't produce film projectors anymore.

We work with all Hollywood filmmakers and are embedded into the filmmaking process, contributing to films like Black Panther, Dune, and Top Gun.

So, what makes the IMAX experience? We start with filmmakers, work with the best in Hollywood, provide technology, optimize films for our technology, and create large, immersive auditoriums with exceptional sound. The IMAX experience is about making audiences feel like they're part of the movie.

We collaborate with studios for unique marketing, and our ecosystem benefits various parties – exhibition community, studios, audiences, filmmakers, and property developers. IMAX theaters drive footfall to complexes, benefiting property developers.

I want to touch on our history in developing markets, mentioning theaters in Poland and Moscow, which were successful due to a focus on educational content.



Collaborating with local governments to incorporate films into the curriculum helped drive business.

The power of educational movies in cinemas is illustrated by stories like Susan Helms, who was inspired by an IMAX documentary in the 1980s and later became involved in making IMAX movies herself.

Lastly, a recent study in the UK by the British Film Institute highlighted the economic value of cinemas outside ticket and popcorn revenue.

Cinemas generate auxiliary value, benefiting businesses and the economy in the surrounding region.

In conclusion, I encourage collaboration between the private and public sectors to develop more cinemas, benefiting community education and economies.

Let's create cultural destinations that enable African filmmakers to tell their amazing stories.

Thank you very much.

SUMMARY OF DISCUSSION

DAY 3

AFRICA CINEMA SUMMIT

THE POTENTIAL OF INVESTING IN CINEMA INFRASTRUCTURE AND THE WIDER FILM SECTOR

MODERATOR

PANEL DISCUSSIONS

- ROLE OF GOVERNMENT AND THEIR SUPPORT IN LONG-TERM INVESTMENTS
- BUILDING STRATEGIC REAL ESTATE PARTNERSHIPS BETWEEN DEVELOPERS AND CINEMAS TO BOOST CINEMA CONSTRUCTION
- EXPLORING THE SCOPE OF PUBLIC-PRIVATE PARTNERSHIPS
- USE OF ANALYTICS TO DETERMINE ROI
- ACCESS TO FINANCE AND VARIOUS FINANCING MODELS

MOSES BABATOPE
CO-FOUNDER, GROUP DEPUTY MANAGING DIRECTOR/MANAGING DIRECTOR THE FILMHOUSE GROUP - FILMHOUSE CINEMAS - FILMONE ENTERTAINMENT.

MACLUNTA SARATH REDDY
ENTREPRENEUR/INVESTOR

MARIE LODA-MUNCAL
ANGEL INVESTOR, ENTREPRENEUR, WRITER, PRODUCER

MOTHEO MATSAU
DEP. CEO, STR. KINEKOR THEATRES

DR. KEN GIANNI
EXECUTIVE CHAIRMAN OF AFRICAN LEADERSHIP ORGANIZATION

KOJO MATTAH
DIRECTOR LV5 AFRICA

This discussion explores the untapped potential of investing in cinema infrastructure and the broader film sector. It delves into the economic and cultural benefits that arise from strategic investments in cinema facilities, including job creation, tourism promotion, and the enhancement of local entertainment ecosystems. The session emphasizes the transformative impact of such investments on fostering a thriving film industry and the positive ripple effects on associated businesses. Investors gain insights into the multifaceted advantages of supporting cinema infrastructure, contributing to both economic growth and the enrichment of cultural experiences within communities.

KEY TAKEAWAYS

- **Economic Stimulus:** Investing in cinema infrastructure proves to be a potent economic stimulus, generating job opportunities, promoting tourism, and contributing to the overall economic growth of local communities.
- **Cultural Enrichment:** Strategic investments in the film sector go beyond monetary gains, fostering cultural enrichment by providing communities with access to diverse cinematic experiences and contributing to the preservation and promotion of local arts and storytelling.
- **Industry Thriving:** The discussion underscores the transformative impact on the film industry, illustrating how targeted investments can catalyze growth, innovation, and sustainability, leading to a thriving and dynamic cinematic landscape.
- **Community Engagement:** Investors recognize the potential for community engagement, as cinema infrastructure becomes a focal point for social interaction and shared cultural experiences, strengthening the social fabric of neighborhoods and towns.
- **Diversification of Revenue Streams:** Beyond direct returns from cinema operations, investors learn about the diversification of revenue streams through associated businesses, such as hospitality, retail, and local services, creating a holistic and sustainable investment ecosystem in the film sector.



RUTH KANYANA B. KIBUUKA

TOPIC: FOCUS ON UGANDA

Bio: Ruth Kibuuka is a Manager of content Development at Uganda Communications Commission based in Kampala, Central Region.

As you can see on the screen, I have put two big logos from Uganda. Uganda Communications Commission is an organization, similar to what you call the NFA. The only difference is that the Uganda Communications Commission is broader; it handles the whole communication sector in Uganda. So, it regulates the film industry, the telecommunications sector, which includes telephone, radio, and TV, including postal services, and that is where the film industry falls. The second brand you see on the left is Uganda Film Festival, a brand name for Uganda Cinema, which is 10 years old now. It is an annual event that showcases Uganda's local content but also attracts and allows for African and international content.

I'll be very excited to have all the participants in this room in Uganda next June for the Uganda Film Festival.

Why would filmmakers come to film in Uganda? That's what I want to put at the center stage of this conversation. Before you go to Uganda, I want to show you the power of Uganda and how we can utilize our diversity as African countries and promote and work with each other to have great content positioned globally.

Uganda, as a filming destination, has great scenery and locations. Uganda Communications Commission, which I've already talked about, regulates the communication sector in Uganda, including film.

Now, let me showcase why filmmakers should come to Uganda. Uganda is located in East Africa, between Kenya, Rwanda, and Tanzania, and south of South Sudan. It is located between the three Great Lakes—Lake Edward, Lake Albert, and Lake Victoria. Uganda is known as the "Pearl of Africa."

What makes Uganda unique? Among others, It's great biodiversity. You cannot separate film and tourism, and Uganda is one of those countries with over 1,000 bird species, making it a bird-watching destination.

Uganda alone has 54% of the world's total population of gorillas, making it an ideal destination for wildlife documentaries.

The country has diverse landscapes, from cold mountains to hot plains, allowing for varied shooting experiences. Uganda also has forests like Mabira Forest, providing unique settings for filmmakers.

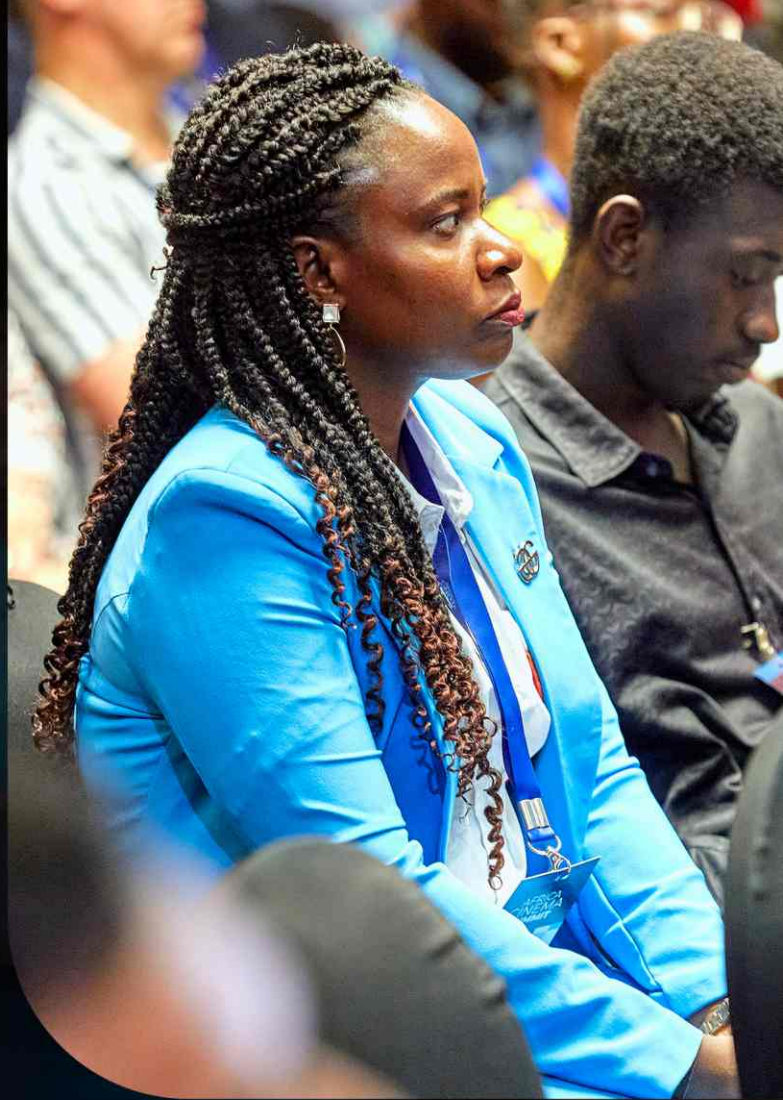
Uganda has 64 dialects, presenting different stories for content creators. Filmmakers can tap into these stories to create unique and original content. When you come to Uganda, accommodation and transport are well taken care of. Uganda offers a mix of cold and hot climates, providing diverse shooting conditions within the same day. Ugandans are known for their hospitality, making filmmakers feel at home.

Uganda offers diverse activities for filmmakers, including birdwatching, gorilla tracking, cultural experiences, and more. The untapped stories in Uganda are enormous, and by working together, African countries can bring out these great stories to the world. The key to important African cinema is great content and great stories.

The stories must be original, target the right audience, and be sellable.

As Uganda Communications Commission, we are supporting the production of great stories, and we encourage collaborations between African and international players. The commission has created a one-stop center to guide producers and business people interested in filming in Uganda.

We welcome you to Uganda and encourage collaboration to bring African stories to the global stage. Thank you very much for listening, and you're welcome to our exhibition stores for more information.



SUMMARY OF DISCUSSION



DAY 3



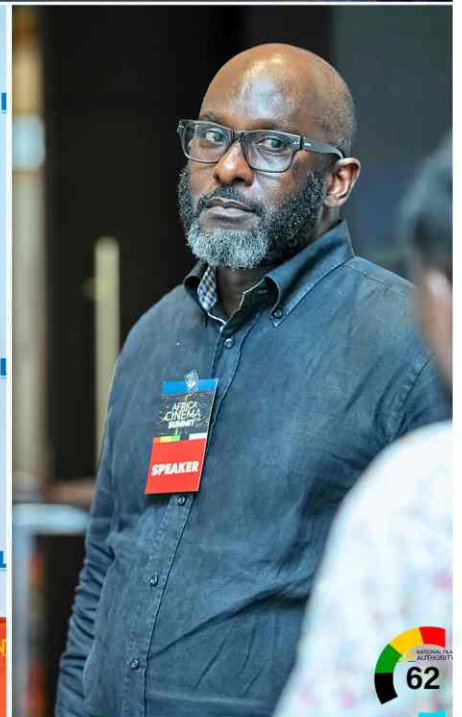
This exploration envisions the future of cinema in Africa, emphasizing a transformative journey towards innovation and redefinition. It delves into technological advancements, storytelling methods, and inclusive practices that are reshaping the cinematic landscape on the continent. The discussion highlights the role of African filmmakers in leading this evolution, fostering a dynamic cinematic future that embraces diversity and reflects the cultural richness of the region. By reimagining cinema, Africa is poised to make significant contributions to the global film industry while preserving and celebrating its unique narratives.

KEY TAKEAWAYS

- **Technological Innovation:** The future of cinema in Africa is marked by a focus on technological advancements, with an emphasis on adopting cutting-edge tools and techniques to enhance storytelling and film production.
- **Diverse Storytelling:** Reimagining cinema in Africa involves a commitment to diverse storytelling methods that authentically reflect the cultural richness of the continent. This shift aims to break away from stereotypes and offer a more nuanced portrayal of African narratives.
- **Leadership in Evolution:** African filmmakers play a pivotal role in leading the evolution of cinema, acting as catalysts for change and contributing to a dynamic cinematic landscape that resonates globally.
- **Inclusive Practices:** The discussion underscores the importance of inclusive practices, ensuring that the future of African cinema is characterized by accessibility, representation, and a celebration of the diverse voices and perspectives within the continent.
- **Global Contribution:** By reimagining cinema, Africa positions itself to make significant contributions to the global film industry. The forward-looking approach not only showcases the talent within Africa but also establishes the continent as a key player in shaping the future of cinematic storytelling worldwide.



SK GREAT MOMENTS AT THEIR GREATEST



SPEECHES

H. E. AMBASSADOR PROF. HUGH K ARYEE

TOPIC: FOCUS ON VANUATU

Bio: Prof. Hugh is a global business development professional currently responsible for driving the expansion and growth of Hanergy Global Group, developing international footprints for the Hanergy brands and many other portfolios in areas of worldwide consulting.

As Vanuatu's Trade Commissioner, Prof. Hugh Aryee is pushing to have the mantra of Vanuatu recognized and acknowledged globally as the next destination of business and tourism to the Melanesian region.

Vanuatu is a South Pacific Ocean, uh, that is made up of roughly 83 islands, stretching about a thousand three hundred kilometers. The island offers scuba diving at coral reefs and the water caves, harbors, and many others.

Let me take you to some history about Vanuatu. The British and the French settled on this island in the 19th century. They agreed in 1906 to administer the island jointly called the British French Condominium, which lasted until independence in 1980. Vanuatu is recognized as one of the most culturally diverse countries in the world.

Besides the Ni-Vanuatu, we call ourselves the Vanuaticans, just like we call Ghanaians and other Pacific Island people. They are small communities of French, British, Australian, and New Zealanders, the Vietnamese and Chinese origin.

The Vanuatican Museum explores the nation's generational culture.

We are part of the Melanesian region, which includes Indonesia, Papua New Guinea, Solomon Islands, New Caledonia, and Fiji, and with a population of just about 319,000, we are part of the United Nations and the Commonwealth countries. Even though we are relatively very small in population and gained independence from British and French rule 43 years ago, we are not bothered by the sheer size of our country, but we rather develop our strength through strategies.

It is a reason why we can boast of a fleet of six airplanes that are traveling to 37 international destinations, 26 commercial airports providing domestic services, and two major harbors that serve as shipping lines. Our economy is based on substance or small-scale agriculture, providing about 65% of the population, and generating about 20% GDP of tourism, known for its general pristine coastline, the Vanuatu archipelago is one of the premier locations in the South Pacific.

All of Vanuatu is known as the destination of the nicest scene, season of the long-running TV series Survivor back in 2009. Its incredible beaches, the weather, and islands make it a desirable tropical paradise, so welcoming coming travelers to the islands. You always feel instantly at home regardless of which of the islands you visit. We have Port Villa, the capital, which is the country's central hub. So to experience a great tradition and the spirits of the Vanuatu people and enjoy this jewel of the South Pacific, just give us a call.

And I represent the Vanuatu Trade Commission Ghana. Just in case you want to visit Vanuatu, we are here to assist you. Let me speak about the film industry in Vanuatu, and I'll be developing my story from the research conducted by the Cinema Pacifica "Developing the Narrative Television Sector in the Pacific Island Region: The Pacifica Collective" Copyright Pacific Community SBS 2016.

This report outlines how the Pacific Committee could work with relevant stakeholders to support the development of the film industry. So narrating filmmaking and television production refer to the question of fictional stories on film and video and include features, short films, television soap operas, and documentaries that utilize narrative storytelling techniques.

The expansion of film and television production in the Pacific Island regime has the potential to stimulate economic growth, strengthen cultural diversity, and increase social dialogue.

In this research project, over 90 stakeholders were interviewed from the Pacific Islands, that is Fiji, Samwatunga Vanuatu, Solomon Islands, Papua New Guinea, and then the Marshall Islands. A value cycle analysis was then used to identify strengths, weaknesses, opportunities, and key recommendations for possible developmental strategies for the narrative film and television sector in the Pacific.

So over the last decade, the region has seen an increasing number of film and television productions. Many young filmmakers have been inspired by the success of the Samoan, New Zealand feature film co-productions The Orator and several small production companies making narrative short and feature films on shoestring budgets.

The Pacific Island government appears to have insufficient awareness and understanding of the benefits that will be provided by supporting local film and television production....continue on website



SUMMARY OF DISCUSSION



DAY 3

POLICYMAKING AND REGULATION FOR SECTOR DEVELOPMENT

AFRICA CINEMA SUMMIT

PANEL DISCUSSIONS

- EXPLORING WAYS TO BOOST COLLABORATIONS AMONGST AFRICANS TO STRENGTHEN THE INDUSTRY CREATING AN ECOSYSTEM THAT CONTRIBUTES TO THE DEVELOPMENT OF THE INDUSTRY AS A WHOLE
- DISCUSSING THE OPPORTUNITIES IN IMPROVING THE CURRENT STATUS AND THE WELFARE OF THE CREATIVE WORKERS IN THE FILM INDUSTRY

JULIET YAA ASANTEWA
ASANTE
CEO NATIONAL FILM AUTHORITY,
GHANA & CO-FOUNDER
AFRICA CINEMA SUMMIT

RUTH KAHYANA B. KIBUUKA
MANAGER CONTENT DEVELOPMENT
@GANDAN COMMUNICATION
COMMISSION

NGQABUTHO BHEBHE
RESEARCH AND DEVELOPMENT
MANAGER KWAZULU NATAL FILM
COMMISSION (SOUTH AFRICA)

CHRISTIAN RUDAHINYUKA
PROGRAM MANAGER
RWANDA DEVELOPMENT BOARD

ARIGBOR
POET/MEDIA PERSONALITY

MODERATOR

This segment explores the critical role of policymaking and regulation in fostering the development of various sectors. It delves into how well-crafted policies and regulations provide a framework for sustainable growth, innovation, and accountability. The discussion emphasizes the need for dynamic and adaptive regulatory approaches to keep pace with evolving industries, ensuring a balance between fostering entrepreneurship and safeguarding public interests. Policymaking emerges as a strategic tool in shaping the trajectory of sector development, influencing investment, and promoting a conducive environment for economic advancement.

KEY TAKEAWAYS

- **Framework for Sustainable Growth:** Policymaking and regulation are foundational in providing a structured framework for sustainable growth across various sectors, ensuring that development is guided by clear guidelines and objectives.
- **Innovation and Accountability:** Effective policies encourage innovation while maintaining accountability, striking a balance that fosters creativity and entrepreneurship within sectors, while also safeguarding public interests and ethical standards.
- **Adaptability to Industry Evolution:** The discussion highlights the importance of dynamic and adaptive regulatory approaches that can evolve alongside industries. This adaptability ensures that regulations remain relevant and supportive of emerging trends and technologies.
- **Influence on Investment:** Well-crafted policies have a direct impact on investment decisions. Investors seek stability and predictability, and robust regulatory frameworks provide the assurance needed for sustainable and confident investments in various sectors.
- **Conducive Environment for Economic Advancement:** Policymaking emerges as a strategic tool in creating a conducive environment for economic advancement. Thoughtful regulations can spur development, attract investments, and pave the way for a flourishing and resilient economy.



TARIRO WASHE

TOPIC: FOCUS ON ZIMBABWE

A passionate, Pan-African storyteller, Washe is adamant about reclaiming the African narrative by having African stories, told by Africans, the African way. As a conservationist, Washe believes that African solutions will solve Africa's conservation problems. Washe is committed to the establishment of a unified, dignified, and proud Africa through intentional storytelling and the empowerment of women and young children.

There has been a plethora of conversations and discussions on what the future cinema looks like in Africa, and just as Kwame Nkrumah said, it is clear that we must find an African solution to our problems, and that this can only be found in African unity. Divided, we are weak; united, Africa can become one of the greatest forces for good in the world. This still rings true today, especially in film.

And so, in cinema, as narratives shape culture, I'd like to take you on a journey, a little journey of imagination. Imagine a day when an African movie can make a full continental theatrical release. Imagine a day when domestic release is continental release. Imagine a day when African box office numbers are competitive globally.

Imagine the day when Africa becomes the launchpad for big box office numbers, and when the world and diaspora look to the African box office to gauge global success. As a filmmaker and a storyteller, I believe that day could be upon us sooner than we can imagine. With 42% of the global youth being African by 2013, according to the World Economic Forum, our authentic and dynamic storytelling ability unlocks this possibility.



This possibility is further unlocked through collaboration. On that note, I would like to share with you a teaser of what a multinational African collaboration could look like.

"Okepulan" is a series of multinational collaborative films. This inaugural film is a collaboration between Zimbabwe, Rwanda, and Senegal, with representation from seven African countries in front and behind the camera.

"Okepulan" is set to be released the weekend of Africa Day in 2024, with premieres in Zimbabwe, Rwanda, and Senegal before going wide across African cinemas. This is a deliberate and concerted effort to create a culture of Africans consuming African content before the rest of the world.

I believe that for African cinema to fully tap into its full potential, collaborations need to be at the center of all efforts. Collaboration and cooperation, via co-production and co-distribution, can unlock the vast potential.

Zimbabwe, in particular, is eager for collaboration and is open to cinema development, as it currently only has one exhibitor with three theaters across the country. Zimbabwe invites exhibitors to come and tap into the massive room for cinema development.

In closing, and once again borrowing the words of Kwame Nkrumah, who I feel is very cool, we have awakened. We will not sleep anymore today. From now on, there is a new African in the world, and that African is a proud orator and a consumer of the African narrative. I am Tarriro Washie, a storyteller and a filmmaker, and I'm proud to be African. Maita a Santa Sane. Medase.



SUMMARY OF DISCUSSION



DAY 3



This overview provides insights into dynamic market shifts, highlighting untapped potentials within various sectors. It explores opportunities in content destinations, shedding light on emerging trends and areas for growth. The discussion extends to upcoming projects, offering a glimpse into the exciting developments that are poised to shape industries and create new avenues for innovation and investment.

KEY TAKEAWAYS

- **Dynamic Market Landscape:** The overview underscores the dynamism of current market shifts, emphasizing the need for adaptability and strategic responses to evolving industry trends.
- **Identification of Untapped Potentials:** Key takeaways include insights into untapped potentials across various sectors, providing a roadmap for businesses and investors to explore new opportunities and areas for growth.
- **Content Destination Opportunities:** The discussion highlights lucrative opportunities in content destinations, showcasing the significance of content creation and distribution as a focal point for industry development and innovation.
- **Glimpse into Upcoming Projects:** Attendees gain a sneak peek into upcoming projects, offering a valuable foresight into the future landscape of industries. This insight enables stakeholders to anticipate trends and position themselves strategically.
- **Strategic Decision-Making:** Overall, the overview empowers stakeholders with the information needed for strategic decision-making, encouraging proactive engagement with market shifts, capitalizing on untapped potentials, and leveraging upcoming projects for sustained growth and success



**cinema
next**

KHALIL STAILY

TOPIC: ENHANCING THE CINEMA EXPERIENCE

Khalil is the head of CINEMANEXT, Africa and Middle East.

Beyond being Europe's premier cinema services company, we are the architects of memorable cinema experiences. We've made our mark on over 13,000 screens in 50 countries. CinemaNext is not just about numbers; it's about creating experiences.

At Cinemanext, we are Dedicated & Focused on Cinema, we have a strong Reputation, we are highly Flexible with Experienced & Specialized Teams and we cover: Projection, sound... Africa, a Ground of Potential Expression : let's shift our focus to Africa, a continent full of energy and potential. Imagine a graph that not only depicts demographics but also presents a vibrant and dynamic land.

With a population exceeding 1.3 billion, a median age of 19, rapid urbanization at 44%, and a youth demographic making up 60%, Africa is more than just a cinema market; it's a land brimming with potential expressions for the film industry.

Where Are We Now? As our cinematic exploration unfolds, let's evaluate the current landscape. Despite promising screen upgrade rates, Africa faces technological challenges. Comparing European and African cinematic landscapes reveals not just differences but an extraordinary development opportunity. With an average of 12,800 sites in Europe compared to 1,653 screens in Africa, we have a unique chance to accelerate technological transitions, introducing cinematic experiences that meet global standards.



Transforming African Cinemas: Our collective strategic approach is a powerful catalyst, transforming African cinemas into collaborative partners, not just markets. With established local collaborations and ongoing developments we aim for a cinematic experience integrating immersive technologies, tailor-made solutions, and fostering co-creation.

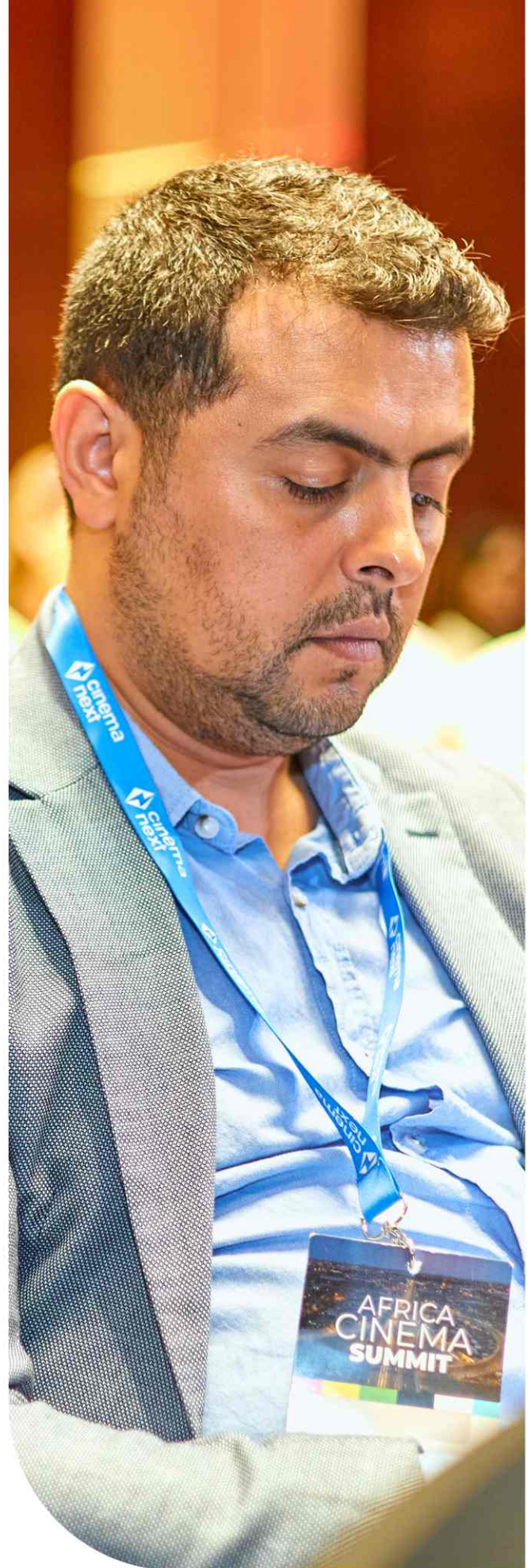
The vision is clear: to cultivate a dynamic and prosperous cinematic landscape. Projects by CinemaNext : Let me present the tangible results of our commitment—the cinemas we've realized.

With 150 screens in over a dozen countries and millions of satisfied viewers, these are more than just entertainment spaces; they are cultural gems within their communities. Through CinemaNext, these cinemas have become more than just screens.

Concepts Sphera and Boutique By CinemaNext: Delving into innovation, two revolutionary concepts emerge—Sphera and Boutique. These concepts go beyond traditional cinema experiences. Imagine a Sphera where immersion knows no bounds, and a Boutique where cinema becomes a link for life and sharing. In cinemas equipped with these concepts, we've seen a genuine increase in viewer satisfaction—a testament to the transformative power of innovative design.

"In conclusion, CinemaNext's commitment to Africa goes beyond technology. Through successful projects and revolutionary innovations, we pledge to co-create, transform, and elevate every cinematic experience.

Thank you for joining us on this transformative journey. Together, let's continue shaping the cinematic future of Africa.



SUMMARY OF DISCUSSION



DAY 3



This discussion focuses on "The Filmmaker's Journey," with a specific emphasis on the crucial aspect of distribution in the film industry. Delving into the intricacies of distribution, the session illuminates the challenges and strategies filmmakers encounter when bringing their creations to audiences. It addresses the evolving landscape of film distribution, exploring both traditional and emerging platforms. The highlight on distribution provides valuable insights for filmmakers, offering a comprehensive understanding of the journey their films take from creation to reaching a global audience.

KEY TAKEAWAYS

- **Navigating Distribution Challenges:** The discussions underscore the myriad challenges filmmakers face in navigating the complex landscape of film distribution, shedding light on issues such as securing deals, finding suitable platforms, and overcoming barriers to entry.
- **Strategic Insights for Filmmakers:** Filmmakers gain valuable strategic insights into the distribution process, with a focus on both traditional and emerging platforms. The session provides a roadmap, helping creators make informed decisions to effectively bring their films to diverse audiences.
- **Evolution of Distribution Methods:** A key takeaway is the exploration of how distribution methods are evolving. The discussion highlights the impact of technological advancements and shifting audience behaviors on the distribution process, influencing filmmakers' approaches to reach wider audiences.
- **Global Reach and Audience Engagement:** Emphasis is placed on the global reach of distribution and its role in audience engagement. Filmmakers learn about leveraging distribution channels to connect with diverse audiences, ensuring that their stories resonate on an international scale.
- **Comprehensive Filmmaker Empowerment:** The session empowers filmmakers by offering a comprehensive understanding of the distribution journey. From negotiating deals to utilizing digital platforms, filmmakers are equipped with the knowledge and tools necessary to navigate the complex distribution landscape successfully.





MOSES BABATOPE TOPIC: THE AFRICAN CINEMA INDUSTRY - TRENDS, CHALLENGES AND OPPORTUNITIES

Moses is the co-founder and Deputy Managing Director of the Filmhouse Group (Owners of Filmhouse Cinemas and FilmOne Entertainment). He has over 20 years of experience in film exhibition, production, distribution, marketing, and Cinema operations management gained from several markets including the United Kingdom and Nigeria.

I think what has been missing for so many years is a lot of people are still not very sure of the compelling business case for cinema, for cinema business, for film business on the continent, in the continent, and what's going on in the various countries that make up the continent. So please do your best to pay some attention to this, as we go along. You would have, we would have conversations, and you'll see that there's immense potential.

And before we already have, I think we're not doing too badly. I'm going to go through a number of these, just what makes up the angle from West African film space, and over a few of West Africa cinemas, box office summary of 2022, like I said. For those in the sector, the platform Comscore has validated all of these numbers, and they are available to check. So there's nothing here that is exaggerated. It is as we get the real-time for the settlements.

Box office update for 2023, the total cinema locations that we have, highest-costing titles, Nollywood versus Hollywood. We spotlighted that. And I think in the Ghanaian context, there are also conversations to be had around how local contents can drive, you know, cinema business and the box office in the various, independent markets, factors that have affected, whether we like it or not globally.

There have been challenges in this theatrical sector, more so in Africa, where there is little or no institutional support. So we also go to a number of those factors. Trust me, it's not a lecture. I might have rushed through it, but I just want to show you a number of these things. And we did a ten-year projection of what we think, I think we did that in 2018, 2019. I'll check, where we think, cinema and cinema box office potential will be, and then we believe that collaboration and partnerships are what is gonna take the industry forward.

But maybe this slants a bit more Nigerian. It's because of the activity that's going on in Nigeria. It represents 92% of the West African box office. There's so much local production activity there. So there is, I mean it's not a bias, it's just a reality of things. This is the anglophone space, right, in the anglophone space like, Mister Andani might have mentioned, there are over 300 million people.

But as far as the cinema business is concerned, there are only, we will have cinemas in three of them, I don't know what 16 or 17 West African countries, but we have cinemas in Nigeria, Ghana, and Liberia, and you can see the splits in terms of population per location and per screens. It is just grossly on the screen as, as you can see from, from, from there, and we've, we've highlighted like the English-speaking territories, the francophone territories are not represented here, the francophone territories do have cinemas.

We're still collecting data on them, but we cannot keep data that we do not fully have some kind of validation on, and in terms of the overview of Nigerian cinemas, most specifically, there is an umbrella association called the Cinema Exhibitors Association of Nigeria

It is the only trade association for cinema exhibitors on the continent.

Its work is on advocacy on cinema business best practices and ensuring that at least there's a standardization of the cinema business operations and if you just look at the number of logos there,

Nigeria has just over 70 cinemas, 40 of those are independent cinemas, that is one cinema locations, so there's an appetite by independent investors, people are enthusiasts of the industry to set up their cinemas.

And I, when I go to the next slide, you will see how the market share of these cinemas is basically laid out for those of us in the industry.

The word DCI compliance is almost like the standard term of how we project the films in the cinema, so DCI compliance is a very very important factor; it's our ability to essentially play Hollywood films, which depending on who you speak to yeah, I mean, it's great to play Hollywood films, we want to be playing more and more African films so can we come up with our own African compliance, you know more affordable, you know technology systems to play in our films that could lead to more growth in our box office.

And this is the layout if you just look at the 2023 admissions and average ticket price and box office number today just checking on the exchange rate website I think it's about 850 nairas to to \$1 so if you look at this numbers we're just shy of \$10 million in terms of the box office so far in Nigeria.

The admissions are fortunately down. it's been very challenging in the space and we've had to be a bit drastically revised or revise ticket prices to about 25% more than what it was in 2022 but the box office is up we're happy about that and then just if you look at on the right side there in terms of the market share Filmhouse which is the company I represent here that's the market share the independence that I said.

There's a growing number of them. 30%, they round represent the biggest block in terms of box office contribution. And I think we're gonna keep seeing it grow in them as local box office, local content, and improve in the market so year on year box office and box office numbers in terms of the currency. So, in terms of the financial, is up or in terms of the admission or attendance or tickets so that's down, and the number of factors for that not least the inflationary environment and for example what Hollywood has gone through with the slits of the strikes that's happened with the association that's why we cannot afford as a continent to be dependent on Hollywood alone um. And this is basically the historical verse of 2023 and again important things that I'm very happy to share in this conference or Summit participants so that I'm not happy to see you read so much going along.

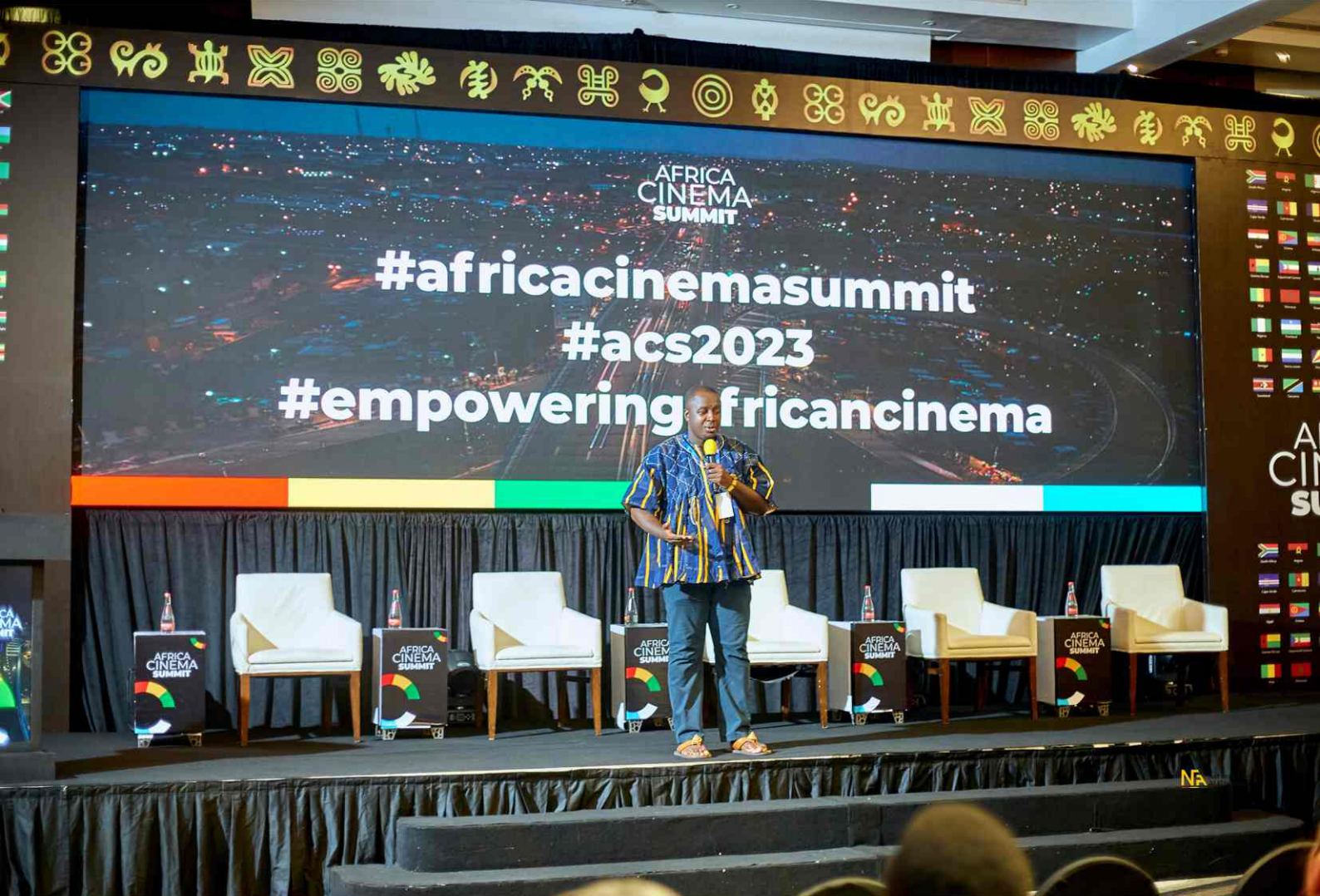
The story has been one of growth really if you just look at the box office numbers from 2016 to 2023 and these numbers are inclusive of Ghana and Liberia, this is not just Nigeria, this is the West African number and it's been steady growth across the number of cinemas across admissions until if you notice 2020 where we had a pandemic alright. I think a lot of people fail to highlight the twin impact of the pandemic and some of the global issues that we've had Russia versus Ukraine now we have Israel and Palestine, you know and the attendant effects on you know productions and the number of things that come also that that we're dependent on and and also our macroeconomic challenges in our various countries, all of that is affecting a sector that people already perceive as when when you talk about cinema they already perceive it as a bit luxurious probably not you know something that is important in other parts of the world is a lot more mass market we're still just building the culture but all of this all of this challenges exist yet there's a resilience yet there's a growth story and if you also notice another issue we have everything

is dollarized these days I don't know why there if you look at the dollar perspective then it becomes questionable but in terms of Naira Kobo there is a growth story so what are the factors that have affected I've mentioned some of them in in the last slide for example in Nigeria lots of subsidy literally took inflation to double digits about 26% at a time it's calm down we have you know seasonal fast for our Muslim brothers um we floated the exchange rate for example in 2022 as well and I got eight months the students wear you know the hat that strikes and the students represent a very important segment of those that go to seven so there's been challenges everywhere in Ghana for example we've not had a lot of new cinemas emerge over the last you know four or five years I can't be blamed when we've had a pandemic you know and it was it was it took longer to open.

So how have the films fared in 2023? These are the top films as you can see. The top films globally are the top films in Nigeria and West Africa. John Wick, and Fast and Furious by our colleagues at SilverBird, who distributed the top three Hollywood films there. And you can see that Barbie has done some very good numbers as well in West Africa, and then it's on the main as we can the notable films, very strong in Nigeria, and those are the films that I've also done, consider the discrepancy in terms of the Nollywood and the Hollywood films in terms of their crosses but you know it's it promises to. This December there is a big lineup of strong Nollywood titles so those are the films, so what I always get filmmakers to look at when they're looking at this presentation is what kind of films are working. So you can see for the Hollywood top 3 action named talents, you can see people turn up for them in West Africa. Barbie is an exception, it was a global phenomenon and it also shows you what is also possible in terms of the prospects on the continent. So do we have for example a body-like franchise that we can push on the continent that is known on the continent? I always see all of those things as opportunities. We found out as well last year that the epic genre, if done well in Nigeria, is a very strong genre and it's common to do well in streaming. And we did win this year.

Orisha which was also released in select US cinemas and we found that this is a gem I believe it came from the Ghanaian perspective I mean the wider West African perspective some ethics stories have not been told and it will be great to see how a cadet epic will do in Nigeria and vice versa you know I think these are opportunities that we shouldn't miss out as we frame the narrative of the opportunities on the continent and in terms of the split....Continue on website





QUBEWIRE

Transforming movie distribution globally

● 1.3+ Million Keys

● 1.15% KDM Regeneration Rate

● 341,335 Devices

● 800+ Movies

● 34,085 Theatres

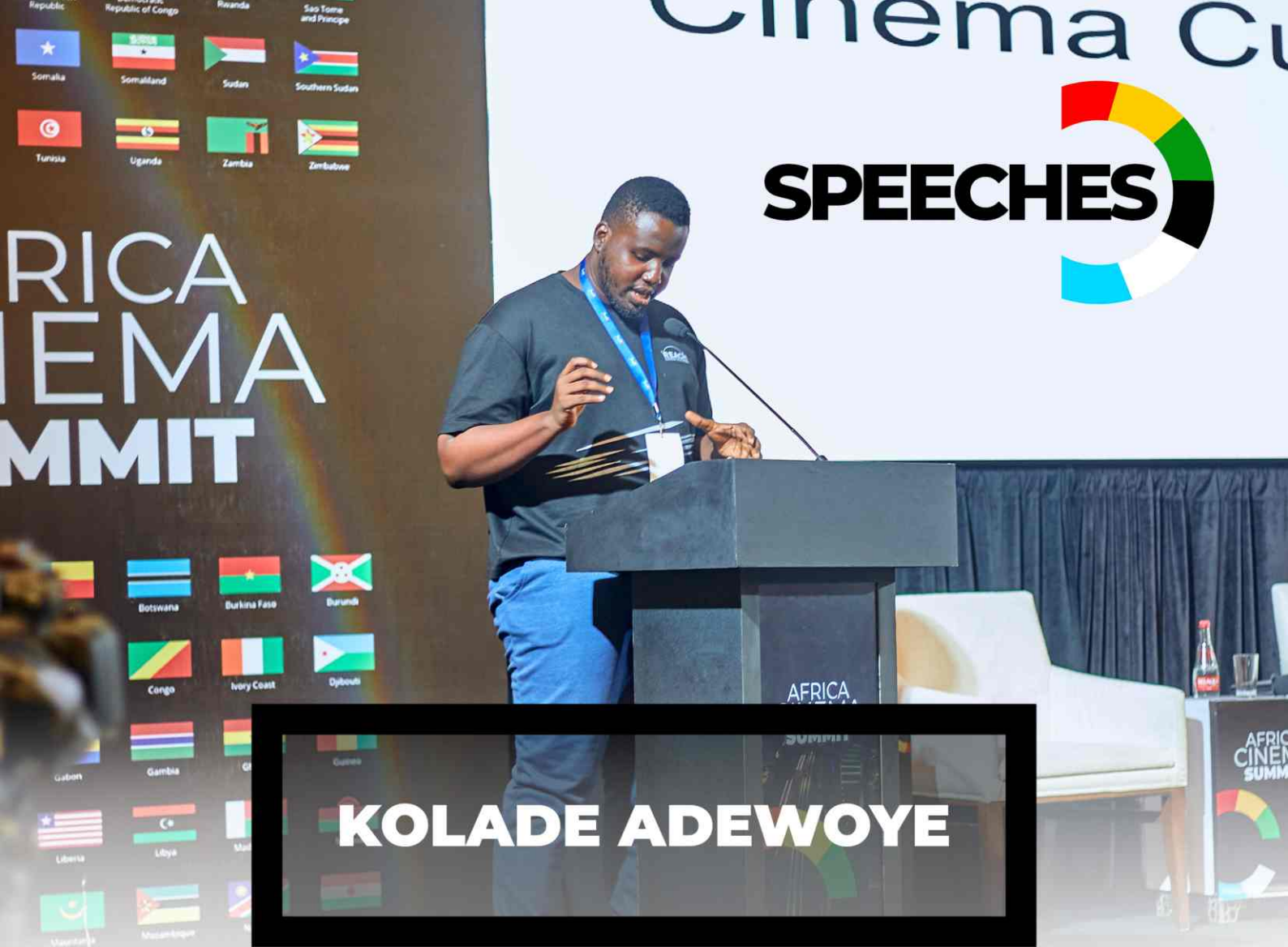
● 140,500+ Screens

QUBEWIRE

QUBE WIRE

<https://www.qubewire.com/>





KOLADE ADEWOYE

Bio: He is the Founder & CEO at Fusion Intelligence Ambitious, an avid learner, loves to solve problems, and impacts value. Started 3 businesses which folded up. Passionate about software, education, technology, agriculture, business analysis, development, and capital markets. Relentless and inevitable.

So, we made a cinema product called "Reach," a cinema solution to replace what people usually use, "Veezi Vista," in the industry, and we started just a year and a half ago. We are 30% of the West African market. So, like within one year, we've got 30% of the West African market.

I'm here to talk about how software is improving the cinema customer experience. Now, I must apologize that my presentation will look bland compared to the others. I just need to focus on the text so that I can get the point.

So, I just want to ask the audience, can you raise your hand if you are below the age of 28? Okay, now if you look around, you can see that people who are below 28 are very few. But since the beginning of this summit, we've been talking about how Africa is a young continent. We have many young people, but here we are making decisions and talking, and there are not many young people.

So, I'm 26 years old, and it's been a privilege to come here and speak to people about a very serious problem here in Africa. Um, so I want to first start by defining a waste of time. Something that we call a waste of time is, there's a wedding at 6 PM, but if you come by 5 PM, you're wasting your time. That wedding is going to start at 8 PM, so you just came to wait for three hours. In fact, you're going to arrange the table with the people.

I'm sure people from Europe, and Morocco might seem unfamiliar to you, but believe me, believe me, you take your time. And one thing we young people hate is wasted time. We hate wasting time so much, and just to add something, Mr. Motheo of Sterkinekor said something very important. He said that the customer cinema experience doesn't start from the cinema; it starts from outside the cinema. It starts when I'm in my house looking through the cinema website to make a booking, to make an online booking.

Where exactly is the market? And I'm not going to blame the Ghanaian cinemas because they are my friends. I'm not going to blame them; I'm going to blame their technology provider, which is Veezi Vista. I know they are not here, but in case they are here, I'm calling them out because they do not serve us. To Veezi Vista Group, we are just a margin to them; we don't matter. Our number of screens is not up to the number of screens in the USA and China. And so, for them, we are just like, "Okay, at least we are providing something for Africa," like, you know, like everybody says.

The waste of time is waiting; I'm waiting for the website to load because a lot of cinemas are using WordPress, which is notoriously slow with PHP. I'm waiting in a queue to be attended to. We hate this one; where you want to watch Barbie, Shazam, and Black Panther, you are waiting in a queue to be attended to, and everybody is aggressive and arguing.

This one was very notorious; when you go to the cinema and next, they don't have a KDM, but because they're using WordPress, you have to manually update the websites. So you start at 4 PM, and then you go, and they tell you, sorry, it's not about 4 PM; it's 6 PM. You've wasted your time. Like I said, we young people don't like our time wasted and not having rewards.

Now we are a rewards place; whereby if I'm buying something, you're not giving me any reward for patronizing you; you're wasting my time because I have to buy fuel in Nigeria. Fuel prices have tripled, and in Ghana, fuel is very expensive. So you're telling me that I'm coming here; there's no automated system that can give me rewards; you're wasting my time.

Now this presentation aims to take it to what we know. So the aim of this presentation isn't to tell you something new; these are our solutions that we know are possible. However, we do not have the right technology to support it to make it possible.

Now, it is possible, but you have to spend thousands of dollars. I spoke with a few people here, and um, they even said that they have to spend up to \$3 million just to develop their web app, their mobile app, their loyalty program. You can imagine how much you are spending, millions of dollars. In Nigeria, that's about three, that's like 3 billion naira on the mobile app and web app, and most times we have to spend a lot of money on that just to enhance the cinema experience.

Now let's look at the customer job, from your house, from the car, selecting the movie online, making a purchase online, arriving at the cinema, getting my tickets, selecting a snack, entering the screen, enjoying the movie, and then after the movie.

In every single part of this journey, we do not have tech to support a serious experience.

So now let's look at the friction points again. As I said, I want to make this very clear and intentional to spell out the problem that we have. Now when you want to view showtimes online, slow websites and incorrect times. We want to purchase tickets; there's no way to purchase the tickets. You are in Ghana; you cannot buy tickets online.

Now, when we arrive at the cinema, there's a very long queue when you want to buy the tickets. Long queue when you enter the screen, and another long queue as you enjoy the movie. There's no focus on the customer experience by the staff because you just have to pray. And I don't believe the staff. Just a bit of background, I used to work at Filmhouse Cinemas as online support, as an online customer service. So after someone has finished attending to 1 thousand people, then there's now one young customer who does not come to tell me, "Oh please, what screen should I go to?" And then the staff just gets to look at you like, are you lost or something? This happens; I will say that happened, but this happens.

Now after the movie, there is no data.

We've talked about the importance of data, but frankly speaking, the data that we need to make the fundamental decisions to plan, we do not have that data

because the tech that we are using is not even our tech; it's just some people just give it to us to just take, manage it for now, just use it for now.

Now let's look at these solutions. Um, for a website, we just need a real-time interactive website sitting in the back office so I can tell you that, like I said before us, there was only one cinema circuit that is filmhouse that had this. But with us every single one of our customers, in fact, it's a bare minimum that we provide our customers. An example is Barbie.

So Barbie came out on Wednesday the 9th. Barbie tickets were already sold out. And I remember that was significant for me because I was at the cinema on that day and there was nobody there. So it was very clear that everybody just went, bought their tickets online and they just came and watched their movie. And again, young people, fast, convenient. If I know that I can just buy online and come and redeem. it is less friction for me to actually make my purchase and come and enjoy my movie, and you can also buy their snacks online...continue on website



SPEECHES



KINGSLEY ASOEGWU

Kingsley Asoegwu is a Product Manager at Filmmakers Mart. He has over the years acquired skills in product management with proven abilities in analytical thinking, effective stakeholder management, and communication.

Kingsley is a graduate of Political Science from Anambra State University. He is excited about building groundbreaking solutions that address the challenges facing the film industry in Nigeria and abroad.

So, we made a cinema product called "Reach," a cinema solution to replace what people usually use, "Veezi Vista," in the industry, and we started just a year and a half ago. We are 30% of the West African market. So, like within one year, we've got 30% of the West African market.

I'm here to talk about how software is improving the cinema customer experience. Now, I must apologize that my presentation will look bland compared to the others. I just need to focus on the text so that I can get the point.

So, I just want to ask the audience, can you raise your hand if you are below the age of 28? Okay, now if you look around, you can see that people who are below 28 are very few. But since the beginning of this summit, we've been talking about how Africa is a young continent. We have many young people, but here we are making decisions and talking, and there are not many young people.

So, I'm 26 years old, and it's been a privilege to come here and speak to people about a very serious problem here in Africa. So I want to first start by defining a waste of time. Something that we call a waste of time is, there's a wedding at 6 PM, but if you come by 5 PM, you're wasting your time. That wedding is going to start at 8 PM, so you just came to wait for three hours. In fact, you're going to arrange the table with the people.

I'm sure people from Europe, and Morocco might seem unfamiliar to you, but believe me, believe me, you take your time. And one thing we young people hate is wasted time. We hate wasting time so much, and just to add something, Mr. Motheo of Sterkinekor said something very important. He said that the customer cinema experience doesn't start from the cinema; it starts from outside the cinema. It starts when I'm in my house looking through the cinema website to make a booking, to make an online booking.

Now, it would shock some people here to know that in Nigeria, before us, there was only one company where you could actually book your tickets online. So you can imagine the fact that, and I mean in Ghana here right now, as of today, there is no cinema where you can go and book your tickets online. So if you are trying to market to young people, what you do will now be functional websites that can allow you to book online.

Where exactly is the market? And I'm not going to blame the Ghanaian cinemas because they are my friends. I'm not going to blame them; I'm going to blame their technology provider, which is Veezi Vista. I know they are not here, but in case they are here, I'm calling them out because they do not serve us. To Veezi Vista Group, we are just a margin to them; we don't matter. Our number of screens is not up to the number of screens in the USA and China. And so, for them, we are just like, "Okay, at least we are providing something for Africa," like, you know, like everybody says.

The waste of time is waiting; I'm waiting for the website to load because a lot of cinemas are using WordPress, which is notoriously slow with PHP. I'm waiting in a queue to be attended to. We hate this one; where you want to watch Barbie, Shazam, and Black Panther, you are waiting in a queue to be attended to, and everybody is aggressive and arguing.

This one was very notorious; when you go to the cinema and next, they don't have a KDM, but because they're using WordPress, you have to manually update the websites. So you start at 4 PM, and then you go, and they tell you, sorry, it's not about 4 PM; it's 6 PM. You've wasted your time. Like I said, we young people don't like our time wasted and not having rewards.

Now we are a rewards place; whereby if I'm buying something, you're not giving me any reward for patronizing you; you're wasting my time because I have to buy fuel in Nigeria. Fuel prices have tripled, and in Ghana, fuel is very expensive. So you're telling me that I'm coming here; there's no automated system that can give me rewards; you're wasting my time.

Now this presentation aims to take it to what we know. So the aim of this presentation isn't to tell you something new; these are our solutions that we know are possible. However, we do not have the right technology to support it to make it possible.

Now, it is possible, but you have to spend thousands of dollars. I spoke with a few people here, and they even said that they have to spend up to \$3 million just to develop their web app, their mobile app, and their loyalty program.

You can imagine how much you are spending, millions of dollars. In Nigeria, that's about three, that's like 3 billion naira on the mobile app and web app, and most times we have to spend a lot of money on that just to enhance the cinema experience.

Now let's look at the customer job, from your house, from the car, selecting the movie online, making a purchase online, arriving at the cinema, getting my tickets, selecting a snack, entering the screen, enjoying the movie, and then after the movie. In every single part of this journey, we do not have tech to support a serious experience.

So now let's look at the friction points again. As I said, I want to make this very clear and intentional to spell out the problem that we have. Now when you want to view showtimes online, slow websites and incorrect times. We want to purchase tickets; there's no way to purchase the tickets. You are in Ghana; you cannot buy tickets online.

Now, when we arrive at the cinema, there's a very long queue when you want to buy the tickets. Long queue when you enter the screen, and another long queue as you enjoy the movie. There's no focus on the customer experience by the staff because you just have to pray. And I don't believe the staff. Just a bit of background, I used to work at Filmhouse Cinemas as online support, as an online customer service. So after someone has finished attending to 1 thousand people, then there's now one young customer who does not come to tell me, "Oh please, what screen should I go to?" And then the staff just gets to look at you like, are you lost or something? This happens; I will say that happened, but this happens.

Now after the movie, there is no data.

We've talked about the importance of data, but frankly speaking, the data that we need to make the fundamental decisions to plan, we do not have that data

because the tech that we are using is not even our tech; it's just some people just give it to us to just take, manage it for now, just use it for now.

Now let's look at these solutions. For a website, we just need a real-time interactive website sitting in the back office so I can tell you that, like I said before us, there was only one cinema circuit that is filmhouse that had this. But with us every single one of our customers, in fact, it's a bare minimum that we provide our customers. An example is Barbie. So Barbie came out on Wednesday the 9th. Barbie tickets were already sold out. And I remember that was significant for me because I was at the cinema on that day and there was nobody there. So it was very clear that everybody just went, bought their tickets online and they just came and watched their movie. And again, young people, fast, convenient. If I know that I can just buy online and come and redeem. it is less friction for me to actually make my purchase and come and enjoy my movie, and you can also buy their snacks online...continue on website



Filmmakers Mart



ferco

SEATING



A.B MOOSA SAYINI

AB Moosa is the CEO of Avalon Group, the oldest independent cinema, media, and entertainment company in South Africa, celebrating its 85th Anniversary in 2024.

Founded in 1939 by AB's grandfather, Avalon was later taken over by AB's father, Moosa Moosa. In 1991, AB joined his father in the business, which had been reduced to one cinema screen due to the oppressive apartheid laws.

Following the advent of democracy, AB and his father rebuilt Avalon from the ground up.

Avalon is also a proud co-founder and host of the prestigious Durban International Film Festival, set to commemorate its 45th anniversary in 2024. This influential festival showcases films from a variety of countries, both from the African continent and around the world. Through this initiative, the South African public was given access to politically sensitive movies and documentaries that were previously restricted under the strict apartheid censorship regime.

Thank you very much, and I appreciate the adjustment of the schedule. I got my flight timing wrong, so I've got to go to the airport earlier. Before I commence,

I just want to acknowledge that I've been to various cinema summits around the world, speaking at others, and I want to commend this summit...you are equal to the best that I've been to.

So, rather than just in terms of, for those of you who worked with us yesterday, I basically represent the family legacy business co-founded by my late grandfather in 1939. And next year, we will hopefully be celebrating our 85th anniversary—that's the company, not me, by the way.

I'm not 85 yet, but if I make it there. Yes, in essence, we have multiple cinemas around the country in South Africa, and we do other aspects of the business, but mainly in terms of content distribution and production. But with this focus being on the cinema summit, I wanted to convey what we are doing.

In South Africa, we are dipping into a Pick n Pay supermarket, where you choose from each of these five categories: family activity, like a safari park; spa treatment; domestic air ticket or local bus ticket; and an e-gaming platform, which gives you 100 rand off. Unless the company sells consoles and PlayStation, etc., the great thing about this is, that once you opt in, the cinema group is able to build onto its database, and that's a powerful tool because then you're able to communicate.

So here's a flier, which basically shows the value of the 460 and all the processes to redeem your rewards. I'm just gonna run through these pretty quickly. These are different marketing initiatives we did—roll-up banners in our cinema foyer, specifying each category. Here's the 20 rand for the first category with the brands on it, the travel voucher, the spa voucher, family activity, and online gaming. Same for all our social media platforms, marketing in the same area.

The customer journey is pretty straightforward. When you get your movie tickets, either physically or digitally, at the bottom, below the QR code, is your unique voucher code. Once you do that, you go onto a reward site and punch in your unique voucher code and contact details. The first time you do it, it registers you indefinitely. Each time you go on, you don't have to register your details, but that's how we're also building our database. Of course, there's a Protection of Public Information Act in South Africa, and many countries are equivalent, so there isn't a lockdown into marketing.

And that's obviously where we have found growth in terms of people coming into the market. As soon as you've redeemed each of the four or five categories, depending on your choice, you will then get an SMS for each one, which you can use to redeem. Each SMS is unique to the specific choice that you made. So if you've chosen a supermarket voucher, you'll get an SMS that says, "Go to Pick n Pay, use this code at the till, and you get 20 rand off."

In the case of a spa voucher, depending on which spa you've chosen, we'll send you an SMS to say, "Here's the spa contact number, make the booking, here's your code," and when you make the booking, you contact. If you get a domestic air ticket voucher, you go onto a specific website, and basically, when you go to the checkout to pay, you get your hundred and fifty rands off your domestic air ticket to bus number to pay. So that's, in essence, how it works.

So, we've actually secured rewards and we have discussions with the operators in both Nigeria and Ghana at the moment. So hopefully soon, you'll be getting rewards for purchasing movie tickets when you come to cinemas here as well. We are in discussions, and we've got multiple rewards. I'm not gonna burden you with the details, but this is for different countries. In Botswana and Ghana, we've got a whole variety of one-day spa pampering services.

This is just a big overall coverage of the products. Obviously, we're going to detail once we engage with the operators and their preferences. Set similarly for Kenya, a whole different set of variety of people here, and for Nigeria.

So again, watch this space for your local cinema, and hopefully, we have it rolled out to them soon. In terms of the key benefits for cinema operators, firstly, of course, you can market it to customers as you come in for free because effectively, you're getting much more value in the back than you're spending. And even if you don't use all the rewards, you should reduce the price of your ticket because of whichever one you use. Even if you use, in our case, a 91 rand ticket, the cheapest reward is 20 rand for groceries, and your ticket price has come down by that amount. The same is unthinkable in your refreshments as well.

Both are embedded with the reward benefits. We've done a separate set of rewards for our refreshments to our tickets so that when a customer comes, it's not a duplication of the same set of rewards. In the refreshments, we have clothing vouchers for retailers, kids' sports activities, and a whole variety of others. We also find, from our experience five and a half months ago, that customers are now coming to see the smaller films. Obviously, the blockbusters they wanted to see anyhow, but now the second tier of smaller films because they are getting the money back in terms of rewards. They're coming to see the smaller films.

And one of the biggest benefits, obviously, is upsetting our refreshment counter. A family of five can't buy more than five tickets, but when they're at the popcorn counter, they have a choice of whether they're sharing or taking individual boxes of popcorn and sodas, etc. So we found an increase in upsetting from that point of view as well because they're not sharing as much, they're getting rewarded. This is basically an "always on" campaign because the moment you buy your tickets, you get an e-ticket, and your code is there. You don't even have to wait to see the movie that you booked for. You can start using the rewards the day you watch the tickets.

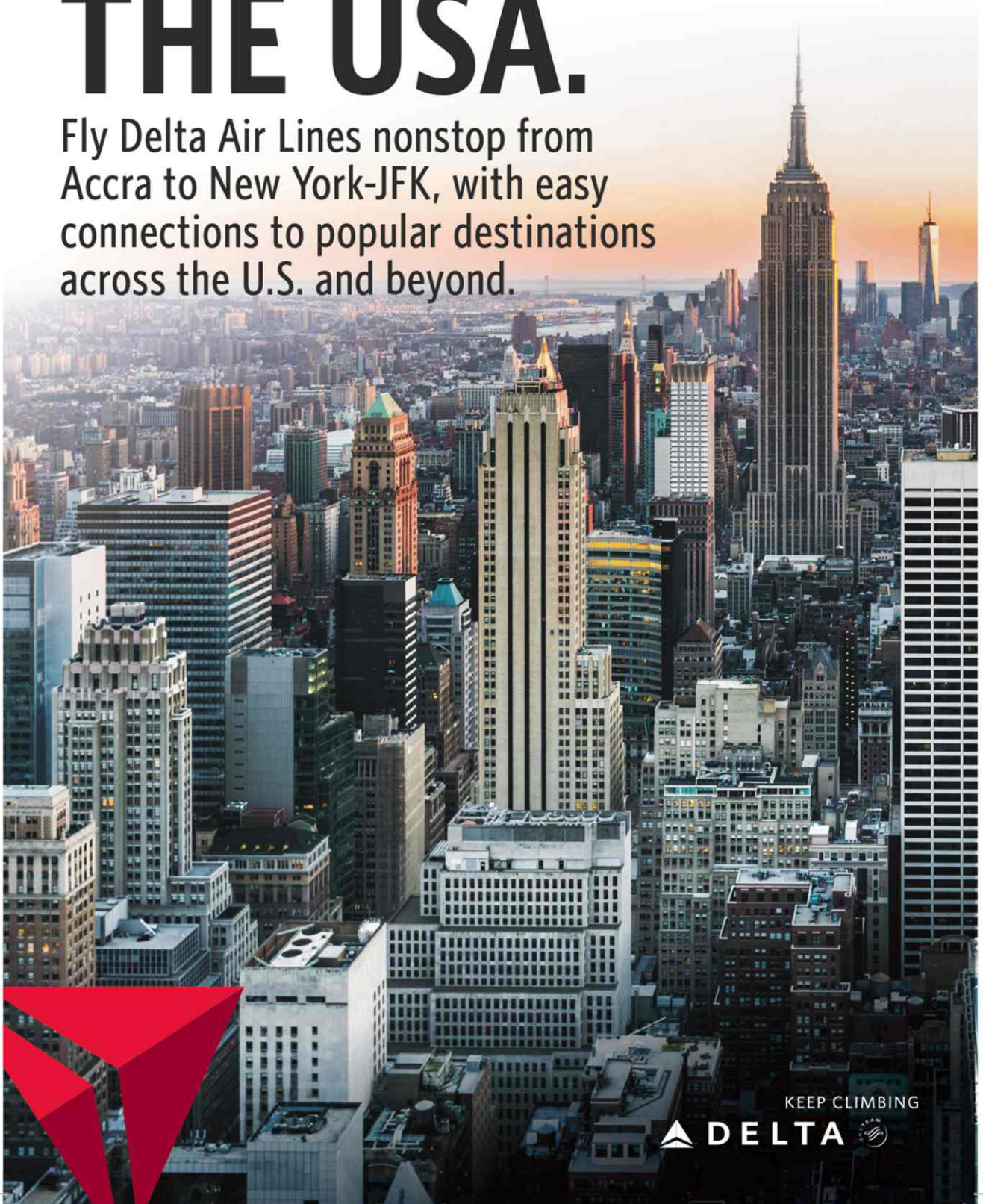
The benefit of it also is that you're not stuck to use the reward on the day you watch the movie. If you go watch the movie and you have the reward, as long as you keep the code, you can use it three months after you make the deed. continue on website





NEXT STOP, THE USA.

Fly Delta Air Lines nonstop from Accra to New York-JFK, with easy connections to popular destinations across the U.S. and beyond.



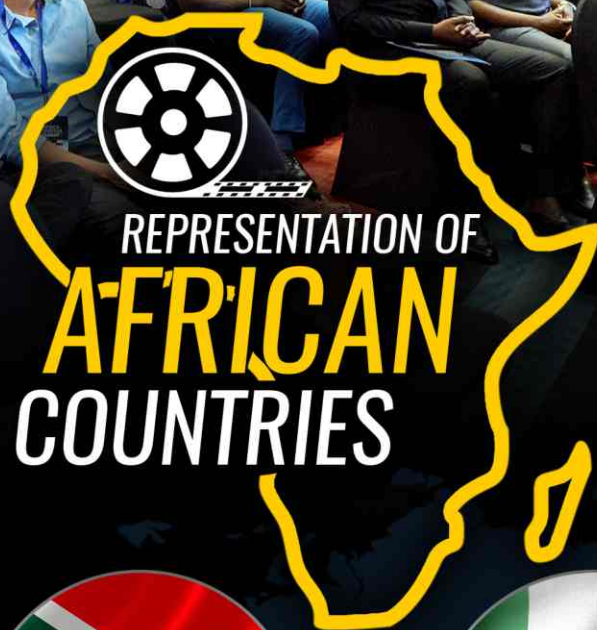
KEEP CLIMBING



Delta
<https://www.delta.com/mea/en>







REPRESENTATION OF
AFRICAN
COUNTRIES





MOROCCO



ZAMBIA



SENEGAL



CAMEROON



BENIN



BURKINA FASO



TOGO



GABON



GUINEA



NIGER



LIBERIA



NAMIBIA

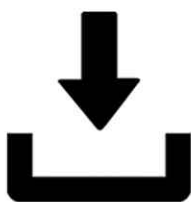


TANZANIA

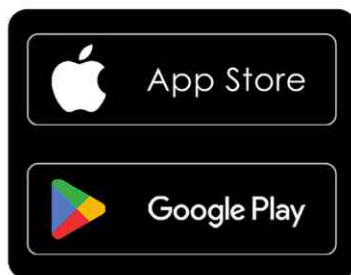


RWANDA

FILL THE DISINFORMATION GAP.



**GRAPHIC
NEWSPLUS**



 www.graphicnewsplus.com

CINEMAS IN AFRICA

IVORY COAST

EXHIBITOR

MAJESTIC ONE

TOTAL

SITES

3

3

SCREENS

3

3

MOROCCO

EXHIBITOR

MEGARAMA

RENAISSANCE

IMAX

LE COLISEE

CINÉ ATLAS

ROXY

AVENIDA

RITZ

LUTETIA

ABC

RIF CASABLANCA

LYNX

CASABLANCA

EDEN CLUB

RIF TANGER

PATHÉ CALIFORNIE

OTHER INDEPENDENTS

TOTAL

SITES

4

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

19

SCREENS

34

1

1

1

4

1

1

1

1

1

1

1

1

2

2

8

21

82



ALGERIA		
EXHIBITOR	# SITES	# SCREENS
SNCMD CINE	4	4
INSTITUT FRANÇAIS	1	1
TOTAL	5	5

SENEGAL		
EXHIBITOR	# SITES	# SCREENS
INSTITUT FRANÇAIS	1	1
STE 37,5	1	1
CANAL OLYMPIA	1	1
CCOS	1	3
TOTAL	4	6

GHANA		
EXHIBITOR	# SITES	# SCREENS
SILVERBIRD	2	10
SNAP CINEMA	1	1
OZONE	1	1
ROYAL VIEW	1	3
GOLDEN EAGLE	1	4
GLOBAL	1	1
TOTAL	7	20

CAMEROON		
EXHIBITOR	# SITES	# SCREENS
INSTITUT FRANÇAIS	2	2
CANAL OLYMPIA	2	2
EDEN	1	1
TOTAL	5	5



DR CONGO		
EXHIBITOR	# SITES	# SCREENS
CINEBUZZ	1	1
CINEKIN	2	3
TOTAL	3	4

MALI		
EXHIBITOR	# SITES	# SCREENS
MAGIC CINEMA BABEMB	1	2
TOTAL	1	2

MADAGASCAR		
EXHIBITOR	# SITES	# SCREENS
CINEPAX	1	4
INSTITUT FRANÇAIS	1	1
LE PLAZA	1	1
TOTAL	3	6

BENIN		
EXHIBITOR	# SITES	# SCREENS
CANAL OLYMPIA	1	1
TOTAL	1	1

TUNISIA		
EXHIBITOR	# SITES	# SCREENS
CINE 7EME ART	25	33
TOTAL	25	33



BURKINA FASO		
EXHIBITOR	# SITES	# SCREENS
CANAL OLYMPIA	2	2
INSTITUT FRANÇAIS	1	1
TOTAL	3	3

GABON		
EXHIBITOR	# SITES	# SCREENS
CANAL OLYMPIA	1	1
INSTITUT FRANÇAIS	1	1
TOTAL	2	2

TOGO		
EXHIBITOR	# SITES	# SCREENS
CANAL OLYMPIA	2	2
TOTAL	2	2

GUINEA		
EXHIBITOR	# SITES	# SCREENS
CANAL OLYMPIA	1	1
TOTAL	1	1

CONGO BRAZZAVILLE		
EXHIBITOR	# SITES	# SCREENS
MTN MOVIE HOUSE	1	1
TOTAL	1	1



NIGER		
EXHIBITOR	# SITES	# SCREENS
CANAL OLYMPIA	1	1
TOTAL	1	1

LIBERIA		
EXHIBITOR	# SITES	# SCREENS
SILVERBIRD	1	4
TOTAL	1	4

TCHAD		
EXHIBITOR	# SITES	# SCREENS
CINEMA LE NORMANDIE	1	1
TOTAL	1	1

RWANDA		
EXHIBITOR	# SITES	# SCREENS
DOYELCY RWANDA	1	1
CANAL OLYMPIA	1	1
CENTURY CINEMAX	1	3
TOTAL	3	5

BOTSWANA		
EXHIBITOR	# SITES	# SCREENS
NEW CAPITOL	4	19
TOTAL	4	19



NAMIBIA		
EXHIBITOR	# SITES	# SCREENS
STER KINEKOR	2	11
ATLANTA CINEMA	2	2
EPIC MAROELA	1	1
TOTAL	5	14

SEYCHELLES		
EXHIBITOR	# SITES	# SCREENS
DEEPAM CINEMA	2	2
TOTAL	2	2

SOUTH AFRICA		
EXHIBITOR	# SITES	# SCREENS
STER KINEKOR	56	423
NU METRO	23	171
MOVIES @	6	47
CINE CENTRE GROUP	3	20
INDEPENDENT	14	49
TOTAL	102	710

ZIMBABWE		
EXHIBITOR	# SITES	# SCREENS
STER KINEKOR	3	16
TOTAL	3	16



KENYA

EXHIBITOR

CENTURY CINEMAX
ANGA CINEMAS
WESTGATE CINEMA
PRESTIGE CINEMA
NYALI CINEMAX

SITES

2
4
1
1
1

SCREENS

9
9
6
2
2

TOTAL

9

28

UGANDA

EXHIBITOR

CENTURY CINEMAX
CINEMA MAGIC
HAM CINEMAX
NUMAX
COUNTRY CINEMA

SITES

1
1
1
1
1

SCREENS

3
3
1
2
1

TOTAL

5

10

TANZANIA

EXHIBITOR

CENTURY CINEMAX
REGAL CINEMAS
SUNCREST CINEMA
MISTERIOUS SINEMATIX

SITES

4
3
1
1

SCREENS

14
6
5
2

TOTAL

9

27



ZAMBIA

EXHIBITOR	# SITES	# SCREENS
FRESH VIEW CINEMAS	4	
STER KINEKOR MANDA HILL	1	5
NU METRO CINEMAS	1	5
TOTAL	6	10

NIGERIA

EXHIBITOR	# SITES	# SCREENS
FILMHOUSE	13	46
GENESIS	9	47
EBONYLIFE CINEMAS	1	5
OZONE CINEMAS	1	6
CARTEGE CINEMAS	1	4
OOPL CINEMA	1	1
IMPERIAL CINEMA	1	4
VIVA CINEMAS	5	20
KADA CINEMAS	1	3
SKY CINEMAS	1	4
SILVERBIRD	9	51
OTHER INDEPENDENTS	-	53
TOTAL	43	244

ANGOLA - EUROS

EXHIBITOR	# SITES	# SCREENS
LUSOMUNDO	2	5
AFECC NUMETRO	1	3
ZAMBEZE	1	1
TOTAL	4	9

CINEMAS IN AFRICA

MOZAMBIQUE

EXHIBITOR	# SITES	# SCREENS
LUSOMUNDO	2	5
AFECC NUMETRO	1	3
ZAMBEZE	1	1
TOTAL	4	9

ETHIOPIA

EXHIBITOR	# SITES	# SCREENS
ETHIOPIA EDNA MALL	1	3
NAHCO MALL ENTERTAINMENT	1	3
GAST	1	4
OTHER INDEPENDENTS	-	117
TOTAL	7	127

SUDAN

EXHIBITOR	# SITES	# SCREENS
ELMOWALED SUDAN - AFRA MALL	1	3
TOTAL	1	3



CINEMA OPPORTUNITIES IN GHANA



GREATER ACCRA

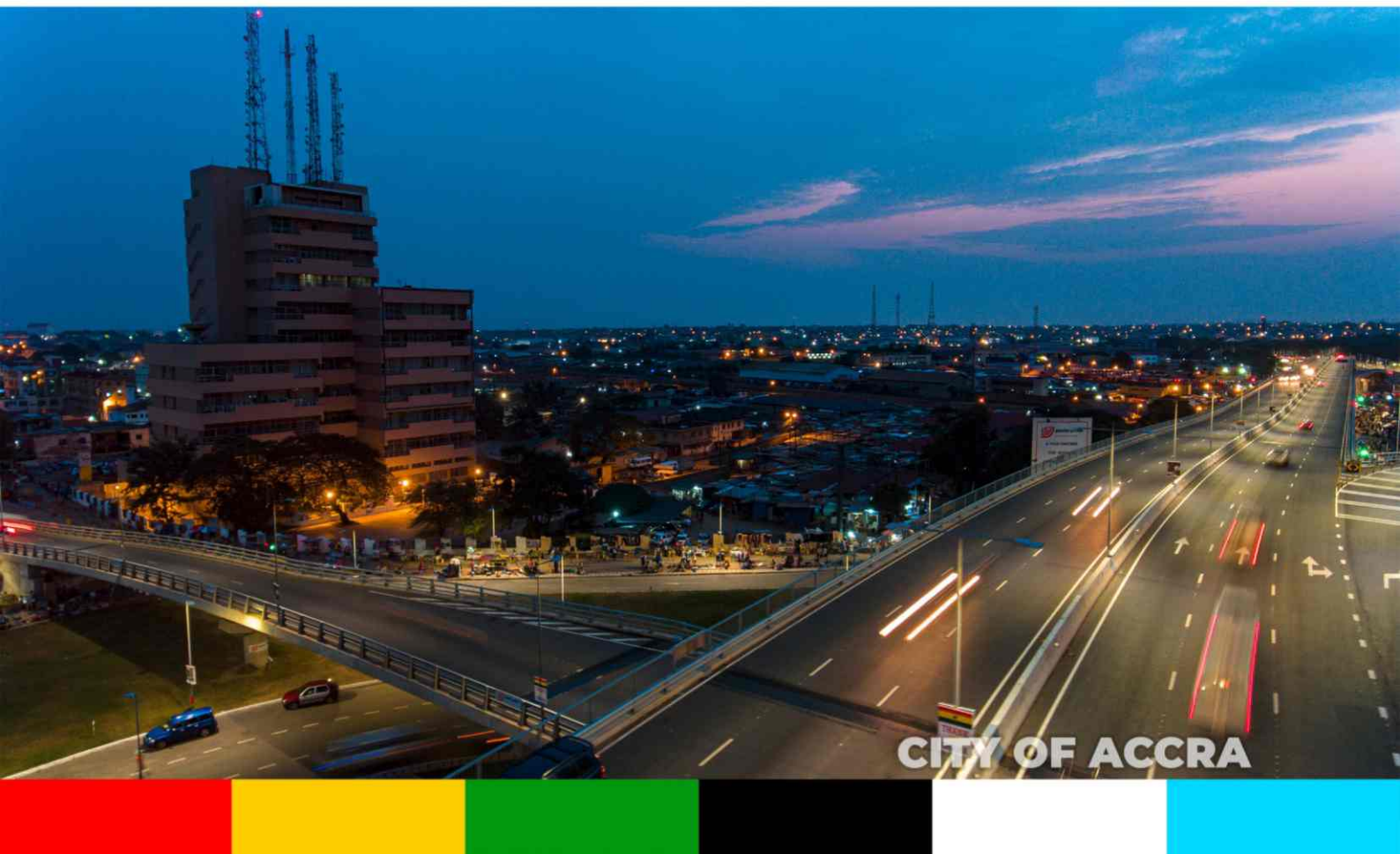
Population - 5,455,692

Median Age - 21 years

Percentage of working population(15-64 years) - 66.5%

Number of cinemas - 4

Number of cinema screens - 13



The Greater Accra Region is the capital of Ghana. It has a coastline of approximately 225 kilometers, stretching from Kokrobite in the west to Ada in the east. The soils have low organic contents with shallow top soils which limit the capacity for crop production. The vegetation is mainly coastal savannah shrubs interspersed with thickets. Some trees are however found mostly in the Dangme West and Ga districts.

The region is relatively dry since it falls within the dry coastal equatorial climatic zone with temperatures ranging between 20° and 30° Celsius and annual rainfall ranging from 635 mm along the coast to 1,140 mm. in the northern parts. There are two rainfall peaks, notably in June and October. The first rainfall season between April and July is associated with the major cropping season in the region.

ASHANTI REGION

Population - 5,440,463

Median Age - 22 years

Percentage of working population(15-64 years) - 61.4%

Number of cinemas - 2

Number of cinema screens - 7



LAKE BOSOMTWE

The Ashanti Region is located in the southern part of Ghana and is the third largest of 16 administrative regions, occupying a total land surface of 24,389 km² (9,417 sq mi) and making up 10.2 percent of the total land area of Ghana.

It is the most populated region in Ghana, with a population of 5,440,463, according to the 2021 census, accounting for 19.4% of Ghana's total population. The Ashanti Region is known for its gold bar and cocoa production. The largest city and capital of Ashanti is Kumasi.

CENTRAL REGION

Population - 2,859,821

Median Age - 22 years

Percentage of working population(15-64 years) - 60.2%

Number of cinemas - 0

Number of cinema screens - 0



CAPE COAST CASTLE

With a population of 2,859,821, the Central Region is one of the sixteen administrative regions of Ghana. It is bordered by Ashanti and Eastern regions to the north, Western region to the west, Greater Accra region to the east, and to the south by the Gulf of Guinea.

The Central Region is renowned for its many elite high schools and an economy based on an abundance of industrial minerals and tourism. The Central region boasts of many tourist attractions such as castles, forts and beaches dotted along the region's coastline.



EASTERN REGION

Population - 2,925,653

Median Age - 23 years

Percentage of working population(15-64 years) - 60.6%

Number of cinemas - 0

Number of cinema screens - 0



BOTI WATERFALLS

The Eastern Region is located in the Eastern part of Ghana and is one of the sixteen administrative regions of Ghana. The eastern region is bordered to the east by Lake Volta, to the north by Bono East Region and Ashanti region, to the west by Ashanti region, and to the south by Central region and Greater Accra Region. Akans are the dominant inhabitants and natives of Eastern region and Akan, Ewe, Krobo, Hausa and English are the main spoken languages. The capital town of Eastern Region is Koforidua. The Eastern region is the location of the Akosombo dam and the economy of the Eastern region is dominated by its high-capacity electricity generation. Eastern region covers an area of 19,323 square kilometers, which is about 8.1% of Ghana's total landform.

WESTERN REGION

Population - 2,060,585

Median Age - 21 years

Percentage of the working population(15-64 years) - 62.2%

Number of cinemas - 0

Number of cinema screens - 0



AXIM ISLAND

The Western Region is located in south Ghana spreads from the Ivory Coast (Comoé District) in the west to the Central region in the east, includes the capital and large twin city of Sekondi-Takoradi on the coast, coastal Axim, and a hilly inland area including Elubo. It includes Ghana's southernmost location, Cape Three Points, where crude oil was discovered in commercial quantities in June 2007. The region covers an area of 13,842 km², and had a population of 2,060,585 at the 2021 Census.

The Western Region enjoys a long coastline that stretches from South Ghana's border with Ivory Coast to the Western region's boundary with the Central Region on the east. The Western Region has the highest rainfall in Ghana, lush green hills, and fertile soils. There are numerous small and large-scale gold mines along with offshore oil platforms that dominate the Western Region economy. The culture is dominated by the Akans; the main languages are Akan, French and English.

WESTERN NORTH

Population - 880,921

Median Age - 21 years

Percentage of working population(15-64 years) - 60.8%

Number of cinemas - 0

Number of cinema screens - 0



Carved out of the existing Western Region of Ghana, the Western North Region is one of the six new regions of Ghana created in 2019. The region is bounded by the Ivory Coast (Comoé District) on the west, the Central region in the southeast, and the Ashanti, Ahafo, Bono East and Bono regions in the north.

The Western North Region has the highest rainfall in Ghana, lush green hills, and fertile soils. There are numerous small and large-scale gold mines companies in the region. The ethnic culture of the region is dominated by the Sefwis. The main languages spoken are Sefwi, Akan, French and English.

BONO REGION

Population - 1,208,649

Median Age - 22 years

Percentage of working population(15-64 years) - 61.3%

Number of cinemas - 0

Number of cinema screens - 0



The Bono Region is one of the 16 administrative regions of Ghana. It is as a result of the remainder of Brong-Ahafo region when Bono East region and Ahafo region were created. Sunyani, also known as the green city of Ghana, is the regional capital.

Sunyani can pride itself as the cleanest capital city and a major conference destination



BONO EAST REGION

Population - 1,203,400

Median Age - 20 years

Percentage of working population(15-64 years) - 58.2%

Number of cinemas - 0

Number of cinema screens - 0



FULLER FALLS

The Bono East Region of Ghana is a new region carved out of the Brong Ahafo Region. The capital of the new region is Techiman. The Bono East Region is part of the vegetative belt of Ghana, where the climatic condition is always conducive.

The vegetation consists predominantly of forest and fertile soils. Between December and April is the dry season. Sometimes the wet season is between about July and November with an average annual rainfall of 750 to 1050 mm (30 to 40 inches). Attractions of the Bono East region include Kintampo, with its waterfalls (Kintampo waterfalls) and nature reserves; Fiema, one of the communities which is home to the Boabeng-Fiema Monkey Sanctuary (a short distance outside Sunyani); national parks, Bui National Park and Digya National Park.



AHAFO REGION

Population - 564,668

Median Age - 21 years

Percentage of working population(15-64 years) - 59.9%

Number of cinemas - 0

Number of cinema screens - 0



BOABENG FIEMA MONKEY SANCTUARY

The Ahafo Region is a newly created region in Ghana with Goaso as its capital. Ahafo being one of the forest belts in Ghana, has a lot of forest reserves. Being part of the forest belt of Ghana, the Ahafo Region has vegetation consisting predominantly of fertile soil, grassland, and especially savanna with clusters of drought-resistant trees such as baobabs or acacias.

Between December and April is the dry season. The wet season is between about July and November with an average annual rainfall of 750 to 1050 mm (30 to 40 inches). The highest temperatures are reached at the end of the dry season, the lowest in December and January. However, the hot Harmattan wind from the Sahara blows frequently between December and the beginning of February. The temperatures can vary between 14 °C (59 °F) at night and 40 °C (104 °F) during the day.

VOLTA REGION

Population - 1,659,040

Median Age - 22 years

Percentage of working population(15-64 years) - 59.3%

Number of cinemas - 0

Number of cinema screens - 0



The Volta Region boasts of museums, mountains, waterfalls, and other major tourist attractions. Volta Region (or Volta) is one of Ghana's sixteen administrative regions, with Ho designated as its capital. It is located west of the Republic of Togo and to the east of Lake Volta.

Divided into 25 administrative districts, the region is multi-ethnic and multilingual, including groups such as the Ewe, the Guan, and the Akan peoples. The people of the Volta Region are popularly known for their rich cultural display and music some of which include Agbadza, Borborbor, and Zigi.



OTI REGION

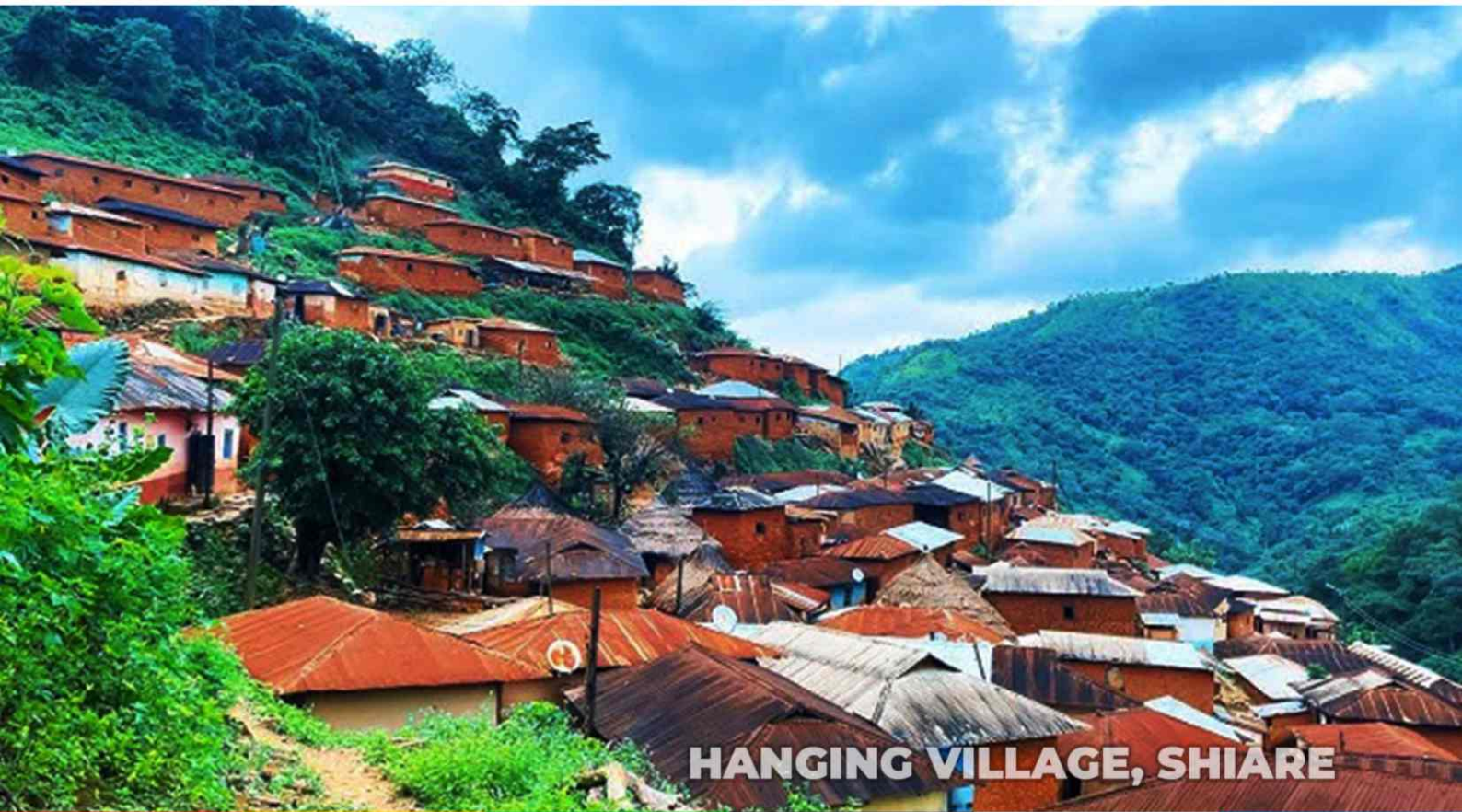
Population - 747,248

Median Age - 22 years

Percentage of working population(15-64 years) - 55.6%

Number of cinemas - 0

Number of cinema screens - 0



HANGING VILLAGE, SHIARE

The Oti Region is one of the six newly created regions of Ghana. in December 2018. The region was carved out of the northern part of the Volta Region. The Oti Region is much drier than the rest of the southern areas of Ghana, due to its proximity to the north. The vegetation consists mostly of grassland, especially savanna with clusters of drought-resistant trees such as baobabs or acacias.

Kyabobo National Park in the Oti Region among many tourist attractions is a reserve situated in Nkwanta, in the Nkwanta South District of the area, between the Savannah and tropical rain forest. The reserve was established in 1993 with the intention of safeguarding wildlife and other endangered animal species while also giving them a comfortable place to live away from danger and human activity.



NORTHERN REGION

Population - 2,310,939

Median Age - 23 years

Percentage of working population(15-64 years) - 53.0%

Number of cinemas - 0

Number of cinema screens - 0



MOLE NATIONAL PARK

The Northern Region has a Guinean forest-savanna mosaic ecosystem. The Guinea Savanna is the wettest of the three savanna ecological zones. The vegetation consists predominantly of woodlands and grasslands. The wet season is between April and October, while the dry season occurs from January to March. There is an average annual rainfall of 750 to 1050 mm (30 to 40 inches). The highest temperatures are reached in March, at the end of the dry season. From late November to March, the north east trade winds blow causing Harmattan.[6] During this time, temperatures can vary between 14 °C (59 °F) at night and 40 °C (104 °F) during the day. The region is a hotspot for investment in Ghana, with Tamale previously being ranked as the fastest growing city in West Africa; experiencing tremendous growth compared to other cities in Ghana. The region's location, and greater proximity to both Europe and North Africa, compared to Accra, makes it an increasingly attractive destination for investors.

NORTH EAST REGION

Population - 658,946

Median Age - 22 years

Percentage of working population(15-64 years) - 51.4%

Number of cinemas - 0

Number of cinema screens - 0



The North East Region is bordered on the north by the Upper East Region, on the east by the eastern Ghana-Togo international border, on the south by the Northern Region, and on the west by the Upper West Region. North East Region is made up of 6 districts. The North East Region is much drier than the southern areas of Ghana, due to its proximity to the Sahel, and the Sahara. The vegetation consists predominantly of grassland, especially savanna with clusters of drought-resistant trees such as baobabs or acacias. Between December and April is the dry season. The wet season is between about June and November with an average annual rainfall of 750 to 1050 mm (30 to 40 inches). The highest temperatures are reached at the end of the dry season, the lowest in December and January. However, the hot Harmattan wind from the Sahara blows frequently between December and the beginning of February. The temperatures can vary between 17 °C (63 °F) at night and 47 °C (117 °F) during the day.

SAVANNAH REGION

Population - 653,266
Median Age - 20 years
Percentage of working population(15-64 years) - 54.4%
Number of cinemas - 0
Number of cinema screens - 0



The Savannah Region is one of the newest regions of Ghana and yet the largest region in the country. The Region is much drier than southern areas of Ghana, due to its proximity to the Sahel, and the Sahara. The vegetation consists predominantly of grassland, especially savanna with clusters of drought-resistant trees such as baobabs or acacias. Between December and April is the dry season. The wet season is between about July and November with an average annual rainfall of 750 to 1050 mm (30 to 40 inches). The highest temperatures are reached at the end of the dry season, the lowest in December and January. However, the hot Harmattan wind from the Sahara blows frequently between December and the beginning of February. The temperatures can vary between 14 °C (59 °F) at night and 40 °C (104 °F) during the day.

UPPER EAST REGION

Population - 1,301,226

Median Age - 21 years

Percentage of working population(15-64 years) - 56.1%

Number of cinemas - 0

Number of cinema screens - 0



RICH CULTURAL DISPLAY AT SAMANPIID FESTIVAL

The Upper East Region is located in northern Ghana and is the third smallest of the 16 administrative regions in Ghana. It occupies a total land surface of 8,842 square kilometers or 2.7 per cent of the total land area of Ghana.

The Upper East Regional capital is Bolgatanga, sometimes referred to as Bolga. Other major towns in the region include Navrongo, Paga, Sandema, Bawku, and Zebilla.



UPPER WEST REGION

Population - 901,502

Median Age - 22 years

Percentage of working population(15-64 years) - 56.8%

Number of cinemas - 0

Number of cinema screens - 0



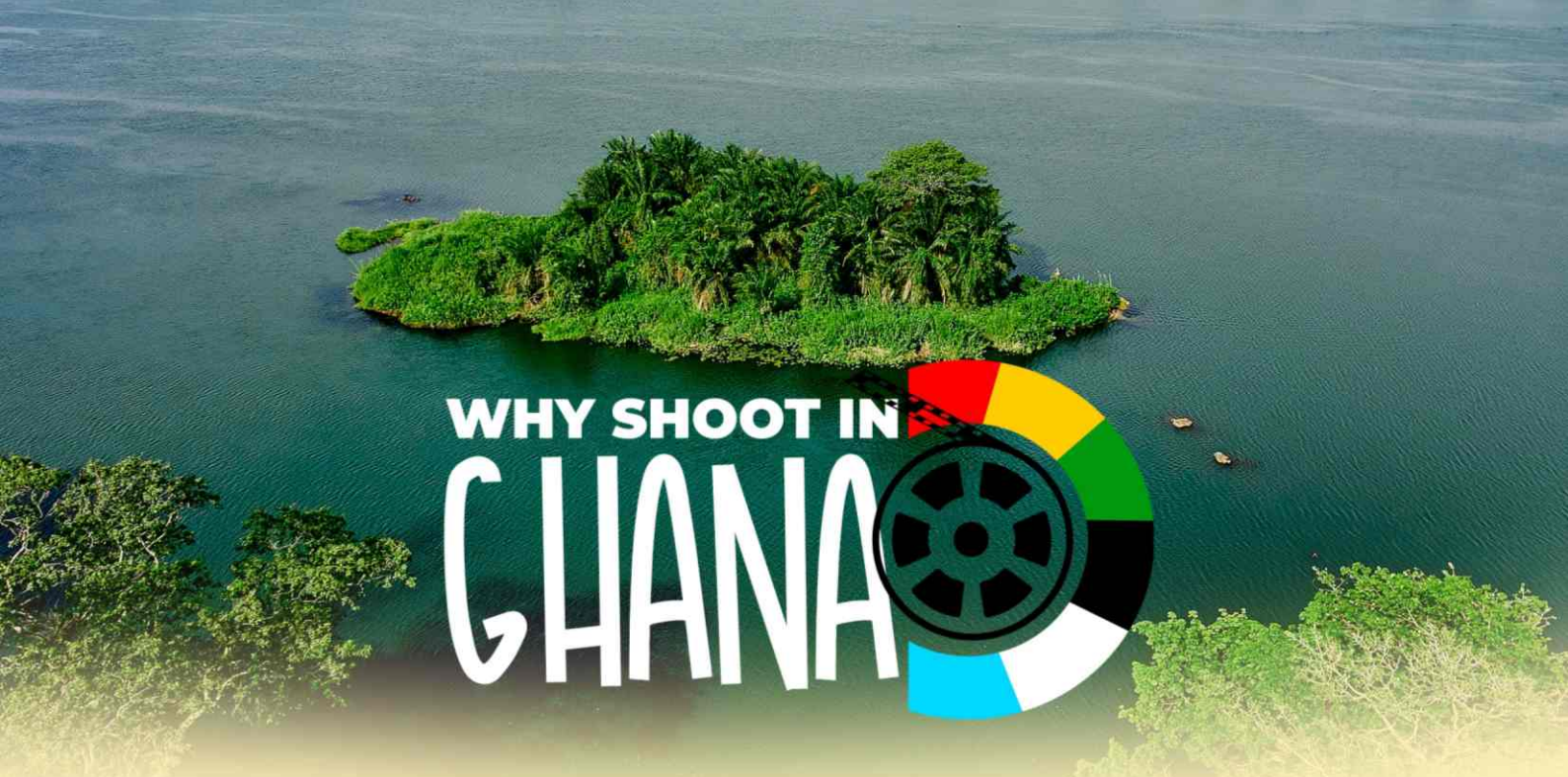
WECHIAU HIPPOPOTAMUS SANCTUARY

The Upper West Region is one of the 16 regions of Ghana. It is located at the North Western corner of Ghana with latitude 9.8°- 11.0° North and longitude 1.6°- 3.0 West, bounded by Burkina Faso to the North.

It covers a geographical area of 18,476 square kilometers, representing 12.7% of the total land area of Ghana. The Wechiau Hippopotamus Sanctuary is located southwest of Wa, along the Black Volta River in the Wa West District. The Gwollu Wall in the Sissala District serves as the hometown of one of Ghana's past presidents - Dr. Hilla Limann.

filmOne

entertainment



WHY SHOOT IN GHANA

The National Film Authority is Ghana's film commission. Working under the Ministry of Tourism, Arts and Culture (MoTAC), the NFA, set up in January 2020 under Act 935, has full Authority and oversight mandate over the entire film ecosystem of Ghana.

In UNESCO's 2021 Report, Ghana is the second largest producer of content on the continent. The sector holds the key to creating large numbers of jobs and contributing significantly to Ghana's economy. According to UNESCO, the sector has the potential to create some 20 million jobs and attract over \$20 billion into its various economies.

It is important therefore that Ghana unlocks its own potential of the sector. As part of its strategy to grow the sector as a viable contributor to Ghana's economy, the Authority has undertaken a number of initiatives, many with spillover benefits for the entire region of Africa.

As was said by the first president of Ghana, Dr. Kwame Nkrumah, 'the independence of Ghana is meaningless, unless tied to the total liberation of Africa'.

Ghana has not only served many times as the head of ECOWAS but as well, but it is also the headquarters of the Africa Continental Free Trade Agreement (AfCFTA). It was thus an important opportunity for the country to play host to the first ever Africa Cinema Summit; under its Cinema Agenda drive. The first Cinema Summit in Africa, for Africa was also graced by H.E. the President of Ghana, Nana Addo Dankwa Akufo-Addo, a first in the cinema world globally, that a cinema event is attended by a sitting President. Throwing critical light on the importance Ghana places on this continental agenda

Africa has a shared destiny, with its culture and people closely intertwined. The importance therefore of working together as a collective on a mutual agenda such as this, to open up the opportunity for cinema for all its people in both content growth and exhibition for the entire continent, can not be over-emphasized.

The National Film Authority's goal is working to set up Ghana as a shooting destination, as part of its strategy to position Ghana as a film and content hub and shooting destination in the region. The agenda is driven by its SHOOT IN GHANA CAMPAIGN. A campaign that calls on anyone looking to shoot their film or content on the African continent, to seriously consider shooting in Ghana. The campaign has been warmly received around the world and has taken off smoothly.

Under this campaign, the country is working to attract investments into infrastructure and content development, as well as streamline policy and structures, while throwing a spotlight on training as an important input in the matrix.

We use the opportunity to invite investors to consider an investment into both cinema and studio infrastructure, as well as in the development of quality content in Ghana.

Ghana welcomes your shoots - 'Akwaaba' is the famous Ghanaian welcome. With its beautiful sceneries, skilled labor, great weather, working structures, stable economy, investment and banking sector, stable Government, and friendly English-speaking population, contact the National Film Authority for your timely and speedy permits and #shootinghana

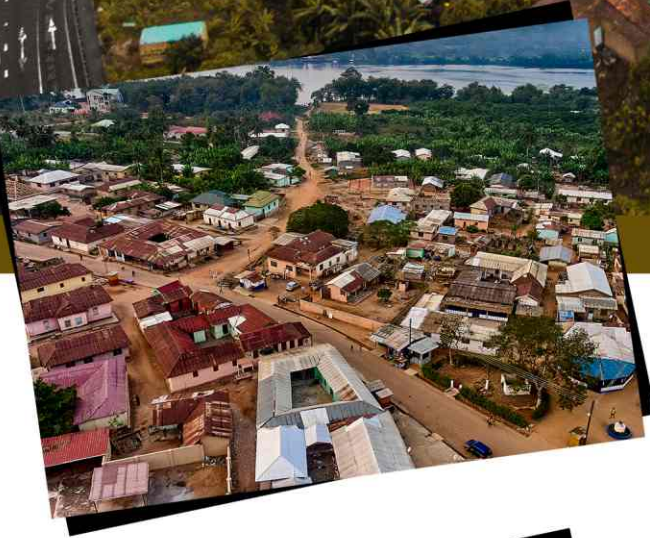
GHANA

HAS IT ALL



THE LANDS
THE SEAS
THE MOUNTAINS
WATERFALLS
THE BEACHES
ANIMAL PARKS

GHANA HAS IT ALL

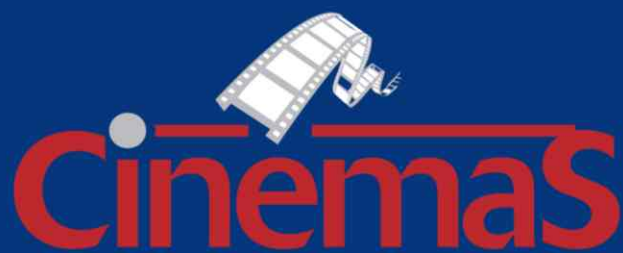


TOURIST SITES
BUSY PORTS
FORTS
CASTLES
THE BUSTLING CITY
THE SUNSET

GHANA HAS IT ALL



FILM CREW
SHOOTING LOCATIONS
THE LANDSCAPE
ISLANDS
THE SKYSCRAPERS
#SHOOTINGGHANA



AN **ENTERPRISE DEVELOPMENT** & INTEGRATED BUSINESS ADVISORY FIRM



Successful enterprises create sustainable value for generations of owners and stakeholders

What we Promise

We have the Expertise, Experience and Network to deliver healthy and sustainable Enterprises that create shared value for all stakeholders.

Our Services

Our highly qualified and experienced Partners and support staff provide world class services in the following areas:

- Business Modelling
- Leadership and Strategy Formulation
- Legal, Regulatory, Governance and Compliance
- Human Capital Management
- Financial Modelling and Management
- Market Development and Client Management
- Innovation and Transformation
- Building Relevant Business Partnerships

Our Target Clients

1. Entrepreneurs with bright ideas who want to turn such ideas into value.
2. Startups requiring a solid foundation that allows them to grow quickly and sustainably.
3. Enterprises requiring fresh ideas for re-generating growth.
4. Enterprises requiring growth beyond traditional borders.
5. Public Sector Enterprises that want to bring efficiency and effectiveness into their operations and systems.
6. Governmental and Development Finance Institutions (DFIs) programmes aimed at Enterprise Development.
7. Enterprises requiring Capital and or Loans for projects and business initiatives.
8. Enterprises seeking executive coaching for the next generation of leaders.

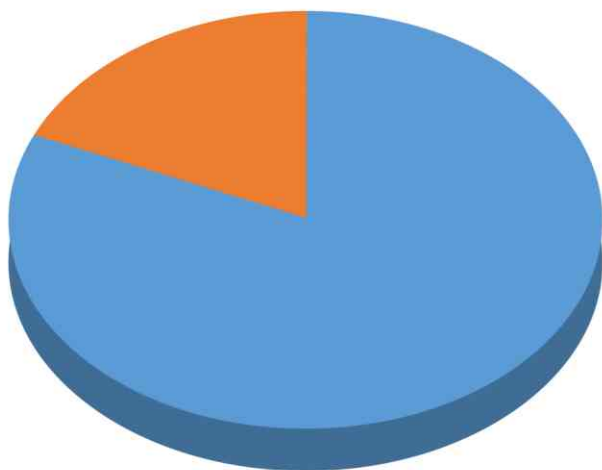
We stay on until agreed objectives are achieved.

SURVEY RESULTS



HOW SATISFIED ARE YOU WITH THE VARIOUS TOPICS PRESENTED AT THE CONFERENCE?

81.7% percent of attendees were satisfied with the topics presented.

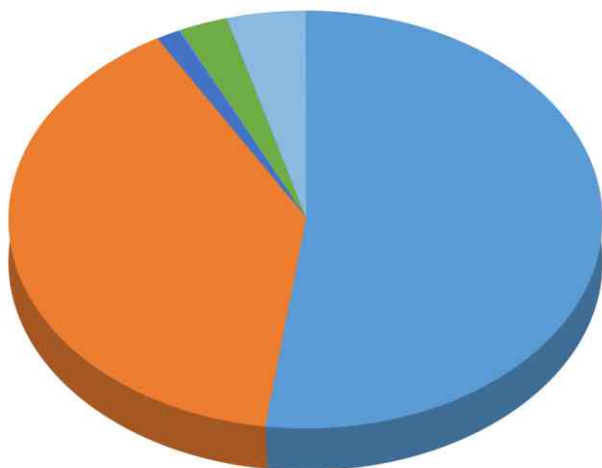


81.7% VERY SATISFIED

18.3% SOMEWHAT SATISFIED

WHAT WAS YOUR FAVOURITE PART OF THE CONFERENCE?

52.1% of attendees confirmed the panel sessions as their favorite part of the conference.



36.6% NETWORKING

1.4% COFFEE BREAKS

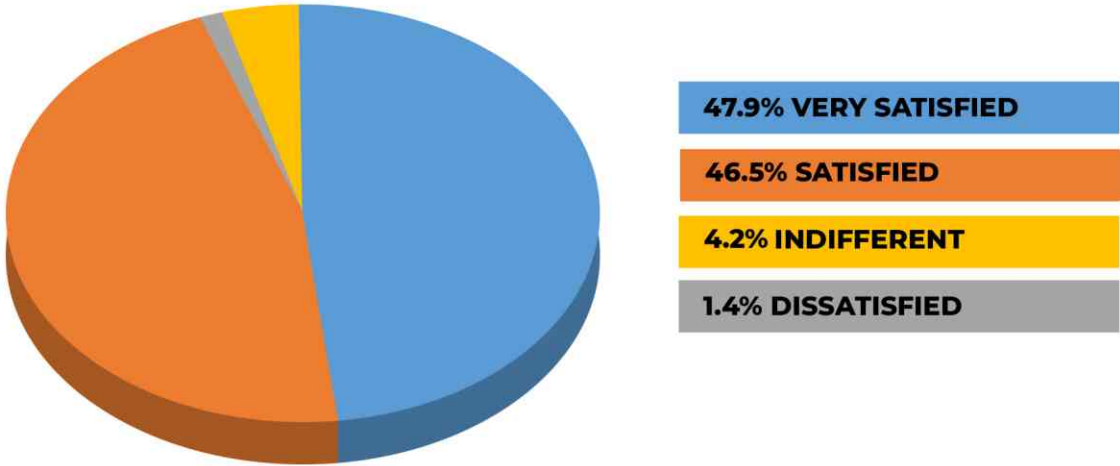
4.2% REGISTRATION

4.2% TOPICS

52.1% PANEL SESSIONS

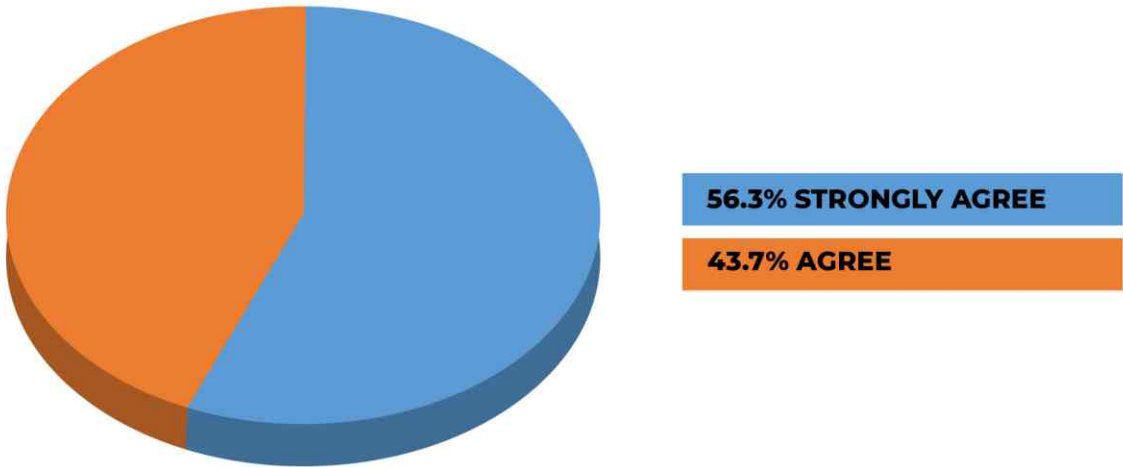
HOW SATISFIED ARE YOU WITH THE NETWORKING OPPORTUNITIES PROVIDED?

47.9% of attendees were very satisfied with the networking opportunities provided.



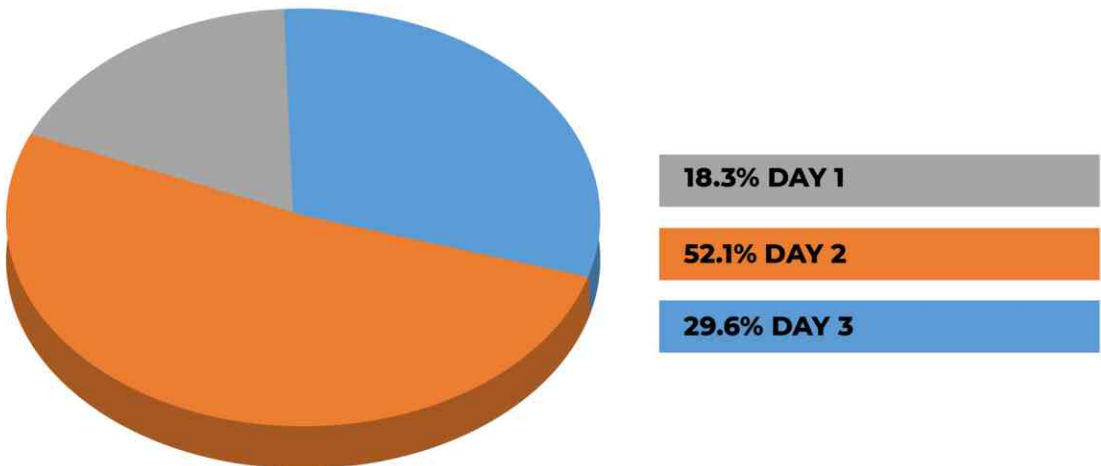
I AM HAPPY WITH THE AMOUNT OF INFORMATION PRESENTED IN ALL SESSIONS?

56.3% of attendees were happy with the amount of information presented.

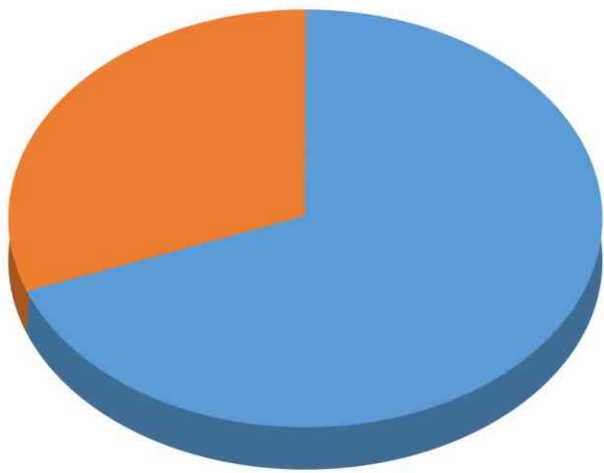


WHICH DAY OF THE EVENT WAS MOST INTERESTING TO YOU?

52.1% of attendees confirmed Day 2 as the most interesting day of the event.

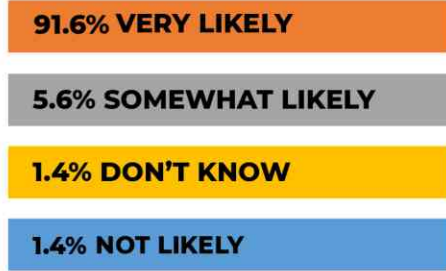
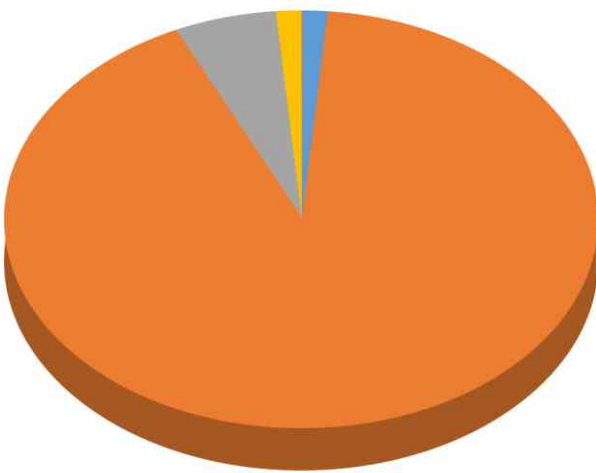


WAS THERE ENOUGH TIME FOR DISCUSSIONS?



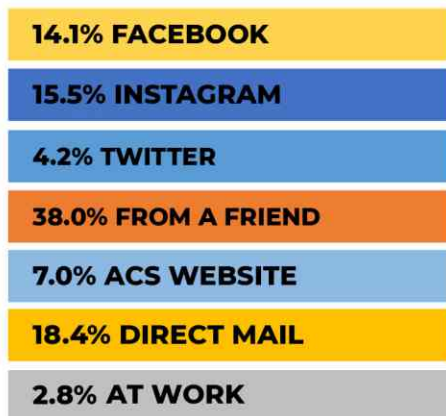
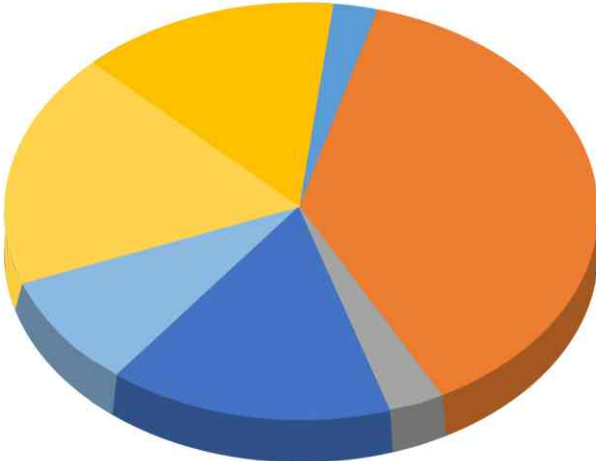
HOW LIKELY ARE YOU TO RECOMMEND ACS TO A FRIEND?

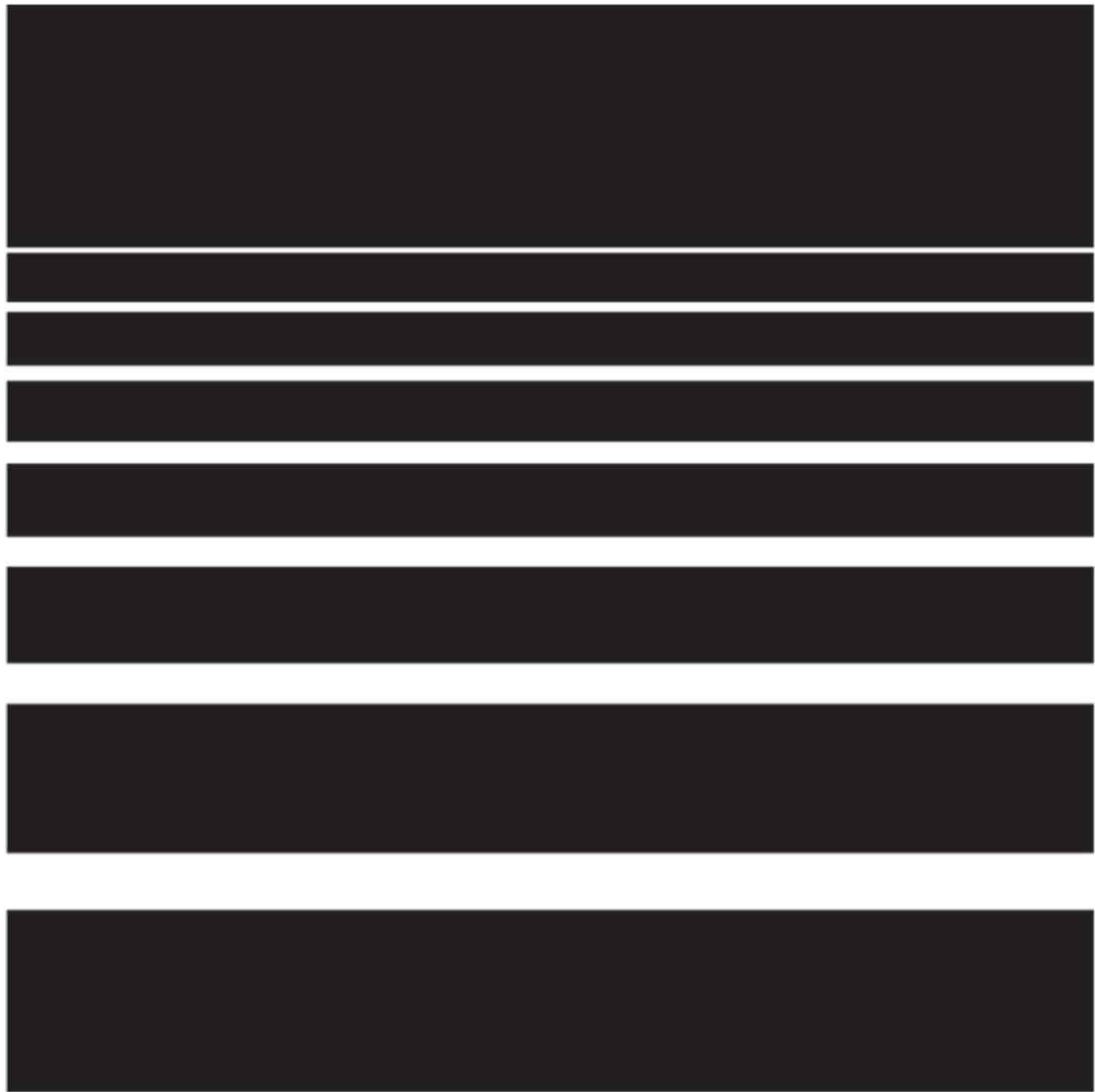
91.6% of attendees are very likely to recommend ACS event to a friend.



HOW DID YOU HEAR ABOUT THE EVENT?

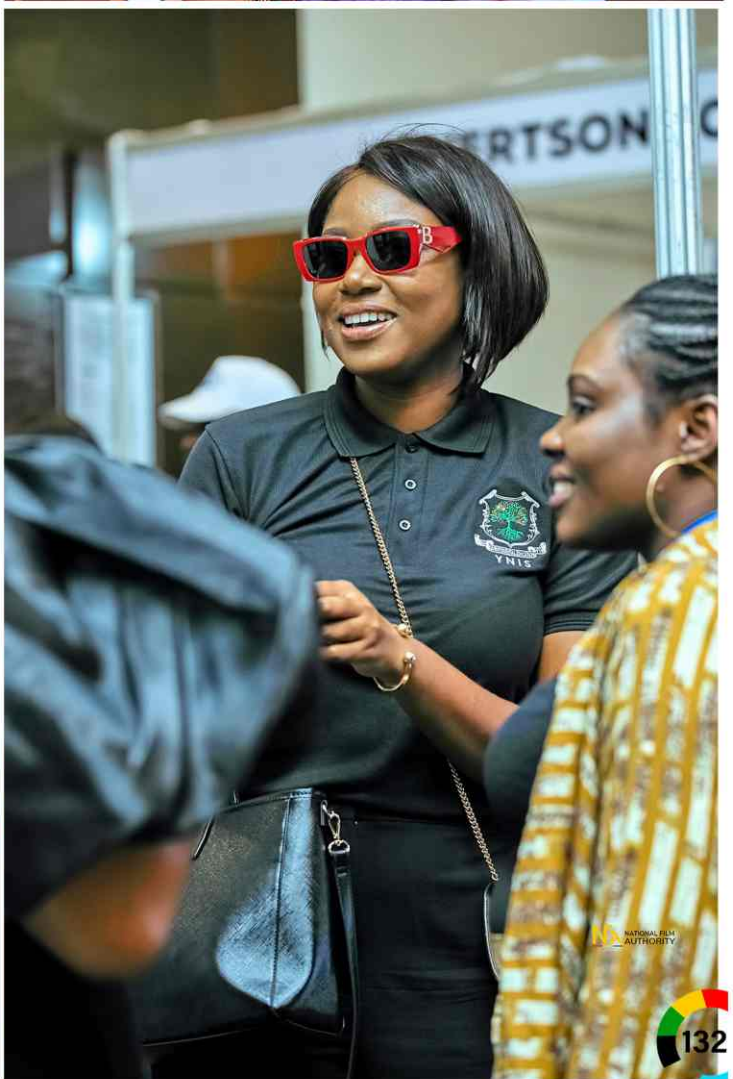
38% of attendees heard of the event from a friend.





LED - L U M E





SEVERTSON[®] screens



SERVERTSON SCREEN
<https://severtsonscreens.com/>

PLEDGES OF PARTNERS

H.E President Nana Addo Dankwa Akuffo Addo promises to ensure approval of Film Tax Incentive Policy for the Ghanaian film industry.

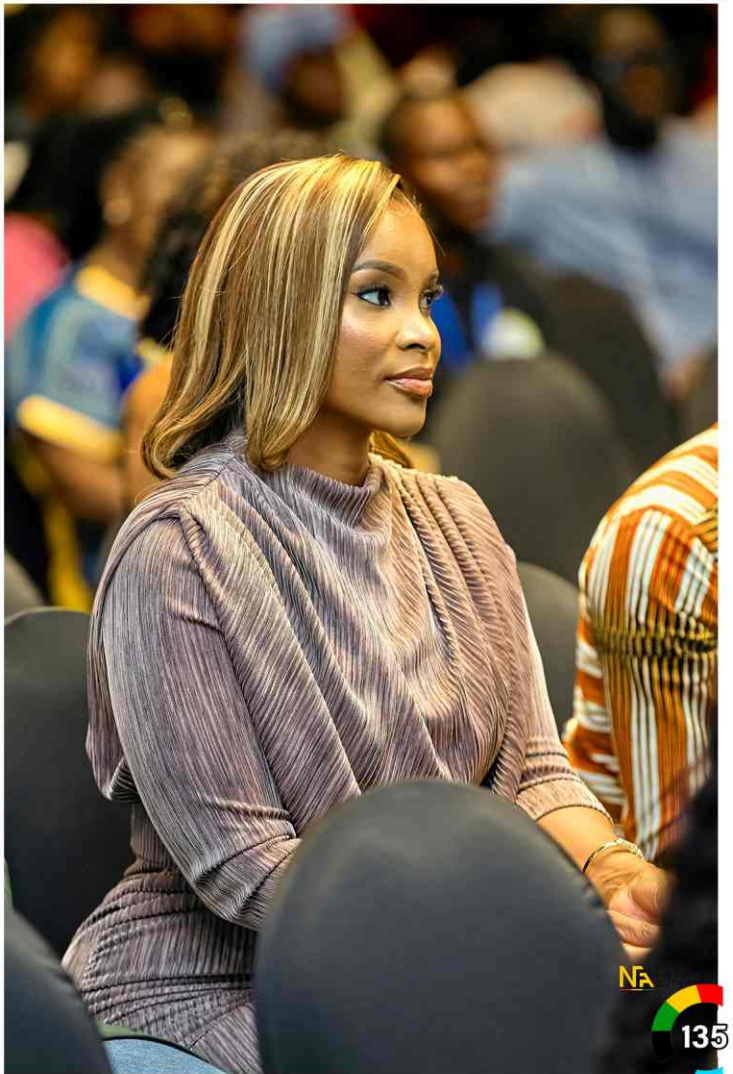


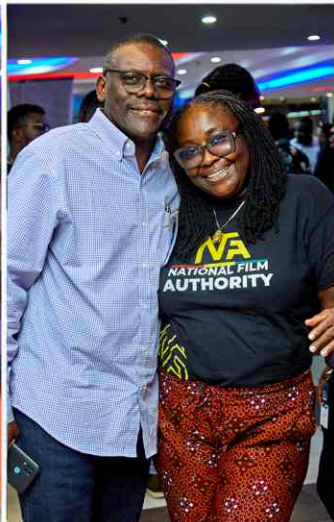
Filmhouse Group pledges to distribute Ghanaian films across Nigeria and partner countries.

Silverbird Ghana pledges to include local snacks to food sold at the cinemas.



Ster-kinekor pledges to convert some of their cinema halls into animation and gaming centres for the enhancement of cinema experience.





AFRICA
CINEMA
SUMMIT

AFRICA DID IT

#africacinemasummit



ATTENDEES AT ACS 2023

& THEIR ESTIMATED SPEND

No. Of Attendees	Estimated Hotel Spend (\$)	Estimated Flight Spend (\$)	Estimated Total Spending (\$)
2,243	6,512,417.82	2,461,544.28	8,973,962.1

7TH - 10TH OCTOBER 2024

LOOK FORWARD

TO
ACCS 
**20
24**

TO REGISTER

AS AN ATTENDEE VISIT.

www.africacinemasummit.com



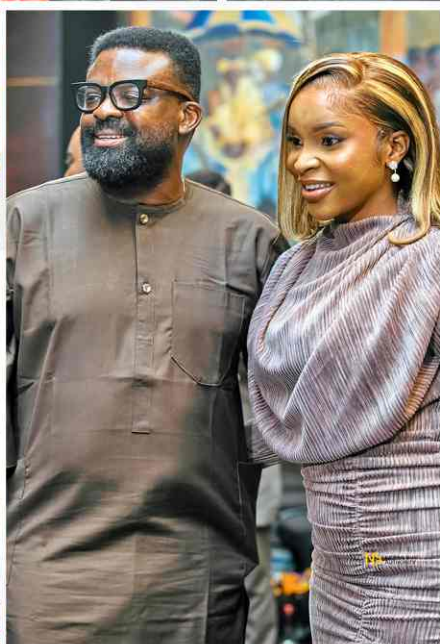
OR
SCAN THIS
QR
CODE



for exhibitors and sponsors, kindly email at

acs@nfa.gov.gh

AFRICA CINEMA SUMMIT
THE ONLY CINEMA SUMMIT IN AFRICA FOR AFRICA





EDITORIAL MESSAGE

Yes, it happened, right in the Centre of the world, hundreds of people from across the globe gathered for the first-ever Africa Cinema Summit (ACS).

As I sit down to write this editorial for the maiden edition of the Africa Cinema Summit Outcome Paper, I am filled with gratitude, nostalgia, and a sense of pride. What started as a mere idea has evolved into a hallmark continental event that delivers engaging content, insightful discussions, and captivating discoveries in the Africa Cinema month after month.

We, at the National Film Authority of Ghana, are delighted to present the inaugural edition of the Africa Cinema Summit Outcome Paper, showcasing the highlights, insights, and moments of inspiration from the maiden edition of the Africa Cinema Summit. This historic event brought together industry leaders, filmmakers, scholars, investors, businesses and enthusiasts from across the globe to celebrate the richness and diversity of African cinema.

From November 14th to 16th, 2023, the Africa Cinema Summit served as a dynamic platform for dialogue, collaboration, and innovation. Against the backdrop of Ghana's vibrant cultural landscape, participants engaged in thought-provoking discussions explored emerging trends, and forged new connections that will shape the future of African cinema.

Throughout the summit, attendees had the opportunity to delve into a wide range of topics, from financing and distribution to storytelling techniques and the role of technology in filmmaking. Distinguished speakers shared their expertise and insights, offering invaluable perspectives on the opportunities and challenges facing the African film industry.

As we reflect on the success of the inaugural Africa Cinema Summit, we invite you to join us on a journey of discovery and celebration. Through compelling narratives, captivating images, and insightful profiles, this paper captures the essence of an event that has left an indelible mark on the landscape of African cinema.

We extend our heartfelt gratitude to all who contributed to the success of the summit, including our esteemed speakers, sponsors, partners, and participants. Together, we are charting a new course for African cinema, one that is rooted in creativity, innovation, and collaboration. The maiden edition is down, many more to go!

Join us as we celebrate the magic of African storytelling and the boundless potential of the continent's film industry. Welcome to the Africa Cinema Summit – where the future of African cinema begins.

Warm regards



BISMARCK ODUM-SACKEY
CHIEF EDITOR



ABIGAIL AFERI
EDITOR



MUSTAPHA YAHAYA
TEAM MEMBER



JANET ANNOR
TEAM MEMBER



NASEEM AZIZ
TEAM MEMBER



CHRISTINE AKRONG
TEAM MEMBER



EDITORIAL TEAM

ORGANISING COMMITTEE



KOFI ADINKRA
HEAD, BUSINESS
DEVELOPMENT & MARKETING,
NFA



JAMILA ARTHUR
HEAD, LEGAL AFFAIRS,
NFA



CYASIWA ANSAH
FILM & TV PRODUCTION
MANAGER, NFA



BISMARK ODUM-SACKEY
COMMUNICATIONS
TEAM MEMBER, NFA



LOLU DESALU
CHIEF MARKETING
OFFICER, THE FILMHOUSE GROUP



LADUN AWOBOKUN
GENERAL MANAGER,
FILMONE ENTERTAINMENT



MIMI BARTELS
GENERAL MANAGER,
FILMONE STUDIOS



NOWE A.C.I SEGUN-OJO
PUBLIC RELATIONS AND
COMMUNICATIONS MANAGER,
THE FILMHOUSE GROUP



MICHELLE BURGESSON-DOVE
BUSINESS DEVELOPMENT
OFFICER, NFA



**NANA YAW
TWUM- BARIMAH YEBOAH**
BUSINESS MANAGER
SILVERBIRD CINEMAS, GHANA



TIM YAW STRUTHERS
SENIOR ADVISOR, NFA



**CHINWENDU AKUDAZIE
NWIGWE**
HEAD OF EVENTS FILMHOUSE GROUP





STRATEGIC PARTNERS



Strategic Partner



Strategic Partner



Strategic Partner



WARNER BROS.
DISCOVERY

Strategic Partner



Strategic Partner



Strategic Partner

MEDIA PARTNERS





FOR MORE INFORMATION
Info@nfa.gov.gh
+233 509 846 023
www.africacinemasummit.com