VENUES AND ADDRESSES

NAFTI Hostel Theatre  Cantonments  ACCRA
Maison Française  University of Ghana, Legon
Alliance Française  Liberation Link Airport Residential Area  ACCRA
Goethe Institut  Kakramadu Road, Cantonments  ACCRA

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

National Film and Television Institute (NAFTI)

CODESRIA African Humanities Institute Programme, University of Ghana

Kwame Nkrumah Chair in African Studies, Institute of African Studies, University of Ghana

New York University/Ghana and New York

Prince Claus Fondation

French Embassy of Ghana

Maison Française, University of Ghana

Alliance Française, Accra

Goethe Institut, Accra

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

Akwabaa!

Lydie Diakhaté and Awam Amkpa
Founders and Directors of the Real Life Documentary Festival

Thank you to all Real Life Volunteers for your gracious assistance.
Ed Guerrero, film scholar, professor and writer.

June Giovanni (GUYANA/UK), film curator and historian (London).

Mable Hadock (USA), film programmer and curator, ex-officio NBPC.

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

Chris Kabwato (ZIMBABWE), Head of the Highway Africa Project at Rhodes University.

Lesley Lokko (GHANA), architect and novelist.

Bridget Pickering (NAMIBIA), filmmaker and practitioner.

Cheick Oumar Sissoko (MALI), filmmaker, former Minister of the culture in Mali.

Esi Sutherland (GHANA), poet, former Deputy Minister of Culture, Professor of African Studies at the University of Ghana, Legon.

Clyde Taylor (USA), film scholar and author (New York University).

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

Danny Glover (USA), Committee President, actor, producer, (Louverture Films).

Linus Abraham (GHANA), Rector of NAFTI.

John Akomfrah (GHANA/UK), Producer and Director, British Film Institute and BBC.

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

Kwaw Ansah (GHANA), film producer/director and founder of the private television station “TV Africa”.

Kofi Awoonor (GHANA), poet, former ambassador, former director of The Ghana Film Industry Cooperation.

Mbye Cham (GAMBIA), film scholar and author (Howard University).

Jean-Paul Colleyn (BELGIUM), anthropologist and professor at the Ecole des Hautes Etudes en Sciences Sociales in Paris.

Ben Diogaye Beye (SENEGAL), film producer and director, journalist, critic and short story writer.

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

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

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

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

Kofi Anyidoho

University of Ghana – Legon

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

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

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

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

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


**Manuela Ribeiro Sanches** is senior lecturer at the Faculty of Letters, University of Lisbon (Faculdade de Letras da Universidade de Lisboa), Portugal, where she teaches a diverse range of disciplines through a cultural studies approach. She is also a researcher at the Centre for Comparative Studies (Centro de Estudos Comparatistas) at the University of Lisbon, where she coordinates the ‘DISLOCATING EUROPE: Postcolonial Perspectives in Literary, Anthropological and Historical Studies’. She has published mainly on the following topics: travel literature, history of anthropology and postcolonial studies. She has also been doing research on African cinema, a discipline she has recently introduced in African Studies at the University of Lisbon, and has co-organized the film retrospective Migration, Racism and The Power of Image, the third edition of which will take place in Lisbon (13-15 October 2011). Since 2007 she has been coordinating the website www.artafrica.info, which includes a database of African artists in Portuguese-speaking African countries.
In 1961 segregation seemed to have an overwhelming grip on American society. In the “Jim Crow” South, many states violently enforced the policy, while the federal government, under the Kennedy administration, remained indifferent, preoccupied with matters abroad. That is until an integrated band of college students—many of whom were the first in their families to attend a university—decided, en masse, to risk everything and buy a ticket on a Greyhound bus bound for the troubled and dangerous Deep South. They called themselves the Freedom Riders, and they managed to bring the President and the entire American public face to face with the challenge of correcting civil-rights inequities that plagued the nation. Stanley Nelson’s “Freedom Riders” takes a fresh, hard hitting look at one of the key battles in the struggle for civil-rights for black people, and in fact all people, in America. In recognition of Nelson’s efforts and filmmaking genius, “Freedom Riders” has just won three Prime Time Emmys, a stellar accomplishment by all standards.

Introduced by Ed Guerrero

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

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

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

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

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

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

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

**10.00 – 1.00 pm**

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

**2.30 – 3.30 pm**

**MINING FOR CHANGE**
*by Eric Miyeni*
62 mins, South Africa, 2010

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

**INDOCHINE, SUR LES TRACES D’UNE MERE**
*Indochina, Traces of a Mother*
*by Idrissou Mora Kpai*
71 mins, Benin/Vietnam, 2011

Between 1946 and 1954, over 60 000 African soldiers were enlisted to fight the Viet Minh. Pitted against one another by circumstances, these two colonised peoples came into contact and a number of African soldiers took Vietnamese women as wives. Out of these unions, numerous mixed-race children were born. At the end of the war, the colonial army ordered that all the black children be repatriated to Africa. While some children left with their mothers and fathers, others were simply taken away by their fathers, leaving their mothers behind. Christophe long avoided facing the scars and identity complexes left by this abrupt separation from his mother and homeland. By encouraging him to undertake a journey into his own past, the film opens a little-known chapter of the Indochina war.
What are the most important African images today and how do they circulate in a world increasingly dominated by images, representations and perceptions? The workshops will include screening of key films such as Black Girl and The Draughtsman’s Draw, which are classics of African cinema known for mixing the documentary genre with fictional narratives. We have also secured the agreement of some famous directors (Jihan El Tahri, Souleymane Cisse, and John Akomfrah) to come and conduct master classes for the students. We intend to invite students, film scholars and young filmmakers from different African countries to participate in the workshop. We feel that the sponsorship of the festival and the workshop by the University of Ghana, Legon and NAFTI will guarantee maximum attendance of the events.

**WORKSHOP 1 AT NAFTI**

**Monday 3**

_African Cinema Between Fiction and Documentary: Content and Style._

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

**A master class with Jean-Paul Colleyn**

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

10.00 – 1.00 pm

**Panel Discussion**

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

2.30 – 3.30 pm
**African Cinema at the Frontiers of Fiction and Documentary**

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

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

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

We propose to organize a workshop, which will bring together filmmakers, students and professionals in the industry, to be hosted by the National Film and Television Institute (NAFTI), in Accra, to think about some of these issues. Given the proliferation of digital Equipments and film schools everywhere on the continent, we propose to ask what kind of cinema for Africa today? What are the new relations between the fiction and documentary genres in contemporary African cinema?
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<td>Saturday 1</td>
<td>LA MAISON FRANCAISE</td>
<td>4.30 pm</td>
<td>OPENING CEREMONY</td>
<td>A documentary by Göran Hugo Olsson (96 mins, Sweden, 2011)</td>
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<td>THE BLACK POWER MIXTAPE</td>
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<td>PENNIES FOR A BOATMAN</td>
<td>A drama by Niyi Coker (118 mins, US, 2010)</td>
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<td>8.00 pm</td>
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<td>Sunday 2</td>
<td>LA MAISON FRANCAISE</td>
<td>3.00 pm</td>
<td>FREEDOM RIDERS</td>
<td>A documentary by Stanley Nelson (113 mins, USA, 2011)</td>
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<td>ALLIANCE FRANÇAISE</td>
<td>3.00 pm</td>
<td>AFRICA IS BACK</td>
<td>A documentary by Cher gui Kharroubi and Salem Brahimi (92 mins, Algeria, 2010)</td>
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<td>University of Ghana</td>
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<td>Introduced by Manthia Diawara</td>
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<td>7.00 pm</td>
<td>MINING FOR CHANGE</td>
<td>A documentary by Eric M iy eni (62 mins, South Africa 2010)</td>
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<td>Monday 3</td>
<td>NAFTI HOSTEL</td>
<td>3.30 pm</td>
<td>BAR BEACH BLUES</td>
<td>by Femi O d u g b e m i (50 mins, Nigeria, 2006)</td>
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<td>EYO</td>
<td>by O lubu sola A kin wun mi Holloway (27 mins, Nigeria, 2000)</td>
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<td>CINE CLUB</td>
<td>4.30 pm</td>
<td>INDOCHINE, SUR LES TRACES D’UNE MÈRE / Indochina, Traces of a Mother</td>
<td>by Idrissou Mora Kpai (71 mins, Benin/Vietnam, 2011)</td>
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<td>THE RABBIT THEORY</td>
<td>by Rinske Bosch and Nicole Batteke (53 mins, Neitherland/Ghana, 2010)</td>
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<td>7.00 pm</td>
<td>NYAMANTON, LA LEÇON DES ORDURES</td>
<td>by Cheick Oumar Sissoko (92 mins, Mali, 1986)</td>
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<td>CLOSING CEREMONY</td>
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<td>Tuesday 4</td>
<td>LA MAISON FRANCAISE</td>
<td>3.30 pm</td>
<td>THE WITCHES OF GAMBAGA</td>
<td>by Yaba Badoe</td>
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<td>7.00 pm</td>
<td>HEADLINES IN HISTORY</td>
<td>The Fifty Years Journey of the Nation Media Group by Judy Kibinge</td>
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