The Decolonization of the Political Economy of New Media Institutions in Africa: A Case Study on the Pan-African Film Industry

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COMPULSORY DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

Signature: Signed by candidate Date: 25 September 2019

INTRODUCTION

Aims and Objectives

This study critically analyses an alternative political economy framework to observe the decolonization of new media institutions in Africa. This is because "critically analysing media organisations and media processes in society have come from political economy perspectives." (Jansen, 2003, p. 90). This thesis has a specific focus on the decolonization of the film industry as a case study on new media institutions that are shifting given the fourth industrial revolution. A quantitative methodology was employed to conduct focus groups and interviews with key African film industry actors, this focus group took place at the Durban Film Mart, a Pan-African market for film and television content. The paper critiques the Marxist approach to the political economy of media. This is done to understand the extent that Western political economy frameworks, like Marxism, are relevant in analyzing ownership and media concerning racialized subjects as well as feminist and queer collectives. This paper posits that an Africa, Queer, Muslim, or Feminist political economy framework would explain the relationship between the film industry, industry players, and its audiences better than Marxist assumptions. In this instance, African Feminist, Muslim and Queer approaches to the political economy theory provide a subaltern lens. This study has the intention to investigate new ways in which the decolonization of the political economy of the new Media can create an ideological non-state apparatus or a consciousness industry as denoted by the Frankfurt School. This ideological apparatus would characterize and reflect societal discourses, outside of the nation-state, while creating a sphere for public engagement and deliberation that is equitable and ontologically sound. By ontologically sound, I ask what are the different assumptions about human nature concerning the political economy that can be deduced from a new lens into African media. The answer is that Africa collectives formed outside of class barriers display agency that explains media activity in the twenty-first century. Western ontology and epistemologies assume

that colonization robbed Africa of self-determination and agency. This ontological assumption is false. The focus group at the Durban International Film Festival provided the tightest fit to validate my claims that ideologically decolonizing the film industry is garnering public engagement and industry engagement. What are the solutions to the issues of the digital divide and geopolitics of difference that characterise limitations within the burgeoning film industry? This paper investigates to what extent do organic intellectuals, entrepreneurs or youth drive the need for capital and ownership in the industry given that the landscape is shifting. The study found that there is an impetus for decolonizing the industry and that alternative political economy frameworks are more appropriate in analyzing the new media landscape.

Rationale

Films are a good avenue to gauge and reflect society's views, from this perspective controlling the ideological output is important for a mission to decolonize the mind. The paramount goal of accumulating capital for stimulating a new decolonized media system is to tell new stories from new subalterns voices. The findings show that the African Union Free Trade Agreement and its policies for an Arts and Culture Fund are examples of how public engagement is happening outside of state limitations and with Pan-African ideological intent (African Union, 2019). The African Union is framing it Agenda 2063 as a Cultural Renaissance which can be theorised as the development of an ideological non-state apparatus (African Union, 2019).

Our political economy approach is important to gauge what challenges and changes need to be made for such a Cultural Renaissance. The major critique of the Western critical political economy approach is that the ontological foundation of these scholars makes assumptions that perpetuate the coloniality of knowledge and power (Grosfugel, 2007, pp. 211). For example, the proletariat is largely assumed to be without agency while the dominant classes maintain the hegemony, this hierarchical view provides

black scholars with a narrow lens into the possibilities of the media industry outside colonial intentions. New media institutions that use mass communication to disseminate ideology easily, open up the possibilities of navigating a bigger yet diverse industry, for example, a film industry that can integrate Pan-African, female and queer voices through representation in all facets of the production process. My research will show the limits of the critical political economy approach and the merits of alternative approaches like Queer, Muslim, or Feminist political economy theories. It will also begin to define new terms in Media Studies like decolonial films, a decolonized media system, Pan-African media markets, and South to South networks to articulate how a decolonized political economy of media could give rise to a decolonized society (Mirzoeff, 2018, p. 121).

Decolonization as a project of emancipating the mind requires the dissemination of messages and meaning to audiences that would, otherwise, choose hegemonic media institutions to buy into. The messages disseminated by white capitalists may benefit the capitalists per se and not necessarily the subaltern society. The central issue is how racial and class delineations often influence what messages get sent out into the public because ownership and capital resources are located in very specific racial and class sites.

The study seeks to address this issue by analysing how the oppressed can transform the political economy of new media by looking at the case of the African film industry. The media landscape might be shifting rapidly from traditional to New Digital Media, however, ownership structures reflect a traditional political economy structure, described by Marx. If decolonization is a process of emancipating the mind and upturning epistemological assumptions about human nature then the analysis of the political economy, of new structures that operate under a decolonial impetus, must be explored. This is why I have chosen a new framework to analyze the political economy, namely an intersectional one. This framework has been further specified to include

African Feminist, Queer, and Muslim discourse surrounding the issue of the political economy of media. The thesis includes a critique of Western political economy frameworks like Marxism. I will use this new African Feminist, Muslim, and Queer framework as a part of a method to critically assess the film industry and the process of decolonisation within the industry.

I have chosen to conduct a focus group at the Durban International Film Festival on decolonizing the film industry, this involved 30 key organizations instrumental in creating a decolonial impetus in the film industry. In Marxist terms, these key industry players represent the agency of the proletariat in various African nations that are taking action to discuss decolonization. During the focus group, we analyzed the various powers of whoever owns the factors of production in ideological dissemination. This political economy analysis will take a non-state approach as outlined by Queer political economy frameworks. It will also take a wealth-based approach as suggested by African Feminist and Muslim frameworks. The study aims to elucidate a political economy framework that speaks to the current context of the intermingling between decolonization, new Media, political economy, and film economics. This is to create a strategy and an archive of relevant knowledge on the solutions for decolonizing the film industry that can be iterated in other industries. This study represents the move by the black subaltern groups to gain wealth in industries susceptible to neo-colonization. For these companies owned by black organic intellectuals, to be successful and contribute to pluralism within the African media industry could mean access to an untapped media market worth $2 billion if Africa is set to become the world's largest single market (Framing the Shot Report, 2018). While this paper takes a non-state approach, highlighting the limitations of African governments in the film industry, government policy still needs to be changed and needs to be informed by the findings that come from industry discussion outside of government confines.

In the findings, this thesis makes recommendations on government and subsidization policy that could decolonize the political economy of the film industry as it transitions from traditional to new media. However, decolonizing any industry necessitates actionable, working, and valid prototypical knowledge that is archived for reference and dissemination. In this way this study is normative, looking at what should be rather than what is. The Marxist assumption is that whoever owns the factors of production gets to influence cultural production. This viewpoint is shifting rapidly with 'produsers' producing cultural products from within the subaltern in online spaces. This study posits that new media makes the factors of production easier to own, therefore, will decolonial actors use this shift to create cultural production that speaks to the decolonization of mind? What framework and business model will support such cultural products?

RESEARCH DESIGN

The research is designed as a focus group with participants that include producers, filmmakers, programmers, and festival organizers that are operating as *businesses or non-governmental organizations*. These media institutions are listed in 1.1) APPENDIX A and B. The focus group was organized by Tinso Mungwe (STEPS Generation African Pan-African Film program) and Themba Bhebhe (Diversity and Inclusion Curator at European Film Mart) who seek to transform the industry as organic intellectuals within larger media institutions. The cohort represents a range of African Film Industry players from key African filmmaking training programs (Berlinale), to Pan-African Broadcasters (MNET) including the oldest African Film Festival (Carthage Film Festival). The focus group encompassed the second series of discussions on intersectionality and inclusivity in the film industry which also took place at the European Film Mart earlier in 2019. "The fascination with the new media situation, first of all, entails a renewed interest in the *driving forces* behind media development." (Moe et al, 2007, p. 155) These *driving forces* are described by Gramsci as organic intellectuals with the ability to change or

create an ideological function. The contents of this ideological function and the frameworks with which they permutate have not been researched. This research gives us the first findings into the ideological positioning of Africa with regards to industry development and changing the political economy landscape in a global technological film arena, outside of government dependency.

The methodology employed is qualitative to gain an emic perspective on the modes and factors of decolonial media production. The method is to conduct focus groups and collect transcripts of all of the discussions during the focus group sessions for two hours over three days. In total, I have conducted nine focus groups; hosting three round tables with ten participants per table each day each session for three sessions. Each table had a moderator to guide and focus the discussion. Each table also had a facilitator to take notes and transcribe the discussion. My role as the researcher was to facilitate the global discussion to elucidate answers on how the film industry would decolonize their political economy dynamic. The interviews provided me with a detailed conversation on the ideological values of the participants. The interview and transcriptions allowed me to do a progression analysis to construct a categorical report on the findings with regards to solutions in creating a decolonized film industry. Follow up interviews and reflections each day over three days helped me to reflect on the content of the research with the ability to ask questions where I saw necessary.

Methods

The methods are based on a new critical approach that focuses on ideological production and the constraints of ideological production as well as ideological principles that give normative direction to efforts to decolonize. The alternative political economy framework from subaltern groups will be analysed to correlate whether this new framework can validate claims around decoloniality in the film industry. The media plays

an important role in curating solutions for society's gravest issues. It is important to analyse media institutions that are creating space for decolonial change. Therefore the research design is largely based on a qualitative analysis of the focus group findings that are attempting to challenge hegemonic media institutions globally and in a Pan-African context.

This study and focus group was conducted at a conference series entitled “Engage at the Durban Film Market” alongside the Durban Film Festival’s 25th run. The format is constructed as a series of focus groups and panel discussions on the African Film Industry, especially the industry going into the future. The Engage at DFM initiative looked prospects for growth in the industry through conversations about the following:

- *How can key African platforms work together to create pan-African collaborations to grow cinema? ;*

- *Strategies for growing documentary film production and audiences in Africa and;*

- *How to decolonize the film industry.*

The focus groups were structured into three roundtables all with a mix of filmmakers, producers, distributors, exhibitors, and other stakeholders in the industry. Over three days these roundtables would ideate actionable solutions to the questions posed during a two-hour session, followed by a panel discussion facilitated by moderators. The panel discussion aims to present key findings to the public. Each table had a facilitator able to transcribe key opinions in every focus group. A moderator was included at each table to animate and direct the discussion towards solutions to summarise the tables' outcomes. A global facilitator was put in place to document the overall conversation. These findings have been condensed into a report on new discourses and actionable solutions to decolonize and sustain the film industry.

There is a utilitarian reason behind why film spaces should be exploring this format for discussion and innovation. Often panel discussions and conferences fall into the stagnation of ‘preaching to the choir’. This platform is conceived as a tool to create strategies to advocate and to propose tangible policies. All the conversations aimed to be pragmatic and actionable. The plan is that these conversations will travel across the region to all channels to create a corpus of knowledge that we can use for policymaking.

To build community on the continent, Engage has partnered with Awotele, a Pan-African journal for Pan-African cinema. They will be following the conversation around the continent reporting on the findings.

The Engage initiative also partners with United Screens : Near East, Middle East, Far East/ Contemplations on Contemporary Cinema, a project of the SAVVY Contemporary. United Screens is a long term research and exhibition project that intends to create an alliance of community cinema programmers able to share stories on the condition of economic or political plights in Africa. United Screens aspires to become a decentralised, peer-reviewed, peer-promoted think-tank on film cultures.

The conversation was conceived through the lens of decoloniality. Africa needs to be seen as a space for open and pluralistic cooperation. This is to prevent the solutions that come from a colonial frame of reference. The fact that Africa is politically, culturally, and economically split into Sub-Saharan Africa, Francophone Africa, West Africa, means that colonial demarcations like borders, language and bureaucratic culture prevail and affect how African cinema operates.

The research sought to break down those borders by bringing together these regions in the same conversation about new strategies for growth in the African film industry. The

idea is to have inter-regional conversations over the next two years, where ideas can travel, research is collected and strategies are formulated.

Over three days, an archive of knowledge from key stakeholders, consultants, filmmakers, and distributors in the industry was compiled. This knowledge contained actionable solutions and key questions regarding a way forward for the Pan-African film industry. With the African Union recently signing the African Free Trade Agreement, the focus groups asked what the possibilities were for an African Arts and Culture Fund and an African Film Institute that assists the goal of a decolonized industry. These suggestions form key decisions that need to be made to push the industry forward.

Strategy of Inquiry

In this section, I define why I have chosen a qualitative study as opposed to a quantitative study. This includes reasons why the philosophical underpinnings of quantitative study were not suited to decolonial theorizing. Philosophical issues largely relate to epistemological issues. Epistemological issues relate to different ways of knowing or the appropriate foundation for research or understanding (Maldonado-Torres, 2007). The philosophical underpinning of quantitative study can be seen as positivism and empiricism (Bryman, 2006, p. 13). Although positivism claims a (polysemy in itself explain), a range of literature fundamentally agrees that positivism views the scientific method as appropriate in studying the social sciences. Among some of the characteristics of positivism is that its research design is correlational or cross sectional in its tendency to search for the causality of any given phenomena within a theoretical framework (Bryman, 2006, p. 14). The process can be seen as inductive (Bryman, 2006, p. 15). This is because quantitative studies generate hypotheses from verified facts, these verified facts are accumulated findings of empirical research which are crucial parts of theory development for a field of study. The idea is that once a theoretical framework seems to describe a phenomena, a hypothesis is generated that

requires scientific methods to collect observable data on the phenomena within the assumptions of that framework. Once the observable data is collected, it is analyzed and if accurate or if it “fits" into the theoretical understanding, these findings are subsumed into the field of study (Bryman, 2006, p. 15). Positivism can be seen to reject normative theory because it is not observable but premised on the future or an idea of what “should be". This is where coloniality of knowledge finds its roots in the epistemic values that positivism entails (Maldonado-Torres, 2007, p. 247). Positivism as a philosophical underpinning of quantitative studies sees the notion of values differently in three ways. The first notion of values in quantitative studies deems that scientists without political or moral dispositions are objective and therefore will attain the most valid knowledge. Observations are meant to be neutral, theory dependent and empirical (Bryman, 2006, p. 16). The second notion rejects normative values because they cannot be verified or falsifiable as their premises usually exist through an ideal sense or through future aspirations. The third notion of values glorifies replicability as the ultimate process to deem a finding valid and therefore legitimate in a field of study. These principles are not suited to social inquiry of African or other spiritual communities.

There are several problematic philosophical implications for employing the positivist approach to understanding human beings from African or other Spiritual communities. The positivist approach believes that the methods and procedures employed for the natural sciences are appropriate for the study of social sciences, or rather, the study of human beings. However, this positivist knowledge to a large extent has been used to categorize, organize and exploit the ‘damned of society’ and see them as objects of manipulation (Maldonado-Torres, 2007; Smith, 2012). Methodological naturalism that characterizes quantitative and positivist research is inherently not appropriate in describing the collective and subjective experiences of African lives that are influenced by normative and spiritual elements. This form of methodological monism/naturalism is premised on negating supernatural causes as having any effect on the real world or World One (Bryman, 2006, p. 17). The belief is that there is no possibility of valid and

factual evidence based on supernatural elements (Bryman, 2006, p. 17). This positivist framework does not fit in analyzing a collective community premised on normative, supernatural beliefs about spiritualism and divinity, an inherent part of the decolonization discourse. This is why I have chosen to use the qualitative study as a strategy of inquiry.

While positivists look at social science and the study of humans as natural organisms, interpretivists look at human beings through their mental consciousness and their everyday lived experiences (Babbie, 2016, p. 31). The common sense of human beings is how humans developed an understanding of natural science. Interpretivists characterize the philosophical underpinnings of qualitative study by how humans make sense of the world, through interpretations, expressions and rituals (Babbie et al, 2001, p. 28). This characterizes the emic perspective qualitative researchers have during social inquiry (Babbie et al, 2001, p. 270). The qualitative studies is largely defined by research that seeks an insider knowledge within the context of the social actor whose actions are up for socially scientific inquiry (Babbie, 2016, p. 31). Because the research is primarily inductive, it looks at specific phenomena to generate a hypothesis or generalization and does not necessarily deduce its assumptions from theory (Babbie et al, 2001, p. 271). Differences in the power relations between the researcher and participant are inherent disrupters of this ideal, as these differences imply a barrier between a total emic perspective versus an assuming outsider perspective.

This study looks to spiritual communities like the African feminist and Muslim community to provide a theoretical framework, this would not be valid under the positivist approach as it can be seen as subjective, unobservable and not replicable. I have chosen the quantitative approach because it allows one to look at subjective cases and make deductions about the similarities and differences in the participant's response. **This is why this study has chosen to analyze Africa as a complete and homogenous issue, in order to gather inter-subjective assumptions that create multiple**

validations. Although there are many differences in theorizing different countries, tribes and factions of African society to make a valid conclusion; because the phenomena of colonization is applied in most contexts in Africa, decolonization should be seen with the same unified and homogenous vision. In the findings, differences in context are only noted when there is a significant outlier. However, the study looks at the qualitative opinions of the research participants as contributing to a wider, consolidated discourse. This implies a proximity to the subject of inquiry during research for those within the social sciences. This emic perspective characterizes much of the qualitative methodology (Babbie, 2001, p. 30). The analytical tradition in social inquiry is concerned with rules, codes, conventions and language that establish the confinements and contexts of meaning making. This is helpful in understanding meaning making in the Global South in relation to a wide range of identities, behaviours and customs set up by African administrations (Maldonado-Torres, 2007). These traditions within qualitative study help outline much of the philosophical underpinnings of interpretivism that is a feature of the qualitative method and has been employed as a strategy for inquiry.

Ethics

This paper posits that ethical decolonial research is prototypical research and is geared towards action that constructs needed knowledge systems for effective change. It seeks to prevent the harm caused by research geared to explaining the problem without elucidating change. Chiumbu sees a decolonial approach as twofold (Chiumbu, 2017, p. 3). Firstly, a deconstruction of methods that produce the coloniality of knowledge, which in this case is characterized as the need for rational, objective, and clinical engagement that reproduce the colonial-outsider-observer effect (Chiumbu, 2017, p. 3). Instead, she posits that there is a reconstruction of research practice. Note, she mentions research practice and not a theory (Chiumbu, 2017, p. 3). It is in this vein that the research was constructed through an emic perspective with the participants engaging with each other

passionately, subjectively, and practically. The ethical implications of researching businesses that are practicing decolonial media-making, is new territory. In preventing the harms caused by colonial research methodologies, I am preventing the exploitation of my research participants in so far as I can predict. All participants were made aware of the research, some of them have added edits to the final thesis. All consented to the recording and transcription of their opinion.

I am not getting paid for this work, there is no conflict of interest. I will be signing an ethical clearance form. My participants are aware that this information is being compiled for a report on the decolonization of the new media and film industry.

LITERATURE REVIEW

*Please note the literature review chapters are from Chapter One to Four

Introduction

The prevailing conditions in the African Film Industry show dwindling hierarchies and rising opportunities. Many African governments suffer from an inability to invest in the cultural sector. This financial back foot causes a marginalization of the African perspective that is not able to compete with global franchises and agendas. While colonial powers are scrambling to maintain economic power in former territories there is rising opportunity for the youth/organic intellectuals in society to use technology to change the industry. The following chapter breakdown is not only an overview of the

status quo but an escalating argument towards the grander problem on how we can elucidate actionablesolutions.

While the progressive people's movements are a significant force and are largely youth driven, there needs to be a critical mass of production coming from Africa. Western cultural imperialism actors have been defining the contents of film due to their hegemonic reign and capital advantage. This is being challenged significantly by progressive people's movements like Fees Must Fall and Black Girl Magic, who demand for more visibility and representation in the industry on a cultural level. However, this cultural debate needs to turnto challenge more issues on ownership and capital accumulation to accommodate Africa's specific needs.

This Literature review is broken into four parts. The introduction at definitions of terms used in this research and by the research partcipants to describe this phenomena. Because there is not a vast amount of literature on decolonizing the political economy theory; decolonizing the film industry or looking at decolonized frameworks of a political economy theory in media studies. I have had to collect research areas of interest around these topics and make deductions about how this literature aids our understanding of a decolonized political economy theory in film studies. I have broken these areas of study into four parts:

Chapter One is a critique of the critical political economy framework. It looks at the essence of Marxist political economy literature on media and gaps in research that are left to be defined by other, more progressive frameworks. The first framework is the African feminist political economy framework and the queer political economy framework that speaks to equity, diverse labour and wealth redistrubtion. This chapter also looks closely at the Islamic political economy theory by stating what is in the literature that could be useful new decolonial discourse.

Chapter Two is a critique and overview of literature on the classical political economy and the critical political economy approach to capital accumulation. In this chapter we look at how large telecommunication multinational corporations dominate the film content market much like during the colonial era because of primitive accumulation. Using the above principles outlined by the Islamic, African Feminist and Queer political approach, this chapter analyzes how wealth redistribution can be created using organic intellectuals with access to technology. However, to decolonize that access should be coupled with capital to allow ideas to scale. Using the factors of production necessary for film equipment as an example of capital necessary to decolonize the political economy of film.

Chapter Three looks at how youth labour markets, new organizational culture and new technology will work together to create new systems that encapsulate a decolonized political economy arena. If the capital is put in the hands of the organic intellectuals in society, which is defined as young digital natives, then this capital needs to be used to create organizational cultures that understand the shifting landscape of work. Because intelligence and machinery play a role in reducing the need for human labour, efforts should be concentrated on developing a new decolonized system that uses human labour for change creation. Youth labour markets provide the perfect opportunity to create a new decolonized film industry, for example. This chapter uses the literature of digital media theorists Kunda, Sricnek and Castells to justify this shifting discourse in relation to content creation. China is used as an example of how youth markets can be stimulated through organizational culture and capital stimuli.

Chapter Four uses the alternative African Feminist and Muslim political economy theory to show how it would impact a facet of the film industry, namely Intellectual Property and Wealth creation. The African Feminist political economy theory looks at the importance of wealth creation and equity share by highlighting the current flaw in the film sector.

The Muslim political economy theory is used to show how new economic principles could shift thinking around the investor, entreprenuer relationship. What this chapter proves is that alternative literature to critical political economy theory is necessary and valid to include in film political economy discourse in Africa. The chapter ends with a reflection of the ontological and epistemological turn away from the Global North to the Global South and why this is important for scientific inquiry.

In the findings section I have applied these frameworks broadly to discuss actionable solutions to decolonize the political economy of the film industry.

Definitions

Keywords: Decolonized media system, pan-african media markets and South to South networks, decoloniality, organic intellecutal, african Feminist political economy, islamic political economy, queer Political Economy, colonized Public Sphere, Decolonial ontology

Decolonized Media System: A media system owned by those previously oppressed by colonization with the intention of creating representation and visibility for new ideological collectives namely African, Feminist, Queer, Muslim and other subaltern groups.

Pan-African Media Market: Africa is set to become a single free-trade market with a potential $2 billion in revenues annually according to the industry report, Framing the Shot 2018. This means there is a burgeoning possibility of a pan-african media market.

South to South networks: Human and organisational communication networks between people previously oppressed by colonization, namely members what has been termed the Global South which is Asia, Africa, Latin America and the Caribbean.

Decolonization : Decolonization in definition can be looked at in two ways. Firstly, decolonization can be seen as a process of creating national independence from colonial regimes. In this sense, one could say that the majority of Africa has achieved decolonization in that African countries enjoy constitutional sovereignty. While constitutional sovereignty is enjoyed by independent African nations, often these countries are mismanaged by a bourgeois nationalist class that has tethered capitalist interests to their mandate. The social aspirations of the bourgeois nationalists were geared toward neocolonial class consolidation (Lazarus, 2016, p. 71). In this way, the complete process of decolonization remains in question in a time where bourgeois nationalists enjoy the fruits of neo-colonial class consolidation.

On the other hand, decolonization is a process that Fanon alludes to. He calls out the bourgeois nationalist project of African intellectuals educated within Western ideology. "In the French Antilles, the bourgeoisie does not use Creole, except when speaking to servants. At school, the young Martinican is taught to treat the dialect with contempt." (Fanon, 2008, p. 4). Traditional African intellectuals, in this sense, have been co-opted into a Western national framework often moving away from indigenous knowledge and behaviours. He sees the decolonial revolution as an epistemic turn. This epistemic turn acts as a way of knowing by the supposed proletariat and peasantry classes that cause an ideological shift strong enough to overthrow colonial power (Fanon, 2008, p. 4).

"We regroup of forces sundered
By the deceits of our masters
As the contradiction of the features
Creates the harmony of the face
We proclaim the unity of suffering
And revolt." (Fanon, 2008, p. 115)

While colonialism as a national institution might have been vanquished by these forces, the contradictions of the features of liberation mean that the project of decolonization is incomplete (Fanon, 2008, p. 115). Neo-colonialism as a conduit of colonial power is when colonial regimes still maintain economic power over former colonies due to economic investment during the colonial period (Ajayi, 2002, p. 14). Colonial regimes have bought land titles, created private businesses and owned private media in many of these former colonies. In a sense, neo-colonial power still exists over the proletariat and rural classes (Ajayi, 2002, p. 14). While the project of national liberation might have concluded, the emancipation of colonized minds remains unsolved. Behaviours, values, and attitudes propagated by colonial media remain the hegemony today. While Fanon might have called out the issue of the new African elite class during the process of decolonization, he does not offer normative direction for classes that have been deemed proletariat, peasants or the poor in the 21st century. Even the implications of these terms, poor or peasantry, carry linguistic tones of racism, disenfranchisement, and lack of agency. To complete the project of decolonization there needs to be an ideological shift. Why? The ideological state apparatus in South Africa is largely controlled by the private media sector, who have created a colonized public sphere or "view from the suburbs" (Friedmann, 2011, p. 107).

Colonized Public Sphere: "By the end of the 1980s, the media industry was dominated by SABC, Argus Holdings Ltd, Times Media Ltd, and the Afrikaner-owned Perskor and Naspers. These companies were connected within the wider web of South African monopoly capital. The four white-owned press groups together also controlled..."(Tomaselli, 2011; 168). While this may be contested in media literature, what is evident is a lack of black-owned media within a public sphere that benefits the largely white upper/middle classes. A colonized public sphere has Habermausian aspirations but these aspirations are a guise for capitalist and neo-colonial intentions (Friedmann, 2011, p. 107). A colonized public sphere can only engage colonized subjects and South Africa media is known to have a middle-class bias (Friedmann,

2011, p. 107). The ideology of the middle class is informed by this media system, other subaltern ideologies are not represented in mainstream media. This needs to change through the representation of plural ideological values in media by a change in hegemony. The ideological shift would correct harm done when the media does not reflect the opinion of the masses. The project of decolonization is both a political economy project and a cultural project. However, the cultural project of decolonization can only be spurred on by the backing of resources as outlined by political economy theory. An ideological shift is necessary for decolonization to emancipate consumers from mental slavery (Marley, Hill, 2010).

The role of the media in Africa is important for several reasons. Firstly, it serves as a means of disseminating factual information necessary for everyday life development and on macro-scale societal development (Tomaselli, 2011: 9). Media in Africa also serves the role of educating and entertaining citizens on its normative values needed to create conduits of a new society based on shifting technological impacts. Media also plays a broader role in policing authority for those who do not have the power to speak with influence, to prevent abuses of power. Therefore media plays an influential role in harnessing the power of communication, dissemination and its processes to deliver meaning that benefits a group. These are the normative roles of media in African society, however, to analyze these aspirations further one must look to the reality within Africa. The reality is that South Africa, for example, does not have a decolonized media system but has a colonized public sphere (Friedmann, 2011, p. 109). “ The assumption is that the mainstream press does this because it is expressing the perceptions of the middle class (mainly white)...In this view, the press’s role is less to speak truth to power than to wield the power which the privileged exercise over those they consider threatening and alien.” (Friedmann, 2011, p. 109). A colonized public sphere is a media system or function that operates in tandem and as a foundation for Western global media functions.

> "Since journalistic traditions in Africa are historically inherited from the West, it is expected that some parallels in terms of form and content in practice should be evident. The development of the mass media in Africa can be traced to colonialism. The establishment of African media systems by colonial governments was perceived to be a benevolent gesture of tutelage to the colonial people." (Olawuyi, 2012, p. 103)

Decolonized Public Sphere: The colonized public sphere has normative values that seek to democratically aid the entire group, which in this case is condensed through nation-state setting but usually fail those who are not consumer citizens (Friedmann, 2011, p. 111). However, the decolonized media system would seek to benefit and aid, through communicative apparatus, other groups whose voices do not get heard; who are regarded outside of the mandate of the nation-state. Due to the fact, that colonizers and the colonized are largely racialized in groups. A decolonized public sphere would seek to aid black people. The understanding of blackness cannot be seen as monolithic, blacknesses is neither a unified mass of people nor is it a group of the oppressed, blackness in this instance is a global connection of a diverse group of people who share the same indigenous understandings. This is not to say that blackness or the understanding of a black/decolonized public sphere is not unproblematic, as there are issues of class and other harms within the sphere. I would say black people within the black public sphere as an explanation for those from Africa or the African diaspora, previously vilified under colonial systems that created the harm of ideological subjugation, who have enough cultural and historical connection to form a community.

Black Public Sphere: Again, the black public sphere is not monolithic, Dhamoon writes about the framework given by intersectionalist Bell Hooks, in which she analyzes the damages and harms made by colonization (Dhamoon, 2015, p. 20). These harms include sexism, classism, racism, homophobia and Islamophobia or fear of the spiritual. To decolonize anything it might even necessitate correcting one, or any, of these harms

either through analysis or action by creating a media stream of representation. Therefore, the decolonization of media would focus on a Black public sphere focussing on African, Queer, Muslim and Traditional subalterns and audiences. The black public sphere is a communicative entity between people of colour, African, the African diaspora and others oppressed by colonialism. It is a psycho-spiritual mutuality brought about by trauma. The subaltern is a logic defined against the universal, another proposition that is away from the centre. The subaltern is not hegemony, therefore people in Africa not occupying visibility in media and representation will be considered as subaltern publics with their inherent identity politics. The normative desires of Habermas were aptly explained in his public sphere theory (Ndlovu-Gatsheni, 2008, p. 10). However, Habermas himself claims to fall short on the discourse regarding racialization, sexism, and homophobia. Media studies prioritize Western discourse at the expense of creating normative values that aid progression for Africans who are demanding a decolonial era. Ndlovu-Gatsheni proposes that this decolonial lens would be defined by new or alternative humanisms, which in Media studies would be seen as prioritizing the subaltern (Ndlovu-Gatsheni, 2008, p. 10). While the reality is that Africans have a colonized public sphere, the future necessitates that we analyze what a decolonial media system looks like, or should be like, although the role of media in a communicative system would largely be the same.

Decoloniality: Decoloniality is not a universal or totalizing theory. In fact, decoloniality, in its correction of the harms created by colonization, is pluralistic and deterministic. Decoloniality is pluralistic in the sense that it endorses intersectional views and actions without hierarchical ontological assumptions. Hierarchical ontologies under colonialism assumed that the fittest survive and that those that are able to conquer are the fittest and therefore deserve a hierarchical position that ensures their survival above others. White supremacy, western civilization and colonialism all progressed their societies under this assumption, with the unfit seen as those at the bottom of the hierarchy who do not have agency. Decolonization seeks to overturn this hierarchical assumption and

in this sense it is deterministic in that decoloniality is not random. In uprooting this assumption it identifies a point of departure. The move for decolonization in media seeks to represent the voices of the subaltern with a clear intention to rectify the injustices of colonization, especially those injustices that have implications for the future of black people. Blackness becomes an umbrella term for the material aspects of the discourse of skin colour chosen by colonizers. Decolonial discourses will come from groups who understand the repression of being seen as 'black'. Black as an identity is not isolated from queer, Islamic, feminist or other experiences. Decolonial discourses emanate from black, post-colonial, radical and other oppressed ideologies, it seeks to make people with these identities empowered through consciousness. If the media industry is a consciousness industry then a decolonized consciousness would be the effect of this decolonial media industry (Halberstam, 2018, p. 111). Ontologically black people or those previously oppressed will be seen as equal humans worthy of respect despite the odds of survival.

Decolonial Ontology: For decolonization and an epistemic shift to take place, ontological standpoints about how the political economy is affected by our assumptions on human nature is important. To begin a conversation on the political economy of new media one needs to also understand how changing technology also encourages us to redefine our basic assumptions about human nature and hierarchy. In speaking to the normative ideas around a decolonized media system, it is important to analyze the industrialization of media throughout human history to understand the gravitas that the fourth industrial revolution and new media have on these decolonized media systems. The first industrial revolution was an era of mechanization, an era of archiving. "Mechanical woodblock printing on paper started in China during the Tang dynasty before the 8th century CE." (Hunter, 1978, p. 468) In this era changing technology provided for more expansive communication and thus the ability to expand territory, resources and communities. The second industrial revolution describes a period of mass production and assembly lines, ultimately the 'factory era'. Here the Marxist

assumptions about class struggle is evident but it doesn't presuppose that racial, sexuality and gender based discrimination can lead to a war on position and representation struggle. The third industrial revolution saw the introduction of computers and automation, this has evolved media drastically from the time to MySpace and Internet 2.0 which transformed media culture. It transformed media culture from a traditional hierarchical relationship between producer and consumer to a participatory culture where often the consumer is the producer and user, 'produser'. The fourth industrial revolution convoluted changed a vertical power relationship, between producer or owner and audience or consumer, to a horizontal power relationship. With the introduction of cyber-physical systems, digitization and artificial intelligence the hierarchical ontological assumptions about human nature is overturned (Castells, 2011, p. 48). Human nature need not be geared to produce as a part of a stratified assembly line for survival, humans have the possibility of using advanced machinery to produce life's necessities easily. This leaves space where decolonization and the uprooting of hierarchical ontological assumptions is not only possible but likely.

New Media: New media is digital mass communication. It is an offshoot of the fourth industrial revolution and an intrinsic part of postmodern societies (Castells, 2011, p. 49). New media and global communication power provide endless possibilities for African and decolonial public spheres. Firstly, it has the ability to disrupt hegemonic labour practices in media corporate culture and other industries. Secondly, it drastically improves the efficiency of global communication. Thirdly, it decentralizes industries from national and often post-colonial limitations such as the inability to communicate messages to a global diaspora with capital to invest in Africa sufficiently. New Media allows for businesses, cultural institutions and holdings to be facilitated from remote locations with no need for a visa, border check, nationality restrictions etc. However, the benefits of new media arent being reaped fully by Africa because of accessibility to these relevant technologies (Olawuyi et al, 2012). The only other important contradiction

to note is that the material resources needed to make these technologies, like uranium, are found in African soil.

Organic Intellectuals: This thesis seeks to analyze the role of the organic intellectual operating as leaders in the film industry as they turn these possibilities and misused resources into an African film industry that operates as a decolonial ideological apparatus. Gramsci describes the role of the organic intellectual as

> "An organic ideology was formulated by these organic intellectuals through an articulating principle which, upon unifying the various ideological elements from the discourses of subaltern groups (classes and individuals) and forming from them a unified ideological system, became a hegemonic principle. Indeed, since two classes or, for that matter, two members of different classes, could adhere to or advocate the same ideological element and articulate it in their particular ideological discourses, it was conceivable for a solid class alliance to be forged through this process of ideological absorption." (Ramos, 1982, para. 3)

Ideological absorption has been previously relegated to state and class function in African countries. The state's ideological function either serves to promote unifying state ideology necessary for democratic stability in which individual subjects are interpolated into an exploitatory state function (Althusser, 2006, p. 90). Alternatively, it serves a repressive function in repressing ideological dissonance through co-option and coercion (Althusser, 2006, p. 90). Either way, ideological absorption is an important function for any shifting institution, infrastructure or epistemic foundation. In the case of decolonization, ideological absorption is important to understand where harms of the past could cross into the future and how to prevent these harms from being normalized as hegemony. Organic intellectuals play an important role in developing decolonial media systems. The first among these roles is defining what ideology, whether it be implicit and explicit, in emerging black consciousness culture. This is because ideology

is also created in tandem with the existence of the interpellated subject, an idea Althusser refutes in his 'materialism' thesis (Althusser, 2006). Secondly, organic intellectuals serve a role in developing the factors of production and infrastructure for that ideological foundation. This is why it is relevant to first address the political economy of media ownership in Africa. If ideological values are repressing black existence and pacifying youth, then surely we should be constructing our own homes for our own voices to uplift our ideological ideals.

CHAPTER ONE

Critique of Marxist critical political economy approach

The critical political economy approach draws from neo-Marxist principles (Jansen, 2013, p. 90). Neo-Marxism draws from an earlier Marxist class analysis to look at modern issues like the global economy, the need for democratic stability and the welfare state but it is often skewed with capitalist intentions that benefit an oligarchical global economy. The context of the critical political economy approach has roots in a Westernized, heteronormative and patriarchal capitalism. The critical political economy approach "aims to formulate a critique of 'late capitalism' that is understood by them as the socio-economic period spanning the second half of the 20th century." (Golding & Murdock 2000: 72) The critical aspect of the political economy approach intends to be critical of the dominant and overarching cultural production systems that are advanced under a capitalist market system " namely, commodification and mass production" (Jansen, 2003, p. 89). The first critique is that critical political economy stratifies the subject of the theory according to class and is, therefore, deterministic and reductionist. (Gibson-Graham, 1997). This thesis has "areas of interest [in] a political economy of organisational structuring around consumption practices and production patterns such

as ownership."(Jansen, 2003, p. 89). The Marxist interpretation of the critical political economy shows how those that share common economic interests within the same class are likely to initiate collective action to advance those interests.”The history of all hitherto existing society is the history of class struggle”(Marx and Engels, 1968: 35). The gap in this critical political economy perspective regarding class is that collective action can happen outside of shared class. It can de facto happen through shared religious views, shared gender discrimination or shared political views (Gibson-Graham, 1997, p. 137). These alternative interest groups can initiate collective action without rallying strictly within class structures. African Muslim Queer Feminists occupy a particular body-political location that doesn’t strictly conform to one class structure but is still heavily affected by world capitalism. In this sense it is what African feminist theory has termed, intersectional.

Secondly, as discussed above, the critical political economy in advocating for economic determinism mentions that the superstructure purports its dominant ideology. The superstructure in an oligarchic digital era can be seen as the multinational corporations who own the majority of means of production (Williams, 1973, p. 7). The idea of the superstructure strictly purporting its dominant capitalist ideology is an ontological understanding that has a top-down approach. It assumes that the base in a class capacity would not self-determine or have agency to decolonize completely. It doesn't suppose that media producers with zero-sum resources can purport ideology from the bottom and out into the world using new media. Marxist-influenced political economy is a realist theory that lacks normative practice (Jansen, 2013, p. 89).

Thirdly, the critical political economy sees the “digital economy [as] presented as an ideal that can legitimize contemporary capitalism more broadly” (Srnicek, 2017). Muslim, African Queer, Muslim Feminist geopolitical locations are in direct opposition to patriarchal, capitalist, heteronormative and westernized dominant ideologies. Most Western critical political economy frameworks fail to explain the inner workings of the

digital economy, how anti-capitalist social/collective action takes place on media platforms online and how these actions are counter-hegemonic. It also fails to explain how groups, outside of class boundaries, are collecting using technology as a medium. African Feminist, Queer and Muslim political economy frameworks aptly address the shortfall in normative thinking on part of the critical political economy. The political economy theory, therefore, has space for an African Muslim Queer and Feminist critique (Grosfoguel, 2007, p. 17).

Alternative Approaches: African Feminist and Queer Plitical Economy Frameworks on Wealth Creation and Labour

Firstly, the feminist political economy approach contribute to the discussion on a division of labour. Especially the division of labour of women into roles of emotional and domestic labour that goes largely unpaid in most patriarchal societies (Gibson-Graham, 1997, p. 187). This often leaves women to depend on men for wealth creation in a family setting. Often wealth, equity and ownership is negated because of African women's position in society. For African feminist approach to political econonmy look at more equitable structures for wealth distrbution and representation of women inside administrative structures where they can impact the diversity within the institution. For the political economy approach in media, must can be examined if this lens in literature is focus on how to legitimize and transform new political economy landscapes where there is more equitable distribution. In Chapter for I address wealth-based solutions that come from a African feminist political economy framework. For African feminist theory there focus is largely on normative wealth redistrbution stratedgies and gender equality in the economy (Bedford, 2010).

Secondly, queer political economy brings to the forefront three issues (Boris and Parreas, 2010, p. 80). The increased consumer power of the "pink dollar" or

homoeconomics that are making Queer bodies a relevant political and economic interest group that has increasing political leverage and they are not defined by strict class structures (Boris and Parreas, 2010, p. 80). This is something that critical political economists have not predicted. This influences our thinking around media audiences and how we usually delianate these audiences according to class structure.The second issue is of lack of queer theory in critical political economy discourse. This is because in critical political economy discourses interest groups outside of class struggle collectives are negated. Fourthly, the new proposal for the division of labour where men, women and queer people can mix heteronormative roles to increase representation in the business space that would transform the culture of that institution. This partly diversifies stakeholders which allows for decolonial input in hegemonic spaces (Boris and Parreaas, 2010, p. 80) that could bolster decolonial practices. This is a proposal by African Feminist and Queer theory displays the agency within the queer community towards systems of productivity. All these points are important contributions to take into consideration in concocting a political economy framework for film production and other industries that speak to decolonizationand subaltern realities. This perspective looks firmly at solutions to unanswered questions by critical political economists.

Islamic Political Economy Framework on Equitable Wealth Distribution and Principles

A large portion of solutions and answers lie in Islamic political economy, this political economy theory deals with solutions to dispossession and exploitation. Islamic political economy does this by suggesting relevant economic principles that support an equitable distribution of wealth (Choudhury and Malik, 1992b, p. 7). These policies are principles based on “states of wellbeing” and provide a policy framework for the redistribution of wealth (Choudhury and Malik, 1992b, p. 8).

Below is a list of the main political economy positions:

- **Mudarabah/Musharaka,**interactively cooperative joint ventures. (equity participation and profit-sharing)
- **Interest-bearing transactions are avoided**
- The institution of **wealth tax** for realizing justice and goodness in the act of distribution
- **Avoidance of waste** in consumption, production, and resources.

(Choudhury and Malik, 1992)

These principles provide a fascinating political economy approach that somehow speaks to decolonial theory and its contribution to the political economy. It helps define principles that can contribute to thought on equitable film contracting, relevant tax policies that seek to influence wealth redistribution and ways of consumption that increase productivity.

Conclusion

This new humanistic perspective that comes from a feminist and queer location is the type of intersectionality that decolonial theory is interested in. This discourse and the possibility of a Queer, Muslim, Feminist and African political economy can add to a plurality of discourses within New media theory. This lens will aid media practitioners in decolonizing media and is relevant given the fourth industrial revolution as an inevitable part of Africa's future (Srincek, 2017).

The point of the research is to see whether these touchpoints in analysis of a decolonial film industry correlate to the new frameworks and perspectives on the political economy. I have chosen to isolate a few political economy issues highlighted during the field

research in the findings chapter. The first being the Islamic Economic principle of Murabaha and how this value correlates with the desire to have more equitable wealthdistribution in film licensing. The findings look at how blockchain technology can spur equitable distribution of financial transactions and is monitorable/transparent to prevent corruption. The second finding is that Queer political economy theory was not an accurate framework for how to decolonize the media industry but radical queer theory on visibility was essential to the discussion on authenticity and audience reception. During the focus group, the debate between cultural or political economy determinism was quite prominent. This being the question of whether cultural representation and social justice impact should override the need for a financially viable industry. For this, we employ the African Feminist framework that is premised on generating wealth as a foundation for social justice and increased representation. From a normative position, investment into black women in African and African diaspora industries is key to sustaining the return on investment and cultural representation. Women as matriarchs and often controllers of the entertainment in African culture should be able to generate wealth from audio-visual content in a viable and plural film industry. What was clear from the findings is that ultimately for the film industry to transform the political economy needs to be analyzed in the first instance from these new frameworks, namely the African Feminist, Queer and Islamic political economy approach. For this industry to be scalable and impactful, capital accumulation is paramount.

On the other hand, at the Durban International Film Festival 2019, the findings also showed that media producers are exploring questions of authenticity and audiences in relation to the economy. In the Chapter on Cultural Audiences in the Findings, we look at the models and solutions put in place to decolonize the film industry, specifically on how to create and what to create fornew audiences interested in authentically African content. What is to note is that even from a culturalist perspective there was an agreement that African Feminist and Queer voices need more representation in the

African film industry. In the Chapter on the Islamic political economy of media we look at why the ontological reasoning behind theories needs to change its locus from the North to the South, amd how this will also shift discourse towards representation of African Feminist, Queer and Muslim ideas from the Global South. This would involve re-analyzing what we consider scientific knowledge. Decolonization from an African geo-politics includes a plurality of alternative voices and frameworks that are inherently intersectional.

This research seeks to prove how the demand for decolonization includes different rhetoric and standards defined by Africans in the Global South. This new understanding is epistemically plural, there are many ways of knowing, there is no total African way. In documentaries supported by the Global North, often Africa is portrayed as an impoverished or as a downtrodden conglomerate, this is not African authenticity, this representation does not describe the plethora of associations and cultures. The Global North's portrayal of Africa's geo-politics is inadequate and needs to be decolonized to realize the ideological constructions of the new era. For these standards to be achieved, we need to relook at the political economy in the media sectors in Africa in terms of contracts, licensing, economic viability of cultural products, all to be addressed in the following chapters.

This research report has isolated the film industry, looking specifically at models generated in a focus group discussion with key film industry players at the Durban Film Mart (DFM). The series entitled E*ngage at DFM* were able to critically analyze Western hegemonic systems of filmmaking in order to deconstruct these systems, creating new systems for a political economy that bolsters voices that are able to self-determine.

CHAPTER TWO

Multinational Corporations, Monopolies and Decolonizing the Youth Labour Market

Decolonization is an urgent response to the coloniality of being that upacks Cartesian notions of being (Maldonado-Torres, 2007, p. 260). Decoloniality entails different epistemological and pedagogical actions when examined authentically. This means a different perspective on how we 'know' and how we educate ourselves through the action of 'knowing'. Often it boils down to communication and how to communicate what is known. For decolonial thinkers, if the nature of capitalism is to change, the minds and hearts of the people would need to change first through ideology. An ideology that must be disseminated through communication and distribution networks which need capital accumulation to scale. This is particularly impossible if capital accumulation is hoarded by a minority elite, who as Marxists understand, reproduce their own dominant ideologies through the media. Firstly, new ideologies can only happen legitimately through a war on position regarding whether the North or South, or other hegemonic ideologies, have hegemonic value in the new era of the fourth industrial revolution (Srnicek et al, 2015, p. 40). Currently, Western cultural imperialist actors have dictated much of the structural nature of media and capital accumulation (Tomilson, 2012). The structural nature of media will change with the fourth industrial revolution, the question is how and at whose expense? While MNCs like Facebook, Alphabet and Apple seem to have hegemonic control of mass media (Coban, 2018). The hypothesis is that activists, journalists, media practitioners and creatives in the African media industry that

locate themselves within the subaltern public won't accept the proposed neo-colonial agenda fed to mass audiences by MNC (Lee et al, 2011). "Offerings presumed legitimate by the firm, may still be swept aside by **consumers'** claims"to freedom of speech etc. (Lee et al, 2011). Multinational corporations which have a monopoly on global industries run inside countries and economies that developed wealth from colonialism. If mass audiences are to dictate the media necessary for their liberation, this will upend thesecommunication systems and put in place decolonial communication networks that might operate differently (Srnicek et al, 2015, p. 40).

Primitive Accumulation: Capitalism is colonial, capital accumulation is necessary for Africa

Primitive accumulation is capital accumulation by dispossession, i.e. stealing land, stealing natural resources and selling these products to foreign markets for capital. Primitive accumulation means accumulation by dispossession. Neo-liberal primitive accumulation seeks to disguise accumulation by dispossession under the guise of liberal values. This research employs the method of qualitative analysis to discuss primitive accumulation in Haiti and Senegal in the Chapter on Decolonial Contexts. This is in order to show how the cycle of capitalism cannot move past its original sin of primitive accumulation and therefore the cycles of capitalism would fail in African hands. The research then looks into qualitative data in the form of in depth interviews over a three day period.

Primitive accumulation is to political economists what the original sin was to theologists. A villainous era in the otherwise progressive intention to make the world a better place with a system that keeps those in power in place. . In that way primitive accumulation of data is the strategy of Alphabet, Google, Facebook, Microsoft and Apple.

Dispossession in this case would be of data information, technological competitiveness, digital labour, profits and thus wealth (Augustine, 2019).

> “This digital colonialism is dangerous than the territorial expansionism as colonial giants grew, develop and monopolize the entire digital ecosystem vertically and horizontally. Different media sectors such as movies, wireless telephony, internet and social media platforms are engulfed by these cyber giants. Not only knowledge domination but also ethical issues such as instruction to privacy, hacking, propagation of hidden agendas, excessive use of bots and cyber troops to control public opinion, dissemination of hatred -communal - violent messages to defeat opponents are serious concerns related with this domination. “ (Augustine, 2019)

The focus of a large extent of the research and analysis by critical political economists has to do with the hegemonic effects of the Great Cultural Imperialism of the West (Aouragh, 2016: 559). Classical political economists take a more positivist and economic deterministic approach by analyzing factors like primitive accumulation as a means to legitimately accumulate capital. A decolonized political economy framework would acknowledge this structural violence but ask how this technology can be used to create equity.

During colonization primitive accumulation was the process of using the surplus to create capital that can be reinvested to make more profits. Marx proposes primitive accumulation of capital was the very first method used to accumulate capital (De Angelis, 2001: 7). This was done by separating people from their means of production. Uniting the Global South by giving these spaces the control of the means of production, especially in the form of land, will help the Global South to accumulate capital necessary to redistribute wealth but this cannot happen without the investment from

private capital. I will delve into solutions to primitive accumulation in a chapter on liberation tax in Egypt and Senegal in the Findings section.

Primitive accumulation is a method of dispossession to isolate a group from wealth possession. Critical political economy works to remind the marginalized, just how marginalized they are, providing no real solution to the marginalization but critically analyzing how the big corporates act out the marginalization. Capital accumulation and how it works from the point of view of the small producer is negated in the study of critical political economy. How does the labourer retain a percentage of surplus or equity when they do not have the means of production? In the case of the film industry, if the filmmaker does not possess equipment, how can the filmmaker generate wealth without capital accumulation to buy the equipment. Solutions on how to compete without being co-opted into mass media accumulation is negated in the study of critical political economy. Black businesses in Africa attempting to compete with their MNC competitors are without capital accumulation because they refuse to exploit a surplus by means of primitive accumulation. The decolonization of the media, starts with capital accumulation to acquire the means of production. It differs from capitalism in that capital accumulation will open up African markets to become sustainable and scalable but this does not necessarily mean through dispossession.

Organic Intellectuals: Normative Theory for the Afro-Future

Grosfugel points to the subaltern, marginalized minorities as the starting point for answers on the political economy. In 2019 there is a population of 2 billionAfrican youths. Youth often are located in a position between digitality and experience the consequences of coloniality (Mignolo, 2012, p, 25). This location in between the local decoloniality and global coloniality is prime for the creation of Gramsci's 'organic intellectual'. The "location in between" means they are able to comprehend the Western

theories and also the practice of subaltern ideologies that exist outside of the hegemony. They are also able to communicate their war on position digitally. Especially due to high rates of unemployment around the world, organic intellectuals must find new means of economic sustenance outside of the job market that is slowly becoming a slave industry (Fuchs, 2018). This organic intellectual becomes a direct market actor due to positionality and intention. The accumulation of means of production for media should be put in the hands of the organic intellectual able to perceive utility and relevance of the media pursued. Classical political economists' intention was for a laissez-fairez society in which free trade and trading opportunities were possible. This seems ever more likely in Africa with the African Union Free Trade Agreement being signed in Ghana in 2019 to allow for intercontinental trade without nationalistic barriers. This is progressive yet susceptible to exploitation. Youth are often sidelined from these conversations that affect their future. Youth have the disposal of technological advancements able to solve big economic problems through block chain technology for example. Viable capital accumulation has to work in tandem with accurate wealth distribution algorithms to prevent exploitation of the labourer. A free market need not come with a dispossession clause. In fact community markets and subsistence income that supply the communal demand characterize a free market more than convenience and monopoly. It's the very tribal, African systems that are seen as primitive in an era of colonization that might be the solution for the future. However, it is the economic principles and intersubjective relations of Africa that will be the bastian for the political economy around the globe if we get it right. I intend to highlight the strategies within the film industries that are testing the possibilities of their political economy. The natural resources Africa possesses, coupled with the free education in countries like South Africa as well as the human resources that are said to be the largest in the world in the future, means that accessibility and productivity is improving (Garcia, 2008).

Culture is key to engaging organic intellectuals in small localized societies. Cinema becomes a vehicle to transact with culture. The media need to be ready to bolster mass

communication in Africa with pluralistic solutions. What is primitive is the idea that dispossession is sustainable. The manipulative gaze of the Global North is invalid in an African context, especially, a modern African context that has more opportunities to address than problems to fix. Those within direct reach of these opportunities and with knowledge at their disposal are able to cannibalize Western technology to serve African purposes. By analyzing the film industry my hypothesis is that certain models that reflect African, Feminist and Muslim culture will provide guiding principles on decolonizing the film industry. This is my hypothesis because beyond exploitation, there is an agency in Africa to create, to cannibalize and be represented hegemonically yet as a plethora of subcultures. This is what I consider the Afro-future, a context in which the ideological value of Africa is seen is a positive light and not through a pessimistic Western framework. In this way normative political economy theories are valid explorations in proposing a future.

The contributions of the political economy approach, both classical and critical, contribute very little to the decolonial approach. This is not only because the epistemology comes from a Western location, but that Western location implies an obscured lens of the subjects within the Global South. Often these subjects and their subjectivities are described without agency or self-determination. The implications of the subaltern epistemic critique for the political economy and world system analysis is a locus or epistemology that does not see Western political economy theory as valid or comprehensible as a totality. Alphabet and Facebook characterizes a monopoly based on primitive accumulation of knowledge, information and natural resources to make the technology through the means and factors of production. Even though this monopoly exists, it is possible to create a political economy where the subjects of the economy are empowered and self-determined organic intellectuals. In the next Chapter we go into a further analysis on how the youth labour market and creative industry is important to show the potential of this organic intellectual or member of youth society in changing the political economy landscape. I propose that professional industries, activist spaces,

universities and other such catacombs of organic intellectualism are appropriate for mining knowledge on actionable solutions towards decolonized industries. Capitalism may be colonial but capital accumulation is necessary for resourcing solutions.

CHAPTER THREE

Youth Labour Market and the Creative industry

In an African population of 600 million people, youth compromise 65% of the population (Alhendawi, 2013: 15). 74 million youths will lose jobs as a result of the fourth industrial revolution (Alhendawi, 2013: 15). This industry shift will transform manual labour to automated labour and production lines to artificial intelligence algorithms. Over the next 15 years, 500 million new jobs will be created (Alhendawi, 2013: 15). Not only are young minds precious when it comes to analyzing the influence of a decolonized media system in Africa, but the process of achieving this system and where we place one of our richest assets, namely human resources, is essential. Youth, if educated and mobilized appropriately, are the organic intellectuals of African society able to make the transition from neo-colonized state to decolonized state and begin to define a prosperous future outside of poverty. Youth are not the proletariat, they are not the poor, they are not the base susceptible to domination by a superstructure. Society can observably disempower the youth by delegitimizing their power. With the oncoming fourth industrial revolution, youth as organic intellectuals, will be at the forefront of the media industry. Within the media industry there are various implications for how the new workforce engender a media system that is self-sustainable and economically viable.

Private Capital and Work Culture

Catherine Casey offers insight into the conditions and social structures necessary to facilitate a new era of producer/worker/consumer relationships (Caset, 2000). While Marxist analysis sees work as a perpetual cycle of disenfranchisement, the very definition of work is changing. In advanced industrial societies further analysis is needed to investigate self-formation and social solidarity outside the confines of corporate culture or capitalist culture. This is because the capitalist means of production are reclining into leaner production lines which ensure, for example, that cultural products are easily manufactured and accessible using a range of technologies (Lewis, 2000. p. 963). For journalists, artists and filmmakers this not only expands the possible market but also expands the levels of competition that an industry offers. Video on Demand, PayTV and Social media platforms offer the same forms of audio-visual content but the relationship between these forms of consumption and the impact to the media production culture are yet to be noted in a decolonized setting. Labour in all sectors will change in some aspects because of the fourth industrial revolution and the introduction of new technologies and systems like blockchain.

Kunda proposes a “designer culture” emanating from standards of normative corporate control (Casey, 1996). Here Casey explains how the post-occupational society has to create a normative course of action from “discursive practices”. (Casey, 1996). The media becomes a vehicle for engaging in these practices given that new media is transforming connectivity and labour practices.

In a very poignant paper on the post-fordist society and the unemployment society, Bowing makes an excellent point (Bowring, 2002: 167),

> “Realising this possibility would of course mean breaking people’s dependence on the wage relationship: indeed, it would mean breaking with the wage based society altogether. It would require collective reappropriation of the cultural and material resources currently governed by private capital and their transformation into form which can yield use-value to people independent of the market. It would also mean dissociating the right to a decent income from the performance of a corresponding quantity of work - a demand which receives its justification and credibility...from the immaterial nature of the post-fordist economy. “ (Bowring, 2002: 167)

Bowring goes on to explain how the neo-liberal market is shaping future cities based on systems that pose as “mutual obligation” (Bowring, 2002: 167). We see this opposite of the designer culture with China’s Toyota City as an example of the private capital culture created to host social and political employees. Toyota City, as an employee community fully resourced by the corporate, understands the value of the consumer/producer relationship differently. The law of value in its current capitalistic understanding will be upended for an understanding of development and social value not reigned in by logic of productivity, profitability and accumulation. The Islamic principles of Muharaba shows how the economic principles support a logic alternative to capitalism. The execution is more likely to happen in a market inundated with tech savvy youth and organic intellectuals pushed to be entrepreneurs because of unemployment. The shifting labour market in itself is a ripe arena for the decolonization of the political economy of any industry but especially the media industry. Cultural products and social orientations become essential in ushering in a new era without instability, dispossession and economic conflicts being exacerbated.

Castells elaborates saying, “Under the conditions of the network society, capital is globally coordinated, labour is individualized. The struggle between diverse capitalists and miscellaneous working classes is subsumed into the more fundamental opposition

between the bare logic of capital flows and the cultural values of human experience. “ (Castells, 2000) The cultural values of human experience is what will begin to define these productive “designer cultures” outside of corporate culture but these will largely be determined by youth ideological enclaves.

Blockchain Technology, Youth economic action and Self-Employment

Capital flows are able to be disrupted and new currencies are able to emerge and transact with blockchain technology. The only question faced is the cultural values inherent in these human experiences of technology and economic transparency (Crosby, 2016, p. 8). Decolonization becomes a point of departure in aggregating more equitable economic principles and values. However, the youth and the population are a huge factor in aligning productivity goals for the future that match the decolonized and anti-capitalist possibilities of equitable economic distribution and favourable labour conditions. Blockchain technology is a system to record and distribute data or even value with a network of computers and no single ownership entity (Crosby, 2016, p. 8). It excludes transactional fees from trade exchanges and allows for a process of licensing called a smart contract.

In an article in the Review of Urban Affairs on “Bypassing the Squalor: New Towns, Immaterial Labour and Exclusion in Post-Colonial Urbanisation” the author discusses the resilience of self-employment in sustaining informal economies. “The crucial point is that self-employed and petty producers may be the predominant form of the need economy in the face of predatory and exclusionary capitalist accumulation.” (Bhattacharya, 2011). However, even these self-employed members of society and petty producers need market infrastructure and viable audiences to survive. Blockchain provides an answer to market infrastructure needed to sustain this new type of society. What is important is the way self-employment in the youth market can drive revenue for

infrastructure generation and audience incubations with the use of blockchain technology.

The way society influences individual economic action seems mechanical, there are lessons to learn from the Chinese effect to bolster their industries viably and the stimulation of the youth labour markets. Youth labour markets and organizational culture in the era of new work and new media need to take a serious look at what social relationships define lean production strategies. . The Chinese creative industry has found that individuals do facilitate economic action within constrained structures and with little resources with the use of technologically embedded social networks. In a thesis on new work in the Chinese media sector economic activity was stifled due to a lack of trust generated by interpersonal relationships in delegating authority. The Chinese found it disadvantages that the needs of local communities were put above that of local businesses, as local businesses create viable markets to sustain communities. What has worked is the decoupling and recoupling of traditional groups into new social affiliations able to engender mechanisms for their own economic structures (Yang, 2013). China, as the largest market in the world, has a lot of insight into youth labour markets and how they influence the political economy of the future. These insights provide strategies for how we approach decolonizing the industry in Africa by creating new designer and organizational cultures around new technologies like blockchain..

The increasing possibility of the youth labour market in creating self-determined and self-employed actors able to mobilize opportunities presented by the fourth industrial revolution means that decolonization is likely. What is important is the relation to work and private capital to prevent exploitation, as well as the likelihood that technology will provide the infrastructure for a new political economy arena in which wealth creation outside of wage relationships is possible. Youth as direct actors, organic intellectuals and entrepreneurs must create progressive culture to facilitate infrastructure needed for the future decolonized village.

CHAPTER FOUR

Wealth-Based Alternative: A Critique of the Critical Political Economy: African Feminist Political Economy and Muslim Political Economy Alternatives

This chapter exemplifies how the film industry could look to new political economy frameworks to address decolonial progress. The IP and equity distribution problem in Africa is addressed in this chapter. It examines the relevance of African Feminist and Muslim political economy theory in contributing to the discussion on Intellecutal Property (IP) and wealth creation in the African film industry. In a digital age this conversation is especially needed to unite standards on African Intellectual Property rights to prevent exploitation. This article will look at the status quo in the South African film and television industry to show how IP and equity distribution are stagnating producers who seek financial flexibility and benefit. This article will use the case study of the film industry to look at licensing agreements and how unequal contracting/equity share is perpetuating an economic imbalance between big corporations and smaller producers. It will then look to African Feminist and Muslim political economy theory to analyze what the implication of a different theoretical position and what this would entail for normative practice within the industry. Can the Muslim political economy theory of Muharaba; and can the African feminist political theory; enhance African understanding on how to gain access to the factors of production in the media production circuit?

Status Quo: The Film Industry in crisis

The status quo in the African film and television industry shows progression into the digital era but lacks strategic models and standard operating procedures that benefit the African content producer. In 2019, there exists an aggressive market for Video On Demand and Pay TV Services. It has undergone a transformation since the monopoly of media institutions left over the colonial era (Amin et al, 2014). “Beyond the colonial film archive produced over this period, however, the colonial masters left behind a set of infrastructures and implemented a number of policies which have a profound influence on the birth and growth of local filmmaking practices.”(Amin et al, 2014). These systems were often indigenized, especially in Ghana and Nigeria in the early 1960s during the first wave of decolonization. These indigenized systems form the backbone of national film and television industries today. In South Africa, the SABC took over as the national broadcaster in the post-Apartheid era but the infrastructure was engineered by the National Party. While the industry does in fact represent a colonized public sphere, much has to be said about what sustains this manufactured system. The African Documentary Film Fund Report, drafted in 2014, reports that African is one of the largest world markets with mobile phones and new media reaching extensively into each population on the continent. (Amin et al, 2014). The growing market for African media requires a political economy strategy that benefitsto small scale producers of content because they are able to tap into local audiences and communities from a “location within or in between”. In the era of multi-polar geopolitics there needs to be a convergence of standards.

There are a few issues when it comes to the distribution and sales of content that needs to be re-analyzed from a wealth-based and utilitarian orientation. This orientation comes from an African Feminist political economy tradition. “In most African countries, local television channels almost never commission films or contribute to production

expenses. On the contrary, in most cases, televisions ask filmmakers to buy airtime from them in order to screen their films….in most cases they do not sell airtime, but pretend to have the right to screen the films for free." (Amin et al, 2014). This precedent is one of the reasons that a decolonized public sphere is not economically viable. Inherently African films and television, made by independent producers, have licensing contracts that are exploitary. There is an inefficiency in copyright law and contractual law when it comes to the media industry. The local televisions that often work inside colonial and monopolistics structures are unchallenged. Revenue share usually sees the broadcastor with 80 % of the returns, whereas producers usually garner 20% of the returns. Beyond a legal framework, there are no economic principles or values inherent in the contractual agreements made by filmmakers, their intellectual property holds no real value outside mainstream media (Armes, 1987, p. 158). Wealth creation in this sense becomes impossible. Most African filmmakers report losses on their cultural products (Amin et al, 2014). Many international television broadcasters working within their own monopolies are getting films for free, meaning the labour put into the product is going unpaid. This economic principle mimics slavery. International satellite television has perpetuated the problem by offering unfair equity distribution to media producers who put in the work. Often these contracts prevent the filmmaker from incurring a return on investment through royalties/IP rights because of exclusive licensing deals. The film industry is one example of how small scale media producers cannot gain wealth from their industry because of colonial standards of distribution and sales. We need to look to other strategies to find wealth-based actionable solutions towards enfranchising the content producer necessary for ideological value to be created in African society.

African Feminist theory: Wealth-based solutions

The African Feminist political economy theory offers some clarity in terms of the new types of wealth distrbution strategies that could be generated. It also critiques old

approaches to critical political economy theory. Collins, an African American feminist political economist, believes that centring black women experiences is essential in producng new knowledges, similar to an interpretive framework (Collins, 2000). I employ this interpretive framework to show the normative direction of a decolonized public sphere and decolonized media market. Due to the fact that black women suffer universally from low-paying jobs, low labour market status, low purchasing power and usually lack property, assets and sustainable income;t is appropriate to shift the focus from income based approaches to wealth based approaches. From a Marxist's critical political economy locus, the worker is the focus of emancipation. In a decolonial and geo-political arena that is fundamentally different, the focus has to be on how the disenfranchised worker is able to become co-producer. In a digital age the idea of the "produser" is emerging in looking at the need to transform consumers to wealth generating citizens. In this case a "produser" is both a producer of the product for consumption and a consumer of that product.

Bedford, a prominent feminist international political economy theoriest, says " new metropolises in the South...cater to the consumer hunger of the North and attract migrant workers from elsewhere in historic proportions." (Bedford et al, 2010). She critiques the fact that transnational and postcolonial approaches to the political economy are rooted in a national framework. This suggests that the feminist political economy framework includes wealth based solutions that work outisde of a national frame. Often these nationalist efforts, like co-production treaties in the film sector, find ways of exporting cheap labour and low location costs in exchange for a small share of the market. These multi-national efforts need to be analyzed as closely as national efforts to relook at wealth based solutions to decolonizing the film industry.

The African feminist political economy lens would include assest building strategies for black women, often the most exploited in this chain. Economic development strategies that are made to encourage incubation for African Media Producers with the backing of

capital. “Existing class analyses rely on the individual as the primary unit of investigation and build social class categories by sorting individuals by preselected characteristics and aggregating them into classes.” (Collins, 2000). The African Feminist critque of Marx’s approach is his lack of intersectionality in solution building. Reframing the solution towards wealth based is what is necessary. “What is less often noted is how race, class and nation become examined as public sphere processes while gender and sexuality are treated as private endeavours” (Collins, 2000). This paper intends on challenging the current dichotomies that exist in media and cultural theory in relation to the political economy of the African media system. Decolonization is necessary to shift the landscape to create a unified yet plural political program that addresses intergenerational wealth based solutions.

Islamic Political Economy: The principle of Muharaba

Similarily, Muslim Political Economy provides more concrete answers for wealth based solutions. This is done through their political economy theory that deals with the instance of wealth exchange ; i.e contracts, investment equity, return equity. The underlying idea is that there are humanistic economic principles that can be applied to complex transactions to create fair wealth distribution. The motivation for this theory is defined by Allah’s morality outlined in the Quran (Choudhury, 2008, p. 65). The reason we should be looking to religious theory is because it has the same moral function as laws, these religious laws are just spiritually binding for some believing individuals. The negation of spiritual practice as knowledge is a positivist notion that sought to privilege Christianity and its laws as opposed to other religions. This is why it provides a perfect lens into alternative political economy theory that doesn't reduce the discourse to class struggle but broadens the scope of understanding. We will look at one such spiritual principle that can provide a broader understanding on how to rectify the financial exploitation within the industry called the Mudaraba principle.

In Mudaraba financing there are two parties involved, the investor and the entrepreneur, their names are Rab-Ul-Mal and the Mudarib respectively (Choudhury, 2008, p. 71). The rules of the Islamic political economy theory is that the investor is a silent investor. In the case of the film industry susceptible to influence from investors in the Global North who often distort Africa cinema, having a silent investor would ensure less of a conflict of interests. The investor is not allowed to interfere in the business according to the principle. The Muharaba principle works according to a predetermined profit-sharing ratio that allows for the entrepreneur to negotiate how much equity he would accrue. The underlying principle is that the entrepreneur should accrue the largest equity share in a 70:30 ratio or 80:20 ratio (Choudhury, 2008, p. 71). For the film industry that suffers from exclusive licensing where 100% of their product is sold without a return on investment or royalty, this ratio would impact the economic viability of making films, giving filmmakers the chance to create wealth from investments that make a profit. This wealth could go into sustaining other films thus driving an economically sustainable critical mass of production.

Mudaraba financing is essentially equity financing with inverted principles. In the case of losses; the financier bears the burden of these debts. The Mudarib, or the entrepreneur, does not have the pressure of being insolvent as a result of a failed return on investment. The principle assumes that the financier has money to gamble with. This might be true for Arab oil producing countries whose industries are very developed. In an African context, an African investor would need different justifications to gamble with the investment as opposed to a European investor for example. For the African investor, a lot of work needs to go into ensuring there is a return on investment. Taking no interest out on their investments is also an aligned principle. Dividends of the return on investment, should only be paid if there are profits. For African investors it does not increase the risk on investment but increases the financial leverage for the producer so that they have the capacity to scale and grow the investment without running into initial

debt. There is an increase in incentive for the media producers who are able to produce more content as a result of wealth creation.

Using the Muharaba equity financing model, the risk-return assessment becomes about old investments and traditional avenues of revenue versus new projects that generate new forms of tech orientated wealth. The Global North has more to risk on the fourth industrial revolution, they will use their investment to control African narratives. It is imperative that Africans increase investment into the cultural sector, not only for ideological reasons but also to reap the benefits of our own labour and industry generation. In APPENDIX D we can see how investors can calculate new risks versus old risks in aligning their investments in the future. For the Rab Ul Mal concerned with lower returns for increased risks, the returns over time could become exponential if the initial risk is taken. Investments need to be substantial enough to pass market saturation and dismal audience oriented marketing. However, both the Islamic and African feminist political economy have more to add in normative direction for solution based wealth creation in the film industry.This in turn creates many ideologically sound voices through representation and wealth based solutions.

Islamic Political Economy and the ontology of difference

The Muslim political economy derives its epistemological roots in knowledge formation through principles. These principles are “Love, Justice, Fairness and Compassion.” These scientific conceptualizations are not quantified under a Western episteme but rather seen as emotional weighting outside of rationalism, logic, objectivity etc. In the Islamic political economy theory, “the unity of divine knowledge and how they construct a knowledge centred world system out of perceptual learning on the basis of the episteme is examined. “ (Choudhury, 2008). For Islamic political economy theorist, Choundhury, his major field of current research is looking at the epistemological problems of economic theory through mathematical inquiry but principled on Islamic

economic laws. Ethically he speaks of human collectivity as primary to economic change. He speaks of how individualism and ego have created a flawed grand design. (Choudhury, 2008).

The ontological base of Western theory presupposes that human nature is hierarchy based. For Western political economy theory to exist, whether critical or classical, there must be a superstructure and a base. Already the construction of that society is based on hierarchical principles so it is apt that coloniality would still exist, given the world system that Africa defines itself in.

To define ontology or epistemic thinking from the Global South would be to analyze why the ontological base of coloniality does not fit. Rationalism is an 18th century philosophical belief that there is a dialectical process that is ever evolving. It is premised on the binary between God and the World/Physical Matter (Markie, 2004). It doesn't suppose there is a locus of knowledge premised on unity of divine knowledge with matter. For the rationalist ontological reasoning pluralism is presented as falsehood.

For decoloniality to be theorized, the ontological assumptions of hierarchy as natural, or of nature, are false. Darwinism as the foundation of scientific thought makes this ontological assumption that doesn't take into consideration the plurality of authorities, reasons and ways of being. Plurality allows for the duality of reason centred in worldly matter and divine reason centred in “what is not seen” to correlate because of inclusive representation; rather than invalidating the divine and excluding ‘divine’ thinking.

Positivism claims that because it is not observable, there is no way to validate that knowledge. This over-deterministic tone of scientific studies has stifled the academy in creating space for normative theory to arise. This paper largely consists of normative political economy theory backed by evidence that key industry players in the film industry are taking strides towards decolonizing the film industry, as an example of

normative action. The bigger precedent is that this discourse and process is iterable in other contexts that can begin to speak about decolonization not only as a deconstruction but as a reconstruction. What will be reconstructed? This article sought to analyze the framework with which to critically assess the standards for the reconstruction of a decolonized film industry.

FINDINGS: STRATEGIES FOR DECOLONIZING THE POLITICAL ECONOMY OF THE AFRICAN FILM INDUSTRY

CHAPTER FIVE

Results: The Decolonial Impetus

Decolonization in the Film industry

The point of decolonizing the filmmaking process it to change a sense of powerlessness. For many key practitioners, filmmaking feels like a hobby (Khethiwe Ngcobo). The distribution centres of film are not economically viable. Unless there is a possibility of accessing the diaspora market and creating an economic bloc to give filmmakers access to funding there is no point preaching the need for representation without financial backing. Due to the consequences of subsidization from the Global North, the conversation on decolonizing filmmaking points to the political economy approach spoken about in a previous chapter. The proclivity towards protecting the

African market against political and economic intervention from the Global North was paramount to the economic viability of the film industry. Marvel Studios are dominating the cinema industry with their libraries earning billions in sales. “ Last year’s “Avengers: Infinity War” was the first superhero movie to earn $2 billion worldwide”. The South African cinema industry is dominated by content from the Global North or funded by the Global North.

The film industry across the African region is currently fragmented into regional and local industries. Often, these industries are not collaborating on a inter-regional level, even though, accessing cross-continental audiences would open up new potential markets. A report on the African film industry called, Framing The Shot, notes that there is a potential of $2 billion in box office revenues per annum (APPENDIX C) . With Canal Olumpia, owned by French conglomerate Vivendi, inside West and Central Africa countries with their movie theatres (Fofana, 2018, p. 350). There is already competition from the Global North. “Many films with European funds are different than deeply local films without fund. Cliches happens with foreign funds, especially films supported by Europeans that travel outside the country. “ (Lamia Belkaied Guiga, Carthage Film Festival 2019)

In order for the decolonization of the political economy of new media, key players would have to analyze the way that bureaucratic processes, economic institutions and cultural audiences relate to the potential markets in Africa. The African Free Trade Agreement could bolster attempts to create industry and distribution growth through co-operations, policymaking, institutions and economic initiatives. This would increase the likelihood of Africa as the world’s largest single market. However, solutions that include increasing screen penetration, accessing mobile markets with internet 5G connectivity and marketing with an internationally recognized star systems, give a micro level lens into campaigns that could begin the process. This affirms the analysis that the political economy approach should be looked at from a different perspective. The fourth

industrial gives us space to imagine what wealth, labour conditions and work cultures will be generated from new types of screen penetration given 5G connectivity and social media created star systems. For key players in the African industry, decolonizing the industry had plural meanings on a macro level, however, the root of the issue being the retraction of neo-colonial intervention and influence in Africa by changing ownership and representation patterns.

Key ideas from the findings around decolonization as a context for empowering filmmakers:

“To decolonize the industry would involve having local money, having local audiences and local support from government to reach audiences. This would create space to defend the local gaze”. Often mentioned in film discourse is the white gaze or the male gaze. In this case the white gaze can be used to describe the neo-colonial perceptions of Africa as a beacon of humanity and poverty. The perspectives, styles, key assumptions and preferences of Africa audiences have not been explored by African filmmakers themselves because it is often hard to penetrate the international distribution market. This leaves film made about Africa and from the Western perspective or white gaze as more prominent in mainstream media and therefore more likely to garner audience attention.

“Decolonization of film revolves around people of different diasporas creating content from their own perspective in terms of decolonial distribution.” (Themba Bhebhe, Engage @DFM co-curator) The diaspora community is very important to the role of decolonization. The group agreed that there needs to be an overall redefintion of “Pan-African” to include those outside the continent that suffered from slavery and had to survive under similar constraints eventhough they were not born on African soil.

“Decolonization is important in terms of financing and programming. This also includes prioritizing local distribution and exhibition space before opening it up to the international film arena. This also means a push for foreign exhibitors and programmers to start exhibiting content from outside of their country of origin.” (Lamia Belkaied Guiga, Carthage Film Festival, 2019). Despite the plural views there is a need to transform ownership patterns in the film industry because of the vast ideological influence media has on the continent.

What is evident is that both the culturalist debate around representation and visibility as well as the alternative political economy approach that focuses on wealth creation and ownership patterns is valid in analyzing discourse around decolonizing the industry. One can already note that there is a proclivity to speak the about the power decolonizing the the film industry not through class structures but through pan-african, pluralistic and wealth/labour based perspectives which come from a feminist and queer theory tradition.

Existing Markets

The issues in the African entertainment industry is that there seems to be two dichotomous streams of African entertainment. One that desires arthouse content often exported from African to the Global North. The other set of content appealing to localized audiences fragmented by language, cultural and technical differences. While Nollywood, is thriving with its locally viable industry. There is a desire to move towards African diaspora audiences as an alternative export market with a different pallette/ appetite in terms of an aesthetic and tropes of narrative from Africa. Platforms like Iroko TV, Kweli TV, Trace TV and Edan TV are examples of VOD platforms that are able to spread content globally with efficiency. However, stories like that of Afrostream; a Video

On Demand platform that spoke to Afro-Carribean, Afro-American and African audiences, which failed after four years in the industry; show how commercially volatile the entertainment industry is. This streaming platform is founded by Tonjé Bakang and failed because it didn't have enough capital to procure more content (Dovey, 2018, p. 96). In the existing market ownership matters (Dovey, 2018, p. 96). This is because of the lack of private capital investment that is large enough to sustain the potential industry growth by supporting the full process of development from pre-production to marketing and distribution. Afrostream provided an example of how the political economy of new media is important (Dovey, 2018, p. 96). Even though studies show that there is a potential cultural and economic impact in film, what is key is the viable business models that ensure an economically sustainable industry.

“Decolonization is important in terms of financing and programming. This also includes prioritizing local distribution and exhibition before opening it up to an international space. ” (Lamia Belkaied Guiga, Carthage Film Festival, 2019)

The ideological position of the Global South is that decoloniality as a practice is necessary. In the context of this research, it is defined as a process. The process of decolonization is a far reaching process that spans across people, nations, cultures, borders, industries, disciplines and values. The process of decolonization is about achieving a vision of freedom for the African liberated technohuman. How does the momentum for decolonization, coupled with technology and changing human discourse impact Africa? The room conceded that there is a complex set of power relations that sustains the dominance of neo-colonial power. This chapter posits that creating an African hegemony to protect African interests, whether socially, financially or politically, must include an ideology. This ideology must expose the true nature of African humanisms. In this sense humanisms are cultural, tribal, social, political collectives that embody a sub-group or subaltern within a complex and diverse continent. In order for these voices to be included and represented in the global society, a power shift in the

forms of politics and economics is needed to reorientate the dependence Africa has on the Global North towards empowering South to South networks. “South to South networks is the terminology used to describe the collaboration of the African diaspora within Africa as a global arena and without subjugation towards the North”. (Claire Diao, Founder and Editor, Awotele). The aspiration is to foster South to South networks to be able to sustain industry, culture and create a bloc against colonial and white supremacist agendas. Filmmaking in this sense represents the ultimate audio-visual model to translate ideology into movement and action by inspiring change or critical thought. The normative assumption that filmmaking creates tangible change and is not just consumed by mass audiences for pleasure is also an aspirational assumption. In this way decoloniality would speak to terms by the Frankfurt school of thought like “conscious industry” (Bettig, 2002). Decolonial consciousness/black consciousness is an ideological apparatus or tool for educating the masses towards an agenda. While the agenda of black consciousness might sound separatist, it is plural. In fact, the world of Africanness is a diverse world that is yet to be understood or communicated in the global arena sufficiently. On a practical level ideology is important but the dissemination of ideology is expensive, how will Africa create itself as a global hegemonic power? This report uses the importance of the ideological impact of films created in the Global South as a guiding principle or aim for how the political economy of the film industry needs to be shaped. Ultimately, it has to financially empower the filmmakers and it has to have a constant stream of investment and return on investment.

“Everything written about us is written by someone else. We need to get involved. There is a level we need to go because they need to sell. We need to educate people.” (Ambassador Jacques Junior Baril, 2019). This focus group looked at decolonial film making from two points of view. The first is a African and Queer political economy looking at the affect colonialism still has on representation in the form of jobs on set, narrative, digital labour, wealth in production, wealth in distribution etc. The whole process of filmmaking is inherently colonized with the cultural product being

manipulated often by the steering wheel of patronage from the Global North. The second perspective looks at the Islamic political economy approach of decolonial filmmaking. Where and how do African filmmakers get the capital to make films that ensures fair equity principles and licensing agreements as dictated by the Murabaha principles?

From this departure, the probe through decoloniality became more speculative and informing. During the focus group decolonial filmmaker and a businessman/politician started critically assessing what the process of decoloniality looked like. For the filmmaker decolonization was about creating decolonial and empowered minds. For the business man it was about generating capital for Africa whether it be financial capital or cultural capital. There was a pull in two directions, on one hand the business man had profit and equity in mind in mind much like Islamic political economy discourse and on the other hand the filmmaker wanted to create social justice impact much like African feminist and Queer discourse. The conversation quickly turned to whether film for profit is capitalistic and whether decolonization as a process was capitalistic. The businessman saw no reason to invest in a film without a return on investment or a stake in the legacy of the film. What was interesting is that both the filmmaker and the business man came from Francophone African countries, namely Haiti and Senegal. These countries also have a specific history of colonization and the decolonization of political economy relations. These Francophone countries use the CFA Franc as their currency which allows France to repatriate Francophone wealth through the Central European Bank at the expense of development. This also an opportunity to amplify the often suppressed discourse about this problematic arrangement (Samba Sylla, 2018).

The focus group started with an introduction to the esteemed ambassador of Haiti. In a conference orientated focus group about decolonial film making, the ambassador contextualised decoloniality with relations to the liberation tax paid by many African countries estimated to be 85% of the GDP. Two decades after the independence of

Haiti from the French Colony, in 1825, Haiti was coerced into paying $ 21 billions over 122 years for being defeated (Chatterjee, 2008, p. 616). This money laundering mechanism is a colonial strategy to accumulate capital under the guise of collecting repayment for the ownership of land given up during the Haitian revolution (Chatterjee, 2008, p. 616). Haiti was paying this tax to previous plantation owners who were defeated in the revolutionary war (Chatterjee, 2008, p. 5). Haiti was coerced into economically enslaving itself for social and cultural freedoms. The presence of the Haitian ambassador at the conference symbolized a grander discourse on the power of filmmaking as a measurement for social, cultural and financial freedom. If 85% of the GDP in Senegal is going to liberation tax currently in 2019, why then do we say there is no capital to float the film industry? Decolonizing the film industry or any new media form that is able to translate audio-visual messages globally will allow African countries to communicate outside of the confines of colonial thinking. Film is a way to deconstruct borders, social barriers, taught knowledges and indoctrination. Film as a media for communication is also a tool to create social construction, taught knowledge and exposure to possibilities that broaden the horizon of capabilities for knowing individuals. It is not hard to concede that because of primitive accumulation during colonization, which is the unfair accumulation of capital by dispossession, the political economy of media in Africa has suffered. This has stifled social and cultural development of inter-continental links that work outside of colonial defined borders and has drained extortionist sums of capital from the continent. The conversation on decolonizing the economy of any industry must analyze why the economy is drained of capital.

In an allegory about Haitain's importance to the African continent, we were told about Haiti's involvement in granting Libya independence. Following a United Nations summit Haiti was pulled aside by the British government and offered brides to cast their vote for intervention in Libya (Kliman, 2012, p. 58). This is because Haiti's vote was the swing vote (Kliman, 2012, p. 58). Haiti ended up choosing to vote against an intervention in Libya and as a result suffered economic taxes and penalties in the international arena

(Kliman, 2012, p. 58). For African countries, organizations and filmmakers alike because of the capital in the Global North, Africa is co opted into appealing to a Eurpean agenda. South to South cooperation is the principle that a decolonial state like Haiti upheld despite the appeal of co-option. Rama Thiaw, a documentary filmmaker from Senegal, stood up in the focus group and relayed the same story about the liberation tax in Senegal and how they desperately owe the French. Suddenly, African stories of exploitation and neo-colonialism started to emerge. “The beginning of African independence is Haiti.” The Ambassador reminded us about how Greece asked Haiti for help in 1835/36 and it was Haiti that came to the Greek’s financial aid with no return on investment. “There is a privilege in patronage from the North”. If this is the case, then why do African countries suffer from pillage and poverty while upholding governments that mimic the Global North? The privilege might be instantaneous but it does not last.

If we look to alternative financial and economic policies or models for building autonomous economies in the Global South, we can look to the past to inform future relations. In 1835 when the Greek revolutionaries waged war against the Ottoman empire. Eventually defeated and out of money after their political escapades, they sought help from smaller nations like Haiti who were successful in fending off the Spanish and the French. President Jean Pierre Boyer aquienscensed and gave Greece 25 tons of a valuable commodity, coffee, Greece was able to use this commodity and sell it for capital. The islamic political economy principles of Mudarabah seems to be in line with the Haitian foreign aid policy in aiding Greece in 1835 when the Greeks waged war against the Ottoman empire (Chatterjee, 2008, p. 616). Mubaraha is a principle that financial investors should invest in entrepreneurs without any returns if a loss is incurred and with no interest. While Greece was gaining capital in the form of a free commodity, Haiti did not even require interest in the form of profits. These are old decolonial values upheld to serve humanity before profits. However, these principles of “unbuntu” or humanizing all people is what undermines the black economy from emerging as dominant in today’s society. New decolonial principles are forming, this focus group with

media players in sectors across the world are an example of the growing discourse around how decoloniality happens in a non-capitalistic space. Decolonial economic principles might have included economic aid without returns, however, these principles need to be less lenient to the whims of the Global North.

Decolonial economic principles and the acknowledgement of primitive accumulation from the West is essential to understanding the history of the financial landscape. Primitive accumulation is capital accumulation through dispossession, it characterizes much of the reason the West has a capital advance over Africa. For documentary filmmakers who understand the cultural impact of films created in the Global South, the ideological and cultural debate needs to be put aside for a focus on the practical elements of decolonization, in this case the capital and economic model that supports the industry. This means that representation is important, but driving an entire economically viable industry that supports representation is even more important in order to sustain transitioning hegemony. “The challenge is getting funding for what one may term as a decolonized film. (Puleng Stewart, 2019).“The issues of funding is very key to the freedom of expression and objectivity. You will never decolonize properly if you work with the North. We have to work with them but on our own terms and not on their agenda.” (Tsitsi Debangwera, 2019).“ There is a bond between decolonisation and economics.” (Tchaiko Omawale, 2019). Documentaries like Raoul Peck’s “I am Not Your Negro” go a long way in speaking to a coloniality of knowledge in the world. However, the genre of documentary needs to push the boundaries. There should be space for the African, African-American, Afro-carribean and Afro-Asian community to be allowed subjectivity and togetherness at the same time. These markets are economically viable and have potential to gross profits while creating a social impact but these audiences are not consolidated. The struggle to decolonize is incomplete. The next few chapters will focus on issues and solutions to the various problems in the film industry and will be analyzed using alternative political economy frameworks that align with decolonial thinking.

Subsidization

Subsidization is then a governmental body or entity is able to finance a portion of the film. On solutions, the focus group discussed how African films were subsidized in Africa. Subsidization often happens through government support and audience engagement in order to create immediate consumption. Sanjeev Singh, from Video Vision, spoke on how government often have to subsidize local buses to fetch students to attend cinema screenings (Paleker, 2009, p. 59). They suggest mobile cinemas subsidized by government have often been the solution for mobilizing citizens to watch films. For educational sectors, film becomes an important vehicle for curriculum development and learning history through cinema. However, governments in many African struggle to float capital to support both audiences and filmmaking licensing fees. Leaving filmmakers in a precarious position after the final project has been made, with little ability to recoup funding if government expenditure has to be focused on audience activation. While the social sector have been subsidizing films in Africa, this model is an important vehicle for film but the onus of the capital accumulation cannot be left to the public sector (Paleker, 2009, p. 59).

In the way of solving the issues presented by public subsidization the group looked at an alternative. The idea is that subsidization should also happen through private capital and a network of millionaires/billionaires able to fund these initiatives. These investors need to be educated on their importance of their ideology and African hegemony in sustaining the world's largest single market given the likelihood of the African Free Trade Agreement. They have to be able to understand the impact of cinema in Africa in order to fund initiatives that are able to scale. The group concluded that "champions" of the industry are needed to approach private capital. These champions can also be seen as organic intellectuals or entrepreneurs able to sell the potential market value in return

for sizeable investment. While previous Marxist assumptions would assume civil society doesnt have the agency to produce film due to lack of capital, if we look at it from an African Feminist and Queer perspective, African youth have agency to create a productive film industry. Due to the fact that this is a new economic arena, investors should be primed for experiments on profits and losses. The most suitable way to prime investors would be through Islamic political economy principles like Muharaba. Private capital investment into the film industry will ensure longevity for the continental African film development project.

Co-production

Co-productions are joint ventures that allow filmmakers to make work in collaboration with other entities. The cohort saw the activities of co-production as a problem and a solution. On the one hand government treaties are able to facilitate co-productions between South Africa and other countries. However, other African countries have failed to generate treaties that offer benefits like tax rebates to intercontinental bodies. Kenya and Algeria are only in talks with South Africa recently to draw up a treaty to facilitate co-production. While the Department of Arts and Culture in many African states have been pushing greater numbers of co-productions, the group felt that outside of government little co-production activity is being generated (Tomaselli, 2013, p. 244). Most African countries have not generated adequate government film foreign policy (Tomaselli, 2013, p. 244). Language barriers between countries has made organizing productions limited and in need of translators.

A huge issue with co-productions is the inner-African challenge of logistics. This is due to constraints like travelling, passports, visas and equipment transportation. The logistical elements require funding and various facilitation processes that haven't been ironed out in many African states. For some countries there is no way to facilitate a permit process from outside the country.

On the solution end, the cohort suggested the way forward is through self-determination outside of government delays. The solutions ranged from political economy solutions to more cultural solutions. They suggested a way in which the changing political economy landscape would affect cultural issues like audience preferences, competition and identity. The group suggested that crowd-funding a film is definitely a worthy financial solution given the digital age. Puleng Stewart's decolonial film, "Until the Silence Comes", is an example of collaboration and crowdfunding working symbiotically. The businessman in the group spoke about risk-taking when it came to funding. He suggested that crowd-funding is a way to get financial endorsement and to gauge interest. This encourages investors to understand what their investment might garner in return. While the number of co-productions on the continent are slowly declining, the need for intercontinental film trade is evident, sourcing the finances from civil society through crowdfunding could be a viable solution to increase co-production viability.

Cultural Audiences

"To decolonize is to be unapologetic about being African. Being able to bring solutions to the table. As a continent we spent so much time being separated through borders. Now we have to finally unite in diversity to find commonality. One can achieve this by using film as a medium." - (Enyi Omeruah, Producer, 2019)

On the cultural side, the group looked at how to self-determine when it comes to finding funding sources. Self-determination frees the filmmaker to express critically and with their own inherent positionality. It allows African cinema as a whole to break its cliche of uniformity and dichotomy. Many documentaries in Africa contain troupes or the newly dubbed term, "poverty porn" or "trauma porn", in order to give the African socio-political

position credibility for a white gaze. This cliche would be broken by getting the plurality of African voices to create their own narratives. The plurality of the decolonial project is inherent in the pan-African necessity to work outside of colonial defined identities which encompass national, gender-based, spirituality-based restriction and preconceived notions that do not even begin to encompass the expansive region of African thought. Unfortunately, even Africa competes with African diaspora industries like the Black American film industry for example. African audiences often miss out on content that is deeply local outside of the broadcastor space. If filmmakers are able to self-determine and critically express their own positions, this will open audiences up to new spheres, narratives and influences that work outside of the troupes of Africa as the hub of “poverty porn”. Self-determination includes efforts by penniless filmmakers to construct narratives with whatever materials are at their disposal, films like *High Fantasy* that has garnered international attention were shot on a mobile phone. Self-determination can happen outside of the constraints of the industry. It is why it is important to frame this thesis around the role of the organic intellectuals in coming up with simple yet innovative solutions to big industry problems. The focus group agreed that African audiences are complex and intrigued by content coming from the continent despite the tools and style.

In fact, in Africa the audiences are assumed to be particularly against Africa’s portrayal in the Global North. For localized audiences, representation is often a means of escaping reality and the conclusion is that the Global North isn't creating content that relieves. It is to be noted that there were various assumptions in the room around who the Africa audience is and what they want, with different audiences being defined as central to each region represented. Sanjeev Singh, from Videovision, spoke about how South Africans are likely to support comedy rather than any other genre. Luthando Ngema from UKZN spoke about how audiences are often run by patriarchal and matriarchal figures of a certain generation, these audiences access film through the broadcaster. Nataleah Hunter-Yung, from the Toronto Film Festival, believes there is a

space to expose audiences to new things that they never imagined they desired. Tchaiko Omewale, African-American filmmaker of movie, *Solace*, suggested decolonizing white audiences by deconstructing a colonial lens. She posed the question of what it would look like for white filmmakers to problematize white supremacy. She suggests this would prevent replication of a colonial past. On the issue of how to attract audiences, the room was quite plural and contested. Which reflects the decolonial framework of plurality, it is these niche audiences that plethora of cultural understandings in the market. Often programmers and festival owners decide what makes it to market, above and beyond filmmakers catering to cultural audiences, there is a need for diverse programmers and festival curators.

Programming and Festivals

“ My thoughts on curation is that we have choices, we are being represented as South Africans who are "gangsters `` in foreign cinema, the message is sent out that South African are violent people. There needs to be a change in curation strategies and the choices being made on how our global identity is received. As black people we have no voice. ” (Khethiwe Ngcobo, Women in Film, 2019)

On the issue of programming and film festivals there were two views. The filmmakers insisted that the film festival space is largely a white owned space and they use the black body to reflect on a specific vision of Africa. This film festival vision of Africa largely presents a universal African stereotype that is steeped in troupes and attachments to poverty, disenfranchisement and coated by the white gaze. Tchaiko Omawale, a African-American filmmaker, suggests that the issue is film audiences who are often also dominated by race specific and class specific centres of society. She believes in order to decolonize films, these audiences need to be decolonized by understanding the harms of their normative whiteness. Through the African Feminist and Queer political economy framework, looking to other centres of society like Queer

and Feminist sites are equally as important decolonizing the festival and broadcasting arena. Programmers, like Nataleah Hunter-Young, suggested that curation is key. Who the film programmers and commissioners are in positionality is key to the choices they make. Sales and distribution of films in this network are often blocked by gatekeepers who are themselves colonized in their thinking on African cinema. We need to develop a "be yourself" ethos in order to develop authentic African cinema without defining what this culture or the products look like. Puleng Stewart describes it as "giving films the chance to fail". Whether from the angle of reception studies or political economy analysis it is evident that the whole circuit of filming from production, distribution, ideation and reception needs to change towards creating a space for African films to have success in the market. This can be done by decolonizing the film industry so that there are factors of production to control the input (production and distribution) which will incur an ideological output (audience reception and economic viability) to disseminate black ideologies to a decolonized public sphere. Black festival curators and programmers need to inherit their position between production/distribution networks and audience reception, in order to bolster African-made films that support a decolonial ethos. Film programmers need to award African experimentation and not African exceptionality. This means that African films are not pitted against large budget Western films to compete to be exceptional but that African filmmakers are encouraged to experiment with forms and standards to come up with a uniquely African forray of films.

The other opinion came from the Francophone cinema lens. In these places there is an absence of an industry. There are very few cine clubs but little infrastructural movie theatres for festivals. The film festivals in the region are usually free and are very important to generating space and exposure to different films. One of the main speakers was, Rama Thiaw, a Senegalese filmmaker and film activist. She says that she often has to host festivals and cine clubs in order to get her film seen in Senegal. This puts too much weight and responsibility of distribution on the filmmakers themselves. The development of more programmers of colour in the film festival arena will go a long way.

The Programmers of Colour Collective is a pan-African diaspora initiative to increase diversity in the film festival circuit. “The organization’s stated goals include researching the international film festival programming pool to identify gaps in equality, mentoring schemes and outreach with historically underrepresented groups, creating an internal database of POC programmers, and organizing regular gatherings at major international film festivals.” (Indiewire, 2019). This is an example of collectives that are able to lobby for more presence in different regions in Africa.

In terms of West Africa, AFRIFF, the African International Film Festival is seen as a pan-African festival encouraging cinema that appeals to localized audiences before the international gaze. They have an industry programme that supports filmmakers from development to production to encourage the growth of cinema.. The AFRIFF forum brought into light several debates surrounding individual self determination of filmmakers versus labs, residencies and incubation process that extend development in order to create a researched and cultured version of cinema. This expresses the duality between old cinema that is developed and distributed in a linear process with film festivals playing an inherent role in that process. Whereas, exhibition spaces become more of an experimental structure where the perspective doesn't rely on the gaze of the film festival circuit.

Conclusion

“No stories about us without us”

How do we navigate existing system whilst building an alternative system? What was clear about the discussion was that there are two sides of the debate. On the one hand there is the cultural studies perspective that focuses on the audiences, representation and the socio-political as well as cultural effects of media in society. On the other hand there is the businessman’s perspective often coated by the current version of

neo-colonial capitalism and often patriarchal in its design. The political economy of media looks at ownership and how ownership patterns affect the cultural output or cultural products. These two alternative frameworks are hard to conflate in a study about decolonization of the political economy of media but in order to understand the agenda and aim of decolonizing the industry cultural studies debate must be brought in.

From a cultural studies perspective to decolonize new media is to normalize identities previously seen as “other”. To look upon African issues not as gender based, class based but as individual cases that speak to new collectives. The Global North might view these ideological enclaves as negative because of the possibility of extremism. However, for Africa these ideological enclaves are foundational in understanding new geo-politics presented outside of the official colonial framework. To demystify the African landscape from its Northern Dream. The question posed by the cohort was, “What films and how will we make them?”. Rama Thiaw, a cultural and film activist, insists that “capitalism is a trap” and we should rather focus on the direct impact of the culture of film, it is a necessity even if it is not economically viable. Most filmmakers in the forum express having lost money to their films, finding it very difficult to generate returns. In this instance filmmaking becomes a social responsibility left to governments, the academy, institutional bodies and non-governmental organization to intervene. For these initiatives often framed through educational and social responsibility sectors, the projects barely survive under the scarcity of public funding. The filmmaker suffers culturally from having to appeal to government initiatives and social justice agendas promoted by the Global North. For filmmakers to be free to make culturally relevant products, they need a vehicle to define their film outside of the gaze of the Global North funders and outside the scarcity of government funding. The cohort agreed that solutions and actionable models to facilitate filmmaking need to be done outside of government and outside of control by Global North neo-colonial capitalist intentions. The room left space for solutions for film that included seeking private investment from capital within the continent.

From this analysis the cohort understood the reason and framework for participation in at the Engage @DFM colloquium, namely the decolonial framework. It was important to have key industry players contributing to actionable solutions in the industry without over emphasizing the problems at hand. In the next chapter I will outline the solutions from a three prong perspective. Firstly looking at education, technology and cinema with reference to the impact of the fourth industrial revolution in Africa. Secondly, I will look at how regional bodies need to bolster production facilitation and copyright bills that are equitable to prevent economic exploitation. This is to ensure a sustainable political economy of new media and cinema. Thirdly, I will look at the question of business models and whether the decolonization of the political economy of filmmaking is best seen through a normative, realist or utilitarian lens. This is in order to deduce whether normative political economy frameworks that emanate from African feminist, queer, spiritual and diasporic discourse are more adequate in describing the political economy of new media. Marxism assumptions are reductionist in that they do not consier how queer, feminist and spiitual discourses and partcipants can add to a plural view of how to change the economy. The hypothesis is that a pan-African and diaspora orientated markets will be the conclusion of a burgeoning decolonized new media in Africa. This, however, needs the help of key industry players in the film festival and broadcasting industry to make sure they are employing a diverse group of curators.

CHAPTER SIX

Results: Solutions to fostering the Pan-African Film Industry

The issue of audience studies and facilitation was important to the focus group. Defining, in the African continent, who sees these films and what they are seeing explains the roles that most of the participants have inherited through their career.

However, there was a critical debate about content that is universal versus authentic, subjective and localized. While one participant would say that the films need to be universal enough to “resonate with all of us”. Another participant felt that “we need to bring different gazes to the table.” It was here that Puleng Stewart first defined the “mature ethics of collaboration”. If we decolonize the structures of sets, of development, post-production and distribution channels we are able to collaborate despite our differences. This is done by disrupting the hierarchy of film production. DIFF 2019 ushered in exemplary examples of films that disrupt hierarchies through the process and through diversifying the industry so as to allow for the entry of African actors. In New Zealand for example, *Via 2018,* is a film that included indigenous voices from across the global world into one offering. *High Fantasy*, a previous DIFF screener, was created with an all women-led head of department. Puleng Stewarts film, *Until the Silence Comes*, was created through collaboration and crowd funding. She mentions that there is “no censorship” in crowdfunding. These are the new frameworks of filmmaking that exemplify decolonial filmmaking and diverse markets. However, even these films suffer from larger issues like access and economic viability which largely are impacted by the political economy of the film industry. For these reasons I will list some of the micro-solutions mentioned to curb issues of accessibility and inclusivity. I will then look at some of the business models suggested to combate financial dependency on the Global North it is important to note that many of these solutions take on a qualitative Islamic, African Feminist and Queer political economy framework that looks at equity, wealth generation and labour given the fourth industrial revolution.

Mobile Cinema

The cost of access to cinemas and theatres for screenings is limited especially with high end theatres being located in central or capital regions. Issues like taxi fare and movie ticket prices become obstacles for localized audiences. Audiences need to have buying power to become viable. Creating semi-clubs for mobile cinemas mean that more films will be viewed which, in turn, creates an appetite for broadcasters to gauge audience

interest. In order for there to be community involvement in cinema, there needs to be audience capacity building that incorporate cultural activities in film exhibitions making an event of the screening.

This event could ignite audiences growth. There are very few screens in Africa to show documentaries. ”Documentary film is the best medium for people to come together around societal issues.” (Don Edkins, STEPS, 2019). Some initiatives have attempted to use digital mobility to create makeshift cinemas. Digital Moving Cinema or Cinema Numerique Ambulante is a West African mobile cinema network that creates and manages mobile digital cinema projection units for remote areas or disadvantaged populations (Wikipedia, 2019). Solutions from the focus group suggested that the audience should not be expected to pay, the revenue models need to be rethought. However, if Africa is able to improve economic growth, increased buying power would ensure an economically viable industry. These macro solutions have to do with larger political economy issues that look critically at the economic stimuli for films in Africa.

On a micro level there are a few issues with mobile cinema that the focus group discussed from a normative and alternative political economy framework. The group saw that key African platforms can work together to create pan-African collaborations through more cinema houses. However, those cinema theatres are often centred in the main part of the country or the city. The group suggested development and collaboration with location managers to get access to remote audiences, these would be community members able to facilitate the screening. This is because access to remote locations are often restricted due to language, cultural and community policies. The location managers would create direct contact in various countries of interest to be able to capture audience desires with proper documentation. This gives access to information on audience preferences and economic demand allowing access to cinema screens increases screen penetration. It also helps in facilitating big audiences who use informal film markets which are largely untapped.

Wider screen penetration can create spaces of collaboration and education for local communities. In fact, the innovation of more mobile cinemas could serve as multifunctional spaces to include activation and impact discourse towards decolonizing the economy of Africa. In this sense we are taking cinema to the audience.

One of the focus group members, mentioned that the language barrier is a huge problem in allowing certain culture films to travel. However, the solution for pan-African screen penetration into Francophone speaking Africa and Anglophone speaking Africa to develop a mobile cinema industry would also entail developing spaces and infrastructure for dubbing and subtitling. Festivals could also work together to impact these spaces. By creating thematic film spaces to show different films from different countries, Nigeria with AFRIFF, Tunisia with the Carthage International Film Festival and South African with the Durban Film Festival all make an attempt to reach local audiences with pan-African content.

Nataleah Hunter-Young from the Toronto Film Festival says “Zanzibar has an open air festival that is free in Swahili but with subtitles. We can move away from English and use our own mother tongues.” David Horler, suggested that there are film translators that can be put in place as cultural advisors to guide the film during the screening. Rama Thiaw suggest open air film clubs as a solution. She coordinates a mobile cinema in Senegal to get her films to local and rural audiences. She believes there is a hunger for indigenous stories. However, the onus is solely on filmmakers which denies the possibility of new roles in the film industry dedicated to mobile cinema development. This is why we have to look back to previous chapters to show how private capital investors are pivotal to increasing screen penetration, especially in remote locations.

Technology and Blockchain solutions

Blockchain is the use of a widely distributed ledger able to record data using a cryptocurrency link. However, we can also look at blockchain as a peer-to-peer network able to transmit information permanently and more transparently. While Blockchain solutions are currently in their development stage according to founder of STEPS, Don Edkins, block chain technology will make film accessible given the fourth industrial revolution. Not only is it possible to create peer-to-peer networks to distribute film but the more these users transact with the films, the more cryptocurrency is generated. This potential revenue in the form of cryptocurrency, is able to aid the continuation of work and reproduction of films through peer-to-peer online transmission. In the blockchain model, licenses for content are distributed online and privately through smart contracts. In this way it allows for a wider distribution for the filmmaker than an exclusive broadcasting licensing, and the filmmaker has control of all data connected to the film. This system of licensing through Blockchain is called smart contracting. Smart contracting allows filmmakers to bypass broadcasters and 'middle men' agencies in the film distribution markets because filmmakers can be paid directly. Through smart contracting, which is automated contracting, filmmakers are able to control their return on investment in cryptocurrency form. This puts ownership and agency back into the hands of filmmakers, fulfilling the decolonial principle of economic equity and wealth distribution.

In order for cinema to be distributed evenly, we would need to create platforms where people from each country can access and collect films. The focus group conceded that there needs to be a database of films from each country to get a sense of the country's culture. This database would become a central meeting point for all the networks from different platforms. A participant suggested that tech infrastructure needs to be built through different networks coming together to formalize their relationship via treaty or policy building.

The group used the following example to illustrate the information the database would need to contain:

African Film and Television Market Network:

This database would include information like:
Title:
Synopsis:
Trailer:
Crew:
How to access the film:
Film festival it has travelled to:

The database needs to include a mapping out of initiatives and effectivity of those initiatives, to take these solutions a step further and prevent duplication. An online database or mapping of initiatives is necessary to understand the film industries landscape after solutions have been implemented. This way programmers, mobile cinema owners, audiences, education sectors are fully and transparently aware of all film being made on the continent. Film festivals could put out calls to filmmakers for recognition and legitimacy. For all the different ideas of what constituted a database, there was a split between opinions on one consolidated database versus many databases that served categorical functions. Either way, it is evident that the fourth industrial revolution and the need for technology with 5G interconnectivity is vital.

An example of a pan-African is a VOD and distribution platform is the Afridocs documentary, hosted by STEPS. Afridocs is another platform that has allowed for free streaming of pan-african films. However, even this space speaks of the need for a critical volume of production in Africa. AfriDocs has tried to advocating for African mobile networks to implement zero-rating the VOD platform. This would mean those

without access to data , would have access to this website without needing to buy data. Data costs often limit access to certain content according to class and affordability. If this critical partnership with telecommunication providers works, then this would create a different avenue for communication. Again the model or structure of the decolonized political economy of new media, is paramount to making a program like this work for filmmakers on the ground with little access to resources. Revenue distribution, equity distribution and sales models are needed to create a clear map of how technology can sustain new markets.

Technology is needed to create an infrastructure that can help with the distribution of cinema and to help perfect the art of communication. For this to happen cinema culture needs to span across geographical location. Most cohorts agree that there needs to be access to a transparent database to find these pan-african films. This is in order to create a production flow where the information is collected. The information is then distributed to community settings to create bigger screens penetration and to garner collective engagement. The possibility that technology will grow the film industry show then even with block chain tech and the smart ticketing process the landscape could change dramatically. The possibilities for database and blockchain technology gives African filmmakers adequate solutions in terms of political and political economy facilitation. It is, however, largely dependent on unilateral access to internet technology and technological tools specific to the needs of intercontinental communication that are yet to infiltrate the African market.

What is important to note is that there is a growing call to invest in technology that can facilitate industry processes and production lines in an efficient way that could encourage market growth. The two prominent ideas in this section are blockchain and cryptocurrency as well as a pan-African database should be created.

Education Sector

“African cinema needs to be a part of the curriculum so as not to glorify Hollywood” (Mungwe, 2019)

Other solutions included education as a huge issue. What is taught in schools often diverges from African cinema. In schools, within film industry training and screening programs there is a propensity to regard African cinema in a certain light compared to cinema endorsed by the Global North. This is an issue when Hollywood is glorified while Nollywood and its cinematic textures aren't acknowledged in the academy. This is because film as a tool for education is critical in spreading global knowledge to localized spaces, however, African knowledges are not yet regarded as global. The education sector is not only tasked with educating youth on production and distribution of films but also tasked with decolonizing the curriculum. In this sense the the education sector needs to be overturned to transition towards processing decolonial knowledge and actionable solutions for a futuristic Pan-African society.

Mentorship programmes for young filmmakers are essential in raising the ability to have a critical mass of film production in Africa. Nirvana Singh, from the SABC, suggested that cross pollination within international and regional territories that are able to engender cross-cultural collaboration allow students the exposure to different industries and models. Education is also a tool for intercultural growth through exposure is vital.

The African members of the focus groups informed the international participants that tribalism is a huge problem in Africa in terms of identity. Often modernization literature on Africa shows that traditional communities are moving away from indigenous culture (Van Dijk, 2016). There is a hunger for indigenous stories but more so as a way to start conversations on cross-cultural and cross-tribal interactions in order to normalize a pan-African vision. This arts and culture initiative feeds well into the mission of the

african audiovisual and cinema commission being administered by the African Union which is said to encourage a cultural renaissance.

University institutions are the perfect avenue to track and analyze the various forms of experimentation to allow for informed knowledge to be collected based on action orientated research. “ Filmmakers should be given an opportunity to experiment therefore gaining experience” (Puleng Stewart, 2019). The focus group felt that the education sector should allow for space for experimentation. “Another wave that is imminent is the use of new local characters to star in films thus developing within the academy talent to be able to create a star system.” (Bhebhe, 2019) “ Other industries allow experimenting so should the film industry.” (Enyi Omuerah, Producer, 2019) Film experimentation is essential in developing style and identity within film, the academy should facilitate this process as these institutions often contains the resources to produce, research and experiment with audio-visual material.

If we are to include blockchain technology and other such solutions into the foray of decolonized film making it would be essential that tertiary film institutions allow for a mapping of knowledge production such as this report. The institution would also have to create spaces to harbour advanced tech learning. This would include peer reviewed journals, coding classes and academic data collection etc. Technology could go a long way to secure this archive and to make sure that it is globally accessible as well as informed by a burgeoning and effective education sector. The curriculum needs to be decolonized.

Professional and Regional Bodies

“African countries are still fighting for their own turf so they won't fully help each other.” (Tsitsi Dangarembga, Filmmaker, 2019)

The panel discussion looked at how the film industry could finance and provide capital for resources to produce films. Looking specifically at how South Africa can become a hub for filmmakers, continentally, because it has the establishment of strong film commissions, the National Video and Film Fund as well as a developed broadcasters. As mentioned above, the professional and regional models via government have certain limitations. There is little cooperation between professional and regional governmental film agencies within the continent. Government bureaucracy often limit the ability to forge relationships, collaborations and production environments. However, the group saw that this is done by delinking from limiting African governments processes, redefining co-production relationships or reframing hubs of bureaucracy through independent professional institutions. Each delegate suggested a course forward in solving both the inefficiency of regional bodies and the need for capital to support a burgeoning industry. The focus groups looked to regional bodies like the Kenyan based FEPACI, " a Pan African Federation of Filmmakers (FEPACI) is leading efforts in mobilizing $200 million over the next two years towards funding the continent's audiovisual and cinema sector. "(Diawara, 1994). These regional bodies have cultural identify platforms that are supposed to be fulfilling a mandate, however, these bodies often lack accountability when it comes to financial dispensation. It makes filmmakers question the agency of the African Union in bureaucratically and administratively supporting the African film maker's agenda. The following are the solutions suggested by the group on how regional and national bodies could assist film financing:

- Awotele, a PanAfrican Film Critic Magazine, proposes South African as a regional pole for film in Africa. They propose film projects like the Africa First project.

“Africa First, is a film fund organized from 2008 to 2013 by the American production society Focus Features and offering $10 000 per project to 5 African producers a year could be a type of assistance borne by SA. A support to documentary production could be matched with the TV platform AfriDocs which has been broadcasting African documentaries every week during prime time since 2014 in 49 African countries via DSTV and GOtv channels. Scholarships could be awarded to African students wishing to be trained in film schools as it is done in the School of Higher Education in Visual Arts in Marrakech, Morocco. An assistance in script writing or residential writing seminar could be set up to complete the prizes awarded every year by the Durban FilmMart Festival. Support could also be envisaged by the National Film and Video Foundation for the joint- production of African features, just like the support to post-production done at the Mostra de Venise since 2013.

- Another suggestion was that organizations could contribute towards a regional trust. For example the Australian film industry is able to be supported from taxing bigger industry players and other industries quite heavily to generate capital for the arts. Similar traces of funding were described in Brazil, especially regarding how telecommunication companies have been responsible for funding the film industry.

- For many participants they feel that there might need to be an African Film Institute able to convene between small scale producers and bigger institutional bodies in order to facilitate the critical mass of development and production necessary for the industry to grow. An African Film Institute would also be able to hold regional and national bodies accountable.

Despite the presence of viable solution, one of the major criticisms is that regional bodies aren’t accountable. This is why private capital and other industries need to

support independent institutions able to keep governments, broadcasters and organizations accountable. Heavily relying on governmental and regional bodies without independent professional institutions and the involvement of private capital seems limited. The Enage Forum at the Durban Film Mart brought to light some of these issues and solutions.

These independent bodies would need to define short term and long term actionable goals. Some of which were outlined in the focus group included creating a platform on the African Broadcaster's programming schedule to come together to purport an African ideology. One participant suggested a quota on national broadcasters to include African produced content. Tsitsi Dabengwra suggested that by opening the markets up to other audiences; like Kenya, Nigeria and South Africa; you create more audiences and more competition for Global North's multinational corporations. Sara Migwi, from Kwese Sports, suggested that local content is doing well but there is a push for African content that is international. The group conceded that engagement at a regional level is also important despite the limitations but it needs to be government independent and driven by private capital.

Copyright and Equity

In terms of copyright and intellectual property the rules of engagement in an African sector are colonized. In Nigeria and West African countries, filmmakers have to pay broadcastor for a license deal or give them content for free. This model makes the broadcasting industry financial unsustainable for filmmakers and very profitable for the multinational corporations that own these broadcasting outlets. In South Africa, Mzansi movies for example fall under corporate social responsibility. It only benefits Multichoice financially to put there money into films with no tax deductables. The filmmakers do not retain the intellectual property which would allow them to generate wealth in the form of equity or film royalties. While the Silver Screen Magic in Motion initiative from

MultiChoice is creating educational platforms for mentors, practitioners and professionals, the copyright policy for most mainstream film buyers robs creatives of the possibility to generate wealth and enhance an economically stable industry. These are the harms of various colonial laws and institutions which operate according to capitalist aims of accumulating resources for the Global North. In a thesis on “Decolonizing the Political Economy of New Media” my research speaks to how different economic principles and models, that come from African geo-political knowledge, assist with more equality in equity and license contracting.

Sara Migwi from Kwese Sports, suggested a copyright amendment bill that is adopted by many African regions. In South Africa, Copyright Amendment Bill has been tabled for public comment for some time. The idea of the Copyright amendment bill was seconded by Rehad Desai during a panel discussion. “Intellectual property in content is a problem. Some kind of hold because no one is sitting with copyright bodies” (Desai, 2019). The belief in the room is that there needs to be lobbying and championing for change. In order for producers to create wealth, they cannot give away their intellectual property which is able to generate royalty income.

On a Pan-African level producers need a forum to develop a new business model. This business model would be principled on better wealth distribution between producers and broadcasters who are the main distributors in the continent. “Over time we have talked about Intellectual Property and funding to the DTI, when reviewing funding models, you cannot take someone's intellectual property. However, broadcasters like MNET takes rights for an infinite amount of time. The politicians need to attend these forums. Multichoice owns Africa content-wise. Commissioning editors have a mandate over what they want and therefore still have control over narrative and ideology. Many past black owned production companies in Africa have closed down because SABC stopped commissioning them.” (Khethiwe Ngcobo, 2018). It is evident the broadcasters have control, regional bodies are limited and filmmakers are left to fend for themselves.

The isolated regional industries need to come together to expand markets, gather clients across the board, otherwise the regional industries will wither under the Global North's dominating media houses. A copyright amendment bill that offers fairer and smarter contracts to producers will allow producers to generate wealth and continue cycles of production. If one looks to the Islamic political economy framework of equal wealth distribution and no interest. We can see how the framework and the principles of decolonizing the industry through amending the equity calculations has aligned. If filmmakers have fairer licensing agreements this would mean the relationship between the investor and the entrepreneur would change. Commissioned work would have to work on the basis of Muharaba which entails a 70/30 or 80/20 % equity structure that gives most of the equity to the filmmaker despite the returns.

Representation

On solving representation issues within the continent the focus group discussed gender and queer identity in film. It is here that the group listed colonization and its various harms to different industries. In particular the social relations within the film industry that prevents specific narratives from being represented in cinema. For some programmers who believed there was representation of the queer identity in Global cinema, they attributed to a part of homonationalist discourse pervading the neo-liberal West (Morgensen, 2010). Homonationalism is when an anti-homophobia campaign by the West is to be able to justify intervention into the African socio-political and economic landscape (Morgensen, 2010). Film is often a device to bolster this campaign. In this sense normalized African queer and feminist identities that get neglected for a stylized and disenfranchised African queer identity portrayed in African cinema in the West. A film like "God loves Uganda" by Roger Ross Williams, shows how the Western gaze of homophobia in Africa overrides the portrayal of normalized African queer identity in "everyday life" situations. While the framework for representation in the film industry in Africa is open, it only accesses certain inclusive narratives. The debate is that queer

stories might not be commercially viable and therefore don't reach mass localized audiences as much as they do arthouse communities that are endorsed by the Gloal North. What was agreed is that there needs to be more diversity in programmers, curators, gallerists and commissioner positions in order to bolster the distribution of a diverse range of African films globally. "Look at Africa's film history. Touki Bouki is an old represntation of a queer film. Law that makes homophobia allowed is a colonial law. There is an opportunity to show that homophobia is colonial. It is now normalized in South Africa but in the West it is unimaginable. There is an opportunity to demystify and challenge stereotypes" (Nataleah Hunter-Young, Toronto Film Festival, 2019). To normalize an African queer or feminist identity and provide a steam for commercially viable content that includes these representation politics we need to take a relook at the political economy of the industry. This thesis formed apart of dedicated research into how African feminist, Queer and Islamic subalterns can contribute to the discussion on the political economy. Essentially all these initiatives, especially the technological solutions, will be driven by the next generation. In future research I hope to delve deeper into youth activation strategies, initiatives and organizations that are implementing these solutions. Work culture, organic intellectualism and a relook at capital accumulation from a decolonial perspective will be the focus of the next research project when it enters its doctoral research phase.

Recommendations: Goals, Private Capital and Economic Viability

One of the panel discussion, titled *How can key platforms work together to create Pan-African collaborations to grow cinema,* concluded by agreeing that more space needs to be given to discussions that garner innovation and creation of actionable solutions to create the African Film Industry. The panel concluded that many of these

small actionable solutions contribute to a stronger, more scalable film industry. These solutions around funding, archiving, distribution, impact and breaking down the hierarchy were the themes that came out of the discussion titled “towards decolonial models for filmmaking”. The agreement was that a more cooperative formula would ensure a productive model for the “mature ethics of collaboration”. The group believed South to South treaties between pan-African countries were necessary, especially with the African Union Free Trade Agreement and the African Cultural Renaissance (African Union, 2006). Many African countries are still burdened by exploitative economic relations with the West, however, an appeal to private capital within the continent could change these relations.

Senegal for example doesn't know if their citizens have enough buying power for cinema when a large portion of their wealth is limited by their colonial currency system, namely that CFA Franc discussed in earlier chapters. In this instance the divide between the cultural and capital debate was palatable. Rama Thiaw, proclaimed that we need to change capitalism before we talk about economically viable industries. Senegal would need an independent fund outside of government to prevent capital interest from influencing the authentic cinema culture. A large portion of the group felt like we need black donators, gallerist or investors to expand the industry. Both opinions still saw private capital investment not only as beneficial to society but also as profitable if we tap into the burgeoning industry in Africa. “The money may not be clean but it is not colonized money” (Rehad Desai 2019). There was a grounded consensus that collaborative forms where necessary despite the limitations. Rama Thiaw, concluded that if all else fails, Africans need to go to Europe and change the criteria of what films get made there.

Puleng Stewart, who spoke of the “mature ethics of collaboration” believed that we need to make new, normative, non-realistic spaces to experiment and fail if need be. Again, seconding Ms Thiaw’s argument on the cultural importance of film and cinema culture.

Mr Desai, brought a critical voice, saying that this criteria will only be achieved after a socialist revolution. He believes that South African wouldn't enter into treaties with regional bodies in Africa because they don't have money. He then went onto define what this revolution would mean. Rehad Desai, Director of *Everything Must Fall*, said that it would mean taking away from the bureaucrats and supranational organizations to start funding the arts.

The second panel discussion on *Strategies for Growing Documentary Filmmaking and Audience in Africa, co*ncluded with the group agreeing that the conversation needs to be continued all over the world. There is also a need for lobbying inside the Global North. At the moment, individuals taking initiative are scattered in isolation when this issue needs to be centred in global film industries who need more African actionable solutions and less exoticizing of the industry. Lamia Guiga from the Carthage Film Festival, Africa's oldest film festival suggested that an African Documentary Film Fund thats works like the Arab Film Fund for Arts and Culture can fund filmmakers on a continuous and sustainable basis to be able to create freely. This fund combined with the accountability and transparency of blockchain technology propel these ideas into the future. This film fund could bring together multi-national contexts and create bridges where collaboration is necessary to boost cross-cultural and economic pollination.

While initiatives like FEPACI are considered the old guard of African filmmaking, the new guard is slowly defining themselves according to pan-African and South to South principles. The Creative Producer Indaba Launch organized by the Durban Film Mart, Africa's Realness Institute, EAVE, the Intl. Film Festival Rotterdam, and the Sundance Institute is an example of cross-cultural collaboration with the African diaspora in the form of education, mentorship and training. "We decided to launch Creative Producers Indaba to make sure we have more producers that understand the international financing game, international distribution, that can help. African projects need to move closer from the page to the screen," (Elias Ribeiro, Realness Institute, 2019) This is a

part of an initiative to build access to Afropasian and AfroEuropean markets and funding to initiate the decolonization of the industry.

What is a clear conclusion from the research is that the entire circuit of production in the industry needs to be relooked. This thesis has begun to form both micro and macro solutions to the issue of decolonizing the film industry. From a political economy perspective, this these did not examine class as the main site of struggle but instead looked to other ideological collectives for frameworks and approaches to solutions. What was found was that the Islamic political economy principles of wealth redistribution through fairer equity in the industry provides a framework for micro solutions that filmmakers can employ in the negotiation room. While the Queer and African Feminist approaches contrbuted less to a discussion on class/ownership and more of a discussion on wealth and labour based strategies that would ensure representation for African women and queer people in film production and film ideological outputs. To decolonize the industry does necessitate a pluralistic view of solutions that originate from an African geo-political location.

Actionable solutions at a glance

1. A database collection for films and festivals to circulate knowledge on films and new productions within the continent

2. A network of professionals, programmers, places, film professionals, independent art spaces, like United Screen hosted by Savvy Contemporary, that seeks to decolonize the film industry through research.

3. Blockchain Distribution: The facilitation of training for producers to facilitate smart contracting and block chain file sharing platforms.

4. A training and education network for producers, sales agents and distributors to enhance their skills to be champions for the pan-African market for the film industry. Themba Bhebhe suggested a facilitation guide be drawn up as a manual for producers navigating the industry.

5. Mobile Cinemas to create screen penetration into remote areas with potential audiences and potential cultural integration campaigns.

6. Movie Theatres would also need to interact with filmmakers and directors to create more slots for African films, specifically, African documentary films.

7. To identify who the stakeholders are and connect them with educators/teachers, audencies and film critics about to guide them on the need for a black owned and privately funded industry.

8. To create equitable licensing contracts with broadcasters through decolonial economic principles.

9. For broadcasters to implement a quota for local content that is bought for the same fees offered to international content.

10. Increased sales to international satellite television stations with a new copyright amendment bill.

11. Buy-in by telecommunication companies to zero-rate VOD websites creating free online distribution platforms, or to encourage these companies to invest in more African films.

12. Diversifying film festivals programmers and creating new film market events whose main focus is documentary.

13. Increasing internet distribution through VOD platforms and internet sites by encouraging global VOD players, like Netflix, to endorse more African content.

14. The creation of an education sector that becomes a centre of excellence in film schools, training and archiving. Revisiting curriculums in schools and using documentary film as a tool for knowledge.

15. Increased presence on the international market through stands at AFM, DFM, DISCOP, EFM etc.

16. An Arts and Culture Fund supported by the Arts and Culture Council of the African Union.

17. A African Film Institute that is independent from the government and able to facilitate intercontinental logistics.

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APPENDIX INDEX

1.1) APPENDIX A

GROUP A

Rehad	Desai	Producer/DIFF Jury		
Puleng	Lange Stewart	Filmmaker: Until the Silence Comes		
Kyla	Philander	Filmmaker: Promised Land Phallacy		
Samia	Labidi	Carthage Film Festival / Journées Cinématographiques de Carthage		
Laura	Kloeckner	Savvy Contemporary		
Enyi	Omeruah	Producer		
Flavia	Motsitsi	MNET		

Xolisile	**Mbhele**	**CCMS - UKZN**		
Sarin	**Drew**	**The V Company**		
Themba	**Bhebhe**	**Independent Programmer**		

GROUP B

Claire	**Diao**	**Sudu Connexion / Awotelé**		
Rama	Thiaw	Filmmaker / Durban Talents Mentor		
Bridget	Pickering	CineFAM		
Lamia	Guiga	Carthage Film Festival / Journées Cinématographiques de Carthage		

Sanjeev	Singh	Videovision		
Charl	Blignaut	City Press		
H.E. Jacques Junior	**Baril**	**Embassy of Haiti**		
Nonhlanhla	Seloana	**CCMS - UKZN**		
Sarin	**Drew**	**The V Company**		

1.2) APPENDIX B

GROUP C

Tsitsi	Dangarembga	DIFF Programmer / African Womens Filmmakers Hub		
Nataleah	Hunter-Young	DIFF Programmer / TIFF/HotDocs Programmer		

Becs	Arahanga	DIFF Filmmaker/VAI		
George	Gachara	HEVA Fund LLP (ex Nest Collective)		
DAVID	Horler	DFM Project: Pieces of Salma		
Tebogo	Matlawa	MNET		
Nirvana	Singh	SABC		
Siphesihle	Khanyile	**CCMS - UKZN**		
Luthando	**Ngema**	**UKZN**		
Sarin	**Drew**	**The V Company**		

GROUP D

Nicole	Schafer	DIFF Filmmaker/Buddha in Africa	
Joel Zito Araújo	Zito Araújo	Filmmaker: My Friend, Fela	
Tchaiko	Omawale	DIFF Filmmaker: Solace	
Athi-Patra	Ruga	DFM Realness Project	
Khetiwe	Ngcobo	CineFam/Producer	
Abhishek	Nilamber	Unite Screens/Savvy Contemporary	Moderator - Groupe D
Nqobile Samantha	**Madondo**	**CCMS - UKZN**	**Facilitator**
Sarin	**Drew**	**The V Company**	**Global Facilitator**
Nthabeleng	Phora	Gauteng Film Commission	

Nhlanhla	Ndaba	Joburg Film Festival	

1.3) APPENDIX C

AFRICAN DOCUMENTARY FILM FUND - Framing the Shot