

# Akoroko

Website: [www.akoroko.com](http://www.akoroko.com)

Email: [info@akoroko.com](mailto:info@akoroko.com)

Twitter: [www.twitter.com/akorokoafrica](https://www.twitter.com/akorokoafrica)

Instagram: [www.instagram.com/akorokofilm/](https://www.instagram.com/akorokofilm/)

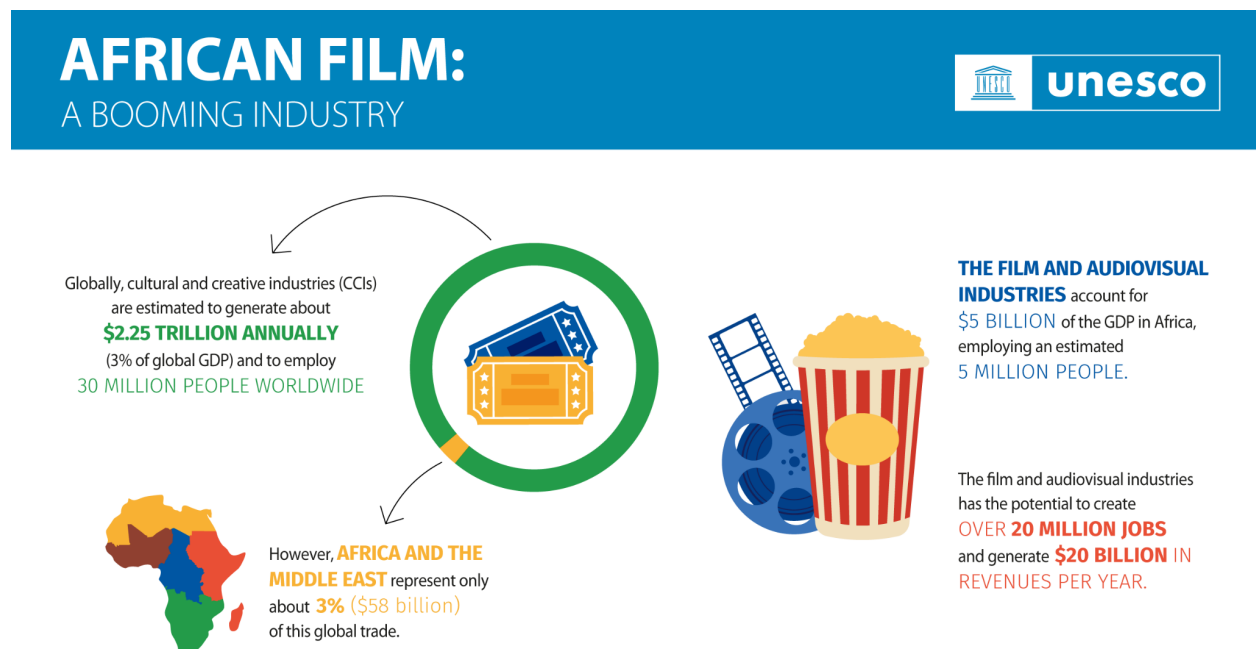
Fundraiser: [www.gofundme.com/f/akoroko-african-cinema](https://www.gofundme.com/f/akoroko-african-cinema)

# THE MARKETPLACE

## African film: “A Booming Industry”

### The Not-So Good News

The 2021 UNESCO report, [“The African Film Industry: Trends, Challenges and Opportunities for Growth”](#) reflects the vitality of African cinema, an industry that generates \$5 billion in annual revenue. Its economic potential remains largely untapped, with the film industry continuing to be “structurally underfunded, underdeveloped and undervalued.”



Courtesy of the 2021 UNESCO report “The African Film Industry: Trends, Challenges, and Opportunities for Growth” 2021

### The Good News

Fundamental change is happening. Productive forces have shifted, and the technical, financial and institutional infrastructures that organize film production are in the midst of transformation. The widespread use of new technologies, the affordability of digital film equipment, new investment, and the rise of online platforms, are enabling a new generation of African film professionals.

Media and technology companies, especially those in the West, are beginning to realize the potential: Netflix, Amazon, Disney, Google, Facebook.

A residual effect is that local mass media companies are ramping up investments in the face of increased outside competition: Multichoice.

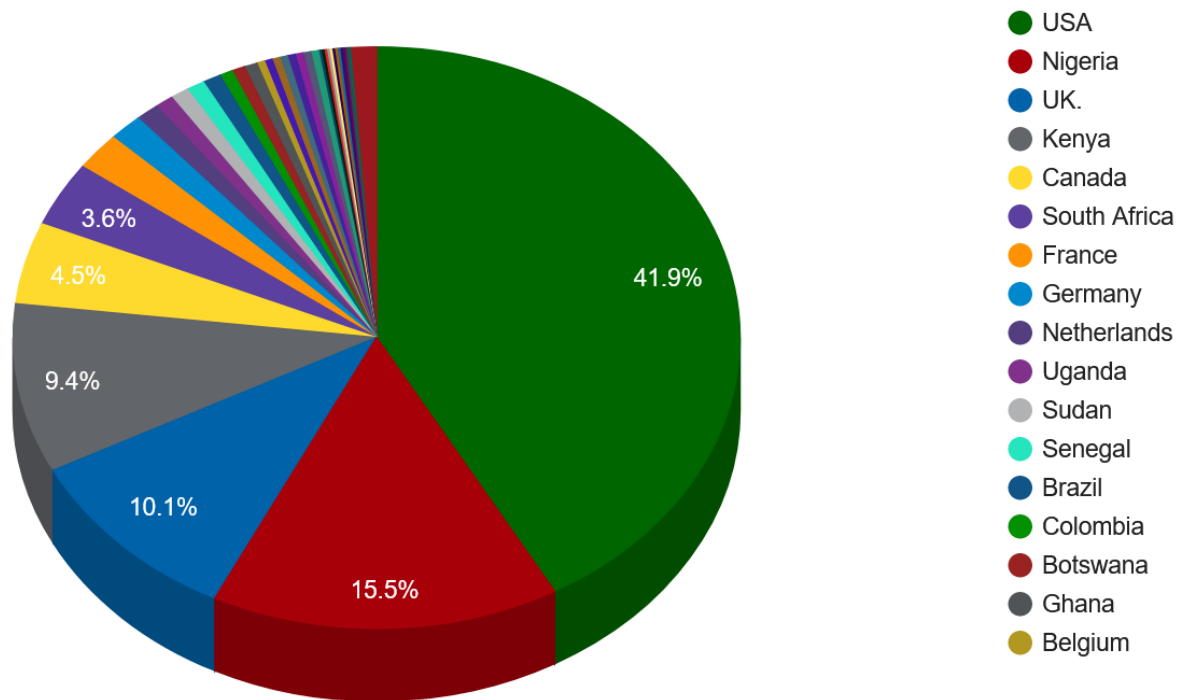


*Equiano's planned route and branching units, from which additional potential landings can be built.*

*Courtesy of Google Cloud "Introducing Equiano, a subsea cable from Portugal to South Africa" June 28, 2019*

Akoroko aims to respond to an anticipated expansion of the film and television sector on the African continent, facilitating global connectivity between African film professionals and the world, for which it is well positioned.

Currently, a mapping of traffic to the Akoroko website (Akoroko.com), and followers of the Akoroko social account looks like this: 46.4% North America; 33.8% Africa; 15.9% Europe:



It's very unlikely that another film and television coverage/access platform with this kind of global distribution exists — Africa-focused or not. This is one feature that makes Akoroko unique.

## THE PRODUCT

### Coverage

African film and television critics (including those based in countries outside of the continent) are largely underrepresented in the international marketplace; even when it comes to criticism of African films.

The Akoroko platform includes a journalism component that provides bold, robust, consistent coverage from African writers primarily, in film criticism, conversation, and analysis — in written and podcast format.

### Tracking

Akoroko maintains an up-to-date database of African feature films in development. This will help track every unreleased feature project at every stage of production: scripting, financing, pre-production, principal photography, post-production, festival play, etc.

Currently, the database includes as many as 100 projects that meet the criteria.

A curated version of the database, listing 50 of the strongest prospects will be available.

Akoroko					
TITLE	DIRECTOR(S)	COUNTRY(S)	STATUS	STORY	GENRE
88	Thomas (Eromose) Ikimi	Nigeria, UK, USA	Festivals	Political conspiracy thriller that captures the cultural zeitgeist of government mistrust and institutional racism.	Drama, Thriller, Politics
A Dream To Die For	David Masterwille	Ghana	Script	A talented 25-year-old singer-songwriter, along with her struggling band, the Savannah Bees, fail to win a coveted audition that would have catapulted their careers. This motivates the group to take work in an illegal gold mine, hoping to make enough quick cash to get their dreams back on track. But the work is dirty and tough. When a deadly accident hits their mining pit and leaves scores dead, they descend into the underworld of corrupt mining kingpins to probe into the causes of the rampant lethal accidents.	Musical Drama
A Quarter To Thursday In Algiers	Sofia Djama	Algeria	Financing	Recounts the misadventures of three friends: a young pregnant woman who wants an abortion in a country where terminations are illegal, an Algerian-Russian citizen who's nostalgic for the USSR, and a cabaret singer.	Drama
A Rooster on the Fire Escape	Guetty Felin	Haiti	Production	Upon coming to America the Celestin family was hoping to leave behind the traumas of the brutal dictatorship of their tropical native land, but what they traded for their freedom summons a dark spiral from which they might not recover. A story spanning 12 years about family love and sacrifice, exploring politics in Haiti, immigrant status in America, and the fissures that personal secrets can cause to the fabric that holds it all together.	Drama
Abdelinho	Hicham Ayouch	Morocco, France	Post-production	Follows the titular young Moroccan who's fascinated by everything having to do with Brazil, including Maria, a telenovela heroine. However, his world is turned upside down when an ultra-conservative televangelist arrives.	Comedy, Coming-of-age
Abou Leila	Amin Sidi-Boumédiène	Algeria	Released	Algeria, 1994. S. and Lotfi, two childhood friends, cross the desert in search of Abu Leila, a dangerous terrorist.	Drama, Thriller
About a Girl	Leslie To	Burkina Faso	Script		Drama
African Disco	Luck Razanajaona	Madagascar, Germany, South Africa	Production	Madagascar today. Kwame, 20, tries to make a living in the clandestine sapphire mines. Following an unexpected event, he must return to his hometown where he finds his mother, old friends, but also the corruption that plagues his country. Tossed about by opposing feelings, he will have to choose between easy money and fraternity, individualism or awakening to a political conscience.	Drama
African Titanics	Hajooj Kuka	Sudan	Development	A tragic comedy movie based on a novella by Abu Bakr Khaal. It follows the adventures of Eritrean migrant Abdar as he journeys north, connecting today's migrants with legendary adventurers of the past.	tragic comedy

## Accessibility

Marketing and awareness of, as well as access to African films, is very limited. Most are generally ignored by distributors, especially in the United States, currently Akoroko's largest market.

The Akoroko platform will include a deeply curated streaming service featuring African films, classic to contemporary, accessible globally (rights-permitting per film).

With as many as 150 African features in development, more than ever before at any given time, the future is promising.

# TRACTION

Founder Tambay A. Obenson's expertise in the space continues to be sought by industry insiders, and his shift to African cinema exclusively has excited many for whom a bridge has been elusive.

Additionally, social media engagement with our target markets has surpassed expectations. Contemporary African films are highlighted daily, while also educating followers via short documentaries, contextual essays, analysis, original reporting, and more.

The Akoroko Twitter account alone has doubled its follower count each of the three months it's been active. In the last four weeks, it's up over 33%.

Followers are diverse and global — journalists, programmers, filmmakers, scholars, and more, including blue-check luminaries like Toronto International Film Festival (TIFF) chief Cameron Bailey, African American multi-hyphenate, multidisciplinary artist Saul Williams, and Zimbabwean author and scholar Zoé Samudzi.

Conversations have been provocative and insightful, some of them going viral. Partnerships are developing. And every major media company in the space is fully aware of Akoroko's presence, readily providing access to film and television screeners, talent, and executives when requested.



**Aaron Stewart-Ahn** ✓  
@somebadideas



Tambay's one of best people I ever followed on here and his twitter & new site [@akorokoafrika](#) are essential film follows



**Nataleah**  
@\_Nataleah



Very excited about the pathways [@akorokoafrika](#) is building! The first of many meetings I am sure!  
[#TIFF22](#) 🏠

# TEAM

## Tambay A. Obenson



Born in Nigeria, spreading his formative years across three countries — Nigeria, Cameroon, and the United States — film journalist Tambay Obenson has been a thought leader and one of the most respected voices in the global Black cinema space for many years.

It's a journey that began with Shadow & Act (which he founded in 2009 and sold to Blavity in 2017), and continued with Indiewire where he covered this space from 2018 to 2022.

Tambay co-founded the joint venture Shadow and Act Films LLC in 2010, a film financing and production initiative that backed bold filmmaking by Black filmmakers.

Tambay also co-founded and curated the New Voices in Black Cinema Film Festival, which ran for nine years at BAMCinematek in Brooklyn, NY.

He's been invited to speak at academic institutions, including Yale University, moderate and participate in numerous panel discussions, and lend his expertise as a consultant.

During the course of 15 years, Tambay has become a trusted and influential voice in cinema of Africa and its global diaspora, as a trailblazer, as well as a dependable source for both audiences and industry professionals.

He's been invited to speak at academic institutions, including Yale University and The New School, moderate and participate in numerous panel discussions, and lend his expertise as a consultant.

In a career that spans 15 years, Tambay has become a trusted and influential voice in cinema of Africa and its global diaspora.

He's currently based in the San Francisco Bay Area.

## Farima Kone Kito



Originally from Burkina Faso, Farima grew up in Dakar, Senegal — a designated global hub for modern and contemporary arts on the African continent — where she was exposed to and developed a strong passion for the visual arts, fashion, and African cinema.

Influenced by her experience as a Black and Muslim immigrant with a background in African and African American Studies, Media Studies, and the Performing Arts, Farima has successfully funneled her collective experiences into work as a curator and culture critic. Her reflections are often filtered through concepts of identity reconstruction in a post-colonial West African context.

A member of the African Film Festival, Inc. (AFF) team, and its flagship program, the prestigious New York African Film Festival (NYAFF), Farima joined Akoroko in July 2022 as a project manager. She works with Tambay in developing and implementing the company's business strategies.

She is currently based in New York City.

---

Africa is overflowing with creativity, and its untapped filmmaking landscape is one of the world's richest and most diverse. It has the potential to disrupt stereotypes and economies while cementing identity within communities.

This is Akoroko's entry point. Join us: [gofundme.com/f/akoroko-african-cinema](https://gofundme.com/f/akoroko-african-cinema)



Website: [www.akoroko.com](http://www.akoroko.com)

Email: [info@akoroko.com](mailto:info@akoroko.com)

Twitter: [www.twitter.com/akorokoafrika](https://www.twitter.com/akorokoafrika)

Instagram: [www.instagram.com/akorokofilm/](https://www.instagram.com/akorokofilm/)

Fundraiser: [www.gofundme.com/f/akoroko-african-cinema](https://www.gofundme.com/f/akoroko-african-cinema)