

The New Technologies for African Cinemas: Liberty and Restrains

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The new technologies have significantly changed the African audiovisual and cinematographic scenes. Whereas the African filmmakers depended on foreign financial structures in the past, they have today a direct access to the medias of representations, thanks to the digital tools, which arrived in the beginning of the years 2000 in the African continent. However, do these new technologies influence creation? Do they lead a more large diffusion of the films or is this diffusion at the expense of the artistic quality?

The use of these digital tools is also intimately closed to their imagined significance. Somebody builds his own imaginary, which is influenced by the collective imaginary of the society in which he is born or/and lived. For Sartre (1986), imaginary is a conscious act, a free act. In these conditions, do the new technologies liberate imaginary or do they restrain it?

According to the theories of representations elaborated by Bourdieu (1982) and Hall (1991), this paper will explore how the new technologies (Internet, cell phones, digital tools, ...) are becoming a way for cultural expressions and social interactions in Africa. Through the example of Madagascar, the communication will present, in a first time, how the new technologies have invaded the cultural and social spaces. Then, how they have liberated the creative imaginary, especially in the cinematographic productions. Finally, how they modify the self and collective representations of identity in opening a window on the world.

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