

PEACE ANIYAM FIBERESIMA IN



# PEACE MISSION

A FILM BY DOROTHEE WENNER

with IFEANYI ONYEABOR | MAHMOOD ALI-BALOGUN | KANAYO O KANAYO | JAHMAN OLADJO ANIKULAPO  
CHIEF FRANZ OBINWA | CHUKS ANIYAM | FARUK & MAIMUNAH SAYYADI | KATE HENSHAW-NUTTAL  
UGOCHUKWU G. IGBOKWE | SHAIBU HUSSEINI | OBI MADUBOGWU | JACKIE APPIAH | INI EDO  
PAUL OBAZELE | THE ANIYAM OSIGWE FAMILY | DR. DON PEDRO OBASEKI

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WRITTEN AND DIRECTED BY DOROTHEE WENNER CAMERA BERND D. MEINERS SOUND PASCAL CAPITOLIN  
EDITOR MERLE KRÖGER SOUND DES GN TATJANA JAKOB MUS C PHILIP SCHEFFNER COLOUR GRADING MATTHIAS BEHREND  
PRODUCER MERLE KRÖGER EXECUTIVE PRODUCER PHILIP SCHEFFNER COMMISSIONING EDITOR ZDF KATHRIN BRINKMANN

PRODUCED BY PONG COMMISSIONED BY ZDF IN AFFILIATION WITH ARTE SUPPORTED BY EVANGELISCHER ENTWICKLUNGSDIENST (EED)

# PEACE MISSION

documentary, 80min, Germany 2008

written and directed by **Dorothee Wenner**

director of photography **Bernd D. Meiners** sound **Pascal Capitolin** editor **Merle Kröger**

music **Philip Scheffner** line producer **Frederick Atigogo** sound design / mastering **Tatjana Jakob**

colour correction / graphics **Matthias Behrens** executive producer **Philip Scheffner** producer **Merle Kröger**

commissioning editor ZDF **Kathrin Brinkmann** produced by **pong Kroeger und Scheffner GbR**

supported by Evangelischer Entwicklungsdienst (EED) commissioned by ZDF in affiliation with ARTE

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## SYNOPSIS

In Nigeria, a whole new film industry has developed during the early 90ies. Since then, the so called "home movie industry" not only became the second largest employer in Nigeria, but rose to immense popularity throughout Africa. By now, some 1400 films are produced each year, which makes Nollywood the biggest film industry in the world according to mere statistics. The Nigerian Home Movies are made almost exclusively for the African market on very low budgets compared to Western standards. The films have little in common with traditional African cinema, that throughout the continent is on decline. Since barely 110 movie theatres are still operating in Africa, the Nollywood pioneers never considered celluloid-production an option. In Nigeria, most of the old cinemas were transformed into churches after the civil war. Nonetheless, like elsewhere in the world, Nigerians are hungry for films they can relate to rather than to cheaply sold TV-products from the US or Far Eastern countries, which still flood African TV screens. It was this demand for local content, familiar sceneries and role models of similiar cultural background, which kicked off a huge avalange of production almost immediately after the end of military dictatorship.

"Peace Mission" is a guided tour through Nollywood, featuring Peace Aniyam-Fiberesima as main protagonist. The founder and CEO of the African Movie Academy takes the audience to film locations, markets and celebrity hang-outs in the vibrant production hub Lagos and meets key personalities of the Nigerian film business along the way: stars, directors, producers, marketers. Versatile and full of energy, they all share the vision of making Nollywood the long sought after platform of re-telling Africa's history from an African point of view. Nollywood is a discovery to be made for Western audiences, who got stuck in a perception of Africa as a continent of dependency. Since this fact is also a result of Western media perception of Africa, "Peace Mission" presents fresh media images, eager to start a new chapter of relationship with each other.

## DIRECTOR'S STATEMENT

I distinctively remember the first time I saw a Nollywood film about 10 years ago in my Ghanaian neighbor's flat: images of African middle class families in middle class crisis situations, that were dealt with in spectacular furnished living rooms with unusual, yet highly exciting conflict resolution methods. It took quite a lot of professional and semi-professional detours, personal encounters and trips to Nigeria since that first encounter, before I felt ready to embark on the adventure of making a documentary on what Nollywood is today. The Nigerian film industry in general is - to my opinion for good reasons - extremely proud of it's achievements. Nollywood can be considered a "media miracle", that started an African media industry from scratch, without any support or funding whatsoever. Neither the Nigerian government nor the Western world provided any assistance, which also has it's benefits today. Nobody has interfered in this purely market driven "re-invention" of African cinema, except the African audiences.

Nollywood today is on the one hand very keen to maintain it's independence, yet equally interested to participate in the internationally operating film market. It was this particular moment in time, when it seemed rightly so to document the "status quo" in close cooperation with Peace Aniyam-Fiberesima, who founded and chairs the "African Movie Academy " with the ambition to take Nollywood to the next level, mainly in terms of technical achievements, through a transcontinental competition and many awareness raising activities she's involved with internationally. Over the years and many common projects, Peace as the "Ambassador of Nollywood" has become a close associate and friend and therefore agreed to become the protagonist of the movie. In that sense, it's very much a common project and without her support, this movie would have been impossible to be made. "Peace Mission" reflects her views on Nollywood maybe more than mine, but at heart we share the passion for a film industry, that has the potential of revolutionizing the image of Africa in the world.

Dorothee Wenner, January 2008

## DIRECTOR'S CV / FILMOGRAPHY

### Dorothee Wenner

Profile: film directing (mainly documentaries), publications (print journalism and books), curating, moderating.

#### Films (selection):

- 2008: "Peace Mission", 80 min. documentary produced for ZDF/Arte
- 2006 "Shanti Plus", 32 min. documentary, produced for "moving spirits", The German Federal Culture Foundation
- 2005 "Star Biz", 85 min., documentary produced for "Import Export - Cultural Transfer between India and Germany/India", EU India Economic Cross Cultural Programme
- 2002 "Unser Ausland" ("Germany - outside in"), 120 min. video film & video installation, for Berlin Cultural Capital Fund a.o.
- 1999 "Ladies Special- Der Frauenzug von Bombay", 45 min. documentary for NDR, Hamburg/ Germany
- 1998 "Die Polen vom Potsdamer Platz", 60 min. documentary for NDR, Hamburg/ Germany and TV-Polonia, Warszawa
- 1995 "Allerheiligen in Manila", 30 min. documentary for NDR, Hamburg/ Germany
- 1988 "Hollywood killed me", 15 min. feature short, funded by Kuratorium junger deutscher Film & Berlin Film Funding

#### Festivals (selection since 2000)

Impakt Festival Utrecht, 2007 | DOK Leipzig, 2006 | Dokumentarfilmfestival Kassel, 2006, 2002  
Experimenta, Mumbai, India 2006 | Pusan International Film Festival PIFF, Korea, 2005, 2002  
Durban International Film Festival, South Africa, 2006 | Brisbane International Film Festival, Australia, 2006  
Abuja International Film Festival, Nigeria, 2005 | Calcutta International Film Festival, India, 2005

#### Curating (selection):

- since 2006 Director of Berlinale Talent Campus
- 2007 (since 1990) Member of the selection committee, International Forum of New Cinema/Berlinale, since 2004 delegate for the festival to India and sub-sahara Africa
- 2006 "Peak Preview - Towards the African Film Summit"  
HAU, Berlin in cooperation with International Forum and Goethe Institute
- 2005/4 Curator of "Import Export - Cultural Transfer between India and Germany, Austria", a EU-funded multimedia project in Bombay/Vienna/Berlin
- 2005 "We want you to want us - Smart African Ways of Marketing Movies",  
HAU in cooperation with International Forum and Bundeszentrale für Politische Bildung
- 2004 "How to get rich quick" - Hollywood in Nigeria,  
HAU in cooperation with International Forum
- 2002 Co-curator and contributing artist to the exhibition  
"Bollywood - Indian Cinema and Switzerland" at Museum of Design, Zurich, Switzerland

**Publications:**

In journalism, Dorothee Wenner has contributed in print amongst others to:

"Die Zeit", "die tageszeitung", "Frankfurter Rundschau", "Der Tagesspiegel", "Berliner Tageszeitung" and various radio broadcasters

**Books (selection):**

"Die Megastadt als Filmdorf: Bombay im Bollywood-Film".

In: Mumbai, Delhi, Kalkutta - Annäherungen an die Megastädte Indiens. Heidelberg: Draupadi 2006.

"Import Export. Cultural Transfer between India and Germany, Austria"

(editor and contributor); Berlin: Parthas, 2005

"Fearless Nadia - the True Story of Bollywood's Original Stunt Queen".

Delhi: Penguin India 2005.

"Zorros blonde Schwester - Das Leben der indischen Kinolegende Fearless Nadia",

Ullstein TB, Berlin 1999 (Neuaufgabe 2006 im Parthas-Verlag: "Die Dame mit der Nilpferdpeitsche")

"Unser Ausland - Was ausländischen Mitbürgern hierzulande auffällt".

Ullstein Taschenbuch, Berlin 1998.

Geschichten gegen die nationale Schmach. Hollywood goes Vietnam.

In: Merian-Vietnam.10/48, 1995.

Die böse Heroine und ihre Fans. In: Das Böse ist immer und überall.

Hg.: Gerburg Treusch-Dieter. Berlin: Elefanten-Press. 1993.

**Awards:**

2005 Gisela-Bonn-Award of the German Indian Society