

1 **Research contract level**

2 Junior researcher

3 **Title of the project**

4 African Modes of Self-Filming: Popular Films in Transnational Flow

5 **Keys-Words:** Film Production; Film Reception; African Cinema; Diasporas' Communities;
6 Portuguese Postcolonialism.

7 **Gender**

8 Female

9 **Abstract (3000)**

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12
13 This project will pursue a critical international debate on the relation between the colonial legacy
14 of images, of which African cinema remains hostage, and the popular films' production informally
15 spreading in-throughtout the African continent. Aiming-to-work-By working this historical question
16 into the Portuguese postcolonial context, this research aims to build a strong understanding of
17 networks of production and circulation of popular films in Guinea-Bissau (Bissau), Cape Verde
18 (Praia), and their diaspora's communities in Portugal (Lisbon, Oporto, Amadora, and Sintra).
19 Popular film's is an umbrella designation for the object of this research, which could also be
20 labeled as-vernacular films', "street" films', "home-made" films', or 'do-it-yourself films'.
21 Nevertheless, these films challenge all these labels, asking for further debate and forerunner
22 categories where they can dovetail.

23
24 There are considered popular films directed by amateur filmmakers, with insignificant budgets
25 outside of the conventional film production structures, which can be purchased through informal
26 trade or shared through social networks and internet channels. Not reaching international film
27 festivals or conventional movie circuits, these films achieve a wide circulation in their countries of
28 production, their neighborsneighboring countries, and their diasporas, where they then reach
29 other distribution circuits. This circulation creates-produces a peculiar boomerang effect that
30 creates a sense of community and eventually recreates the ways people perceive and consume
31 them in their countries of origin.

32
33 Working on the three already-previously identified networks, this project aims to debate how these
34 informal visual flows going-move beyond the national boundaries of the country (Appadurai,
35 1996),- and how they may influence the ways through which the African cinema is being
36 reinvented (Barlet, 2000). Exploring the reversing process in which audiovisual cultural products
37 are usually "extraverted" (Hountondji, 1995) from the West to the Rest (Hall, 1992), this project

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Commented [LR4]: Not sure how this fits into this idea

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Commented [LR6R4]: Now that I read it again, I think I understand.

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Commented [LR8]: This is missing words—For example, There are films that are considered popular films...or There are popular films that are directed by amateur filmmakers...

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Commented [LR9]: This sentence isn't very strong or clear, especially for the topic sentence of the paragraph. Could you add a clearer sentence that delivers both the topic and the controlling idea of the paragraph?

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Commented [LR10]: I wonder if this is the word you mean—recreate in that it creates (the same thing) again or creates something new/evolved/morphed in some way?

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Commented [LR11]: Working on, as in constructing? Or working in, as in the work takes places within these networks?

Commented [LR12]: Is this the correct verb here—debate, in that there are two sides to this idea?

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aims to survey new film languages, which can compete and conflict between them, to jeopardize the monolithic gaze on the African cinema as defined by Eurocentric approaches (Diawara et al., 2010).

Methodologically, the project entails a threefold approach. First, it requires an exhaustive survey and systematization of the popular film production in the countries where the research will take place, culminating in the development of an online database, which will be a valuable resource for film critics, researchers, and film spectators. Second, ~~it will use collaborative filmmaking will be used~~ as a method for data collection, while may support film production crews. Finally, ~~film-it will map film~~ circulation ~~will be mapped~~ to characterize the transnational flows that this cinematic expression is upholding. These flows, depicting an alternative cine-geography (Eshun & Gray, 2011), will chart the ~~above-mentioned~~~~forementioned~~ online database.

By combining films' survey and films' analysis with ethnographic research, this project aims to probe ~~these films~~ as privileged sites of inquiry for the study of post-colonial issues, which remain ~~in and between these countries~~. This endeavor is of inexorable urgency believing that popular culture can contribute to a turn ~~on-in~~ the ongoing debates on the colonial legacies that, following different political approaches, are taking place in these countries. This project approaches popular culture not just as a weapon to "talk back" to civil society or as a tool for social struggle, but as an autonomous agent ~~who is~~ actively transforming African cinema.

Background (3000)

This project focuses on the popular film industry emerging in Guinea-Bissau, Cape Verde, and their main diasporas in Portugal, addressing how these films may contribute to "unthink" the Eurocentric approach towards African cinema (Shohat & Stam, 2014; Mirzoeff, 2011). It follows the pioneering studies on Nollywood in Nigeria, where ~~this popular film~~ production was born in the early nineties. ~~This~~ phenomenon has spread to other African countries, ~~being as has been~~ widely ~~researched~~ (Krings & Okome, 2013). However, in the former Portuguese colonies, this phenomenon is still overlooked. This lack of attention may ~~be a consequence of~~ some idiosyncrasies of Portuguese colonialism, which ~~took differed significant differences significantly compared to the from~~ other European powers. Labeled as "late colonialism," ~~which had extended extending~~ until the middle of the second half of the 20th century, its "imperial avatars" persist in Portuguese society (Santos, 2003; Vale de Almeida, 2004). Present-day historical overviews acknowledge the importance of questioning these "imperial avatars." In this context, an outbreak of academic production has ushered a greater appreciation ~~to-for~~ images produced in the former Portuguese colonies during the colonial era (Cunha, 2013; Piçarra, 2015), anti-colonial wars (César et al., 2017; Eshun & Gray, 2011; Laranjeiro, 2016, 2018) and post-independence times (Schefer, 2017). Although these works ~~have had~~ instigated a growing debate about the colonial

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Commented [LR14]: Do you want to use another descriptor as a key word to help establish continuity?

Commented [LR15]: Let's clarify this phrase: which remain as remnants within former colonies and remain as points of tension (or something like that) between countries (or between Europe and its former colonies)

Commented [LR16]: Which?

Commented [LR17]: Again, do you want to use a descriptor that can help establish key terms and build cohesion?

Commented [LR18]: Documented sounds a bit more natural—but I'll let you decide if that strays too far from your intention

79 legacy of images, they do not necessarily jeopardize the Eurocentric approach of dealing with it.
80 For instance, they do not consider that these films are rarely seen in their own countries due to
81 the lack of infrastructure and financial means and are, until today, financed by European
82 countries. ~~Then~~Also, they have neglected the consequences of being to the European viewer to
83 whom African cinema is intended (Diawara et al., 2010). of having an intended European viewer
84 or of being produced for a European viewer

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86 In contrast, this popular film production is generating unexpected combinations through with
87 Eurocentric images, values, and intentions ~~are-being~~ subverted and transformed (Mbembe,
88 2001). First, it shows that African cinema may not follow national borders but religious, ethnic, or
89 linguistic ones. Second, these films lack formal rules, an advantage which ~~acknowledges-allows~~
90 them to break with hegemonic cinema formulas. Third, by addressing situations inspired by real
91 cases, these film narratives ~~can~~ uncover forms of social invisibility able to expand the discussion
92 ~~on-of~~ cinema and decolonization (Cunha & Laranjeiro, 2016). Finally, traveling between countries
93 of origin and their diasporas, these films can be taken as commodities (Appadurai, 1986), whose
94 transnational flows ~~allows~~ allows them to enter into an alternative circuit that functions outside any
95 centralized control (Scott, 2008). This circuit can reveal audiences who are actively participating
96 in a cinema decolonizing process ~~that-are~~ still disregarded by the academic debate and media.

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Commented [LR19]: What?

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98 This project innovation can be summed up as followsby: it focuses on popular form of producing
99 African cinema, widely studied in countries such as Nigeria or Uganda; but still overlooked in the
100 former Portuguese colonies; it intends to contribute to the ongoing debate on the colonial legacy
101 of images, revealing an African cinema which does not concern a Eurocentric gaze; it expects to
102 bring unprecedented data about colonial legacies that persist ~~on-in the~~ Portuguese society ~~-and~~;
103 it aims to fathom how African voices are communicating beyond national borders ~~-achieving~~
104 unpredicted audiences.

107 Research plan and methods (5000)

110 This research proposal aims to work with popular cinema produced in Guinea-Bissau and Cape
111 Verde, and their main diasporas in Portugal. Portugal is in an excellent position to interface this
112 project due to its colonial history and the common official language and the political, institutional,
113 and academic ties with Guinea-Bissau and Cape Verde. These two ~~-countries~~ were chosen
114 because I have conducted previous research there. It would be relevant to include Angola,
115 Mozambique, and S. Tomé e Príncipe as former Portuguese colonies where this film production
116 is also increasing. However, this would be an exceedingly demanding endeavor for the current
117 project. ~~Then-~~I expect that this project will ~~confer me the~~grant me an opportunity ~~chance-of~~
118 ~~designingto design~~ a research project for the next FCT SR&TD call, in which all former African
119 Portuguese colonies may be included in order to broadly approach ~~broadly~~ this film production
120 and the post-colonial issues that they may disclose.

Commented [LR20]: What/who?

The main scientific question of this research would rest on how these films can contribute to decolonizing the Portuguese colonial legacy of images, integrating this project into an ongoing international debate, ~~which has been~~ questioning how hegemonic cinema has sought to legitimize a specific African cinema narrative. From the standpoints above described, its central hypothesis is twofold: 1) these popular films manifest post-colonial issues among Portugal and former colonies that remain overlooked; 2) the film circuit established between countries of origin and their diasporas is generating other audiences, who are contributing to decolonize the Eurocentric gaze ~~that is~~ still disregarded by the academic debate and media. One of the most important objectives of the project is to build an online database, whose continuity can be assured, as a way to divulge the work of those who are engaged in this popular film production. This database will be integrated with *Buala*, an online archive and platform, extensively covering issues of visual creativity and curating with a special focus on postcolonial debates, which has around 50,000 views per months (www.buala.org). This tangible goal is part of a broader one that aims to uphold the historical repairing of the ~~misrepresentation's wounds~~ wounds of misrepresentation caused by colonial images and Eurocentric film approaches. In particular, taking into account the concerns at the core of ~~these popular films'~~ production and reception of these popular films, specific objectives involve understanding the ways they are directed, produced, distributed, and received.

The project is divided into two ~~3~~ three-year stages, the first one addressing the films' production and the second one their circulation. The three countries of research will be analyzed in each stage. Although each country has its particularities and sources, this approach allows focusing for focus on overarching conceptual discussions, ushering wider-ranging interpretations about the dimensions covered in each stage. Moreover, the study of circulation ~~it~~ is better suited to the second stage since it is predictable its expansion to other European countries, as Belgium and France, where Bissau-Guineans and Cape Verdeans diasporas are significant and to other West African countries, such as Senegal and Republic of Guinea, where Bissau-Guineans ethnic language's films are widely spread. Methodologically, this proposal entails a threefold approach, two of ~~them~~ which are employed in the first stage and the ~~latter third approach~~ in the second onestage.

- 1) It requires an exhaustive survey and systematization of this popular film production. An under-construction archive will be assembled. At the same time, film analysis will be worked, and interviews will be conducted with filmmakers, actors, and producers. In Guinea-Bissau and Cape Verde, filmmakers are usually organized in youth associations and community televisions, ~~that which~~ shall be taken as gateways to fulfill this first ethnographic approach. In Portugal, filmmakers are usually associated with hip-hop music studios, located in the peripheral neighborhoods of the country's major cities.
- 2) It entails an active involvement in film crews to gain a complete understanding as possible of the cultural meanings and social structures of these filmmaking processes.

Commented [LR21]: Television production centers?

Particular attention will be paid to scriptwriting, the staging of actors, shooting, production, film edition, and film broadcast to gather data on wishes, expectations, expressions, and self-representations of those who are engaged in this popular film production.

- 3) The ~~films'~~ transnational flows of the films will be mapped. ~~Films'~~ flows are usually controlled by their filmmakers and producers, depending on who is being addressed as an audience. In Guinea-Bissau, films which are spoken in vernacular or ethnic languages can be broadcast in neighbored countries and their diasporas, while Cape-Verdean films tend to be consumed mainly inside the country and in their diasporas. In both countries, they are sold in market stalls or by film street vendors. The films made in the diaspora are usually spoken in the language of the countries of origin and mainly seen over therein the diaspora community, not reaching Portuguese audiences. ~~It~~ is intended to contact vendors, distributors, and purchasers to understand how this informal market works in the countries of origin, in their diasporas, and between both. This process will open access to the different audiences addressed by these films and to the unpredictable sites of consumption that account for the democratization of this cinematic expression. Informal and collective screens will be watched to ~~fathom~~ the film's reception in different contexts. ~~Concerning-With the~~ films shared on internet channels, ~~its-viewer~~ comments and number of views will constitute a source of data, following a digital anthropology analysis (Miller, 2013).

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Commented [LR23]: ?

Commented [LR24]: I don't think that's quite the right word

Expected outcomes (2000)

As a result of this ambitious study, it is expected to inaugurate a new branch into the Film Studies field in Portugal, where popular films can dovetail and expand. Concerning my career, it is expected to significantly extend the expertise developed during my Ph.D. in the areas of cinema, visual anthropology, and postcolonial studies. At my research center, I collaborated with the project *Amílcar Cabral, from Political History to Memory Policies*, which ~~had~~has established strong ties with Guinean and Cape-Verdean institutions that will be reinforced with this research.

Besides the previously mentioned online database, the scientific dissemination will comprise the publication of articles in international peer-reviewed high-impact journals devoted to the following areas:

- 1) Mapping film production in the ethnic language ~~films'~~production in-of Guinea-Bissau and its transnational flows to ~~neighbor's~~-neighboring countries and diasporas' communities in Portugal;
- 2) Mapping ~~the~~ popular ~~films'~~ production in Cape-Verde and its transnational flows to ~~their~~ diaspora's communities in Portugal;

3) Mapping the popular film^e production in Bissau-Guinean and Cape-Verdean diasporas and its transnational flows to the countries of origin;

4) ~~A critical~~ Establishing a critical analysis of bibliography devoted to the state of the art of Cape Verdean and Bissau-Guinean cinema, ~~which opens opening an~~ academic space to ~~think~~ consider how this study can contribute to the debate over colonial avatars in Portuguese society;

5) ~~The~~ Addressing the boomerang effect created by this transnational film circuit between countries of origin and their diasporas, which is generating unexpected audiences, contributing to the "unthinking" of ~~the~~ film's Eurocentric approaches.

Moreover, three conferences will be organized, one per country of research, devoted to promoting a debate between researchers, filmmakers, actors, and producers. In these conferences, film workshops and ~~film screens~~ screemings will be included, and a final book to be published is also contemplated. Finally, a collaborative film will be directed, with footage shot by me, during the research process and by the filmmakers whose crews I will integrate. This film will be technically supported by the film production house, KINTOP, where I have developed ~~my work~~ as a filmmaker in-over the last five years.

Ethical issues (2000)

This project aims to probe how filmmakers, producers, and actors working under unfavorable economic conditions ~~as crucial social protagonists are undertaking to undertake~~ a "film turn," ~~as crucial social protagonists~~. However, by bringing marginal films to the academic debate, ~~it~~ risks speaking on behalf of those to whom ~~it~~ wants to give voice. This risk is especially problematic when it concerns people that work and live under severe economic conditions, who might see their participation in this research project as an opportunity to move up in their careers. It will be fundamental to give realistic expectations to the informants, discussing all the steps of the research process and what ~~are~~ the expected outcomes of their participation ~~will be in it~~. Moreover, it will be systematically necessary to avoid the "filmmaker-subaltern paradigm," ~~that-which~~ perceives him/her as unable to represent himself/herself (Spivak, 1988).

Nevertheless, while it is dangerous ~~imagining to imagine~~ that one can speak for others, it is something else to speak with or alongside others in the sense of forming alliances. ~~Then, For this reason,~~ this project will make an effort to form alliances with the participating informants ~~who will participate in it,~~ in order not to reproduce what it proposes to overcome. ~~The language~~ Language will place a crucial role in these alliances. All these films, even when produced in diasporas, are spoken in Kriol or ethnic languages, jeopardizing concepts as Lusophones or Portuguese-speaking countries. Moreover, this cinematic expression looks inward and not outward, precisely

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Commented [LR26]: I am trying to keep the five items parallel in construction

Commented [LR27]: It feels like there may be a word missing here

Commented [LR28]: Not the right word here

Commented [LR29]: How does the book relate to the conferences? Is it a culmination of the conferences? It is not quite clear why it's in the same sentence.

Commented [LR30]: What does 'it' represent here?

Commented [LR31]:

Commented [LR32]: This isn't quite clear to me. Do you mean, ...jeopardizing concepts to a Lusophone or Portuguese-speaking audience? (or something like that..)

Commented [LR33R32]:

because it is not spoken in European languages. Considering that academic debate is exclusively enunciated through European languages, the online database and the final book conference will also be published in Kriol ~~to-for the purpose of~~ reaching those for whom these popular films are intended.

Compliance with the goals of 2030 Agenda (2; 800)

~~Aiming the~~By increasing the ~~recognition~~acknowledge of ~~the~~ popular film production in two African countries and their diasporas in Portugal, this project aims to empower the once-disenfranchised colonial subjects. In the interest of ensuring representation and voice for those ~~who are~~ creating new forms of cinema and alternative ways of broadcasting it and ~~by-in an effort to~~ seeking to counter the unequal cultural policies that divide African popular cinema and European film approaches, this project matches ~~the~~ goal 10, (mainly its 2nd and 6th points). Believing that ~~to bring~~bringing these films into the academic debate will allow them to experience new broadcast circuits, which can result in better conditions of production, ~~as including~~ the achievement of international funds, this project also enters into the realm of goal 17, mainly its points concerning technology (6th, 7th and 8th) and capacity-building (9th).

Commented [LR34]: I don't think this is the right word here—maybe the attainment? (you mean getting more money, right?)

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Synopsis of the scientific and curricular path (3000)

Following an academic transdisciplinary path – a degree in social psychology and a master's degree in visual and media anthropology – in ~~the last five years-year period from (2013-2018), I had been~~ mainly dedicated to my Ph.D. in Post-Colonialism and Global Citizenship at the Centre for Social Sciences of the University of Coimbra. ~~Besides Apart from my the~~ host institution, I developed ~~internationally~~ my work internationally at the Zentrum Moderner Orient (Berlin, Germany), integrating the research group "Trajectories of Lives and Knowledge" and at the University of Florida (USA), where I was the Guinea-Bissau's country expert ~~to-in~~ the Sahel Research Group. In Guinea-Bissau, I integrated my work with the National Institute of Statistics and Research, which supported my fieldwork. ~~I have been continuously collaborating continuously~~ with this ~~latter~~ institute, which ~~is extremely~~ interested in the project that I am applying ~~tofor~~. I am also part of the Visual and Art Anthropology Group (NAVA) of the Center for Research in Anthropology (CRIA), where I was part of the ~~organization-organizing~~ committee ~~of for~~ the international seminar *Ways of Doing, Ways of Being: artistic practices in and with visual anthropology* (2017) and of the four editions of *FACA - Anthropology, Cinema, and Arts Festival* (2013-2017). Presently, I ~~take-am taking~~ part in the ~~organization-organizing~~ committee of the *International Ethnographic Film Festival* hold by the Nordic Anthropological Film Association that will take place in Lisbon in October 2020.

Commented [LR35]: Might this be a good place to drop some names and titles? The reason I ask is that it would sound more natural to have a person expressing interest in your work—especially if they have an interesting role/title

I am affiliated with the Institute of Contemporary History at the New University of Lisbon (IHC-Nova FCSH), where I ~~integrate~~ the group *Culture, Identity, and Power*. In this institute, I was part of the project team *Amílcar Cabral, from Political History to Politics of Memory* (PTDC/EPH-HIS/6964/2014), where I developed two projects after finishing my Ph.D. ~~The-In the~~ first one, I

Commented [LR36]: What do you mean by this? Lead? Facilitate?

360 researched the Cuban military and social support to the Bissau-Guinean liberation war and the
361 films produced through this cooperation in Havana, Cuba, for a month. ~~researching on the Cuban~~
362 ~~military and social support to the Bissau-Guinean liberation war and the films produced through~~
363 ~~this cooperation.~~ This work resulted in the article "The Cuban Revolution and the Liberation
364 Struggle in Guinea-Bissau: Images, Imaginings, Expectations and Experiences" published
365 at in *The International History Review* (double peer-reviewed; indexed in Scopus and Web of
366 Science). The final outputs of this project were also present in a scientific encounter at the *Amílcar*
367 *Cabral Foundation* in Cape Verde.

368
369 For the second project, I co-designed with Prof. Natalia Telepneva (University of Strathclyde), a
370 conducted a study about on the Guinean military who performed military training in URSS.
371 Unfortunately, for serious health reasons, I was not able to travel to Bissau. Nevertheless, I kept
372 collaborating with Prof. Natalia Telepneva to achieve the best outcomes of this research, which
373 we both agree we did. Later, with several other team members, I co-organized workshops and
374 seminars in Praia, Cape Verde. In these scientific encounters, I contacted with-researchers,
375 activists, and history teachers, who have already expressed their availability to collaborate with
376 on the research project that I am applying to.

377
378 As a filmmaker, I directed the film *Because of Today* (2013), which had-circulated to several
379 international and national film festivals. I also co-directed *Grafting* (2020), and I am currently
380 working on the film *Fire in the Mud* (in production). In the last years, I had participated in several
381 projects that interlace anthropology, cinema, and visual arts, collaborating with filmmakers and
382 visual artists.

383 384 Major activities and results (2000)

385
386 Contributing to the dissemination of my Ph.D. results, which I defended less than a year ago, I
387 have participated in several national and international congresses, conferences, and scientific
388 encounters. I published several articles and book chapters—as a single author,—an article in
389 *Comunicação & Sociedade* (2016) by the University of Minho (double-peer reviewed; indexed in
390 Scopus), a chapter in the book *Luta Ca Caba Inda: An Archive in Relation* (2018) and the article
391 mentioned above in *The International History Review* (2019) (double peer-reviewed; indexed in
392 Scopus and Web of Science). As a co-author, I published an article in *Rebeca- Revista Brasileira*
393 *de Estudos de Cinema e Audiovisual* (2016) (double peer-reviewed; indexed in Latindex) and a
394 chapter in the book *Resistance and Colonialism, Insurgent People in World History* (2019) by
395 Palgrave Macmillan (double peer-reviewed). Currently, I have three chapters awaiting approval:
396 one as a single author (double peer-reviewed; Palgrave Macmillan); other as a co-author (double
397 peer-review; Routledge); and another, as a single author, in an online publication by the CRIA.

Commented [LR37]: Awkward here—maybe remove? If you want to keep, rephrase: which we were able to achieve through... (whatever means you want to mention)

Commented [LR38]: Do you need this?

Commented [LR39]: You have developed a love for the past perfect since I lost saw you! ☺ Remember, we only can employ it talk about an earlier past action when compared to a later past action (When I moved to Lisbon, I had already gotten a job offer).

Commented [LR40]: redundant

Commented [LR41]: research? Or results of my PhD research?

In terms of teaching activities, I ~~gave lectures~~ was a lecturer in the following Summer Courses: *Photography: Archive, Theory, and History* (2017), organized by the Institute of Social Sciences of the University of Lisbon (ICS-UL) and *Other Cinemas, Other Worlds: for a polycentric understanding of cinematographic production in post-colonial and indigenous contexts* (2018), organized by NOVA FCSH. In Bissau, I ~~monitored~~ several film workshops at Casa dos Direitos (2016).

Commented [LR42]: Facilitated?

~~Besides all these~~ In addition to the previously mentioned achievements, my work ~~was~~ has been acknowledged by the Portuguese National Film Institute (ICA), which funded the film *Fire in the Mud*, ~~that which~~ I am co-directing ~~and whose~~ using a script is an expanded outcome of my Ph.D. dissertation. In the last few months, I have been filming in the same place and with the same informants that I met during my Ph.D. fieldwork. I expect that this film will enable me to disseminate my work to other audiences outside academia. Furthermore, I co-directed the experimental short film *Grafting* (2020), funded by the Calouste Gulbenkian Foundation, and I am co-directing the theater performance *War Albums*, to debut in October 2020, funded by the International Centre for the Arts José de Guimarães.

Formatted: English (United States)

Motivation Letter (3000)

When I acknowledged the Individual Support Program for Stimulus of Scientific Employment, I immediately identified a valuable opportunity to further my Ph.D. research, ~~gathering it~~ with other previous professional and research experiences.

Commented [LR43]: Both words here seem unclear—what is it? What do you mean by gather (maybe synthesize?)

My career, in social psychology, anthropology, and documentary filmmaking, is unusual, but it is also ideal for interdisciplinary projects such as the one presented. The questions which instigated this project underwent a long process, which is the reason ~~why~~—I will mention some experiences that had happened more than five years ago. As a social psychologist, I had worked in three immigrant associations in the surroundings of Lisbon, where I approached Cape Verdean and Guinean diasporas, monitoring film workshops. This professional experience allowed me to identify several film studios, establishing a network where this popular film production is taking place in Portugal. At that time, I realized how these films manifest forms of cultural resistance and resilience, which may disclose post-colonial issues in Portuguese society. Concerning the last five years, this proposal results from the outcomes of my Ph.D. My dissertation focuses on the colonial films produced by the Portuguese government and on the propaganda films that foreigners' filmmakers ~~had~~ directed during the liberation war in Guinea-Bissau. I also researched on the cinematographic production in Guinea-Bissau from independence to the present day. It was in this context that I discovered these popular films, through which I realized how the ~~formerly~~ aforementioned filmography is exclusively intended for European/—Western audiences,

reproducing colonial and elitist biases. ~~Then~~ Going forward, this project will build on my previous work about colonial, anti-colonial and post-colonial cinema in Guinea-Bissau, reframing my findings about African cinema.

Since 2015, I have been gathering popular films in Guinea-Bissau and interviewing some of their filmmakers. I ~~have~~ already co-wrote ~~authored~~ an article (2016) and a book chapter (waiting approval) about this film phenomenon in Guinea-Bissau. ~~And I~~ ~~have~~ ~~also~~ presented a communication about this subject in the 7th Congress of the Portuguese Anthropological Association (2019), ~~being-having been~~ invited to write on it in a publication on *Youth, Decoloniality's, and Insurgent Aesthetics*. Meanwhile, I am co-directing the film *Fire in the Mud* in Guinea-Bissau, using visual anthropology collaborative approaches. This experience ~~gave~~ ~~has~~ ~~given~~ me a better understanding of the youth Bissau-Guinean's ~~the~~ gazes of Bissau-Guinean youth-gazes, which will be extremely useful ~~to-for~~ the ethnographic approach that I intend to achieve with the film crews.

My main motivation to apply ~~to-for~~ this project is to embed popular films into a larger research project that incorporates empowering initiatives for community-led advocacy, believing that its multidisciplinary and international nature will allow for the development of networks between research centers, young associations, community televisions, film festivals, and film production houses. These networks will allow me to contribute to a further historical inquiry about cinema and colonial and decolonial gazes, and their flows, accomplishing the several outputs in this project proposed – five articles, a book, a collaborative film, three conferences and three workshops – that result from my multifaceted academic and professional background.

The top five scientific achievements

1) Active participation in six research centers, establishing durable and stable partnerships and networks.

2) Three articles in international peer-reviewed high-impact journals and two chapters in international reference books on post-colonial studies.

3) Twenty-two communications in national and international conferences, colloquiums, seminars, and other scientific encounters.

4) A film funded by the Portuguese National Film Institute (ICA), which will take scientific research to non-academic contexts.

Commented [LR44]: Is this the section title? It seems strange--

5) The organization of three panels in congresses, two colloquiums, and four cinema and art festivals.

Description of the host conditions (800)

This project will be hosted by IHC, a top research center that supports transdisciplinary projects, ~~bringing-brings~~ together researchers from different backgrounds, ~~exploring-explores~~ new possibilities for interdisciplinary cooperation, while contributing to social impacts in civil society. ~~Then, For these reasons, it-IHC~~ is a perfect institution to host this project, ~~hugely-notable for its~~ ~~influenced-by~~ anthropology and film studies approaches, ~~that-aims dedicated~~ to expanding African cinema. Furthermore, the IHC integrates a wide range of networks and promotes different partnerships with other African scientific institutions; that this project will endorse. Given the social impact that my project aims and the relation to non-academic contexts that it entails, it matches several programs that the IHC undertakes, such as the History Lab program, ~~which-that~~ oversees the organization of activities devoted to the promotion of history in non-academic contexts (such as schools and youth associations).

Integration of the research plan into the host institution's strategy (800)

This project ~~is designed on the~~ premise that films' modes of production and reception may offer new ways of critical engagement and intervention in post-colonial societies. Approaching films beyond ~~its-their~~ use as representation, it dialogues with other IHC's ongoing researches, which articulates history, political regimes, and visual culture. Precisely, this project is aligned with the goals of the group *Culture, Identities, and Powers*, and with those of the thematic line *Modern Mediations: Arts, Technology, and Communication*. Aiming to question the colonial legacies of images, this project is also related to the thematic line *Colonialism, Anti-Colonialism, and Post-Colonialism: Rethinking Empires and their Aftermaths*. Still, IHC organizes the *History and Images Workshop*, where researchers, artists, and archivists are invited to debate their work and it has a partnership with *ANIKI- Portuguese Journal of the Moving Image*.

Commented [LR45]: See if you like my suggested change here—the original wording seemed a bit non-academic

Commented [LR46]: Are these organization names or publications? I am wondering why they are italicized.

Commented [LR47]: I'm unsure what these all are (publication, workshop, etc.). I am pretty sure a workshop title would be in quotes, not italicized. You may be following a different style guide, however. But I wanted to point it out for you to consider.