



## Moroccan Association for the Development of the Jbel Bani Geopark (AMDGJB)

### STRATEGIC NOTE ON CARBON FINANCING

#### I — STUDY ON THE STRATEGIC SCOPE OF THE FILM

“The Tree of Authenticity” by Sammy BALOJI

##### 1. Positioning the film as a strategic narrative asset

The documentary *The Tree of Authenticity* by Sammy BALOJI constitutes a powerful narrative asset capable of repositioning a traditional forest territory — historically perceived as peripheral — at the core of emerging carbon valorization dynamics.

The film provides both cultural and territorial proof of the existence of a vegetative heritage capable of functioning as a carbon sink, while demonstrating the presence of a guardian community able to ensure long-term ecological maintenance.

##### 2. International context

Climate commitments (COP, Net Zero, Article 6.4) require a rapid increase in carbon-absorbing surfaces (forests, trees, agroforestry). However, many countries face three structural constraints:

- ✓ lack of available land
- ✓ land-use conflicts
- ✓ absence of guardian communities
- ✓ weak cultural legitimacy of technical programs

In contrast, the territories featured in the documentary represent a rare climate opportunity by combining:

- existing vegetative biomass
- ancestral land management know-how
- low artificialization
- pre-existing community anchoring

“WHAT CARBON INVESTORS ARE LOOKING FOR.”

##### 3. The film as a trigger for carbon ‘eligibility’

The documentary constructs the eligibility narrative required prior to carbon engineering:

“A carbon sink cannot be financed technically before it is financed politically and culturally.”

THE FILM DEMONSTRATES THAT THE TREE IS:

- ✓ an ecological actor
- ✓ a social actor
- ✓ a potential economic actor
- ✓ an identity-based actor

This four-dimensional approach aligns perfectly with next-generation climate finance (Nature-Based Solutions + Climate Justice).

##### 4. Post-colonial posture and environmental justice

In a post-colonial context, the communities depicted appear as legitimate holders of natural assets historically undervalued by both the state and private actors.

The polluter-payer mechanism combined with carbon finance creates an implicit form of reparation:

“Northern polluters finance the survival of biological assets managed by populations who have historically borne the cost of their maintenance.”

## **5. Proposed strategic model**

Based on the film, a carbon valorization model can be structured in **four phases**:

### **Phase 1 — Certification**

- Forest & biodiversity inventory
- Carbon stock quantification
- Standard methodology (Article 6.4 or Voluntary Market)

### **Phase 2 — Local Governance**

- Creation of a “Carbon Guardian Community”
- Territorial recognition mechanisms
- Benefit Sharing Agreements

### **Phase 3 — Carbon Markets**

- Voluntary market sales (VVC)
- Corporate bilateral sales (ESG, Net Zero)
- “Nature Positive” agreements

### **Phase 4 — Redistribution**

- Local reforestation & maintenance funds
- Guardian remuneration
- Territorial socio-economic services

## **6. Impact of the film on the Go-To-Market strategy**

The documentary becomes a tool of persuasion, legitimization, and audience scaling, allowing to:

- ✓ convince institutional funders (AFD, GCF, GEF, EU, World Bank)
- ✓ convince Corporate Net-Zero buyers (luxury, aviation, energy, agrifood, etc.)
- ✓ highlight the specificity of the community-based model
- ✓ build a positive territorial imaginary

Carbon projects lacking cultural narrative generally fail at three levels:

- 1/ local acceptability
- 2/ international attractiveness
- 3/ long-term sustainability

“Here, the film removes these three obstacles.”

## **7. Strategic Conclusion**

The documentary is not an end point but a **TRANSITION GATEWAY TOWARDS A STRUCTURED CARBON PROJECT**.

IT SERVES TO:

- demonstrate
- make visible
- legitimize
- make financable

*...AN ECOLOGICAL REALITY THAT ALREADY EXISTS.*

Within the current logic of climate finance, this film represents:

- \*- a strategic argument,
  - \*- a tool of climate diplomacy, and
  - *a lever for carbon conversion for territories often forgotten.*
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## II — INVESTOR & INSTITUTIONAL PITCH

### “The Tree of Authenticity”

Documentary Film & Entry Point toward a High-Value Territorial Carbon Project

*The Tree of Authenticity* is not just another documentary about a forest or a tree. It reveals a natural, social, and cultural ecosystem that has functioned for centuries as a living carbon sink — without ever being recognized, valued, or financed in proportion to its ecological role.

Through the eye of filmmaker Sammy BAJOLI, the film shows how a single tree — and ultimately an entire territory — can carry the memory of a people, post-colonial resilience, traditional management of scarce resources, and an intuitive understanding of natural cycles that today align with the priorities of the COP, UNESCO, and Voluntary Carbon Markets.

The documentary introduces a new climate narrative: one in which local communities are no longer spectators, but actors and beneficiaries of the global ecological transition.

Where public policies have long ignored these so-called “peripheral” territories, climate finance and environmental justice can finally restore the real value of these natural assets.

### **THE PROJECT CARRIES A SIMPLE STRATEGIC PROMISE:**

**Protect the tree, certify the carbon, train the communities, and make the polluters pay.**

This model transforms ecological heritage into an environmental asset while generating socio-economic benefits for those who have historically acted as its guardians.

### **The film becomes an institutional entry point to:**

- engage international donors in protecting natural heritage
- integrate carbon mechanisms (Article 6, REDD+, Voluntary Markets)
- finance carbon guardian communities
- support the transition toward a regenerative territorial economy
- reposition ancestral knowledge within a modern climate framework

In a world searching for absorbing surfaces and climate-just solutions, *The Tree of Authenticity* provides the narrative, the legitimacy, and the proof of existence for a replicable model.

### **This project is of particular interest to:**

- ✓ UNESCO → heritage & transmission
- ✓ IMA → identity, culture & geography
- ✓ COP processes → carbon sinks & climate justice
- ✓ International NGOs → communities & biodiversity
- ✓ Net Zero corporates → offsets & Nature-Based Solutions

### **The film is only the beginning.**

What follows is a regenerative carbon program:

- financed by polluters,
- governed by communities, and
- certified for international climate markets.

**Through a tree, entire territories can be preserved.**

**Through territories, the global climate can be stabilized.**

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## III — INTERNATIONAL PRESS KIT

**When a Tree Becomes Memory, Territory and Climate Solution**

“*The Tree of Authenticity*” by Sammy BALOJI, produced by Rosa PALIVIERO

### **PRESS TEXT**

At a moment when the planet is frantically searching for solutions to the climate crisis, a documentary filmed far from capital cities and outside conventional circuits reminds us of an overlooked truth: some communities have quietly preserved the keys to a durable relationship with the living world.

*The Tree of Authenticity*, directed by Sammy BALOJI, explores the discreet yet decisive presence of a tree that is not merely a natural resource, but an identity, social and ecological landmark.

The film traces the post-colonial trajectory of a territory where the tree becomes the guardian of an ancient truth — one that predates modernization narratives and productivist imperatives. Far from folklore, the inhabitants filmed embody a profound bond with their environment, grounded in collective resource management, resilience under scarcity, and an intuitive understanding of natural cycles — principles that now sit at the core of contemporary carbon finance and ecological transition strategies.

By giving voice to local populations, Sammy BALOJI reverses the usual perspective:

“This documentary does not travel from institutions to communities, but from territories to the world — revealing an ecology that is not a slogan but a daily practice, transmitted across generations.”

The scope of the film extends well beyond the cultural field. At a time when states, corporations and major international forums struggle to develop carbon sinks that are legitimate, certifiable and socially just, *The Tree of Authenticity* highlights existing territorial solutions able to store carbon while strengthening both human and non-human ecosystems.

The film thus opens the path toward a model in which polluters do not externalize responsibility onto populations, but finance their expertise through carbon mechanisms — an economy in which the tree ceases to be merely a symbol and becomes an ecological asset, and communities shift from victims of climate change to ecological service providers, certified and remunerated. For this reason, the documentary speaks as much to festivals as to decision-making arenas: **UNESCO, COP processes, the United Nations, international NGOs, philanthropic foundations, Net-Zero corporations and all actors engaged in a just ecological transition.** It participates in a major reconfiguration of climate narratives, where territories long deemed “peripheral” become central to the planet’s future.

— **Through a tree, Sammy BALOJI questions modernity.**

— **Through a territory, he offers an answer.**

— **An answer the world can no longer afford to ignore.**

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## IV. FESTIVAL DOSSIER THE TREE OF AUTHENTICITY

**Title:** *The Tree of Authenticity*

**Director:** Sammy BALOJI — **Producer:** Rosa PALIVIERO

**Genre:** Documentary / Territory / Environment / Communities / Visual Anthropology

**Country:** Democratic Republic of Congo

### Synopsis

In a territory both discreet and essential, *The Tree of Authenticity* explores the presence of a tree that has become memory, landmark and horizon for the communities that protect it.

The film observes the gestures, words and silences that connect a tree to a people, and that people to a territory. Through a sensitive and immersive approach, the director reveals a relationship to the living world in which cultural identity, ecology, post-colonial history and visions of the future are intertwined.

Far from environmental slogans and media rhetoric, the film unveils an ecology that is lived, inherited and practiced daily — inviting us to rethink the link between nature and modernity.

### Director’s Statement

*The Tree of Authenticity* was born from a simple question:

**How can one cross a territory without seeing what constitutes it?**

In a time saturated with images and discourse, the filmmaker chose to film a tree — but a tree inhabited by history, stories, rituals, conflicts and territorial claims. The tree becomes a mirror. It reveals how local communities have learned to negotiate scarcity, manage resources and maintain a fragile balance with their environment.

This film is not a nostalgic ode to nature, but an act of repositioning.

It reminds us that forms of ecology existed long before the word *ecology* was invented, and that climate solutions may not lie elsewhere but within the practices of those who never ceased to work *with* nature rather than *against* it.

Through a cinematic language rooted in reality, the film offers viewers an experience in which modernity is questioned not from metropolitan centers but from so-called peripheries — peripheries that may now stand at the **center of climate, identity and even human futures.**






## Ambitions of the Film

The film seeks to:

- give visibility to a rarely filmed territory
- reaffirm the cultural value of communities as guardians of life
- contribute to the global debate on ecological transition
- open a dialogue between tradition and climate innovation
- highlight post-colonial models of resilience

## Thematic Positioning

The film intersects with:

-  **Ecology** — trees, territories, sustainable resource management
-  **Sociology** — transmission & communal organization
-  **History** — colonial & post-colonial legacies
-  **Economy** — natural resources, scarcity, carbon
-  **Identity** — culture, memory, beliefs & symbols

## International Relevance

In a context of global climate crisis, the film offers three key contributions:

- ✓ a narrative of environmental justice
- ✓ a demonstration of existing territorial solutions
- ✓ an inversion of the usual North-South perspective

It resonates with the concerns of COP processes, UNESCO, environmental NGOs and researchers in Nature-Based Solutions and climate finance. It also reveals ecosystems that are not folkloric, but essential actors of planetary resilience:

- Carbon sinks and infrastructures of climate adaptation
- Pathways for environmental justice through carbon finance and the integration of local knowledge into green finance mechanisms (REDD+, voluntary carbon markets, Article 6 of the Paris Agreement, etc.)

## In Summary

Sammy BALOJI's work performs a necessary triple movement:

- a return to deep identity (*archaeological*)
- a repair of knowledge (*political*)
- an activation of climate justice (*forward-looking*)

**“An essential film for understanding that humanity still has much to learn from its roots.”**

## Festival Potential

The film is of interest to:

-  Documentary film festivals

- 🎬 Environmental & climate cinema festivals
- 🎬 African / Mediterranean / Diasporic festivals
- 🎬 Anthropological & ethnographic festivals
- 🎬 International institutions addressing climate & biodiversity

## Director's Biography

**Sammy BALOJI** (born 1978, Lubumbashi, DR Congo) is a major visual artist and filmmaker whose work explores history, memory and the legacy of Belgian colonialism in Congo, notably through the industrial heritage of Katanga. His practice spans photography, archives, video installations and cinema, with works such as *The Tree of Authenticity*, where forestry exploitation and colonial heritage intersect.

Trained in literature and later in video and photography in Strasbourg, BALOJI blends artistic research with visual anthropology to reveal the tensions between territories, populations and cultural inheritances. His work situates itself within contemporary debates on transition, environment and identity.

**Key Themes:** industrial heritage, post-colonial memory, cultural stereotypes

**Mediums:** photography, video, archives, sculpture, installations

**Approach:** multidisciplinary, excavating the “blind spots” of Congolese history

**Recognition:** internationally acclaimed figure in contemporary art

## Institutional Presentation

**Patrick SIMON** — Territorial Development Expert

**President, AMDGJB — Moroccan Association for the Development of the Jbel Bani Geopark**

Managing entity of the **Sustainable Territory of the Jbel Bani Geopark (TSGJB)** in Southern Morocco

In collaboration with:

**Abdelmajid OUKICH** — Secretary General, AMDGJB

*Tata, January 9th, 2026*