

FROM DISRUPTION TO ACCOUNTABILITY

# AFRICAN VISIONS UNLEASHED

19-22  
JULY  
2024

15<sup>TH</sup>

**Durban FilmMart**

**E-DOSSIER**



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*“The film world is no exception and in the years since emerging from the pandemic, the resilience and fortitude that the sector has shown is truly remarkable.”*

## Welcome by the Chair

The Durban FilmMart (“DFM”), is at an inflection point in its journey, this year will be the 15th year of serving and engaging the film community since its inception. The DFM has grown exponentially from a localised organisation to a pan-African entity, that is focused on developing talent on the continent, building community and support for African filmmakers and creating visibility and investment opportunities for captivating and dynamic content. In line with this ethos and our *raison d’être*, our theme this year is, “African Visions Unleashed: From Disruption to Accountability”,

with our core focus being to ignite discourse and be the catalyst for our industry to redefine the cultural narratives that are pervasive in our industry.

In a post-pandemic world, it has become apparent that all spheres of business are under exceptional pressure and have to adapt their practices and strategies accordingly. The film world is no exception and in the years since emerging from the pandemic, the resilience and fortitude that the sector has shown is truly remarkable. With these seismic disruptions

## We invite you to “Unleash a New Vision”!

bearing down upon the sector, the silver lining is that all role players in the film ecosystem have had to re-evaluate their status and purpose to maintain their viability and relevance in this climate. Within this context, it is important to mention that in the first quarter of the year the Durban FilmMart Institute board and management, met to discuss and debate these issues that inform our new reality and how to position the organisation in a manner that is impactful and resonates with those whom we serve. Our engagements resulted in us distilling our strategy into four core pillars that broadly capture our intentions as the institute; these are: Creating an African ecosystem; Developing African Film Talent; Facilitating Access to Film Funding and Developing Demand for African Film.

In executing this strategy, the DFMI team is cognisant of its responsibility to initiate and engage in conversations beyond our immediate borders and to afford African creatives, the opportunity to network with their global counterparts in the industry. This proactive approach to being a catalyst for African storytellers and filmmakers is intent on placing creatives at all levels at the crux of this project. Hence the clarion call for African Visions to be Unleashed! Our aim is to achieve through leveraging and harnessing the diverse skill sets of all those in the industry - from writers and directors to producers and financiers; to find common platforms where engagements may occur throughout the value chain.

The DFM's program for this year has been crafted with the intention of scaling its purpose through its continuum. We would not only be doing ourselves a disservice by not transcending our borders, but we would be depriving the world of experiencing the beauty and nuance of African film and storytelling. This spirit of unbridled curiosity and sense of wonder is what sets this project apart, all of you have been instrumental in creating a universe that defies the imagination and invites us all to live in a world of wonder.

However, we dare not be complacent, for the industry to achieve its goals and aims, it is imperative to appreciate that an initiative such as the DFM is iterative in nature, and that there will be complex and daunting terrains that need to be traversed. These hills and valleys are not insurmountable, if the collective energies of the sector are focused on a common objective and clear vision.

The Board and Management, wish to thank the funders and sponsors, and indeed, the participants in the various DFM initiatives and events for your unwavering commitment to enhancing the craft that we all so passionately believe in. We encourage you to embrace this year's offering and make it your own. We invite you to “Unleash a New Vision”!

By: **M. Mazibuko**  
(On behalf of the DFMI Board and Management)



# PARTNERS AND SPONSORS

## PRINCIPAL FUNDERS



## FUNDERS, SPONSORS AND EXHIBITORS



## PROGRAMME PARTNERS



## YEAR ROUND PROGRAMMES







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ACTS OF MAN

“The most dangerous devils are our own.”

Called to investigate a brutal ritualistic killing in the remote mountain town of Hale, two city detectives face a shaken conservative community convinced the devil is at work. Forced to partner with a reclusive, disgraced former South African Police Service occult investigator, the deeper they find themselves entangled in a town split down social and religious lines, the more they're drawn into secondary cases, especially to a young girl suffering seemingly vicious abuse at home.

But is all as it first appears? An air of creeping supernatural dread hangs over Hale, and as the case races towards conclusion, shocking revelations will force both investigators and the town to confront their demons and give chilling answers to the question: which of these horrors are the work of the devil and which are the ‘acts of man’?

*Acts of Man* is an original elevated genre production by South African writer-producers Sean

Drummond of *Five Fingers for Marseilles* and Sheetal Magan of *Paraya*. *Deliberately* centred on a South African region, cultures, and conflicts seldom depicted in mainstream media, the series draws on universal themes, truths, and fears to weave a narrative that will resonate with audiences both domestically and internationally.

Inspired by multiple research trips, the misty hillsides of KwaZulu-Natal are a mythic backdrop for the ideological conflict at the series’ heart. It’s an exploration of a country’s fractured psyche and an examination of history and social dynamics, from the chilling investigation that drives the plot, to complex, conflicted characters and its unflinching look at the dangers of rigid belief.

With an 8-episode, one-hour contained season arc, *Acts of Man* offers a returnable series that delivers a psychological thriller with supernatural elements.

DIRECTOR'S/PRODUCER STATEMENT

*Acts of Man* brings to life years of collaboration. Drawing inspiration from acclaimed series like *The Killing*, *True Detective*, *The Fall*, *Top of the Lake*, *Midnight Sun*, as well as seminal works such as *Things Fall Apart* and *The Crucible*. We delve into the complex spaces within our country’s psyche, intending to do so in co-production with experienced broadcasters and storytellers, to reach a global audience.

DIRECTOR'S/PRODUCER PROFILE

Sean Drummond is best known for *Five Fingers for Marseilles*, *Apocalypse Now Now*, and as head writer on the Netflix hit *Unseen*. He is highly sought after as a writer, producer and story and creative consultant, guiding projects from the initial concept to the final stages of post-production.

Sheetal Magan is an independent filmmaker with a reputation for tackling social taboos in her short films, which have competed in Cannes, Toronto, Durban, Stockholm, and Mumbai. She is captivated by the new African lens and novel storytelling in the global south.

COMPANY DETAILS

Be Phat Motel and Atman are bold, high-level, artistic storytellers for local and international markets. Their work includes *Five Fingers for Marseille* and *Paraya*. *Acts of Man* is their first co-production.



Sean Drummond  
PRODUCER



Sheetal Magan  
DIRECTOR

PROJECT INFORMATION/FACTS

**Project Type:** Fiction Series

**Country:** South Africa

**Production Company:** Be Phat Motel Film Company, Atman Media Lab

**Running Time:** 8 episodes, 60 minutes each

FINANCING PLAN

**Total Budget:** 6 400 000 USD

**Finances Committed:** 40 000 USD

GOALS AT DFM

- Co-producers
- Broadcasters and/or Networks
- Development Finance



# BENIMANA

In Rwanda 2012, as the country emerges from the 1994 Tutsi genocide, gacaca - or people's courts - are being set up throughout the country to bring justice and reconciliation by enabling the perpetrators to confess their crimes and for the victims to forgive them. Veneranda, a survivor, staunchly advocates for these trials as the only path forward. Despite the pressure, she organises discussion groups between victims and the families of the murderers to better prepare them for the trial.

Therapeutic for some, an act of betrayal for others, these testimonial sessions revive and reveal the traumas that all these women are trying to overcome - each in their own way. When Veneranda's daughter Tina becomes pregnant, the wounds of her past are reopened upon learning the identity of the father, forcing her to confront her own contradictions and a terrible secret, that forever impacting her relationship with her daughter.

## DIRECTOR'S/PRODUCER STATEMENT

*Benimana* reveals an uncompromising picture of intergenerational trauma and the need to deconstruct prejudices and resentments. In a country where reconciliation is a necessity, I ask: when the apocalypse happens, how do we evaluate the soul of a human being? Is it possible to forgive everything?

## DIRECTOR'S/PRODUCER PROFILE

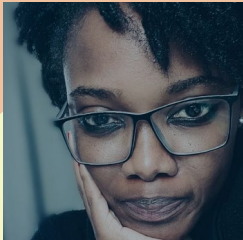
**Marie-Clementine Dusabejambo** has already won two bronze Tanit awards at the Carthage Film Festival for her short films. She enjoys addressing taboo social issues with sensitivity and poetry.

## COMPANY DETAILS

Ogweli Productions is driven by the desire to tell a unique African narrative, irrespective of genre, by showcasing young local talents with an authentic voice.



Samantha Biffot  
PRODUCER



Marie-Clementine Dusabejambo  
DIRECTOR

## PROJECT INFORMATION/FACTS

<b>Project Type:</b>	Fiction Feature Length
<b>Country:</b>	Ivory Coast, Rwanda, France, Belgium
<b>Production Company:</b>	Ogweli Productions
<b>Running Time:</b>	90 minutes

## FINANCING PLAN

<b>Total Budget:</b>	1 339 202 USD
<b>Finances Committed:</b>	479 590 USD

## GOALS AT DFM

- Find Distributors
- Financiers
- Connect with Production Funders





DEAR TARKOVSKY

Farouk, 35, lives in Ramallah. He has one dream only: to direct his first feature film, *A Bridge to Jaffa*, a period piece shot in 35mm starring Saleh Bakri as the Freedom fighter. Farouk has a definite artistic taste and an extensive film culture, with a particular interest in old Russian films. Since his return from Russia, where he studied cinema, Farouk has looked for funding for his film, but his attempts continue to be unsuccessful.

He is stuck in an unsatisfactory life, blasé by his frustrating job filming clichéd wedding videos where his artistic input is not valued. Desperate to secure financing for his film, he finally resorts

to a morally questionable scheme. It targets Fayeze Rammah, one of Ramallah's richest men, both morally and politically crooked, who wronged his family a long time ago.

Nothing goes quite as planned as Farouk falls progressively in love with Yasmine, Fayeze's daughter, who was just supposed to be the bait, and will inevitably have to face the consequences of his own questionable choices.

We follow his journey, full of hoops and hurdles, where unwavering determination meets shattered dreams.

DIRECTOR'S/PRODUCER STATEMENT

The story of Farouk is based on my journey: I am a Palestinian film director who struggled for 10 years to make *Alam*, my first feature film. *Dear Tarkovsky* would be my second feature film, in which I am more confident to infuse all my passion for cinema into a reflective piece that combines four different film genres.

DIRECTOR'S/PRODUCER PROFILE

**Firas Khoury** is a Palestinian scriptwriter and director. His debut feature, *Alam*, premiered in Toronto and won three major prizes in Cairo. He has created several award-winning short films that were broadcast on ARTE, BBC, Canal+, and Netflix.

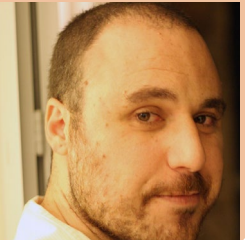
Based in Tunisia, **Asma Chiboub** has produced several award-winning short films. She is currently working on the post-production of *Tunis-Djerba*, a dramatic comedy debut by Amel Guellaty, and is also involved in the development of Firas' projects *Dear Tarkovsky* and *Your Father's Friend*. Asma is part of the EAVE network.

COMPANY DETAILS

Based in Tunis, Atlas Vision has produced numerous short films. It is currently in the post-production phase of its feature debut, *Tunis-Djerba*, and is also developing several other projects. Additionally, Atlas Vision offers line production services.



Asma Chiboub  
PRODUCER



Firas Khoury  
DIRECTOR

PROJECT INFORMATION/FACTS

<b>Project Type:</b>	Fiction Feature Length
<b>Country:</b>	Tunisia, Italy, Sweden Production
<b>Production Company:</b>	Atlas Vision
<b>Running Time:</b>	120 minutes

FINANCING PLAN

<b>Total Budget:</b>	1 202 828 USD
<b>Finances Committed:</b>	282 292 USD

GOALS AT DFM

- Partners and Funding



## GUARD DOWN

Imed, a 23-year-old boxer from an isolated village in Tunisia, becomes the amateur boxing world champion.

Imed's victory, a symbol of hope and triumph, unexpectedly becomes a political battleground. The authorities, seeing an opportunity to bolster their own agendas, engage in a fierce dispute. Each faction vies for credit, seeking to exploit Imed's success for their own gain.

Imed, now a global sensation, is courted by an international boxing firm. The allure of the challenge tempts him, but in the end, he chooses loyalty over personal gain. He returns to Tunisia, where the authorities have promised him numerous accolades, a decision that

speaks volumes about his character and the complexities of his newfound fame. Imed is welcomed as a national hero on his return home: ministers and officials gather for his reception at the Airport.

But everyone leaves once the transmission TV ends, and Imed is left to his own devices.

Imed must attend the official ceremony planned for the next day in his village to receive his promised rewards. He catches a community taxi service, the only way to reach the village. Almost arriving, Imed discovers that the river that borders the village is flooded. The only option proposed by local authorities to cross the river is a mule-drawn cart.

## DIRECTOR'S/PRODUCER STATEMENT

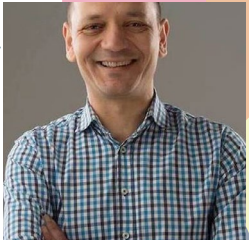
Growing up in a working-class neighbourhood filled with boxers and athletes, I was deeply impacted by their stories, hopes, and shattered dreams. This film is my way of adding to an ongoing collective narrative. It is a political and social satire, a comedy-drama. Through humour and derision, I aim to resist and create, gaining the clarity to perceive things differently.

## DIRECTOR'S/PRODUCER PROFILE

Director, screenwriter, and producer, **Sami Tlili** holds a Ph.D. in Literature from Aix-Marseille University and a master's degree in Film Production from Metfilm School London. After two award-winning documentaries, his short fiction *Obvious Offside* was selected for the Clermont-Ferrand Film Festival. He has also served as a dialogue writer and script consultant on several feature films. Additionally, he has worked as a film curator and artistic director at festivals such as JCC and Gabes Cinéma Fen. He participated in the Sight and Sound Poll of Directors' Greatest Films of All Time 2022.

## COMPANY DETAILS

Propaganda Productions is a key player in the African and Arabic cinema sectors, with several films in international co-productions selected at Sundance, Venice, Toronto, and Clermont Ferrand.



Imed Marzouk  
PRODUCER



Sami Tlili  
DIRECTOR

## PROJECT INFORMATION/FACTS

**Project Type:** Fiction Feature Length

**Country:** Tunisia

**Production Company:** Propaganda Productions

**Running Time:** 90 minutes

## FINANCING PLAN

**Total Budget:** 1 200 000 USD

**Finances Committed:** 0 USD

## GOALS AT DFM

- Introduce the Project to the Market
- Secure Development and Production Financing
- Co-producers, Distribution Partners and Broadcasters





## I'M COMING FOR YOU (POR TOI JE REVIENDRAI)

Kaltoumi (25), a young mother and engineer, lives in a patriarchal society with a strong belief in magic. Burning with the desire to enjoy a certain freedom that she is deprived of like all women in her community, she has bought a Honda CMX 500 Rebel. Away from prying eyes, she loves riding her motorbike around the Sahel.

Abandoned by her husband and raising her three-month-old baby girl alone, Kaltoumi is forced to traffic goods with Boko Haram terrorists, hiding in the vastness of the Sahelian zone between Cameroon, Chad, Niger and Nigeria. As Kaltoumi's activity is criminal, she takes extreme precautions to navigate between these worlds.

However, the investigative skills of Modou, the tall and handsome village chief, have brought

Kaltoumi's criminal activities to light. She is mostly guilty of being a woman who dares to do what men do. To punish her, he confiscates her baby, expels her and casts a spell on her. His spell makes her breasts swell day by day, causing her excruciating pain. To break free and be finally reunited with her baby, Kaltoumi goes in search of rock salt; an extremely rare and therapeutic stone, endowed with a power capable of cancelling the curse that weighs on her.

Rejected by her own family, Kaltoumi receives the help of a radical group of women who live remotely in the Sahel and fight against terrorists and any form of society that places women under the absolute domination of men.

## DIRECTOR'S/PRODUCER STATEMENT

Our project addresses the issue of women's freedom by highlighting the concepts of mother's love and sisterhood. Through this film, I wanted to use fantasy to explore subjects that are rooted in reality. Where I come from, it doesn't matter what God we serve, we all believe in the existence of a higher mystical entity.

## DIRECTOR'S/PRODUCER PROFILE

**Cyrielle Raingou** founded Je Capture Ma Réalité in 2014. Her first documentary feature-length film, *Le spectre de Boko Haram*, won the Tiger Award in 2023. She holds a Master's degree in law and film directing.

**Alice Abah** is one of the Cameroonian producers of *I'm Coming for You* and holds a master's degree in film production.

**Jean-Marie Gigon** established SaNoSi Productions in 2005 in the Centre-Val de Loire region. He has produced 80 films, which have been showcased in major festivals worldwide.

## COMPANY DETAILS

Je Capture Ma Réalité LLC invests in arthouse films by female directors. We have already produced more than seven short films and co-produced *Le spectre de Boko Haram*.



Alice Abah  
PRODUCER



Cyrielle Raingou  
DIRECTOR/PRODUCER



Jean-Marie Gigon  
PRODUCER

## PROJECT INFORMATION/FACTS

**Project Type:** Fiction Feature Length

**Country:** Cameroon, France

**Production Company:** Je Capture Ma Réalité, SaNoSi Productions

**Running Time:** 105 minutes

## FINANCING PLAN

**Total Budget:** 240 000 USD

**Finances Committed:** 437 990 USD

## GOALS AT DFM

- Partnerships within English Speaking Regions in Africa, North America, Nordic Countries and Asia.





# JUA KALI

Diana, a struggling single mother and housekeeper in Nairobi's Kibera settlement, faces the heart-wrenching reality of not being able to afford daycare for her young son. To make ends meet, she secretly adds alcohol to his breakfast to make him sleep while she works. She cleans the homes of her clients diligently, including that of Odis, a client who had helped her escape an abusive relationship. Throughout the day, we encounter other informal workers that form the large workforce that keeps the city going. Diana's journey leads her to the upscale home of Lucy, a pregnant expatriate. Lucy offers Diana a lifeline with a permanent position and living quarters, but Diana confronts her about the

trail of housekeepers left behind due to Lucy's family's nomadic tendencies. Later, in a chilling encounter at a vegetable shop, we find out that Diana is pregnant and is arranging an abortion with the vegetable seller. She however doesn't have enough to pay her. The abortionist agrees to wait as Diana hands over her day's earnings in a brown envelope. Returning home, Diana finds her son playing alone and finally answers a call from her mother, who verbally assaults her for leaving her husband. Struggling with familial obligations, single motherhood, and the impending abortion, Diana faces a crossroads and must carefully consider her next steps.

## DIRECTOR'S/PRODUCER STATEMENT

My film, *Jua Kali*, explores Nairobi's working class through domestic workers, the city's unseen backbone. It's a day-in-the-life tribute to these informal heroes, honouring their vital role. We believe their powerful stories deserve a global platform.

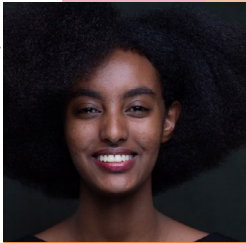
## DIRECTOR'S/PRODUCER PROFILE

**Joash Omondi**, a Nairobi-based filmmaker, editor, screenwriter, and composer, is known for his acclaimed short film *Jua Kali*, screened at IFFR and Clermont-Ferrand. He is currently transforming it into a feature film.

**Yasmin Hassan**, co-founder and producer at Wheelbarrow Films, has facilitated the production of over 30 commercials and one short film. With a background in financial consulting, she leverages her expertise to support the film industry.

## COMPANY DETAILS

Director Joash Omondi's Wheelbarrow Films uses powerful storytelling to spark global conversations on pressing social issues, driving change.



Yasmin Hassan  
PRODUCER



Joash Omondi  
DIRECTOR

## PROJECT INFORMATION/FACTS

**Project Type:** Fiction Feature Length

**Country:** Kenya

**Production Company:** Wheelbarrow Films Running

**Running Time:** 90 minutes

## FINANCING PLAN

**Total Budget:** 540 460 USD

**Finances Committed:** 215 527 USD

## GOALS AT DFM

- Find Partners to Expand *Jua Kali* into a Feature Film.



LONDONER

Ayo, a bank manager from Nigeria, arrives in the UK, eager to reunite with his family. However, he is met with a shocking revelation: his wife, Oyindamola, confesses she has fallen in love with someone else and wants a divorce. This blindsides Ayo, who was confident that as the man of the house, he would be able to tell his family that it was time to come home to Nigeria, and instead he faces the imminent loss of his entire family.

Ayo finds himself caring for an elderly man named Ben, who needs around-the-clock care. He continues to struggle with settling into British society and to survive both economically and culturally.

When he finds out that his daughter, Modupe, is pregnant, he goes on a destructive spree in their house, drinking and destroying the house. After an accident in the care home, caused by an ongoing equipment fault, leads to Ben's

hospitalisation and consequently his death, an investigation into Ben's death is launched. During the investigation, Ben's children pick up on the fact that Ayo smelled like booze, as he had been drinking the day of the accident. This leaves Ayo at a moral crossroads: should he ask his daughter to lie to the coroner about his drinking or confess and risk losing his family completely?

Ayo, in the end, decides not to ask his daughter to lie for him and confronts his past demons, accepting responsibility and consequences for his actions.

Amidst the turmoil, a flicker of redemption emerges, as Ayo chooses to return to Nigeria with a pregnant Modupe - a new, different family life ahead of them.

DIRECTOR'S/PRODUCER STATEMENT

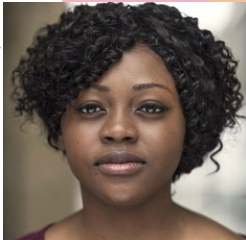
This film is more than just a migration story; it's a poignant study of shattered dreams and flickering hope. This narrative holds profound personal significance for me. Like Ayo, I am an immigrant in the UK. It's steeped in the same character-driven spirit I explored in my previous film, with societal undercurrents of belonging and identity.

DIRECTOR'S/PRODUCER PROFILE

**Babatunde Apalowo** is a Nigerian director and screenwriter. His debut feature, *All the Colours of the World Are Between Black and White*, premiered at the 2023 Berlinale and won the Teddy Award for Best Feature Film.

COMPANY DETAILS

Cato Street Productions is committed to bringing compelling, commercial stories to a wider audience and highlighting narratives that often remain untold in mainstream cinema.



Sarudzayi Marufu  
CO-PRODUCER



Babatunde Apalowo  
DIRECTOR

PROJECT INFORMATION/FACTS

<b>Project Type:</b>	Fiction Feature Length
<b>Country:</b>	UK, Nigeria
<b>Production Company:</b>	Polymath Pictures, Cato Street Productions
<b>Running Time:</b>	90 minutes

FINANCING PLAN

<b>Total Budget:</b>	1 300 000 USD
<b>Finances Committed:</b>	0 USD

GOALS AT DFM

- Introduce the Project to the Market
- Development Financing
- Start Relationships and Conversations





MIMOUNA

*Mimouna* is a musical drama where music serves as the third character in this journey. In Algiers, Mimouna, a 25-year-old housewife, lives with her macho and violent husband Sofiane. Following a complaint against him at the police station, Sofiane arrives to apologise and take her home with him. Hearing screams, a parking attendant named Radi intervenes. In the confusion, Radi strikes Mimouna's husband. Believing him to be dead, Radi and Mimouna flee.

Mimouna receives a call from Sofiane, revealing he's alive and searching for them. She immediately hangs up without informing Radi. As they journey, Mimouna and Radi encounter various characters who challenge societal norms, particularly regarding women's roles. These encounters include a mad poet, a traditionalist receptionist, and a group of fans extolling the virtues of the world. Despite growing closer, Mimouna is determined to keep her newfound freedom.

A woman from the river, offended by their situation, suggests an official religious wedding the following day to resolve matters. Meanwhile, Sofiane, deceived and left for dead, is joined by Hakim, the policeman who handled Mimouna's complaint, to search for her. Their search leads them to the car abandoned near a mad poet, where the trail ends.

At their forced marriage ceremony, Khalti's son Hakim arrives as the final guest, prompting Mimouna and Radi to flee once more. In a café, Radi discovers Mimouna's deception: Sofiane is alive, and she's known all along. He takes her to an underground party, where Mimouna falls for Sofiane, revealing Radi's betrayal.

Mimouna and Radi are captured and brought to a public square, where Sofiane, driven by popular opinion, commits an irreparable act of violence. In full view of the crowd, including Hakim, Mimouna is immolated by her husband as the crowd descends into chaos.

DIRECTOR'S/PRODUCER STATEMENT

*Mimouna* is more than just a musical drama; it's an exploration of the human condition in Algerian society. Through the characters' interwoven narratives, the film addresses the complexities of existence, particularly for women whose dreams are stifled. I invite you to reflect deeply on femicide, freedom, emancipation, and identity in a quest for social redemption.

DIRECTOR'S/PRODUCER PROFILE

With a background in journalism spanning many years, **Amel Blidi** embarked on her directorial journey in 2016 with *In the Shadow of Words*, a film selected at Premiers plans d'Angers. In 2019, she directed *An Algerian Game*, garnering awards both in Algeria and internationally. Now, *Mimouna* stands as her debut in feature-length fiction filmmaking.

**Jérémie Palanque** co-founded WoooZ Pictures in 2018. He has been producing original stories such as *Chimbo cheBere* by Naishe Nyamubaya (Zimbabwean feature film selected at Durban, Atelier de Cannes, TIFF, Red Sea Souk). He is currently developing Amel Blidi's film *Mimouna*.

COMPANY DETAILS

WoooZ Pictures is an independent film company dedicated to promoting cultural diversity through various genres. Our goal is to challenge current perspectives and stimulate awareness.



PROJECT INFORMATION/FACTS

<b>Project Type:</b> Fiction Feature Length	
<b>Country:</b> Algeria	
<b>Production Company:</b> WoooZ Pictures	
<b>Running Time:</b> 100 minutes	

FINANCING PLAN

<b>Total Budget:</b>	752 000 USD
<b>Finances Committed:</b>	6 800 USD

GOALS AT DFM

- International Collaboration (Labs, Institutions, Co-producers, Distributors) for Film Development





## NUMALALI - MY VOICE, MY VOID

*Numalali* explores the experiences of Garifuna communities living between Labuga, on the Caribbean coast of Guatemala, and the Bronx, New York. The camera weaves, walks and dances through ritual-representations, family get-togethers, celebrations and everyday life as the community tells the story of who they are through song, language, ceremonies, dance, foodways, and gesture.

This ever-evolving story of the Garifuna is embodied by two generations of musicians, Grace and Juan who are each about to embark on a journey. For 75-year-old Grace who is on the cusp of leaving New York where she has built a life for over four decades and for 33-year-old Juan who plans to migrate to the US, time seems to be stretched by longing; the desire to return to Labuga and the need to leave.

In the Garifuna worldview, dreams are a legitimate source of knowledge and the realm through which

many people communicate with their ancestors. As the story develops and Juan and Grace's time in Labuga and New York draws to a close, the dream world and the messages it brings reaches a crescendo. The community must come to terms with loss, longing, and a sense of belonging to many places at once in a country that 200 years after their arrival continues to see this Afro-Caribbean descendent community as outsiders or tourist attraction. Between unemployment, love gained and lost, rites of passage and curiosity, people grapple with more than one reason to leave. Bodies become moving maps in the story of a people characterised by constant movement, from the West Coast of Africa to San Vicente in the Caribbean, to Central America, and New York. At the heart of these contemporary and historic migratory waves is their search for a place called home. In the half-light, as the sleeper's breath flows in and out with the tide, they travel further than they had envisioned, crossing the last border - that of their own bodies.

## DIRECTOR'S/PRODUCER STATEMENT

The story of the Garifuna encompasses many places, historical times, territories, and identities. To bear witness to this is to honour the community and hold a mirror to our own origin stories and those of our communities. This film is an offering to all those who grapple with the complexities around answering the question "Who am I?"

## DIRECTOR'S/PRODUCER PROFILE

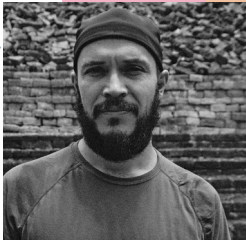
South African, Guatemalan, **Kim Munsamy** is a Berlinale Talents Alumna and MiradasAfro Lab grant recipient. She has directed short documentaries for international organisations in Latin America and Ghana.

Guatemalan, **Alberto Rodríguez Collía**, has worked in several film art departments and is the director of the Iximulew Film Society. His film *Land of Miracles* won the Ibermedia Next fund.

Award-winning, **Kurt Orderson** is a South African director and producer with over 20 years of experience. His films have been screened globally at over 70 film festivals.

## COMPANY DETAILS

Azania Rizing was founded in 2009. Through a decolonial lens, their films blend history, visual culture, and geopolitics to address pressing issues and unearth untold narratives.



Alberto Rodríguez Collía  
PRODUCER



Kim Munsamy  
DIRECTOR



Kurt Orderson  
PRODUCER

## PROJECT INFORMATION/FACTS

**Project Type:** Fiction Feature Length

**Country:** Guatemala, US

**Production Company:** Azania Rizing, Estudio Concordia

**Running Time:** 80 minutes

## FINANCING PLAN

**Total Budget:** 110 100 USD

**Finances Committed:** 10 000 USD

## GOALS AT DFM

- Promote Film Production and Distribution Between African and Latin American Film Industries
- Secure Funding
- Explore Lab Opportunities



SOLAR

Across four distinct periods in Cape Town’s turbulent history, the stories of four men and women over two days are interwoven as they struggle to find faith in their changing worlds. When an aurora appears in the sky above them, the result of an electromagnetic storm, they each interpret this transcendent experience differently:

- 1450s: Unable to go on, an ageing Khoe woman left behind by her family has to learn to either accept her fate or find ways to survive on her own; when the aurora appears, to her, it is the world of her ancestors opening before her.
- 1780s: When a Dutch missionary on his way to the Cape begins to doubt that spreading the Gospel is the right thing to do, the aurora that appears to him after a storm capsizes the VOC ship affirms to him the presence of God.
- 2020s: When a Rasta initiate is tasked with finding an indigenous plant, his decision to steal it from a botanical garden leads to devastating consequences in a city where the electric storm has cut off the power for good.
- 2060s: In a dark city without power where nature has over the decades crept back in, a young woman grows up tending the goat herds of her grandfather for survival. When the goats are stolen by a marauding bands of rovers, she heads into the wilderness to find them.

DIRECTOR'S/PRODUCER STATEMENT

This is a story about mankind’s dependence on technology and the vacuum it creates in its absence. South Africans are accustomed to power cuts, but what would happen if it went off for good? Through four micro-histories spanning several centuries, the appearance of an aurora sheds light on conflicting perspectives regarding our identity and who we think we should be.

DIRECTOR'S/PRODUCER PROFILE

**Jason** and **Devon** are co-creators in film, documentaries, theatre, and series. Their first feature, *Carissa*, won the La Biennale Prize at the Final Cut of Venice International Film Festival '23, among many other residencies, labs, and festivals they have been selected for. They produce under the collective KRAAL.

Co-producer Interakt is an award-winning Dutch production company based in Amsterdam, focused on documentaries, films, and series.

COMPANY DETAILS

KRAAL is a production company grounded in the Kamiesberg and Northern Cape region of South Africa.



Jason Jacobs  
PRODUCER/ DIRECTOR



Devon Delmar  
PRODUCER/ DIRECTOR



Mira Mendel  
PRODUCER

PROJECT INFORMATION/FACTS

**Project Type:** Fiction Feature Length

**Country:** South Africa

**Production Company:** KRAAL

**Running Time:** : 90 minutes

FINANCING PLAN

**Total Budget:** 800 000 USD

**Finances Committed:** 50 000 USD

GOALS AT DFM

- Acquire Further Financing
- Align with Broadcasters, Sales Agents, and International Co-Productions.





THE MOON CAN'T RUN

A former WW2 veteran and newly assigned physical science teacher, Kasuba Banda, prepares his 'Afronauts' for their mission to the moon. He contacts his brother-in-arms, President Kaunda, to make good on an old favour. He believes the next step for Zambia's establishment of its new Independence is to create a Space Academy and to officially enter the International Space race.

At school, Kasuba quickly becomes the teacher of the year. All students clamour to attend his lectures, even detention, to witness the enigmatic man who wants to send the first Zambian to the moon. Eventually, Kasuba finds his team and begins a space training program with limited resources. His star student, Chifunilo, has a secret mission to ensure her father and School Principal have the full intel

on Kasuba's antics. Unwillingly following the command of two men with opposing values, she takes her solace in the stars. Kasuba tries out a series of methodologies to test microgravity, vertigo, and mental endurance. A letter arrives from The BBC, to set up an interview that could make Zambia a clear contender for the space race and will unlock the funding Kasuba needs to finally send his student to the moon. The interview is cut and aired but humiliates Kasuba and his students.

As a result, he loses his job, and his team. At the same time, his family are ridiculed and ostracised. Unfazed, Kasuba Banda tries with all his might to make history for his country and continent. He gathers his last intel and says his final goodbyes, to be the first Zambian on the Moon.

DIRECTOR'S/PRODUCER STATEMENT

One of the most extraordinary and now contentious events from this era of dreamers and visionaries was Edward Nkoloso and his Afronauts, which serves as an inspiration for this narrative. We intend to produce a magical realism film that will not only be an ode to the past, but also stand as a mirror to question what could have been, what is, and what can be.

DIRECTOR'S/PRODUCER PROFILE

**Naishe Nyamubaya** is a Zimbabwean-Egyptian director and writer, passionate about telling African stories. He is an alumni of the TIFF filmmaker lab, Cinefondation l'Atelier, the Red Sea Lodge and Film Independent's Global Media Makers.

**Shveta Naidoo** is a South African producer committed to producing Pan-African narratives. She trained in International Co-Production and Financing as an alumna of the Atelier Ludwigsburg-Paris '23 program. Her recent short film, *L'embrasure*, is distributed by ARTE and SWR.

COMPANY DETAILS

Kulfi Films is a South African independent production company with a vision to develop and produce transmedia projects in collaboration with diasporic filmmakers across the globe.



PROJECT INFORMATION/FACTS

**Project Type:** Fiction Feature Length

**Country:** South Africa, Zambia

**Production Company:** Kulfi Films

**Running Time:** 90 minutes

FINANCING PLAN

**Total Budget:** 1 500 000 USD

**Finances Committed:** 0 USD

GOALS AT DFM

- Meet International Co-Producers, Sales and Distributors
- Introduce the Project to the Market
- Find Potential Collaborators





## THE PATHFINDER

In a small town high school, troublemaker Kamilla teeters on the edge of expulsion due to her disruptive behaviour. As a final chance, she reluctantly joins the March and Drill band, led by the stern but compassionate Brigadier Hyles. Initially resistant, Kamilla clashes with jealous bandmate Julia, who doubts her worthiness. Despite the challenges, Kamilla begins to embrace the structure and camaraderie, guided by Brigadier Hyles. Principal Naidoo, once close to expelling Kamilla, becomes an unexpected ally, recognising her potential and the band's talent.

With his help, they raise funds to compete in the regional championships, offering a chance for redemption and recognition. As they prepare, Kamilla finds herself drawn to Rowan, the talented drummer. Their growing connection adds complexity to her journey of self-discovery within the group. With determination, teamwork, and a newfound respect for discipline, Kamilla and her bandmates face their rivals at the championships, proving that unity and perseverance can lead even the most unlikely individuals to find their place in life's rhythm.

## DIRECTOR'S/PRODUCER STATEMENT

In *The Pathfinder*, we delve into the transformative power of discipline, camaraderie, and self-discovery. Through the journey of Kamilla and her bandmates, we explore themes of resilience, acceptance, and the triumph of unity over adversity. With heart and rhythm, I aim to inspire audiences to embrace change, find their place, and march forward towards their dreams.

## DIRECTOR'S/PRODUCER PROFILE

**Beverley Mitchell** is a leading South African creative development executive with decades of experience working in both the international and African media environments. Passionate about storytelling, she has taught narrative storytelling and story structure at various tertiary institutions and has led writers' rooms across Africa and the Caribbean.

## COMPANY DETAILS

Swirlkous Films, led by Rafieka Davis in Gqeberha, crafts impactful narratives, garnering international acclaim for seven years.



Beverley Mitchell  
PRODUCER



Rafieka Davis  
DIRECTOR

## PROJECT INFORMATION/FACTS

**Project Type:** Fiction Feature Length

**Country:** South Africa

**Production Company:** Swirlkous Films

**Running Time:** 90 minutes

## FINANCING PLAN

**Total Budget:** 541 060.00 USD

**Finances Committed:** 156 907.83 USD

## GOALS AT DFM

- Funding To Enhance Quality and Reach
- Streaming Partner



## OFFICIAL DFM DOCUMENTARY PROJECTS

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## A GIRL AND A GUN

### What's the story?

*A Girl and a Gun* lightly stitches a filmmaker's dreamlike observations of a world changing around her - with the camera's role in making and unmaking the historically colonised world. It's a song from the girl to the gun - it's a rebellious, broken, and funny love song.

### Who is the Girl?

Chasing a ciné-trance, adrift in personal and colonial archives, Arya is a curious voyeur lost behind the lens. Not quite a girl anymore, she is part of a generation of image-makers who came of age in the 'new' South Africa, and her gaze is entangled in the country's singular experiment in freedom.

### What is the Gun?

The omnipresent camera - the camera as world-maker, memory-keeper, weapon, or tool. In the filmmaker's life, it plays confidante, a means of disappearing or being seen. Zoom out and it's an archetypal shapeshifter - a historical villain and potential liberator of futures.

### What do we see and hear?

Time-travelling, the film takes us on a plastic journey through archives personal and historic. It sets glimpses of intimate domestic moments, scenes from a changing South Africa, and fragments of travel, against the big frame of colonial images. Lacing it all together is Arya's narration, a ballad to the camera itself, which reflects on power, perception, memory, identity, freedom and belonging.

## DIRECTOR'S/PRODUCER STATEMENT

I believe camera archives are a form of remains, like skeletons hoarded in faraway museums. Who catalogues and classifies the ghosts of history? Who gives them value, a price per minute? Where do they belong? My film is a procession of refugee images looking for 'home'. It is an act of return and liberation to raise the bones and let them dance.

## DIRECTOR'S/PRODUCER PROFILE

**Arya Amber Lalloo** is an awarded filmmaker based in Johannesburg. Her work is artistically and politically daring, and she has held key creative roles on projects that have screened at major festivals such as Cannes, Sundance, and IDFA.

**Antoinette Engel** has presented immersive storytelling projects at the Venice Gap - Finance Market and IDFA's DocLab Forum. *Dorpie*, which she co-produced, premiered at IDFA Frontlight's section (2022), Dok.Fest Munich, Encounters, NYADIFF and FilmFest Frauen Welten, alongside several impact screenings.

## COMPANY DETAILS

Opia Films was founded in 2021 and aims to produce provocative cinema of high artistic calibre. Female-owned and managed, it is based in Johannesburg, South Africa.



Antoinette Engel  
PRODUCER



Arya Amber Lalloo  
DIRECTOR

## PROJECT INFORMATION/FACTS

**Project Type:** Documentary Feature

**Country:** South Africa

**Production Company:** Opia Films

**Running Time:** 80 minutes

## FINANCING PLAN

**Total Budget:** 350 000 USD

**Finances Committed:** 33 000 USD

## GOALS AT DFM

- Seeking Production Finance
- Project Partners
- Consultants Working in Archival Film.



## AFRICA AI

*AFRICA AI* investigates the hidden costs of artificial intelligence for the African continent - from the extraction of its raw natural resources to its effects on labour rights, privacy, equality, and ideas of freedom. *AFRICA AI* aims to demystify this seemingly intangible industry by engaging with the thought leaders at the cutting edge of the AI debate. This is an urgent account of what is at stake as technology companies use artificial intelligence to reshape the world.

Our film maps the lifecycle of a smartphone, allowing us as the viewer, to better understand the material and psychological consequences of this technology for Africans.

Together we explore how foreign corporations continue the colonial legacy in Africa by extracting its copper and cobalt through inhumane labour practices. We also discover how we are in fact being mined by the machines through the daily use of our mobile devices - and touch on how the current biases now encoded in data perpetuates a view of Africa.

While huge plumes of smoke rise over kilometres of shattered electronics in the e-waste dumps of Agbogbloshie in Ghana we hear from African inventors, thinkers and philosophers as they map the enormous potential within this digital revolution to create a vastly different world.

## DIRECTOR'S/PRODUCER STATEMENT

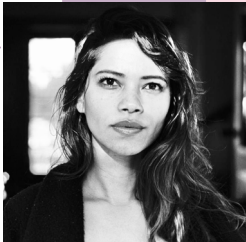
With a father who helped shape the South African labour movement and understanding the importance of working towards a more fair world, I was dismayed to learn how workers and citizens are affected within the AI production ecosystem. Our film will highlight the impact that AI has on Africa while also showcasing Africa's invaluable contribution to the AI landscape.

## DIRECTOR'S/PRODUCER PROFILE

**Amilcar Patel** and **Chris Kets** have individually as Producer Director and as a duo co-produced award-winning feature documentaries, several short films, with a current documentary feature directed by Chris selected as a Cannes Docs spotlighted project 2024. They have their film work exhibited at galleries including Tate, London Museum of Design, Q21 Vienna for its conceptual and stylistic approach. They are Africa No Filter Narrative Champions and Berlinale Talents alumni with experience working on international co-productions across Europe, Brazil, Uganda and the United Kingdom.

## COMPANY DETAILS

KAMVA has produced and directed multiple cross-continental episodicals with a viewership of 3 million+ online views. KAMVA focuses on underground history and alternative African futures.



Amilcar Patel  
DIRECTOR/PRODUCER



Chris Kets  
CO-DIRECTOR

## PROJECT INFORMATION/FACTS

**Project Type:** Documentary Feature Length

**Country:** South Africa

**Production Company:** KAMVA

**Running Time:** 120 minutes

## FINANCING PLAN

**Total Budget:** 1 200 000 USD

**Finances Committed:** 10 000 USD

## GOALS AT DFM

- Introduce the Project to Market
- Find Suitable Co-Producers
- Secure Second Round of Development Funding
- Find Broadcaster Partners





## BITTER SEED

*Bitter Seed* is an intergenerational quest for identity, with its protagonists being its director Camélia Gadhgadhi and her father, Mohamed-Lamine. It began when Mohamed-Lamine, a 56-year-old luxury cab driver in Paris, expressed his desire to “Frenchify” his name. This revelation prompted Camélia to realise that her father had been gradually distancing himself from his Algerian identity.

Initially, Camélia gets angry at what she sees as an attempt to erase their origins—as a form of shame. She starts filming their conversations, which form the backbone of this film, to understand the hidden reasons for his desire to become the “perfect immigrant.” From the Algerian Civil War in the 1990s to the 2015 terrorist attacks in France, Mohamed-Lamine’s relation to his culture and religion has indeed been shaped by violence and rejection.

Against her father’s advice, Camélia embarks on a journey to Algeria, a country she had never

lived in. There, she immerses herself in the underground techno scene known as ‘hefla’ (meaning ‘party’), which emerged in response to the oppression and violence her father had escaped. By filming young independent women at raves and capturing their conversations, allows the director to create a visually strong Algerian female character, positioning her to better counter her father’s disdain for Algeria. Both of their visions collide and a fantasized country appears between the lines.

Weaved together by experienced editor Sylvie Gadmer, different video formats are incorporated in this father-daughter visual conversation. From Mohamed-Lamine’s Mini DV archives from the 1990s; images shot by the talented DOP, Nina Bernfeld, of him in his taxi with his clients or playing golf; their discussion filmed by his daughter; and composed shots from ‘hefla’ party scenes. *Bitter Seed* is a creative proposal on identity and dignity in a French-Algerian family.

## DIRECTOR’S/PRODUCER STATEMENT

Zeri3a Morra (bitter seed) is an Algerian expression that refers Algerian men living in Europe who resent their homeland. *Bitter Seed* is the anatomy of this resentment, at the intersection of our paths. I want to highlight the dignity with which my father claims the freedom of absolute departure and my dignity as a French-Algerian woman.

## DIRECTOR’S/PRODUCER PROFILE

**Camélia Gadhgadhi** is a French-Algerian filmmaker. She directed two short films and was a writing coordinator and assistant to the showrunners on the first Apple TV series shot in France. *Bitter Seed* is her first feature film.

**Antoine Goldet** co-founded Amok Films in 2018 in Paris and has produced feature films, all of which made their World Premiere at A-list festivals and were broadcast on public TV channels in France and abroad. He is a 2024 Eurodoc participant with *Bitter Seed*.

## COMPANY DETAILS

Amok Films stands for independent, innovative, and conscious documentary cinema. Sustained by filmmakers, technicians, and artists, this studio was founded in 2018 by Antoine Goldet.



Antoine Goldet  
PRODUCER



Camélia Gadhgadhi  
DIRECTOR



Boualem Ziani  
PRODUCER

## PROJECT INFORMATION/FACTS

**Project Type:** Documentary Feature Length

**Country:** France, Algeria

**Production Company:** Amok Films - Libre Image

**Running Time:** 80 minutes

## FINANCING PLAN

**Total Budget:** 365 769 USD

**Finances Committed:** 46 977 USD

## GOALS AT DFM

- Development and Shooting Partners: North Africa & Europe



## CHILDREN OF HONEY

We are Hadza and we want the world to know who we are.

The Children of Honey are three young friends growing up in one of the oldest hunter-gatherer communities on Earth, the Hadzabe. Their home is the Yaeda Valley of Northern Tanzania, nestled amidst some of Africa's most breathtaking reserves. For 50,000 years, they have lived in peace, documenting their history around the light of a million fires, in a language spoken by around 1000 people. However, their nation has lost 90% of their land.

Our three friends, Nd!uba, Embelebi and Nguilabe, represent the next generation, who hold the fate of the Hadza Indigenous Knowledge in their hands. Nd!uba dropped out of government school after being beaten and bullied for being Hadza. He loves to hunt but realises the increasing Datooga

cattle are causing the wildlife to disappear. Even honey is suddenly scarce, as fisher people are using bees as bait. He is curious and tours the villages of Datooga, Singida and Mbulu people. The girls, Nguilabe and Embelebi see the trees, roots and earth as their school. However, the forests they gather from are turning into Mbulu farmland and their waterholes are being soaked up. Embelebi is torn between two worlds as she might have to move to town to care for her niece. The girls are spirited and eloquent. They rap in Hadza and one new song tells of how other tribes have fat bellies because they have stolen the food that belongs to the Hadza.

Will our characters choose to stay with the elders and keep the ancient flame alive, or leave for a new life? And what can the Hadza teach the rest of us about living in harmony with nature before it's too late?

## DIRECTOR'S/PRODUCER STATEMENT

A Tanzanian filmmaker collaborates with the Hadza to capture their unique way of life. Using high-end filming techniques, the film delves into their interactions with nature. Ethereal sound design and dreamlike visual effects explore Hadza beliefs, immersing the audience in a journey that inspires and motivates change.

## DIRECTOR'S/PRODUCER PROFILE

**Jigar Ganatra** is an experienced filmmaker who specialises in working with indigenous communities and natural history. He is also the founder of the NGO African School of Storytelling (AFRISOS), which is dedicated to nurturing the next generation of African filmmakers.

**Natalie Humphreys** is a producer with over 25 years of experience in filmmaking. As the former controller of Factual for the BBC, she provided editorial, compliance, and commercial leadership across an annual content budget exceeding £100 million, which included oversight of the BBC Natural History Unit.

## COMPANY DETAILS

Both AFRISOS and Storyboard are dedicated to leaving a lasting legacy with the Hadza community, primarily through the establishment of a media centre as part of a broader impact initiative aimed at amplifying the voices of the Hadza.



Natalie Humphreys  
PRODUCER



Jigar Ganatra  
DIRECTOR

## PROJECT INFORMATION/FACTS

**Project Type:** Documentary Feature Length

**Country:** Tanzania, Scotland

**Production Company:** Storyboard Studios

**Running Time:** 90 minutes

## FINANCING PLAN

**Total Budget:** 1 500 000 USD

**Finances Committed:** 200 000 USD

## GOALS AT DFM

- Seeking Collaborators: Production and Impact Partners
- Respectful Storytelling: Film Honours Hadza Culture
- Global Audience





## HOW MANY NIGHTS HOW MANY DAYS?

Younis Abdallah, a young peasant from Al-Himamiya in Upper Egypt, was unaware of the grave implications of conscription into the Egyptian Labour Corps. During World War I, the British, who controlled Egypt, established private companies to recruit labour to support their army. They presented these roles as lucrative opportunities and pressed the Egyptian authorities for large numbers of recruits to support both the Eastern front against the Ottoman Empire and, by 1917, the Western front in Europe.

Word had spread that many conscripts had not returned, indicating the perilous nature of these 'jobs'. Efforts by village leaders to prevent conscription partially succeeded, saving some but not others, like Younis's mentor, Sheikh Abbas. When Abbas was seized for conscription, Younis volunteered in his place, driven by loyalty and naivety.

Transported to the front lines in France, Younis

bonded with Quabaisy, a fellow villager, whose subsequent death spurred Younis and his peers to protest. Their leader, Sabet Haroun, organised work strikes, inspiring Younis to recognise his own potential. Despite enduring humiliation, physical punishment, and near-death experiences, the collective spirit of the group – nurtured through songs, dances, jokes, and theatre – helped Younis evolve into a resilient figure.

The documentary climaxes with a tragic massacre executed by the British against the striking workers, an event Younis miraculously survives. Returning to Egypt, his harrowing tale becomes a catalyst for the major peasant uprisings of the 1919 revolution. Through Younis's journey from a naive youth to a seasoned survivor and catalyst for change, the film exposes the brutal realities of war and colonial exploitation, highlighting the transformative power of collective resistance and the indomitable human spirit.

## DIRECTOR'S/PRODUCER STATEMENT

The story of WWI labourers, exploited and treated as mere tools, yet still displaying remarkable resilience and bravery, resonated deeply. Particularly because they still managed to protest through strikes, jokes, and songs. This infuriating yet fascinating tale illustrates how oppressed individuals undermine power, maintain dignity, and assert their agency.

## DIRECTOR'S/PRODUCER PROFILE

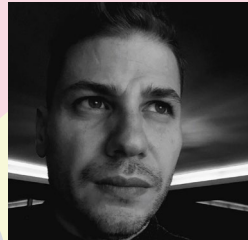
**Kesmat El Sayed**, a producer known for impactful storytelling, is joined by **Alaa Dajani**, a seasoned documentarian with a profound commitment to representing history and its relevance. Together, they explore overlooked narratives. Their partnership thrives on a shared passion for exposing historical injustices. Their current project dives into the untold stories of WWI labourers, challenging Eurocentric historiography while highlighting the power of collective resistance and the enduring spirit of oppressed communities.

## COMPANY DETAILS

Arab-based, See Media Production, excels in crafting award-winning, socially relevant documentaries that have garnered international recognition and festival accolades.



Kesmat El Sayed  
PRODUCER



Alaa Dajani  
DIRECTOR

## PROJECT INFORMATION/FACTS

**Project Type:** Documentary Feature Length

**Country:** Egypt, Germany

**Production Company:** See Media Production

**Running Time:** 80 minutes

## FINANCING PLAN

**Total Budget:** 480 765 USD

**Finances Committed:** 47 500 USD

## GOALS AT DFM

- Finding Artistic and Financial Partners in Animation



IN PURSUIT OF GHOSTS

How does a city hide its scars? A different name? A fresh lick of paint?

Lurking behind Durban’s harbour headland sits an abandoned whaling station. Built in 1907 by Norwegian businessmen, the station stretched 1km in length – longer than even the biggest of whales. For 68 years profits rose until the tide of public opinion changed and the whaling station closed for good.

Today you’ll find it overgrown with trees, buried between a military barracks and a sewage plant that quietly expels waste out to sea.

The spectre of the past is embodied by this whaling station, but we don’t know what to do with it, so we’ve left it behind – turned a blind eye. Well, not all of us.

The ghost of a whale has returned to Durban seeking to reclaim what’s left of her remains. She’s a foreigner in these warm waters, dragged

off course by men with harpoons sixty years ago - but everything’s different now.

The glamorous city she remembers, with its art deco hotels and palm-tree promenades, now sways like a senile watchdog guarding a bygone era. The bay that once welcomed tourists on boards and blow-up tubes now harbours effluents and disease. “At least it’s better than the blood of my kin,” she mutters.

Through a poetic exploration of the whaling station, told from the perspective of a whale’s ghost, *In Pursuit of Ghosts* paints a portrait of a weary resort city that’s permanently out of season. Its former glory owed to a trade most don’t even know existed, yet all feel the ramifications of today.

Our backs may have turned on the whaling industry, but the scars remain, holding clues about who we are, where we come from, and where we are headed.

DIRECTOR'S/PRODUCER STATEMENT

Little has been written about Norway’s partnership with South Africa in their hunt for the giant mammals of the sea. Most are unaware that it even happened, so how can we begin to remember it? What has been erased from collective memory that still lingers in the cracks? Can the remnants of the whaling station reveal any answers?

DIRECTOR'S/PRODUCER PROFILE

**Jethro Westraad** is a South African filmmaker and researcher based between Amsterdam and Durban. He holds a master’s degree in directing from DocNomads, as an Erasmus Mundus scholarship recipient. Jethro’s latest film, *Love, Your Neighbour* (2023), was also set in Durban and premiered in competition at IDFA and IndieLisboa.

**Jacintha de Nobrega** is a leading South African producer and an alumna of the Los Angeles Film School. Jacintha’s latest project, *London Recruits*, won Best Documentary at the Joburg Film Festival.

COMPANY DETAILS

Row Your Boat Films is a boutique film house based in Durban, dedicated to fostering emerging local filmmakers with bold and artistic vision.



Jacintha de Nobrega  
PRODUCER



Jethro Westraad  
DIRECTOR

PROJECT INFORMATION/FACTS

**Project Type:** Documentary Feature Length

**Country:** South Africa

**Production Company:** Row Your Boat Films Running

**Running Time:** 90 minutes

FINANCING PLAN

**Total Budget:** 330 000 USD

**Finances Committed:** 10 000 USD

GOALS AT DFM

- Secure Production Finances and Partnerships by Way of International Co-Productions





MY FATHER KILLED BOURGUIBA

In 1988, as we journeyed to visit my father in prison, a soldier on the bus asked my older sister why our father was in prison. Emna replied, “Our father killed Bouguiba.”

For years, I continued to believe that my father had really killed Bourguiba but never tried to find out more. As far as I was concerned, my father did not like Bourguiba and Bourguiba did not like my father. That was until I discovered that Bourguiba was alive. Since then, I have been trying to understand who my father is and who Bourguiba is.

This film chronicles my journey in search of my father’s motivations and their impact on my life. It begins many years after his death and his involvement in a group plotting to overthrow the Tunisian regime of Bourguiba through a military coup.

My father’s pursuit of change turned our family and my personal life upside down. I have since been beset by a multitude of increasingly pressing questions. What leads a person to sacrifice his and his family’s safety for an ideal, an ideology, or a dream? How much has this affected my choices as a daughter, a woman and a mother?

To unearth the story, I dive into a memory box full of family photos, prison letters, relevant official archives and drawings I used to draw for and with my father. I also engage in discussions with my father’s comrades and their siblings, who share similar experiences to confront them with their hidden feelings. Ultimately, I seek salvation from the heavy burden of the past to hopefully heal the open wounds of a conflict I didn’t choose.

DIRECTOR’S/PRODUCER STATEMENT

The 1987 coup in Tunisia was not merely a political event; it became entangled with personal family matters, thrusting me into a conflict I never sought. I aim to shatter the enduring silence surrounding this conflict, spanning two, or even three, generations, and to unravel the events that unfolded for me, my family, and Tunisia throughout a third of a century of the country’s history.

DIRECTOR’S/PRODUCER PROFILE

Tunisian producer **Sarra Ben Hassen** boasts over 25 years of experience in executive production for both local and international projects. She notably produced the Oscar-nominated short film *Brotherhood* by Meryam Joobeur. Her debut feature, *Who Do I Belong To*, premiered at the 74th Berlin International Film Festival.

**Fatma Riahi** is a Tunisian filmmaker. Since 2011, she has directed and produced short and medium-length documentary films. Her inaugural feature film, *A Haunted Past*, has screened at prestigious festivals such as IDFA.

COMPANY DETAILS

Instinct Bleu, founded in 2019 by Sarra Ben Hassen and Meryam Joobeur, is a Tunisian film company focused on nurturing Arab and African talents through production.



Sarra Ben Hassen  
PRODUCER



Fatma Riahi  
DIRECTOR/PRODUCER

PROJECT INFORMATION/FACTS

<b>Project Type:</b>	Documentary Feature Length
<b>Country:</b>	Tunisia, Qatar, Saudi Arabia
<b>Production Company:</b>	Instinct Bleu
<b>Running Time:</b>	90 minutes

FINANCING PLAN

<b>Total Budget:</b>	370 000 USD
<b>Finances Committed:</b>	105 000 USD

GOALS AT DFM

- Explore Co-Production Possibilities
- Seek Industry Feedback
- Funding Opportunities from Funds and Broadcasters



## THE ONE WHO SINGS

*The One Who Sings* takes you behind the incredible voice and mesmerising stage persona of Zolani Mahola, South African music icon who rose to international fame as the lead singer of Freshlyground. The blend of visuals and music provides an intimate insight into the experiences that shaped her life and forced her to confront her inner voice, encouraging the viewer to do the same for themselves. In an empty theatre, Zolani, illuminated in the spotlight on the stage, sings the words to a familiar song “What would you do if you knew the truth”, contrasted with scenes from her stage performances in primary school and international career.

Revisiting her great Aunt, Nyameka Mahola’s home, Zolani looks through old family photos, sharing her story. Born in 1981 amidst Apartheid protests, losing her mother at 6, enduring abuse, and struggling with identity, university introduced destructive coping mechanisms. In 2002, Freshlyground was formed, changing her

life forever, touring the world, and performing alongside musical greats. The camera follows her on stage at the peak of her career, while she shares her internal suffering. Years of recovery, childhood reflection, and reconnection with nature allowed Zolani to rediscover her true self.

The film captures her new journey as ‘The One Who Sings’, a name given to her by the South African public. Intimate rehearsal sessions with her new band, The Feminine Force, reveal an empowering safe space for female artists. The members, Sky Dladla, Genevieve Lee, Cal Thompson, Ntombe Halam & Chanté Phillips, share their journeys. Visiting schools and organisations, Zolani uses music to connect with fellow survivors and youth, nurturing healing. Through interviews, archive, and musical performances, Zolani’s story unfolds, revealing how our lives are shaped by our sacred time of childhood, but we too, have the power to change our stories

## DIRECTOR'S/PRODUCER STATEMENT

Zolani’s music has shaped the soundtrack of my own life. With a young South African female perspective, we’ll capture the transformative power of her story. By taking the audience on a journey into Zolani’s innermost thoughts and feelings and contrasting this with her public persona, the film will inspire everyone, particularly women in Africa and around the world to embrace their truth and create hope with their voices.

## DIRECTOR'S/PRODUCER PROFILE

**Chelsea Art** is a South African filmmaker, honours degree graduate and founder of See Art Films. She participated in the Durban FilmMart Business Lab in 2023 and Access Lab in 2024. Chelsea has produced and directed various documentaries, short films and music videos, that challenge the existing narrative.

**Rene Weston** currently works in film for impact and alternative distribution, with extensive experience in the TVC and feature film production space. Together Chelsea and Rene have 20 years of experience as women in the industry.

## COMPANY DETAILS

See Art Films is a Cape Town based production house with a focus on impact storytelling.



Rene Weston  
PRODUCER



Chelsea Art  
DIRECTOR/PRODUCER

## PROJECT INFORMATION/FACTS

<b>Project Type:</b>	Documentary Feature Length
<b>Country:</b>	South Africa
<b>Production Company:</b>	See Art Films
<b>Running Time:</b>	90 minutes

## FINANCING PLAN

<b>Total Budget:</b>	240 000 USD
<b>Finances Committed:</b>	33 762 USD

## GOALS AT DFM

- Production and Impact Distribution Funding Partners
- Distributors
- Streamers and Broadcasters
- Linking with Industry Professionals Invested in the Power of Musical Storytelling





UNSUNG

In this pilot series, an adult child of a military veteran interviews her mother, an unsung hero of the South African liberation movement. The heroine in question is Sibongile “Promise” Khumalo who left the country at age 14 for military training in various parts of the world including Russia, Angola and numerous African countries. The child in question is renowned journalist and award-winning TV & radio broadcaster, Masechaba Khumalo, who was born in exile as a product of the revolution and subsequently had an extraordinary childhood raised by a soldier. In this series, mother and daughter sit down, for the first time, in an exclusive no-holds-barred interview. This is the story of a national hero whose story has never been told on television. Their journey allows mother and daughter to navigate their discourse.

MaKhumalo has been victimised by the system throughout her entire life in a way that compromised her ability to mother her daughter the way she would have liked. Her greatest wish is not to perpetuate this victimisation onto her daughter. This is a story about healing and breaking generational curses.

To break generational curses means to end toxic patterns that haunt your family history. It means to break away from negative expectations assigned to you. Ending family generational curses means taking the necessary steps to address past trauma. We can’t change the past but we certainly have the power to influence our future generations by re-writing the narrative and telling our story.

DIRECTOR'S/PRODUCER STATEMENT

Families have stories, the ones never spoken and the ones with contested truths and lies. My parents are in their 80's. The need for closure around certain family stories is urgent. By watching aspirational icons having courageous conversations with their adult children, we hope viewers will find new ways to have similar transformative family conversations.

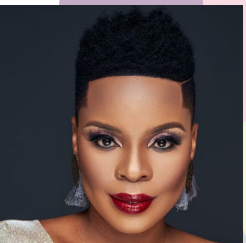
DIRECTOR'S/PRODUCER PROFILE

**Masechaba Khumalo** is a renowned journalist and award-winning radio and TV broadcaster. She has produced and presented TV programmes on SABC 1, 2, and 3, as well as eTV, SABC NEWS, ENCA, and BET.

**Amanda Lane** is an award-winning writer and director of Africa's most groundbreaking TV shows. She has created, written, directed, and consulted on 30 shows and films across genres, including the Pan-African hit MTV *Shuga*, which debuted Lupita Nyong'o, and *Is'thunzi*, which earned Thuso Mbedu International Emmy nominations (2017, 2018).

COMPANY DETAILS

Masechaba Media is a holistic 360 media and communications agency run by African women, for Africans, and specialises in content that promotes the African agenda.



Masechaba Khumalo  
PRODUCER



Amanda Lane  
DIRECTOR

PROJECT INFORMATION/FACTS

Project Type:	Documentary Series
Country:	South Africa
Production Company:	Masechaba Media
Running Time:	90 minutes

FINANCING PLAN

Total Budget:	161 052.62 USD
Finances Committed:	0 USD

GOALS AT DFM

- Secure Prospective Funders for International Syndication
- Learn and Meet Professional Industry Stakeholders



## WE HAD THE MOON!

In *We had the Moon!*, Pamela Edouard's journey unfolds, illuminating the profound impact of racism, colonialism, and slavery. Growing up in a Mauritian ghetto, Pamela, like many Mauritians, was unaware that her Chagossian neighbours were forcibly expelled from their homeland during the Cold War to make way for a UK-US military base. Despite their shared appearance, Pamela despised them, and she wonders how she could harbour such prejudice against people who look so much like her.

However, a transformative encounter with Charlésia Alexis, a Chagossian woman on a bus in England, shattered Pamela's preconceptions and ignited her mission to shed light on their plight.

The film delves into the Chagossians' harrowing history, revealing how they were chased from the Chagos Archipelago by the UK and the US for the construction of a military base. This expulsion echoes the historical injustices of slavery, as the Chagossians were uprooted from their ancestral

lands and deprived of their basic rights.

Through a blend of animation, archival footage, and first-hand accounts, *We had the Moon!* vividly portrays the ongoing struggle of the Chagossian community for justice and the right to return home. Despite international condemnation and legal victories, the UK government's indifference persists, underscoring the enduring impact of colonial attitudes and policies.

As time slips away for the elderly Chagossians, their grandchildren inherit the mantle of resistance, determined to preserve their culture and reclaim their identity. The film serves as a rallying cry for solidarity and accountability, urging viewers to confront the uncomfortable truths of colonial history and stand in solidarity with marginalized communities fighting for justice and dignity.

## DIRECTOR'S/PRODUCER STATEMENT

In 2010, meeting Charlesia, a Chagossian woman, shattered my world. The conversations with her shed light on hidden aspects of my origins, my African roots, my link to the Chagossian people. Why were those issues left out of the official narrative? So many questions haunt me ever since this June 2010. Charlésia passed away but her words, her voice, her smile always on my mind. I want to share her story.

## DIRECTOR'S/PRODUCER PROFILE

**Zippy Nyaruri** is an upcoming producer recognised for her work *Truck Mama* for which she received awards from IDFA and AfriDoc. Her notable works include *Mama Emerre* and *Zebu and the Photo Fish*, screened at esteemed film festivals like Durban, Aspen and Toronto (TIFF). With a master's degree in Film and Photography Studies, she has also attended IDFA Academy, Berlinale and Durban Talent Campus.

## COMPANY DETAILS

Dousma Dousma is a recently established Mauritian production company with the primary objective of producing documentaries like *We Had the Moon!* and other projects such as *The Place*.



Zippy Nyaruri  
PRODUCER



Pamela Edouard  
DIRECTOR/PRODUCER

## PROJECT INFORMATION/FACTS

**Project Type:** Documentary Feature Length

**Country:** Mauritius

**Production Company:** Dousma Dousma Production

**Running Time:** 90 minutes

## FINANCING PLAN

**Total Budget:** 355 223.03 USD

**Finances Committed:** 63 664.48 USD

## GOALS AT DFM

- Co-Producers
- Sales Agents
- Broadcasters
- Film Funds





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# JAY FLY

Meet Jay, the all-American teenage golden boy - athletic, smart, good-looking and popular. But hold onto your hats, folks, because Jay's African vacay adventure takes a wild turn when he makes an unfortunate nosedive out of their holiday treehouse and meets his maker... or does he?

Instead of pushing daisies, Jay hits the respawn button, but not as the heartthrob we know and love. Nope, he's back as a fly - a buzzing, winged

nuisance. Now, Jay must navigate the savage, wild, crazy bug-eat-bug world while trying to reconnect with his family, who are caught up in life's day-to-day challenges and see him as nothing more than a pesky bug to be swatted, squashed or sprayed... because when you're this small and ugly, everything wants to kill you.

Off the wall and zany, *Jay Fly* is a dark, fish-out-of-water adult animated comedy.

## DIRECTOR'S/PRODUCER STATEMENT

With *Jay Fly*, we aim to create an incredible adult animation show to appeal to the global audience through exploring different perspectives in the human world and in the bugworld. Fastpaced, ruthless and zany in the insect domain, while dysfunctionally calm in the human world. The storylines push the envelope of humour through wacky characters and funny situations. At the core of this story is about being human. Life in the bug world is so overtly brutal and in the human world seemingly gentle but in any world, when you are this small and ugly, everything wants to kill you!

## DIRECTOR'S/PRODUCER PROFILE

**Nosipho Maketo-van den Bragt**, CEO of Chocolate Tribe, co-writer and producer of *Jay Fly* is also a creative entrepreneur and seasoned legal expert. The *Jay Fly* team consist of the original creators of the show - **Greg Blyth** and **Barend Kruger**. Further, highly skilled animation directors - Rob van den Bragt and Tiaan Franken. Collectively, this team offers over 25 years of technical and creative experience in the industry, with global award-winning projects, high-end visuals, and compelling narratives. The team have collaboratively placed South Africa on the map for original stories in animation, feature films and VFX.

## COMPANY DETAILS

Chocolate Tribe is an award-winning multifaceted animation, visual effects, and IP Development studio with over 25 years of international experience. The company was founded in 2014 by Nosipho Maketo-van den Bragt and currently has two branches, in Cape Town and Johannesburg. Since its establishment, Chocolate Tribe has delivered numerous projects with local and international partners in the animation, VXF, and IP Development space.



Nosipho Maketo-van den Bragt  
PRODUCER



Greg Blyth  
CREATOR/WRITER



Barend Kruger  
CREATOR/WRITER

## PROJECT INFORMATION/FACTS

**Project Type:** Adult Animated Series

**Country:** South Africa

**Production Company:** Chocolate Tribe Jay Fly Ltd

**Running Time:** 8 episodes, 22 minutes

## FINANCING PLAN

**Total Budget:** 7 351 302 USD

**Finances Committed:** 107 650 USD

## GOALS AT DFM

- Looking for Investors/Financing Partners
- Pre-sales/Distributors
- Building Partnerships and Networking





LEGEND OF HYENA MAN

A once-cherished childhood ends when Abeo is given a life responsibility to look after his mother. His aspirations to become the great Master of Hyena man succeeding his father timidly diminishes, however, the return of Baba, a renowned master who was his father’s assistant back in the day rekindled his passion. The great deeds of his father woven into his mind blossom within Abeo’s memory. Gruelling working hours and even Baba’s stern treatment fail to intimidate him from seeking the hyenas that Baba owns.

Meanwhile, Abeo’s mother choice to remarry overshadows all his attempts to provide for his household and blinds him even to consider his father’s unfavourable impression of Baba. His determination to attend Baba’s last day of performance in the village on his mother’s wedding day sparks a fierce fight with his mother, leading to his suspension from home.

Looking for a retreat in Baba’s presence, Abeo stumbles on the mysterious walkout of Baba with his hyenas. He curiously follows them and sees when Baba rolls into ashes and merges with his

hyena clans. Abeo who is now closer to Baba’s hyenas than ever and has nowhere to go decides to implore Baba to take him on his journey so that he can perform with hyenas disregarding the stranger thing he witnessed.

But fate takes a different turn as Abeo begins to observe the signs that Baba is involved in his father’s death. The Alpha, under the mystical force, detects Abeo’s discovery and before he does anything, He readies himself to end Abeo. Yet, a surprising intervention appears as Kofi, a member of Baba’s clan attacks Baba securing Abeo, and all the hyenas one by one stand against Baba’s side, set to rip him apart.

This 2D and 3D animated picture is aimed at viewers aged 13 and above as the narrative delves into uncovering dark truths and the transformative power of confronting one’s past and embracing one’s true calling. Through the character’s struggle to follow his aspiration, it explores loyalty, search for identity, betrayal, and the mythical connection between humans and animals.

DIRECTOR’S/PRODUCER STATEMENT

As an Ethiopian, I grew up with the rich myths of hyenas and witnessed the unique bond between the people of Harar and these animals, but unfortunately Mastering Hyenas has never been taken as a serious profession much like Abeo’s journey which involves becoming a Master of Hyenas.

Beyond all, overcoming the loss of his father and the societal burdens that come with pursuing one’s dreams relates with my own struggle to enter the entertainment industry amidst relentless criticism. Through this film, my aim is not only to take the audience on an emotional journey, connecting them with the vibrant and spirited folktales of Africa but this story is to inspire those who dare to defy societal expectations and chase their dreams.

DIRECTOR’S/PRODUCER PROFILE

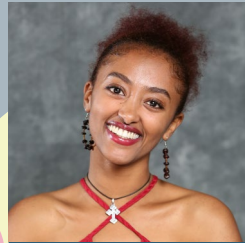
**Elshadye Temesgen** is a writer, director, and cinematographer. She graduated in Performing Arts from Gondar University and holds a one-year International Filmmaking Certificate from MultiChoice Talent Factory. Some of her works include *The Enigmatic Mark*, *Abi and Hanna*, and *Truth*.

COMPANY DETAILS

M2VPRODUCTION is dedicated to telling authentic African stories. Led by founder Mathew Valerian, an award-winning filmmaker, the company brings a fresh perspective to the entertainment industry.



Joshua Faber  
PRODUCER



Elshadye Temesgen  
DIRECTOR



Mathew Valerian  
PRODUCER

PROJECT INFORMATION/FACTS

**Project Type:** Animated Feature Length

**Country:** Tanzania

**Production Company:** M2VPRODUCTION

**Running Time:** 85 minutes

FINANCING PLAN

**Total Budget:** 1 456 766 USD

**Finances Committed:** 54 760 USD

GOALS AT DFM

- Financing
- Co-Producers
- Distribution and Sales



## LEGENDS OF BULAN

On a voyage of no return, off the Island of Goree, exiled renegades lost at sea uncover ancient tablets with hieroglyphs in a hidden cave. With it, they discover not only their mysterious Identities as 'Marked Ones' but also their urgent mission as guardians of the realm. They must defeat the tyrannical dynasty and restore the lost civilization and glory of Bulan. However, before they do so, they must discover themselves.

As the weight of prophecy dawns on them and they realise that time is short, the renegades must now embark on a quest, to find Zana, the Queen of the Unconquered, and unite the other tribes in time to face the War to End All Wars. The fate of Bulan hangs in the balance.

## DIRECTOR'S/PRODUCER STATEMENT

Akosua, a broken female mercenary picks up herself and leads a band of besmirched renegades to face their greatest purpose and their greatest fear: the tyrannical dynasty. Join their journey in this epic series.

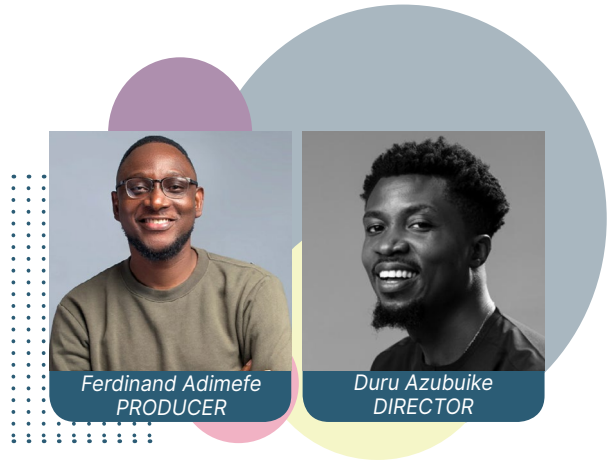
## DIRECTOR'S/PRODUCER PROFILE

Producer, **Ferdy Adimefe**, is a storyteller, an elected member at the International Academy of Television Arts and Sciences (the Emmys), a creative entrepreneur, MIPAD awardee, and the CEO/founder of Magic Carpet Studios, one of Africa's most renowned animation studios.

Director, **Duru Azubuike** is an award-winning 3D artist, 3D art director and cinematographer. His portfolio includes projects such as *Gangs of Lagos*, *Microsoft*, and *Sesame Street*. He is also the 3D art director and co-founder at Magic Carpet Studios.

## COMPANY DETAILS

Magic Carpet Studios innovates through storytelling, using high-tech animation and timeless, endless art to share wholesome stories with a global audience.



## PROJECT INFORMATION/FACTS

**Project Type:** Animated Series

**Country:** Nigeria

**Production Company:** Magic Carpet Studios

**Running Time:** 30-40 minutes each

## FINANCING PLAN

**Total Budget:** 5 000 000 USD

**Finances Committed:** TBC

## GOALS AT DFM

- To finance the production of *Legends of Bulan* and secure interest in potential distribution.





# MONSTER NANNY

**Tagline:**  
**From African Godzilla to farmyard nanny: a monstrous family adventure.**

*Monster Nanny* is a monstrously funny and heartwarming Animation Style - 2D Cutout/ Traditional Family Adventure Series, (targeted at kids 6-11), set in a world where monsters and humans coexist, even in the movie industry. Tayt is an obnoxious African A-list Kaiju monster movie star known on-screen as the African Godzilla. But when he loses his roar, his career goes into decline. Forced to crash on a rural chicken egg farm with his childhood human friend Chenai, a widowed go-getter chicken egg farmer, and her four rambunctious kids, whom Tayt affectionately calls the little terrors.

As Tayt balances body-slamming monsters on-screen with wrangling toddlers into bed,

running underground pillow fight clubs, playing paparazzi dodgeball, and surviving the chicken run *Illuminati*, he learns that true stardom isn't about the glitz of Nollywood; it's about genuine connections. His new fragmented family may learn to embrace their inner monsters, but can Tayt find a way to keep his fragmented family together and reclaim his place as the king of the monster actors?

Amidst monster-sized chaos, belly laughs, and squishy hugs, *Monster Nanny* imparts lessons on sticking together, being brave, and embracing your inner monster, by accepting the parts of ourselves that the world won't. So get ready to laugh until you cry, or at least cry until you laugh, because in this series, family is always an adventure.

## DIRECTOR'S/PRODUCER STATEMENT

I was raised on a healthy diet of gloriously cheesy Nollywood and cult monster movies. Besides being a "bombastic" mix of both, this series is a personal reminder in a world where performative perfection is often the price of love. You can find these moments freely in life's most perfectly imperfect moments, with the family you never knew you needed.

## DIRECTOR'S/PRODUCER PROFILE

**Tafadzwa Hove**, an award-winning Zimbabwean animation director and writer, gained acclaim for the short film *Mukudzei* and was part of the Annie award-winning *Kizazi Moto: Generation Fire*. He challenges African stereotypes, focusing on narratives depicting marginalised communities' resilience.

**Kaya Kuhn**, a producer with 10+ years of experience, line-produced BBC1's *Zog* and *The Snail* and *The Whale* and co-produced Netflix's *Seal Team*. She served as senior series producer for *Kizazi Moto: Generation Fire* on Disney+ and was the consultant producer for *Aau's Song in Star Wars: Visions Volume 2*. In 2022, she founded Those Production Girls.

## COMPANY DETAILS

Those Production Girls is a production management firm founded to revolutionise the management of animated content. Founded by Kaya Kuhn, whose credits include *Kizazi Moto*, *Star Wars Visions* and *Supa Team 4* amongst other notable and award-winning productions.



Kaya Kuhn  
PRODUCER



Tafadzwa Hove  
DIRECTOR

## PROJECT INFORMATION/FACTS

**Project Type:** Animated Series

**Country:** South Africa

**Production Company:** Those Production Girls

**Running Time:** 13 episodes, 26 minutes each

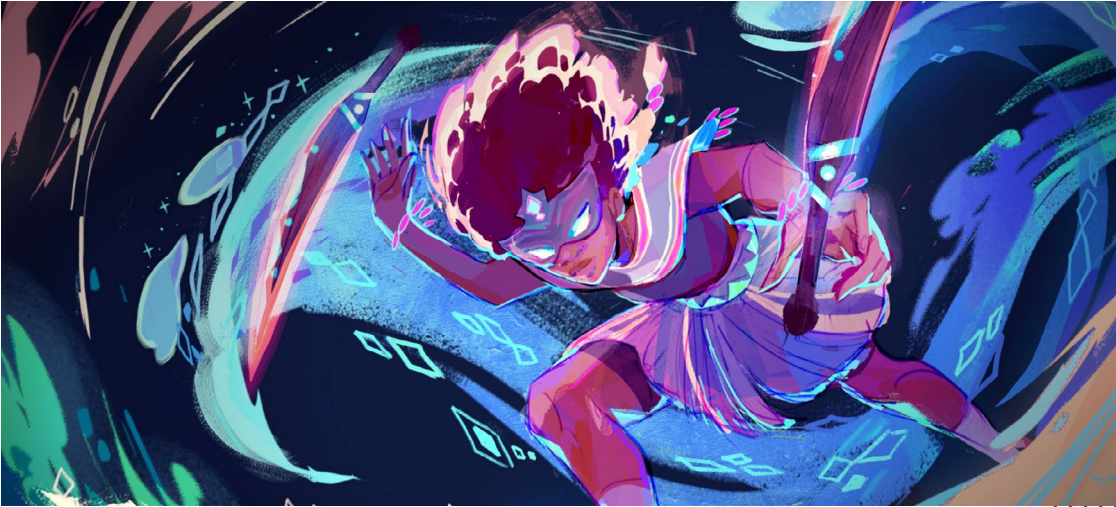
## FINANCING PLAN

**Total Budget:** 7 119 330.27 USD

**Finances Committed:** 20 000 USD

## GOALS AT DFM

- Potential Co-producers
- Sales Agent/Distributor
- Funding for Further Development



## OARONA

*Oarona* is a captivating tale set in the vibrant but perilous streets of Cape Town's slums. The story follows the journey of a young girl named Oarona, who stumbles upon her latent magical abilities and ancestral heritage after a series of mysterious events unfold in her community. As she grapples with her newfound powers, Oarona forms a deep and unlikely bond with her wise grandmother, who guides her through the complexities of their magical lineage. Together,

they embark on a transformative quest to uncover the truth behind their family's past while navigating the treacherous landscape of their urban surroundings. Along the way, Oarona must confront formidable challenges and dangerous adversaries, ultimately discovering the true strength that lies within her. *Oarona* is a compelling narrative of self-discovery, resilience, and the enduring power of familial bonds in the face of adversity.

## DIRECTOR'S/PRODUCER STATEMENT

Oarona celebrates community, magic, and familial bonds in Cape Town's townships. Oarona navigates a world where danger and enchantment coexist, showcasing the importance of unity. Central is her bond with her grandmother, steeped in tradition and ancient magic. As a director, I aim to empower with this enchanting tale of resilience and transformation.

## DIRECTOR'S/PRODUCER PROFILE

**Thandiwe Mlauli**, CEO of Studio Yezi, is a trailblazer in animation from Johannesburg, South Africa. With a BFA from the New York Film Academy and experience at Black Women Animate Bootcamp, she pioneers diversity in South Africa's animation. Her studio empowers emerging talents globally. As a Women In Animation alumna, Thandiwe champions women's voices, embodying resilience and creativity.

## COMPANY DETAILS

Studio Yezi is a home for the bright ideas we bring to life. We amplify diverse voices in animation, shaping inclusive narratives that inspire change and celebrate the richness of human experience.



AJ Pitre  
PRODUCER



Thandiwe Mlauli  
DIRECTOR

## PROJECT INFORMATION/FACTS

**Project Type:** Animated Feature Film

**Country:** South Africa

**Production Company:** Studio Yezi

**Running Time:** 101 minutes

## FINANCING PLAN

**Total Budget:** 7 000 000 USD

**Finances Committed:** 10 000 USD

## GOALS AT DFM

- Co-production
- Financing
- Team Building
- Sales Agent/Distribution





## R.E.M. RAPID EYE MYSTERY

In the not-so-distant future, humanity suffers from the curse of nightmares that grip their minds, preventing them from sleeping for more than half an hour, lest they transform into crazy people, leading to disasters and chaos in the world. Life becomes tragic without sleep, as people lose control over their actions.

The story revolves around Sherif, an Egyptian police officer, who possesses a unique ability to sleep without issues, finding solace in his nightmares rather than fearing them. This ability becomes his weapon to combat nightmares and defend humanity. Sherif's path intersects with Najwa, a psychiatrist, who seeks to understand the phenomenon of nightmares and how to treat them. Alongside her trusted companion, "Zaytouna the Cat," who can transform into other beings. They are joined by Sheikh Baraka, who believes nightmares are a divine punishment for humanity and seeks to communicate with and tame them.

Throughout their journey, they face many obstacles, including a suspicious organisation led by a corrupt businessman who seeks to spread more chaos through nightmares for personal gain. The three heroes eventually discover a memorandum from a soldier of the past who participated in a world war. Upon reading the memorandum, a gateway opens to the original world of nightmares, revealing a terrifying secret behind this phenomenon. Hope will return anew, borne by the resilient souls who persevere and vanquish the nightmares that haunt their existence. As they conquer their deepest fears, they become beacons of survival, guiding humanity through the darkest of nights into the dawn of a brighter future.

## DIRECTOR'S/PRODUCER STATEMENT

In a world where reality is scarier than nightmares, we delve into their origins, reflecting humanity's darkest history. As filmmakers, our aim is a universally relatable narrative. Imagine a world without sleep, where nightmares bring chaos. Our goal is to create a story that everyone can connect with, while also meeting international standards for accessibility. We, storytellers, have a duty to bring hope and make a positive impact on people's lives, even in the darkest stories and times.

## DIRECTOR'S/PRODUCER PROFILE

The show is co-directed by Mahmoud Hemed and Ahmad Thabit, both Egyptian graduates of the High Cinema Institute.

**Mahmoud Hemed**, CEO and Co-founder of Samaka Studio, has over 15 years of experience in animation. He has directed two short films and has worked on TV commercials and cinema movies.

**Ahmad Thabit**, CCO and Co-founder of Samaka Studio, is an illustrator and animation filmmaker. He has produced multiple animated films and received awards at prestigious festivals, including a selection at the Annecy Film Festival.

## COMPANY DETAILS

Samaka Studio is a leading MENA animation studio, committed to raising industry standards through authentic storytelling and cultural representation, to establish North African animation globally.



Mahmoud Hemed  
DIRECTOR



Ahmad Thabit  
DIRECTOR



Ahmad Abdelhameed  
PRODUCER

## PROJECT INFORMATION/FACTS

**Project Type:** Animated Series

**Country:** Egypt

**Production Company:** Samaka Studio Running

**Running Time:** 120 minutes

## FINANCING PLAN

**Total Budget:** 6 500 000 USD

**Finances Committed:** 6 000 USD

## GOALS AT DFM

- Co-Production Partners
- Investors/Producers
- Pre-Sales Agreements
- Platform Partnerships
- International Distribution and Marketing



## ULI & TATA'S AFRICAN NURSERY RHYMES

*Uli & Tata's African Nursery Rhymes* is a 2D animated children's series that follows the extraordinary adventures of two siblings - Uli and her brother Tata.

When they stumble upon magical traditional instruments, they inadvertently summon Tuki, a

wise blue giant turaco bird from the Kakamega rainforest. Together, they journey across the continent in search of Africa's nursery rhymes.

Through song and story, they learn important life lessons while celebrating Africa's rich cultural and natural heritage.

## DIRECTOR'S/PRODUCER STATEMENT

In our creative journey, nothing has resonated with us quite like our animated children's series *Uli & Tata's African Nursery Rhymes*. Conceived amidst the challenges of Covid lockdowns, *Uli & Tata* emerged from a heartfelt desire – as newly minted parents of two young boys – to fill the glaring void of African children's content on our beloved TV screens and streaming platforms. This robs contemporary African children of media that reflects their lived experiences, environments, and heritage. While traditional folk stories and music serve as invaluable repositories of African culture, the encroachment of urbanisation and the proliferation of Western content have marginalised our storytelling traditions. Nevertheless, the burgeoning demand for African children's content, fuelled by increased internet access, has ignited a digital arts renaissance with boundless growth potential. *Uli & Tata's African Nursery Rhymes* not only delivers an authentically African animated series but also serves as a catalyst for addressing critical cultural and ecological issues, while propelling Africa's digital arts economy forward

## DIRECTOR'S/PRODUCER PROFILE

**Chief Nyamweya** is an author, digital artist, creative director, and co-founder of Pungulu Pa Productions and Freehand Studios: two twin digital arts and social impact studios based in Nairobi, Kenya. His work fuses storytelling, illustration, and animation to create visions of an alternative African future.

## COMPANY DETAILS

Pungulu Pa Productions is an animation studio dedicated to creating African children's content that celebrates culture and natural history through fun and entertaining experiences.



Sarah Mallia  
PRODUCER



Chief Nyamweya  
DIRECTOR

## PROJECT INFORMATION/FACTS

**Project Type:** Animated series

**Country:** Kenya

**Production Company:** Pungulu Pa Productions

**Running Time:** 52 episodes, 5 minutes each

## FINANCING PLAN

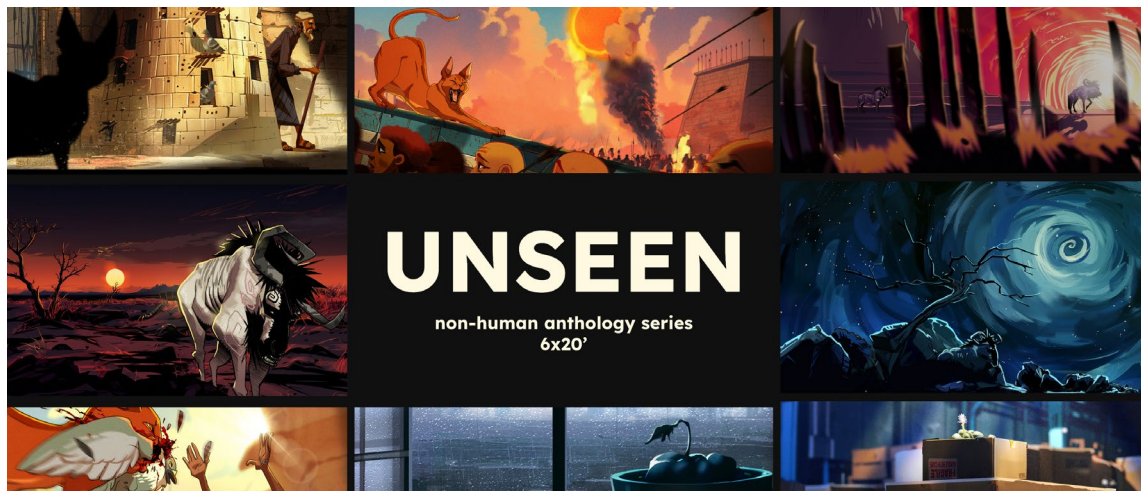
**Total Budget:** 2 500 000 USD

**Finances Committed:** 272 000 USD

## GOALS AT DFM

- Financing
- Co-Production Partnerships
- Industry Networking and Feedback
- Distribution/Marketing





## UNSEEN

*Unseen* is an adult animated anthology series that delves into hidden non-human worlds and the fascinating challenges they face. Drawing on the anthology formats of *Love, Death & Robots* and *Kizazi Moto*, each episode has its own visual language and animation style for each animal or plant protagonist.

We invite viewers to step outside of their human-centric selves and see life from across species lines, drawing them into perspectives they've never considered before to celebrate the inherent unity that exists within all things.

As a high-end series, *Unseen's* narratives are told with unflinching and violent realism. We hone in on animal, plant, and other sentient lives without dialogue or voiceover. The stories are visually driven, fast-paced, and fraught with danger.

1. In a besieged city in Ancient Egypt, when a hungry cat identifies its prey from among the

- messenger pigeons used to call for aid, will its hunting instincts doom the city to attack?
2. At the heart of the Great Migration, can a wildebeest resist the allure of a plant that slowly poisons it from the inside?
3. How is it to be a succulent ripped out of the sunny desert sands and shipped across the world to sit on a windowsill in a cold apartment?
4. What does an octopus mother, terrorised by a herd of seals that chase her through the watery depths, dream of when she sleeps?
5. How does an old crow, abandoned by its group and cast into the wilderness, get its own back?
6. In the distant future, will an interstellar ark guided by artificial intelligence be able to safely transport the last hope for life to an exoplanet, or will it succumb to the enchanting siren song of a black hole?

## DIRECTOR'S/PRODUCER STATEMENT

Can we push the limits of storytelling to experience life from other Earthlings' perspectives? Our fascination with non-humans leads us toward empathy for other species who think and feel, challenging the idea that we are the sole inheritors of our planet. *Unseen* fosters a global collaborative network, bringing together diverse artistic visions to explore non-human worlds.

## DIRECTOR'S/PRODUCER PROFILE

**Jason** and **Devon** are co-creators in film, docs, theatre, and series. Among many residencies, labs, and festivals they've been selected for, their first feature, *Carissa*, won the La Biennale Prize at the Final Cut of Venice International Film Festival '23.

From the biodiverse Namaqualand, Jason is intimate with plant medicines, while Devon dreams of non-human cinema and magical realism. Annemarie strives to create engaging experiences for audiences of all backgrounds, believing that story has the power to challenge perspectives.



Annemarie du Plessis  
PRODUCER

## PROJECT INFORMATION/FACTS

**Project Type:** Animated Series

**Country:** South Africa

**Running Time:** 6 episodes (anthology), 15-25 minutes each

## FINANCING PLAN

<b>Total Budget:</b>	TBC
<b>Finances Committed:</b>	TBC

## GOALS AT DFM

- To align ourselves with series broadcasters and to foster independent co-productions with international animation studios.

# 2024 TALENTS DURBAN

Durban FilmMart Institute proudly partners with Berlinale Talents to present the 17th edition of Talents Durban. Bringing together rising African film professionals, it is an integral initiative of Berlinale Talents and has been a successful partnership since 2019. This training and development platform offers selected Talents participants six weeks of mentorship and the opportunity to present their film projects to selected decision-makers.

After a rigorous adjudication process, 25 film projects and 4 film critics from 15 countries across the continent have made the final cut. The 2024 selection includes 4 animations, 6 documentaries, 5 feature fiction, 4 series, and 6 short films.

Talents Durban is categorised into these four sections:

- **Storytelling Lab** focuses on advanced consultation and mentoring for features, shorts, and episodic projects, offering scriptwriting workshops.
- **Doc Lab** provides hands-on training and mentorship for submitted documentaries.
- **Animation Lab** offers one-on-one mentorship for animation directors and screenwriters, focusing on character and visual development specific to Africa.
- **Talent Press** provides mentorship for emerging African film journalists and critics.

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## TALENT PRESS

### BOB PERFECT

Bob Perfect is the host of the award-winning *The Almost Perfect Podcast*. He's a cultural journalist who has been published by Noisey, Hypebeast, Afropunk, Mail & Guardian and Bubblegum Club.

**COUNTRY:** South Africa



### TONY ASANKOMAH

Tony Asankomah is a film critic, creative writer, and visionary behind [GhMoviefreak.com](http://GhMoviefreak.com) – Ghana's foremost platform for film reviews and promotions.

**COUNTRY:** Ghana



### TIMOTHY NIWAMANYA

Timothy Niwamanya is a writer, filmmaker and podcaster. He co-hosts *The Cinema Red Pill* podcast. It is one of Uganda's longest- running podcasts with over 100 episodes.

**COUNTRY:** Uganda

### YOUSRA EL-SHARKAWY

Youssra El-Sharkawy is an Egyptian culture journalist and film critic with over 14 years of experience. Her work has graced the pages of various Egyptian, Arab, and international websites. Additionally, she excels as a freelance translator and playwright, having authored three published books.

**COUNTRY:** Egypt





BABY BLUE

PROJECT INFORMATION/FACTS
Project Type: Animation
Country: South Africa
Language: English
Running Time: 5-7 minutes

A story of how daydreaming of open skies and vast seas saved a child from their restrictions.

SCREENWRITER'S STATEMENT

Gerphan Louw - This is a story about personal experience. How daydreaming helps many queer children escape societal and parental restrictions and how a creative outlet is a lifeline for queer youth. My experience using eyeliner for the first time was life-changing. I felt like I was free for the first time, flying to a place where gender rules could not get me and my restrictive upbringing could not follow. I think with this project we are trying to recapture the first feeling of freedom queer people have, and how beautiful and innocent it is.

DIRECTOR'S PROFILE

**Allyssa Peters** is an artist passionate about weaving together rich stories, Ally is always finding ways to learn and improve how their writing translates to a visual medium. They are skilled in various areas of 3D and 2D production, including research and story development, asset creation, post-production and motion graphics.



ALLYSSA PETERS

HUNT ME NOT

PROJECT INFORMATION/FACTS
Project Type: Animation
Country: Kenya
Language: English, Swahili, Sheng
Running Time: 6 Episodes, 20 minutes
Socials:  Facebook

*Hunt Me Not* is an adaptation of an original 20-page comic book series by The Laikipian based on 'real life events' set in the stunning landscape of Laikipia, Kenya. It revolves around Leshan, a reformed poacher working at a Kenyan ranch, a sanctuary for endangered species. However, Leshan's transformation doesn't sit well with his former associates, particularly Leitato, who now sees him as a threat amidst a serious poaching crisis following trade routes from Africa to the Far East.

DIRECTOR'S STATEMENT

For decades, Africa's wildlife and other resources have attracted different interests. *The Hunt Me Not* animation series unfolds in this dangerous underworld fuelled by poaching, climate tyranny, and resource-driven crimes that breed corruption, money laundering, and constant conflicts creating a more insecure and unsustainable future for everyone, humans and animals alike.

DIRECTOR'S PROFILE

**Noella Luka** is an award-winning Kenyan filmmaker, a WIA (Women in Animation) 2024 semi-finalist who champions conservation, climate action, and mental health through documentaries, TV shows, and comic books, raising global awareness.



NOELLA LUKA

TASTE BUDS

PROJECT INFORMATION/FACTS
Project Type: Animation
Country: South Africa
Language: English
Running Time: 13 Minutes
Socials:  Instagram

Mother Earth has created a world called The Garden, filled with vegetables of all ages destined to grow and harness their magical nutrient power at Sprout High under the hand of Elder Kale (the oldest green vegetable). She intervenes when Elder Kale's bias excludes all the non-green, countryside vegetables from Sprout High. Reluctantly Elder Kale agrees to enrol a non-green, countryside vegetable; but only if they complete the 3 Seed Challenges. Best friends Tom Tomato and Carly Cauliflower are chosen, but only one can attend Sprout High. As they face challenges and Elder Kale's sabotage, their friendship is tested. Who will be the last vegetable standing and is their friendship worth the sacrifice?

DIRECTOR'S STATEMENT

My goal is to start the conversation of a positive relationship towards food, self-worth and being kind to others from a young age. Using the imaginary world of The Garden and the relatable vegetable characters, I hope to entertain and also challenge children's views, thoughts and engagements to ultimately have both a positive individual and collective influence regarding food, self-worth and kindness.

DIRECTOR'S PROFILE

**Palesa Lebona** - Founder at Watchdog Media and a multi-award-winning filmmaker, aiming to provoke thought and drive dialogue about human issues through education and entertainment using video content.



PALESA LEBONA

TOMODOMO: TOGETHER

PROJECT INFORMATION/FACTS
Project Type: Animation
Country: Nigeria
Language: English
Running Time: 23 Minutes
Socials:  Instagram

When things go horribly wrong in Noa, the small quiet village is on the brink of extinction. Beta has to join forces with his rival, Iota, who knows a little too much about Noa's lost history that will help him uncover many unsolved missing persons cases and find Alfa, his sister.

DIRECTOR'S STATEMENT

With this project, we aim to display the beauty and ingenuity of African narratives through animation. We'll create vibrant stories highlighting diversity and rich storytelling traditions in West Africa and beyond, while exploring the continent's stunning landscapes and wildlife to inspire world-building and character designs.

DIRECTOR'S PROFILE

**Kanebi Chidinma**, creative director of animated shorts like *Tomodomo*, *Fourteenagers*, *Citrus*, and *The Chi-Chi Misadventures*, showcased her work at AFRIFF, Zuma Film Festival (2023), and Lift-off Global first-time filmmaker festival (2024). She's a full-time 2D animator at Vortex Corp. Animation Studio, also contributing to Proud African Roots' (PAR) series *Grandma Wura's School Bus* on DSTV Channel.



KANEBI CHIDINMA

AKAL

PROJECT INFORMATION/FACTS
Project Type: Documentary
Country: Morocco
Language: Arabic, Amazigh
Running Time: 90 Minutes

In the heart of the Moroccan mountains, a pasture experiences the seasonal arrival of a tribe of shepherds, disrupted in winter by another foreign ‘tribe’ the skiers who are remnants of French colonial influence. Through personal archives and narratives from people she has known since childhood, the director, a former ski athlete, revives her memories and delves into the hidden mysteries of this land.

DIRECTOR’S STATEMENT

Skiing in Oukaimeden shaped my youth, but only later did I grasp its environmental impact. The village’s dual identity, as a skiing destination and pastoral land, sparked my vision. Through photography and filmmaking, I aim to reveal its stories and preserve its cultural heritage.

DIRECTOR’S PROFILE

**Basma Rkioui** - a Moroccan director, cinematographer, and former ski athlete holds a degree from ESAV School Marrakech. Her short film *Louka* reflect her deep connection to Oukaimeden village. She co-founded ESAV Doc Lab, a vital documentary film hub in Morocco.



BREAKING THE MOLD

PROJECT INFORMATION/FACTS
Project Type: Documentary
Country: Ghana
Language: English, French
Running Time: 60 Minutes
Socials:  Instagram

*Breaking the Mold* follows Bgirl Tris Naomi, a Ghanaian breakdancer challenging societal norms. Mentored by Bboy Lyricx, she competes internationally, defying gender roles in a male-dominated scene. The film explores her journey, showcasing resilience and breaking barriers in breakdancing.

DIRECTOR’S STATEMENT

Growing up, I was obsessed with becoming a breakdancer. So, telling this story is personal. The themes of breakdancing and balancing career with family reflect some of my personal experiences. I have spent over a year getting to know the African breakdancing community. With an inspiring female lead and breakdancing’s Olympic debut, I am honoured to bring such a timely African story to the world.

DIRECTOR’S PROFILE

**Michael Ansah** is a filmmaker hailing from Accra, Ghana. With several years as a director, he brings underrepresented African stories to light. In 2022, Michael completed his first short documentary titled *Life in Limbo*. He premièred it for the first time in Accra at the Goethe Institute in 2023.



KLOHO (HÉRITAGE)

PROJECT INFORMATION/FACTS
Project Type: Documentary
Country: Côte d’Ivoire
Language: French, Tagbana
Running Time: 60 Minutes
Socials:  Facebook

My native languages are Tagbana and Avikam, but I do not speak them; I only speak French. I was born in Côte d’Ivoire, and I have always lived there. Yet, I feel like I am not entirely Ivorian. *Kloho* is a return to Katiola, the land of my ancestors, the land where I was born, to connect, with the help of my grandfather Lonan, to my Tagbana culture. In this quest, the figure of my father reappears, of whom I have no memory. Through him and learning Tagbana, I regain my place within a family and a culture that I did not know.

DIRECTOR’S STATEMENT

There’s a saying that goes: “When you don’t know where you’re going, you have to look back to where you came from”. In this film, I decided to go back to my paternal roots in Katiola, in search of cultural landmarks to which I could attach myself. Through this experience of return, I’ll try not only to make family with the family of my father, who died when I was 4, but also to put down roots in this land, this culture and this Tagbana society to which I belong and whose habits I’m unaware of.

DIRECTOR’S PROFILE

**Estelle Kone** is an Ivorian film director. She is currently developing her 1st feature-length documentary, *Kloho*, which participated in the writing residencies of FIDADOC and Impala in 2023. She is also the director of two documentaries, *Pas bandits* and *Nostalgie*, which has won several awards at festivals. Estelle also works as an assistant director and director on series and fiction sets.



MY DREAM TO FLY

PROJECT INFORMATION/FACTS
Project Type: Creative Documentary
Country: Egypt
Language: Arabic
Running Time: 75 Minutes
Socials:  Instagram

In a suburb of Cairo, Egypt, the film follows Osama (24) and Mansour (11) as they try to gain a spotlight and develop their skills in motorbiking, the only realm available for them to experience fear and daring. In this coming-of-age story, we accompany them as they challenge the dangers of their drag race while their mothers suffer the fear of loss. It is not just a stunt game but it’s their life.

DIRECTOR’S STATEMENT

I was born and lived in rural slums just like the characters, so when I talk about them, I feel like I talk about myself, my dreams and my fears. From watching motorbike shows to riding it, For me motorcycles represent moments of escape from Cairo’s chaos. Now, my film becomes a journey with young men facing economic exploitation trying to find freedom and space to express themselves outside suburb walls.

DIRECTOR’S PROFILE

**Asmaa Elgafrie** with a master’s degree in Drama and Television, directed the acclaimed short film *Masrya*, winning three awards. She’s been selected for programs like GMM in Los Angeles and Hot Docs Blue-Ice Fellowship in Canada.





THE DEVIL, THE TUNE AND GOD

PROJECT INFORMATION/FACTS
Project Type: Documentary, Animation
Country: South Africa
Language: English
Running Time: 90 Minutes
Socials:  Facebook

*The Devil, the Tune, and God* is a documentary exploring the life and mysterious death of Mosses Molelekwa. His father seeks answers, questioning if his son's death was truly a murder-suicide or if foul play was involved. Interviewing Mosses' friends from his jazz and Kwaito music circles, he hopes to uncover truths about his son's life that eluded him, shedding light on a complex story of talent, fame, and tragedy.

DIRECTOR'S STATEMENT

This film delves into the enigmatic life and tragic death of South African jazz prodigy Mosses. Through his story, we explore universal themes of love, mental health, and spirituality. It's both a murder mystery and a tribute to his legacy.

DIRECTOR'S PROFILE

Lukhanyo Kumkani -

A filmmaker based in the Eastern Cape, he studied Film and TV production at Wits, majoring in screenwriting and experimental filmmaking. He's written for TV shows (*Abomzala*, *Ses Top LA*, *Rhythmn City* and *House of Zwide*) and is currently working on a documentary.



LUKHANYO KUMKANI

TINY GRAIN, BIG WAR

PROJECT INFORMATION/FACTS
Project Type: Documentary
Country: Ethiopian
Language: Amharic
Running Time: 80 Minutes
Socials:  Instagram

A humble Ethiopian grain, Teff, becomes a battleground for cultural identity and economic justice as a farmer, an entrepreneur, and a biopiracy case collide, revealing the fight for heritage in the face of globalisation.

DIRECTOR'S STATEMENT

As an Ethiopian and someone who hailed from a farming family, Teff is something I hold dear. *Tiny Grain, Big War* explores the clash between traditional Ethiopian Teff cultivation and global commercial forces. Teff itself becomes a powerful symbol of cultural preservation and the enduring spirit of Ethiopian farmers. Shot in a verité style, the film sheds light on the complex societal dynamics at play and celebrates the rich cultural heritage and unwavering resilience of these communities.

DIRECTOR'S PROFILE

Leul Shoaferaw, a filmmaker, music manager, and event curator, premiered his short film *Plumes Blanches* at FESPACO in 2019, showcased at festivals like NYAFF and DIFF. Co-founder of WAG, he supports emerging talents and is Ethiopia's National Coordinator for INPUT (International Public Television Screening Conference). Currently he is producing a series for Showmax.



LEUL SHOAFERAW

A TIME TO WANDER

PROJECT INFORMATION/FACTS
Project Type: Feature Fiction
Country: Tunisia
Language: Arabic
Running Time: 100 Minutes
Socials:  Instagram

Chadia, 18, lives alone in Tunis, searching for her missing brother. She meets Adam, 20, and the attraction is immediate. That same evening, Adam meets up with Abderrahmane, 21, a childhood friend. A triangle forms and the relationship between them evolves between love, jealousy, betrayal and dreams. Chadia, Adam and Abderrahmane, each explore their youth and discover the changes in life during a journey that will transform them.

DIRECTOR'S STATEMENT

*A Time to Wander* is a feature-length film about Chadia. Her quest is a pretext for exploring youth and its relationship with life, navigating emotions, and dealing with life misfortunes and joys - universal themes that deeply interest me as they are inherent to all human beings.

DIRECTOR'S PROFILE

Rim Nakhli, a filmmaker, holds a diploma from the Institute of Arts Manouba Multimedia (ISAMM), Tunisia, and a degree in Cinema from the University of Bologna (DAMS), Italy. In 2017, she directed her debut short film, *Ranim*, followed by *Nour* in 2020. *Nour* was selected at prestigious festivals including Locarno Film Festival, AFI FEST, and Cairo International Film Festival.



RIM NAKHLI

ABYOT

PROJECT INFORMATION/FACTS
Project Type: Feature Fiction
Country: Ethiopia
Language: Amharic, English
Running Time: 100 Minutes
Socials:  Instagram

In 1976, Yordanos starts her freshman year at Haile Selassie I University, anticipating freedom and fun. Yet, amidst familial disapproval and political unrest following the monarchy's overthrow, she encounters Hiruy, a passionate member of the EPRP. Joining the party to be close to him, Yordanos finds purpose but faces dilemmas as the party splits and danger looms. Despite falling in love with Hiruy, her involvement leads to her arrest, torture, and bitter choices. Amidst turmoil, Yordanos faces a harrowing decision, testing love and loyalty, ultimately fleeing with Hiruy, and leaving Ethiopia behind.

DIRECTOR'S STATEMENT

*Abyot*, meaning "revolution" in Amharic, inspires my film set in 1970s Ethiopia amid socialist fervour. It highlights African voices fighting for justice and equality, a perspective long overlooked.

DIRECTOR'S PROFILE

Abigail Megbar Debebe is a young Ethiopian filmmaker. She graduated with a bachelor's degree in communication studies in California before returning to Ethiopia to pursue a career as a writer-director. Debebe is committed to showcasing less-explored aspects of Africa through film and is particularly interested in exploring existential themes, especially as they relate to young people.



ABIGAIL MEGBAR DEBEBE

BAPTISM OF SILENCE

PROJECT INFORMATION/FACTS
Project Type: Feature Fiction
Country: South Africa
Language: Afrikaans, English, Xhosa
Running Time: 90 minutes
Socials:  Facebook

*Baptism of Silence* is a coming-of-age thriller exploring high school initiation at an Afrikaans, all-boys school. The film centres on thirteen-year-old Joshua during the climax of orientation week – a sleepover on school grounds. Under the control of eighteen-year-old seniors, Joshua is subjected to aggressive and manipulative tasks that force him to suppress his fears and anxieties. As the weekend progresses, we gain deeper insights into Joshua, his family, and the older boys imposing he violence.

Upon returning home, Joshua's psychological distress becomes evident.

DIRECTOR'S STATEMENT

*Baptism of Silence* explores toxic masculinity and abuse in South Africa, challenging aggressive traditions rooted in military practices. We believe this film has the potential to open a dialogue around various themes in South Africa, to ask questions that often feel too difficult to voice, and to create moments that are familiar to far too many of us.

DIRECTOR'S PROFILE

**Kanya Viljoen** and **Emilie Badenhorst**, known as Unusual Bones, won numerous awards for *ekstasis* and *n Doop om Stilte*, including Best Direction at Silwerskerm and New Renaissance Film Festivals.



PEPO KALI

PROJECT INFORMATION/FACTS
Project Type: Feature Fiction
Country: Kenya
Language: English, Swahili
Running Time: 90 Minutes
Socials:  Instagram

*Pepo Kali*, meaning strong wind, is about Wairimu, a woman in her 50s who decides to learn how to ride a motorcycle after her daughter, a biker, is killed in a riding accident. As a result, Wairimu becomes immersed in Nairobi's community of biker women that her daughter was a part of.

DIRECTOR'S STATEMENT

*Pepo Kali* is a film about coming to terms with the worst thing that could ever happen and how to process it. It is also inspired by the growth of women bikers and women-only motorcycle clubs in Nairobi. I am deeply inspired by these women who can ride through Nairobi traffic and even further, across Kenya and sometimes across Africa, on motorbikes while building a strong, female community. Making *Pepo Kali* is an opportunity to explore heavy themes uniquely. My intention is to tell a layered story about grief, motherhood, friendship, community, and motorcycles.

DIRECTOR'S PROFILE

**Lydia Matata**, a writer for Netflix's *Country Queen*, created the acclaimed short films *Pepo Kali* and *Sungura*. *Pepo Kali* was featured at the 31st New York African Film Festival, while *Sungura* won Best Women in Film at the Blackstar International Film Festival.



RUSARO

PROJECT INFORMATION/FACTS
Project Type: Feature Fiction
Country: Rwanda
Language: Kinyarwanda
Running Time: 90 Minutes
Socials:  Instagram

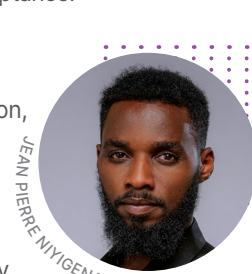
In a rural Rwandan village in the early 1990s, Rusaro, a young cowherd girl, grapples with the injustices and gender norms of her society. After a series of events, including the rape of her sister and her own ostracization, Rusaro seeks transformation from a local witch, Nyiramavugo. However, Nyiramavugo's deception leads to unintended consequences, sparking chaos and violence in the village. As Rusaro navigates the aftermath of her actions, she confronts the limitations of tradition and the power dynamics within her community. The film explores themes of gender, justice, and the complexities of seeking change in a conservative society.

DIRECTOR'S STATEMENT

*Rusaro* is a story about a young girl's brave defiance of oppression. It's also a story about the ways our lovely African traditions were used as excuses to keep up the oppression of women. Stemming from my story of growing up in Rwanda and witnessing women being the unsung heroes of my community, and my family, They were the glue that held our houses together while also they carefully managed egos and the pride of the patriarchy. This film is about the emotional toll this had on women and especially young girls like Rusaro who aims to change herself for the acceptance of this culture. Ultimately turning this into a story of self acceptance.

DIRECTOR'S PROFILE

**Jeanpierre Niyigena** is a Rwandan writer for television, film, and theatre. Trained at Maisha Film Lab, he has worked in the industry for five years. *Rusaro*, a drama fantasy short film co-written and produced by him, won Best Short Film at Creative Africa Nexus (CANEX) in Egypt in 2023.



THE SPACE MAASAI

PROJECT INFORMATION/FACTS
Project Type: Feature Fiction
Country: Tanzania
Language: Swahili, Maasai, English
Running Time: 90 Minutes
Socials:  Instagram

16-year-old Maasai orphan Saitoti Losenyari falls in love with astronomy, ignited by his grandmother Bibi's ancient Maasai tales of the sky. When Bibi, facing stage 3A cancer, sells land to cover medical costs, Saitoti, determined to support her, works in gravel mines until a disastrous landslide halts production and work. Introduced to a science competition by teacher Mr. Marungi, he sees a chance to win funds for Bibi's treatment. Despite facing traditional hurdles like a circumcision ceremony, Saitoti perseveres, innovating a telescope for the competition. Through trials and triumphs, he aims to secure his grandmother's future with the prize money.

DIRECTOR'S STATEMENT

*The Space Maasai* is a tribute to young African boys and girls, encouraging them to chase their passions and wholeheartedly believe in their potential. This film serves as a beacon of hope and empowerment for all dreamers, diving deep into a young Maasai boy's journey with a dream to become an astronaut.

DIRECTOR'S PROFILE

**Priscilla Calvin Marealle**, a filmmaker based in Dar es Salaam, Tanzania, was selected as one of 60 young African filmmakers for the MultiChoice Talent Factory academy in 2019, she received hands-on training in film and TV production.





GRÉVE

PROJECT INFORMATION/FACTS

Project Type: Series

Country: Benin

Language: French

Running Time: 52 Minutes

Socials: [Facebook](#)

In the tumultuous university setting of Abomey-Calavi, tensions escalate between students and the administration following the introduction of new enrollment fees. Chabi, the president of the National Federation of Students of Benin (FNEB), leads the charge to defend student interests. In contrast, Cossi, a student from a village with limited means, struggles to overcome financial obstacles and unjust accusations.

Amid clashes with law enforcement, political manoeuvring, and personal dramas, students face unprecedented challenges to defend their rights and ideals. But as violence reaches a tipping point and lives hang in the balance, they must choose between continuing the struggle or seeking peace at any cost.

DIRECTOR'S STATEMENT

In November 2015, a university class faced brutal threats, sparking a three-month strike with dire outcomes: a lost academic year, a student's death, and 21 expulsions. This crisis deeply affected those involved, with lasting repercussions. The series delves into their struggles, relationships, and quests for identity, all against the backdrop of the strike's aftermath, highlighting its socio-political significance.

DIRECTOR'S PROFILE

**Gildas Adannou**, a Beninese author, screenwriter, and director, is pursuing a film studies doctorate at ENSAV, Toulouse, France. With a master's in marketing and communication and a cinema bachelor's from INMAAC-UAC, he's also an assistant director.



RUE 6

PROJECT INFORMATION/FACTS

Project Type: Series

Country: Senegal

Language: Wolof, French

Running Time: 8 episodes, 52 minutes

Socials: [Instagram](#)

Youma is exhausted, tired of injustice and endlessly pursuing worthy jobs despite her diplomas. She's weary of explaining her father's plight – a principled ex-cop without pay or pension due to defying the government. But she's resilient, raised to believe in overcoming the system from within. Sira shares her fatigue, worn out by a life of self-reliance amidst dishonesty. With Maestro in jail and Youma job hunting, Sira tends to Youma's ailing father. Discovering his need for chemotherapy, Youma faces financial constraints and a void health insurance. Bonding over shared struggles, they envision a joint venture, leveraging Youma's education and Sira's street smarts to build a legitimate business. Yet, as their enterprise grows, they attract both admiration and jealousy, caught between rival traffickers and a determined inspector. Will they maintain their integrity and friendship amid escalating threats?

DIRECTOR'S STATEMENT

"Goor yomboul" reflects the paradox of Senegalese society. In Rue 6, women maintain balance in the face of patriarchal norms. I aim to capture the essence of Medina, immortalising its fading vibrancy.

DIRECTOR'S PROFILE

Young Senegalese director and producer **Djeydi Djigo** gained recognition through his documentary *Omar Blondin Diop, le révolté*, which was selected for the official competition at FESPACO. He further solidified his reputation with his series *Salma*, which has received multiple awards.



THE MIND OF ALKEBULAN

PROJECT INFORMATION/FACTS

Project Type: Anthology Series

Country: Namibia

Language: English

Running Time: 8 episodes, 50 minutes each

Socials: [Facebook](#) [Instagram](#) [Twitter](#)

*The Mind of Alkebulan* is a poignant anthology series delving into the souls of eight protagonists in post-colonial urban Africa. Each story delves into personal struggles shaped by cultural heritage and socio-economic realities, from battling eating disorders and confronting suicides to navigating societal rejection and reconciling spiritual and psychological conflicts. These stories weave a rich, tapestry of resilience and the quest for holistic healing.

DIRECTOR'S STATEMENT

Amid rising male suicides in Namibia, my project examines how urban Africans balance cultural values and modern stresses, questioning if Western psychology effectively addresses our colonial trauma and hold space for our cultural practices and values.

DIRECTOR'S PROFILE

**Esther Beukes**, a dynamic filmmaker with working and learning experience across African cities, harnesses her vast network to revolutionise storytelling, blending authenticity and collaboration to reshape the continent's cinematic landscape.



VIGILAUNTIES

PROJECT INFORMATION/FACTS

Project Type: Series

Country: South Africa

Language: English, Afrikaans

Running Time: 8 episodes, 30 minutes each

Socials: [Instagram](#)

When Auntie Cassandra's son leaves for university, she enlists her pals, Auntie Haley and Auntie Khadija, the hippy healer, to help pack up his belongings. The discovery of a joint in her golden boy's bedside table, however, leads to Auntie Cassandra and her friends smoking it to appease their collective empty nest pain. Later, they stumble into a stolen car, inadvertently becoming heroes. Unveiling a poached abalone smuggling ring, they confront Auntie Fatimah, their ward councillor. Using grassroots tactics, banking intel, and holistic practices, they dismantle the operation. Alongside victory, they confront personal revelations, proving that even high Aunties can be community saviours.

DIRECTOR'S STATEMENT

*VigilAunties* is a fresh, fun, feisty and unique lens at the communities we know and come from, deliberately through the eyes that never miss a beat, the real detectives, diggers, trouble makers and accidental heroes in our society - the Aunties.

DIRECTOR'S PROFILE

**Lauren Loubser** is a queer filmmaker. Loren has directed an episode for *Yellowbone* Entertainment's *Female Filmmaker Slate* and their original TV show concept was selected for the Canada-South Africa co-development fund. Loren will also be directing a short dark comedy.



ADAME

PROJECT INFORMATION/FACTS
Project Type: Short Fiction
Country: Senegal, France
Language: French
Running Time: 26 Minutes
Socials: Facebook

Stunned to discover that Momar is a pimp, Adame, a lively young student, desperately tries to escape from this ruthless and unscrupulous cousin. Adame accidentally meets Mathieu, an elderly vagabond in his seventies. Touched by her distress, Mathieu takes Adame under his protective wing, without realising for a moment the dangers that await them both.

DIRECTOR'S STATEMENT

Adame delves into the plight of a determined student battling her ruthless cousin, revealing a dark world of human trafficking and homelessness.

DIRECTOR'S PROFILE

Binetou Faye started her career as a production manager for the series *C'est la vie*, which was produced by Keewu Production. After completing her master's degree in film production in Paris, she works as a project assistant for the Francophone Image Fund of the OIF, and subsequently as a project manager for the Access Culture Fund of the AFD at the French Institute in Paris.



LANGALANGA

PROJECT INFORMATION/FACTS
Project Type: Short Fiction
Country: Ghana
Language: English, Twi
Running Time: 7 Minutes
Socials: Twitter

In rural Ghana, a farmer meets a mystical dwarf offering wealth. Years later, as a revered Apostle, his miracles conceal a dark secret. When a church member visits his mansion, she unveils the truth. Langalanga explores desire, morality, and the price of power, blending Ghanaian folklore and magic in a captivating tale of the human spirit.

DIRECTOR'S STATEMENT

Langalanga is like stepping into a vibrant, modern dark fairy tale rooted in the rich traditions of Ghanaian folklore. We're diving into the mystical world of the 'Mmotia' or 'Aziza' – these mythical beings rumoured to grant wishes with a touch of magic, albeit with some twists and turns.

Growing up in Ghana, I was hooked on the diverse stories that brought these enigmatic beings to life. That fascination led to the birth of Langalanga – a creative journey and cinematic tapestry designed to showcase the captivating Mmotia folklore. Inspired by diverse stories from Ghana, the film delves into power dynamics within religious communities, examining charismatic leadership's transformative and darker sides through Kwadwo Wiawe's journey.

DIRECTOR'S PROFILE

Fofo "Togbe" Gavua, is a versatile filmmaker from Accra, Ghana, who blends diverse influences from his upbringing in Ghana and Toronto. Currently, Fofo Gavua is immersed in his upcoming project, Langalanga, promising another venture into storytelling that captivates and resonates across cultural boundaries.



MOUNTAIN IN THE SEA

PROJECT INFORMATION/FACTS
Project Type: Short Film
Country: Greece, South Africa
Language: Afrikaans, English
Running Time: 21 Minutes
Socials: Instagram

In the early 18th century, three young, Dutch sailors are sent to find their ships captain who has mysteriously disappeared on Table Mountain. Myths, time and reality begin to dissolve amidst their journey to the mountain's heart.

DIRECTOR'S STATEMENT

I have always been drawn to the fantastical tales and myths that encompass cultures throughout the world and the role of the landscape in provoking these stories. Upon first hearing of 'Van Hunks and the Devil', I was lured in by its mysterious and almost open ending. This is mainly due to the character of Table Mountain, which could be likened to a sleeping giant from a bygone era and an eternal place that will watch empires rise and fall beneath it, stoic in its divine judgement.

DIRECTOR'S PROFILE

Léandros Brown is a Greek-South African filmmaker who is deeply focused on exploring spiritual and metaphysical themes through poetic storytelling.



NEBULA

PROJECT INFORMATION/FACTS
Project Type: Short Film
Country: Egypt
Language: Arabic
Running Time: 15 Minutes
Socials: Facebook Instagram

Ramy, an 18-year-old Egyptian, is the eldest son in a poor provincial Christian family. Pressured by his family's expectations, he battles severe depression and attempts suicide. Following electroconvulsive therapy, memory distortion leaves him with scattered recollections. Haunted by a serene girl from a previous session, he's driven to attend the next session with his father in search of her. Will Ramy unravel the memory's importance or break free from its grip?

DIRECTOR'S STATEMENT

At 19, I battled severe depression and suicidal thoughts, leading to electroconvulsive therapy. Memory loss worsened my confusion and depression, leaving me with fragmented recollections filled with fear and tension. Seeking understanding, I've explored memory's role in human existence, aiming to depict the struggles of young people navigating familial and societal pressures, often overlooking their emotions and challenges.


DIRECTOR'S PROFILE

Egyptian filmmaker Michel Doss, based in Cairo, merges psychology studies with filmmaking, specialising in memory exploration across various life stages, particularly aging. Currently, he's crafting Nebula and contributing to *Ninety, Sixty, Thirty*.





NGITHEMBE (TRUST ME)

PROJECT INFORMATION/FACTS	
Project Type:	Short Film
Country:	South Africa
Language:	isiZulu
Running Time:	13 Minutes
Socials:	 Instagram

In a quiet KwaZulu-Natal suburb, Scelo Maphumulo mistakenly takes Viagra, setting off a chaotic day. On his commute, he picks up Anele, who he thinks is a student but is a cunning sex worker. She exploits him, draining his bank account. As Scelo races to stop the transaction, his wife uncovers his secrets.

DIRECTOR'S STATEMENT


As an intern producer during a winter shoot, I was often mistaken for a sex worker, while waiting for the production shuttle at 4am. Strange men trusted me without knowing if I was a potential serial killer. The production driver also told me a story of when he picked up a sex worker thinking she was a student. He expressed how vulnerable he was after doing an innocent act of kindness. These experiences inspired a film exploring the fragility of trust and the cost of dishonesty.

DIRECTOR'S PROFILE

**Samke Makhoba** obtained her film degree with honours from Witwatersrand. She won numerous student film awards and screened in various festivals and film clubs. She developed a few of her short films under the KZNFC. In 2024 she directed her short film *KwaZulu* with Yellowbone Entertainment-NFVF Female program. She also packaged her debut feature film *Nikiwe* under the DFM Access program in 2023.



STAY

PROJECT INFORMATION/FACTS	
Project Type:	Short Film
Country:	Nigeria
Language:	English, Yoruba
Running Time:	10 Minutes
Socials:	 Instagram

*Stay* delves into the Yoruba belief of the Abiku, translated to mean “a child fated to die prematurely”. The central character Kikelomo finds solace and resilience through her deep bond with her mother. As she confronts her impending fate, she discovers the inner strength to challenge her predetermined destiny. In a powerful moment of defiance, she chooses to embrace life, only to realise that destiny may ultimately prevail despite her efforts to resist it.

The narrative of *Stay* poignantly explores themes of love, choice, and the inexorable pull of fate.

SCREENWRITER'S STATEMENT

I have always been fascinated by surrealism and the idea of life after death, along with the diverse cultural beliefs that surround it. The concept of Abiku, which varies across generations and cultures, inspired me to creatively tell a story about it in the most experimental manner I could.

DIRECTOR'S PROFILE

**Tomí Folowosele** is a passionate and driven Screenwriter with over 3,300 minutes of Primetime Show on Mnet. She's skilled in script and story development, screenplay structure, character building, and the nuances of storytelling. She's dedicated to pursuing creativity, uniqueness, and captivating narratives, and is committed to continuous learning and improvement.



2024 MENTORS

All DFM projects benefit from the invaluable one-on-one mentorship provided by experienced and knowledgeable mentors. The Durban FilmMart Institute is honoured to welcome back mentors from 2023 and new mentors alike. These industry leaders provide tailored guidance and insightful feedback, fostering the artistic growth of participating filmmakers. Through this collaborative process, DFMI aims to empower creators to refine their work and bring their unique visions to fruition.

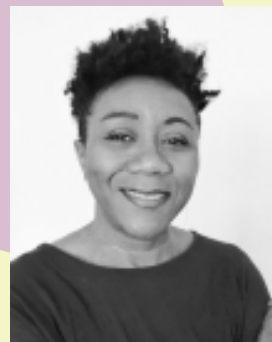


## DFM PROJECT MENTORS

Amel Bouzid, a seasoned producer, ventured into film after completing a Master's in European Politics from UCL in Belgium. She honed her skills through production certificate courses at IAD and joined Novak Prod (2008). Her notable works include *Lady Eso* which premiered at La Quinzaine, Cannes (2013); *When Romeo Married Juliette*, which was awarded Best Muhr Short at Dubai International Film Festival (2014); and also co-produced *The Man with the Harpoon* (2015). In 2022, Bouzid co-founded Daarna Productions, which epitomised her dedication to cinematic excellence. Her illustrious career includes affiliations with programs like Eurodoc.



**AMEL BOUZID**



**EBELE OKOYE**

Africa's pioneering female animator, Ebele Okoye, boasts over 20 years of experience as an animation entrepreneur, changemaker, and equity advocate. Recognised globally, she's a two-time laureate of the Africa

Movie Academy Award. Her accolades extend to institutions like The DEFA Foundation and Focus Features and honours from the United States Congress. With a portfolio spanning international co-productions, jury work, and educational endeavours, including animation tutelage at the Bauhaus University, Weimar, Germany, Okoye has left an indelible mark on the animation landscape. She has founded several animation training initiatives including AniJolly Girls' Training, and is the CEO of the EdTech brand SpunkyToonz, promoting healthy, social, and eco-friendly values in young minds.



**FEMI ODUGBEMI**

Femi Odugbemi is a pioneering force in Nigeria's entertainment industry, renowned for his multifaceted contributions as a writer, filmmaker, and television producer. As the Founder and CEO of Zuri24 Media, he has spearheaded the production of groundbreaking television dramas

like *Tinsel* and *Battleground*, while also directing feature films such as *Gidi Blues* and *Code Wilo*. Femi's influence extends globally, with memberships in both the Oscars and Emmys academies, reflecting his impact on the international stage. Additionally, he is a leading figure in documentary filmmaking, with a portfolio of acclaimed titles addressing diverse cultural and societal issues. Through initiatives like the iRepresent International Documentary Film Festival and roles as an educator and mentor, Femi remains committed to nurturing African talent and promoting dialogue within the industry. His numerous accolades, including lifetime achievement awards and inductions into prestigious halls of fame, attest to his enduring legacy as a visionary leader in African cinema.



**JOEL KAREKEZI**

Joel Karekezi graduated from Cinecours with a film directing diploma (2008). The following year, his short film *The Pardon*, supported by Maisha Film Lab, snagged the Golden Impala Award at the Amakula Film Festival in Uganda and Best Short Film at the Silicon Valley African Film Festival (2010). His debut feature *Imbabazi: The Pardon* received a development award from the Göteborg International Film Festival Fund, earning accolades like the Nile Grand Prize at the Luxor African Film Festival (2014) and Best Director at the International Images Film Festival For Women (2014). His script *The Mercy of the Jungle* also garnered recognition, winning the CFI Award for Most Promising Audiovisual Project at Durban FilmMart (2012) and other awards at festivals worldwide, including FESPACO (2019) and PAFF (2020).

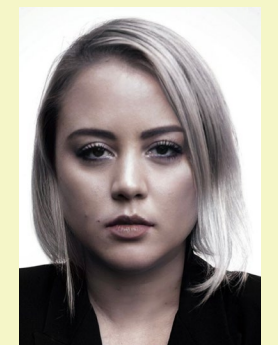
Justine Bannister, the Founder and Creative Facilitator of JUST B, brings over 25 years of remarkable experience in children's entertainment to the table. Her expertise honed through roles at independent ventures and prestigious entities like 20th Century Fox, Disney Channels France, and Lagardère



**JUSTINE BANNISTER**

Studios, encompasses every facet of the industry – from production and distribution to acquisitions, co-productions, marketing, and brand management. Fluent in three languages, Justine is not only well-connected but also possesses a deep understanding of the constantly evolving entertainment landscape, having navigated the international marketplace for decades. Through JUST B, her company acts as a catalyst for creativity, offering customised services to producers, distributors, and media conglomerates worldwide. From the inception of a project to its commercialisation, Justine's consultancy delivers comprehensive support, covering areas such as market readiness, financing, business development, project sourcing and evaluation, as well as international sales and marketing strategies.

Layla Swart, a leading producer and editor in Africa, established Yellowbone Entertainment in 2017. With 7 feature films and the acclaimed series *Blood Psalms* under her belt, Layla



**LAYLA SWART**

launched The Post Office, a premier post-production facility. Her films have graced renowned festivals like Cannes and Toronto, earning international acclaim. Notably, she's the sole South African producer with consecutive Academy Awards selections for *Sew the Winter to my Skin* (2019) and *Knuckle City* (2020). Recognised for nurturing creative brilliance, Layla and Yellowbone Entertainment have garnered numerous awards. Now represented by CAA's Africa division, Layla drives African content creation to new heights.



## DFM PROJECT MENTORS

Themba is the Diversity and Inclusion lead for the European Film Market (Berlinale) on a seasonal basis. This work includes co-managing the DocSalon Toolbox Programme and working as Indigenous Cinema Coordinator alongside imagineNATIVE to contribute to programmes designed for capacity-building for Indigenous film creatives. Alongside Mitchell Harper and Tiny Mungwe, Themba is the co-founder of Engage, a series of curated think tank conversations on the pertinent, challenging and multi-faceted questions facing the African (diaspora) screen sector. He is also one of the founding members of the Programmers of Colour Collective (POC2).



**THEMBA BHEBHE**



**TINY MUNGWE**

Tiny Mungwe works at STEPS where she has produced Generation Africa, a collection of 25 films, from 16 African countries on migration and a collection of 11 short films for Mzansi in a time of Covid. Through her production company CTRL ALT Shift, she is releasing the feature documentary *Womxn: Working*. She has written *Evelyn* and directed *Daddy's Boy*, both short films and directed and produced *Akekho uGogo*, a documentary. Her TV work includes writing for *Muvhango*, *Matatiele* and directing on *Uzalo*. Mungwe has also organised and programmed festivals including four international festivals: Time of the Writer, the Durban International Film Festival, Jomba! Contemporary Dance Festival and Poetry Africa and curated film programs for Durban FilmMart, Talents Durban. She mentors at Great Lakes Producers Lab and works with EFM Toolbox programme. She is part of the DFM Future Mentors programme as a contributor, curriculum and trainer. She is also the founder of Ehozini Retreat, an artist residency in Maphephetheni, eThekweni. She is a participant in the 2024 EAVE producers workshop.

## TALENT MENTORS

Beverley Mitchell is a leading South African creative development executive, producer, line producer, and creative with decades of experience in both the international and African media environments. Passionate about storytelling and nurturing the next generation of African filmmakers, she has taught narrative storytelling and story structure at the University of Cape Town, AFDA, and Big Fish School of Digital Filmmaking. She regularly leads Writers' Rooms across Africa and the Caribbean, always seeking to elevate the craft of storytelling to produce high-premium African content.



**BEVERLEY MITCHELL**



**CAROL KIOKO**

Carol Kioko, CEO of Lemon Slice Pictures, has 20 years of TV and film experience in Kenya and South Africa. In 2013, she introduced the 48 Hour Film Project to Nairobi, running it as City Producer for 10 years and sending two short films to the Cannes Film Festival. Carol is an alumna of Creative Producers Indaba, Produire au Sud, Rotterdam Producers Lab, and the EAVE Producers Workshop 2023.

Hawa Essuman is a filmmaker, writer, director, and producer with over 15 years of experience. She co-directed the documentary *Silas* and directed the award-winning *Soul Boy*, screened at over 40 film festivals. Her work includes a short film for Olafur Eliasson's Little Sun Project. Co-founder of Manyatta Screenings, she supports African filmmakers through masterclasses, workshops, and mentoring future scriptwriters.



**HAWA ESSUMAN**

## TALENT MENTORS



**JIHANE BOUGRINE**

Jihane Bougrine has spent the last 15 years covering every level of cultural expression in Morocco and internationally. She is a cultural journalist and a film critic for Vogue Arabia. As a film critic and journalist, she has been a correspondent at the Cannes Festival, La Mostra di Venezia, and The Berlinale. She also serves on the selection committee of the Marrakech Film Festival.



**KARABO LEDIGA**

Karabo Lediga is a writer and director whose short film *What Did You Dream?* premiered at the Clermont-Ferrand International Short Film Festival and won Best African Short at the Durban International Film Festival. She has worked on *Late Nite News with Loyiso Gola*, *Queen Sono*, *The Bantu Hour*, *Only Jokes Allowed*, and *Classified*. Currently, she is in pre-production for her feature film *Sabbatical* and developing an adaptation of *Coconut*.



**KETHIWE NGCOBO**

Kethiwe works at the intersection of broadcasting, film and TV production, story development, and audio-visual education. She produced four youth drama series and directed six documentaries before working as the Head of Drama at SABC for six years. Since then, she has produced three TV drama series, a docu-reality series, five feature films, and two feature documentaries. Currently, Kethiwe is developing a slate of adaptation-feature films.



**LAZA**

Laza, producer, filmmaker and APASER president, leads the Madagascar Short Film Festival, nurturing local talent and advocating for African filmmakers' rights worldwide. He's instrumental in the continent's cinematic renaissance, spearheading initiatives like the SERASARY Fund. With a diverse portfolio, he's a jury member in prestigious festivals, contributing to the global film discourse.

## TALENT MENTORS



**MOUNIA ARAM**

With over 20 years of experience in the animation industry, Mounia Aram is the Founder and President of the Mounia Aram Company. She is a member of the International Academy of Television Arts & Sciences and serves as the Africa Council Chair of the Geena Davis Institute for Gender in Media. Mounia has been honoured with the Black in Animation Award in the Cultural Innovator category and was featured on CNN as an African Voices Change Maker.



**YANIS GAYE**

Yanis Gaye is a producer and the founder of Goree Cinema (SN) and Strange Fruit Production House (FR). His films have been showcased on international platforms such as Kurzfilm Festival Hamburg, NYAFF, and FESPACO, as well as on broadcasters like Arte. He is an EAVE alumnus and a mentor for Durban Talent. In 2024, he will be participating in the Torino Script Lab. Recently, Yanis co-founded YETU (Un)Limited, a multi-venture African film studio.



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