



2024 AFRICA LABS SHOWCASE

In its ongoing commitment to advancing African cinema, DFM proudly showcases projects from 10 distinguished film labs: Doc Society, DocA, East Africa Film Collective, FIDADOC, Great Lakes, Hot Docs, IBFC, Impala, Realness, and Yaoundé Film Lab. These labs represent the pinnacle of talent development and innovation across the continent. By featuring these projects, the Durban FilmMart not only highlights the diverse storytelling and creative prowess of African filmmakers but also reinforces its role as a key platform for nurturing and elevating African cinematic voices on the global stage.



DIGITAL LAB AFRICA ANIMATION 114

Created in 2016, Digital Lab Africa is an initiative of the French Institute and the French Embassy in South Africa, managed by the South African innovation hub Tshimologong Digital Innovation Precinct since 2018. Digital Lab Africa (DLA) is the first platform dedicated to creative content (immersive realities, video game, animation, music, digital art) linked with innovation in Africa. The very idea of DLA is to incubate emerging talent by offering them a springboard to fast-track their project development with the support and expertise of DLA creative industries ecosystem in France and in Sub-Saharan African countries.

Visit Website:



DOCUMENTARY AFRICA (DOCA) 124

DocA's ACP DOConnect mentorship programme represents a significant milestone in the African film industry, bringing together promising producers from Africa, the Caribbean, and the Pacific regions.

Over the past three years, participants have benefited from top-tier mentorships aimed at nurturing their projects, fostering valuable South-South co-productions, and positioning their documentaries for global success.

Visit Website:



DOC SOCIETY CLIMATE STORY LABS 116

Climate Story Labs convene to address the pressing question: what narratives are essential for our current context and location? These ecosystem gatherings aim to catalyse impactful storytelling, incorporating diverse voices to shape a climate-resilient and equitable future. Led by cultural organisations worldwide, including partners in South, East, and West Africa, these labs delve into themes such as collective action for climate justice and fostering inclusive movements. Meanwhile, the Global Impact Producers Alliance (GIPA) fosters a community of over 500 impact producers from 50+ countries, dedicated to leveraging media for positive social change.

Visit Website:



EAST AFRICAN SCREEN COLLECTIVE 126

The East African Screen Collective is a coalition of companies and organisations advocating for narrative sovereignty in the screen-based sectors (TV, film, and digital) in Eastern Africa. The collective aims to increase the production and export of content from the region and support the sector's stabilisation and growth. EASC is an implementation partner of DW Akademie Film Development Fund, which supported 15 filmmakers in Ethiopia, Uganda, and Tanzania with funding, mentorship, and training to develop feature film projects. The yearlong programme included three labs aimed at developing the scripts, mentorship sessions, pitch training, and career planning and consultation.

Visit Website:



FIDADOC BEEHIVE

132

The FIDADOC Pan-African Writing Residency, organised by ACEA since 2012, is the cornerstone of the FIDADOC's training and mentoring programme: "The Documentary BeeHive". Completely free for its beneficiaries, this residency enables selected author-directors to deeply analyse their projects, ideas, and develop the writing of a documentary script. Now conducted in two 10-day sessions annually, this residency supports about fifteen filmmakers from North African and Sub-Saharan countries and their diaspora. In its first 10 editions (2012-2022), the residency hosted 88 filmmakers from 12 countries, with gender parity respected among the 44 female and 44 male authors.

Visit Website:



GREAT LAKES

136

The Great Lakes Creative Producers Lab is a 5-day film development programme aiming to broaden participants' professional networks and production expertise. Through hands-on workshops and one-on-one sessions with local and international industry mentors, the programme refines emerging producers' creative instincts and communication skills. The first two editions in 2021 and 2022 were successful, hosting producers from Kenya, Uganda, Tanzania, Rwanda and Burundi. The 2023 edition included West African producers via the DEENTAL programme. In 2024, both fiction and documentary projects from Kenya, Rwanda, Uganda, Burundi, Tanzania & Ethiopia will be featured.

Visit Website:



HOT DOCS-BLUE ICE DOCS FILMMAKERS LAB

140

The Hot Docs-Blue Ice Docs Fund (HDBIDF) includes more than just a grant. In addition to financing, the Fund provides a peer-to-peer mentorship programme where grantees bring projects to international markets. Up to five funded projects are invited to participate in a year-long mentorship programme guided by international mentors, consisting of a private digital filmmaker lab, year-round mentorship from seasoned doc professionals, and participation at Hot Docs and Durban FilmMart. The HDBIF Filmmakers Lab is a weekend-long lab with the industry market days that will vary and/or include on four areas: Storytelling; Funding and Production; Pitching; Promotion and Distribution.

Visit Website:



IBFC

144

IBFC's broad vision across South Africa, is to develop and produce programmes, projects and initiatives that contribute to skilling, up-skilling and professionalising black filmmakers and black-owned filmmaking enterprises to enhance, not just the financial growth of the audio-visual sector, but to create accountability, compliance and quality production mechanisms to meet global standards. The IBFC Fiction Narrative Lab is designed for 7 writer/producer teams with promising concepts (4 feature films and 3 episodic narratives) that speak to a specific genre. The programme paves the way for fresh innovative storytelling, exploring the theme - "Diversity in Creation" – and encouraging inclusive narratives.

Visit Website:



IMPALA

148

Impala aims to contribute to the development and organisation of the documentary film sector in Africa. Through various initiatives such as training programmes in documentary filmmaking covering aspects like filming, editing, sound and image capture, as well as support in scriptwriting through workshops, Impala helps to nurture young talent. Additionally, it provides training in production fundamentals and facilitates networking opportunities between industry professionals from the Global South and North. Furthermore, Impala works towards promoting African documentaries through broadcasting and other distribution channels.

Visit Website: 



OUGALAB

152

Ouaga Film Lab is a sub-Saharan African film incubator dedicated to nurturing the continent's cinematic talent. It fosters collaboration by connecting rising directors and producers with established experts. Through workshops and mentorship, the LAB hones their artistic and technical skills, ultimately aiming to empower them to secure national and international film funding.

Visit Website: 



THE REALNESS

154

The Realness African Screenwriters Residency is an incubator for African screenwriters, offering practical support to refine projects creatively and pitch them to industry partners for financing and production. Residents benefit from 6 weeks of dedicated time and space in Stanford, Western Cape, alongside professional mentorship. The programme serves as a year-round support system for alumni, guiding scripts from page to screen and fostering authentic African cinema. Since 2015, it has received 650 submissions from 23 African countries, resulting in 34 film projects, including *A Fool God* and *This is not a Burial, It's a Resurrection*, which garnered international acclaim and awards.

Visit Website: 



YAOUNDE FILM LAB

158

Since 2020, the Yaoundé Film Lab, founded by the late dc Dieudonné Alaka, aims to revive international production and co-production in Central Africa by developing auteur films aligned with national and international markets. The lab builds project developers' capacity, fosters collaboration among Central African technicians and companies, creates a sub-regional market, and attracts international broadcasters and distributors. From June 7 to June 14, 10 filmmaker-producer duos will develop their projects with international experts, representing six countries: Cameroon, Chad, CAR, Congo Brazzaville, DRC, and Rwanda. The programme includes professional training, international meetings, and film screenings.

Visit Website: 



NOK NOK

Nok Nok follows the adventure of three kids as they journey into a strange world full of majestic creatures. Che-Che, Basket, and Koko often hang out in Papa’s home and sculpture studio in Kafah. Papa Kuku, Che-Che’s grandpa, is a retired archaeologist turned artist, obsessed with the art and culture of the lost Nok civilization. His studio is filled with artifacts from the Nok era.

Papa Kuku taught Che-Che that on special days of the full moon, saying the words ‘Nok Nok’ in the right place and time can bring the art to life. One day, while Grandpa is out, the kids decide to

try it, and boom, they are transported to the Nok Colony - a dwarf land of Nok creatures.

The Nok microcosm is a breathtaking place surrounded by mountains and filled with adorable dwarf Nok creatures resembling Grandpa’s sculptures. But there’s trouble – a gigantic wind monster keeps causing chaos. Che-Che and her buddies aren’t afraid! They team up with the Nok creatures for a thrilling adventure to stop the wind monster and find their way back home. Get ready for a whirlwind of excitement and a dash of ‘Nok Nok’ magic.

DIRECTOR/PRODUCER STATEMENT

Nok Nok is a fantasy/adventure series done in 2D animation and 3D VFX. This magical animated series is inspired by the Nok people, the oldest civilization in Northern Nigeria. With little known about them, we let our imagination soar. The Nok universe is represented as a world revealed in sound. We follow the kids on their coming-of-age journey.

DIRECTOR/PRODUCER PROFILE

Chekwube Okonkwo is an author, an excellent 2D artist, and an award-winning art director. He was a supervising director for Cartoon Network’s *Garbage Boy*. He has directed movies and projects, some of which won the RTF 2019 Best African Animation Hourglass award and the Africa Film for Impact Festival award.

COMPANY DETAILS

Magic Carpet Labs is an animation and game development studio founded over five years ago. We tell authentic African stories and are one of the fastest-growing animation studios in Africa.



Chekwube Okonkwo
DIRECTOR



Ferdinand Adimefe
PRODUCER

PROJECT INFORMATION DLA ANIMATION

Project Type:	Fiction Series
Country:	Nigeria
Production Company:	Magic Carpet Studios
Running Time:	10 episodes, 10 minutes each

FINANCING PLAN

Total Budget:	5 000 000 USD
Finances Committed:	0 USD

GOALS AT DFM

- Co-Production
- Distributors
- Secure Licensing Deals
- Partnerships
- Relevant Talent



BARGNY

Bargny is located some thirty kilometres from Dakar. Situated on the edge of the ocean, it has a population of around 70,000. Fishing is the main activity for men, while women are involved in the processing of fish products. For some years now, Bargny has been suffering from the fury of the Atlantic Ocean's waves. Periodically, houses are destroyed, cemeteries submerged, and populations are forced to move. Wedged between the sea and the main road, the commune has lived with pollution since the Sococim cement plant was installed in 1948. Over the last few decades, pollution problems linked to the installation of this plant have exploded, and residents are constantly calling for measures to be taken.

Since then, new threats have been added to the people's ordeal. The coal-fired power plant, built by the Senegalese government with financing from a West African bank, didn't last long. After just a few years in operation, it is destined to be shut down as a result of the

actions taken by the people, in particular, the complaint lodged against BOAD. This bank, after declaring the complaint admissible, dispatched investigators to take a look at the situation and draw the consequences. This victory for the people against the state and private investors strengthened the commitment of the associations. Today, other threats hang over Bargny, including the mineral port and the steel plant.

Cheikh Fadel Wade has distinguished himself in the fight against the plant. He was at the forefront of the fight, and today is one of the leading figures in environmental activism. He will be the main character in the film. Climate change is a reality that the African continent is experiencing head-on. And according to some studies, Bargny is particularly threatened. In this small commune on the outskirts of Dakar, Cheikh Fadel fights daily to halt the peril threatening his neighbourhood.

DIRECTOR/PRODUCER STATEMENT

Bargny is a commune on the outskirts of Dakar, just 30 kilometres from the Senegalese capital, on the shores of the Atlantic Ocean. Seventy thousand souls live in this land of fishermen, market gardeners, and others, in a city lifestyle with a social organisation of neighbourhoods that were villages not so long ago.

DIRECTOR/PRODUCER PROFILE

Mame Woury Thioubou began her career in 2009. Eager to reflect the struggles of Senegalese society, she embarked on the production of her first medium-length film, *Agora Braille*, about the inclusion of the visually impaired in the school system.

Mamadou Hady Dia is a young Senegalese producer. With six years of experience as a general manager and production manager in the film industry, he joined Karoninka as a producer in 2020. In 2022, he set up his own production company, Malaka Studiolar, based in Senegal.

COMPANY DETAILS

Malaka Studiolar is a Senegalese film and audiovisual production company. We develop projects that enrich us, both in terms of the people we work with and the subjects we deal with.



Mame Woury Thioubou
DIRECTOR



Mamadou Hady DIA
PRODUCER

PROJECT INFORMATION

Project Type:	Documentary Feature Length
Country:	Sénégal
Production Company:	Malaka studiolar
Running Time:	70 minutes

FINANCING PLAN

Total Budget:	130 107 USD
Finances Committed:	31 036 USD

GOALS AT DFM

- Partners
- Co-Productions
- Distribution



IMVULA

On the 22nd of April 2022, Nomandla Nqakula received a WhatsApp message from her community group that read, “Don’t go to sleep. The river is rising. There’s more rain on the way. Be ready to evacuate.” She was at her home in Quarry Road, situated on the banks of the Palmiet River in Durban. Nomandla, an environmental activist, had partnered with UKZN’s School of Environmental and Development Studies to develop early weather warnings. After the floods, as the community rebuilds, this partnership continues. Nomandla is also collaborating with the Centre for Environmental Rights, embarking on a journey to hold accountable those responsible for carbon emissions contributing to the climate crisis.

The 2022 floods are considered the most catastrophic natural disaster yet recorded in KwaZulu-Natal. Nomandla lost everything

during these floods and is now rebuilding her life, believing that resilience is the ability to bounce back. For Nomandla, rebuilding means incorporating climate adaptation as the crisis continues to bear its ugly fruits. She is interested in teaming up with relevant stakeholders to ensure this happens.

The School of Built Environment and Development Studies at the University of KwaZulu-Natal is led by Cathy Sutherland, who works with communities in Quarry Road, Durban, to co-produce knowledge and create climate adaptation strategies. Nomandla worked closely with Prof. Sutherland to develop weather warnings for the community, which led to the timely evacuation during the 2022 floods. Although she lost her property, she was able to evacuate in time with her son.

DIRECTOR/PRODUCER STATEMENT

The floods of April 2022 affected many people in Durban, and as a filmmaker from this area, I feel a need to tell these stories as we are still grappling with the climate crisis. Nomandla and her community help tell the story of resilience as she addresses the issues they face while taking care of her son.

DIRECTOR/PRODUCER PROFILE

Zanele Nhlapho embarked on her journey in the audio-visual sector in 2014, starting her career at the KwaZulu-Natal Film Commission. Over the years, she has honed her skills and expertise, gaining invaluable experience within the industry. In 2021, she took a leap into freelancing, assuming roles as both a production accountant and manager.

Omelga Mthiyane has directed and produced several documentary films for the South African Broadcasting Corporation (SABC), ETV, BBC World, and Al Jazeera.

COMPANY DETAILS

Algemo Pictures has produced award-winning documentaries, including *Lefu*, which tackles the issues of burial rites during COVID-19.



Omelga Mthiyane
DIRECTOR



Zanele Nhlapho
PRODUCER

PROJECT INFORMATION

Project Type: Documentary Feature Length

Country: South Africa

Production Company: Algemo Pictures

Running Time: 90 minutes

FINANCING PLAN

Total Budget: 163 599 USD

Finances Committed: 545 USD

GOALS AT DFM

- Meet Local And International Decision Makers
- Funding
- Co-Production



TO THOSE WHO WILL INHERIT THE EARTH

Ina-Maria Shikongo is a Black Namibian female activist and artist who has emerged as a prominent voice in the fight for climate justice and social equity. Born in 1979 in Kalulu, Angola, Ina-Maria's early years were marked by displacement and adversity, as her family actively fought apartheid in Namibia and had to seek refuge. She embodied the spirit of activism from a young age, driven by a deep-seated desire to fight against injustices and advocate for change. Today, Ina-Maria dedicates her life to challenging the exploitation of land and resources by multinational corporations in her home, Namibia. Through her artistry and activism, she amplifies the voices of marginalised communities and tirelessly advocates for a more equitable and sustainable future. Ina-Maria's activism extends beyond local initiatives, as she is actively involved in international climate movements such as Fridays For Future.

The film follows the turbulent life of 42-year-old Ina-Maria, known prominently for fighting against the Namibian government and multinational mining companies to protect the Okavango World Heritage site from fracking. We experience Ina-Maria's life as she navigates threats to her security, food and money shortages, and mental instability. As she balances activism and strives for mental and physical wellness, Ina-Maria embarks on a new project to curate mural art with indigenous women in the Okavango Delta. Through her activism, the film exposes the intricate web of power, capitalism, and exploitation, ultimately questioning the sacrifices Ina-Maria has made as an activist and the value of her struggle. The central conflict revolves around the tension between her desire to protect the environment and her commitment to her family's safety and mental and physical well-being in a relatively wealthy country with great disparity along racial lines.

DIRECTOR/PRODUCER STATEMENT

This documentary's essence lies in the profound bond with the community we are portraying, centred around Ina-Maria Shikongo and the impact of her activism on her personal life and mental health. Observing Ina-Maria's painful personal journey and the evolution of her advocacy has deeply moved me as a filmmaker; this film is a testament to her inspiring activism.

DIRECTOR/PRODUCER PROFILE

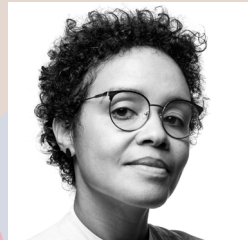
Sara Chitamb-Hatira is an accomplished filmmaker renowned for her expertise in crafting emotionally resonant and authentic narratives. Sara's portfolio includes award-winning productions such as *Intersexions* and *MTV Shuga*, which have garnered critical acclaim for their impactful storytelling and social relevance. Sara has just had the world premiere of her debut feature documentary about mental health in Africa at the New York African Film Festival.

COMPANY DETAILS

Joe Vision is a renowned production company with over 15 years' experience in the film industry in Namibia and Angola.



Sara Chitamb-Hatira
DIRECTOR



Sophie Haikali
PRODUCER

PROJECT INFORMATION

Project Type: Documentary Feature Length

Country: Namibia, Germany

Production Company: Joe-Vision

Running Time: 52 minutes

FINANCING PLAN

Total Budget: 65 000 USD

Finances Committed: 3 000 USD

GOALS AT DFM

- To find co-production partners and potential collaborators who can help us find additional funding required to produce the film.



THE CONSERVATIONIST

The Conservationist is a feature-length documentary that tells the story of Moreangels Mbizah, a Zimbabwean conservationist who is working to restore the balance between rural communities and nature, so people and wildlife can coexist regardless of farmland development and wilderness areas that need to be preserved. As she works to increase food sustainability within communities, the ever-looming threat of mining companies is growing.

Moreangels is determined to restore the balance between rural communities and nature by promoting coexistence between humans and

wildlife, so farmers can thrive and lions and other wildlife can be protected. However, with human-wildlife interactions on the increase as animals enter villages in search of food and water, retaliatory killings are on the rise. During a year with one of the worst droughts on record, she has to continue to innovate to find new ways to protect the environment.

Told through poetic narration by Moreangels, the film relates a story of a love for a very complicated country that is beautiful on the one hand, but fraught with corruption, economic challenges, and hyperinflation on the other.

DIRECTOR/PRODUCER STATEMENT

I want to tell this story of innovation in adversity with the beauty and dignity it deserves. It is the story of a complicated love between Moreangels, the communities she works with, the wildlife she protects, and the son she is raising, in the country she is battling to preserve while under threat from climate change and encroachment by corporate entities.

DIRECTOR/PRODUCER PROFILE

Rumbi Katedza is a Harare-based filmmaker and writer who produces independent fiction and documentary content through her production company, Mai Jai Films. Her recent documentary *Transactions* won Best Zimbabwean Documentary at the Zimbabwe International Film Festival, was Runner-Up in the Best African Documentary section at Encounters International Documentary Festival, and was nominated for the German Grimme Prize and for Best Documentary at the African Movie Academy Awards.

COMPANY DETAILS

Mai Jai Films is a creative boutique production company from Zimbabwe working through collaborative projects and co-productions with partners around the world.



Rumbi Katedza
DIRECTOR



Siza Mukwedini
PRODUCER

PROJECT INFORMATION

Project Type:	Documentary Feature Length
Country:	Zimbabwe
Production Company:	Mai Jai Films
Running Time:	72 minutes

FINANCING PLAN

Total Budget:	252 560 USD
Finances Committed:	1 900 USD

GOALS AT DFM

- Access to Funding
- Pitch Development
- Gaining Market Knowledge



THE MULTIPLE MAN

Hervé Masson, a celebrated Mauritian painter, deserves recognition, but it's his unwavering fight for independence that truly cemented his place as a national hero. This documentary explores the man behind the brushstrokes, revealing a life woven with both artistic passion and intellectual depth.

Masson's character transcended labels. While he identified as a painter, his prolific writings and vast knowledge of esotericism portray him as a man of exception. Even before the island claimed its independence, his numerous press articles played a crucial role in shaping the nascent Mauritian identity. Stifled by the limitations of his colonial environment, he sought artistic freedom in Paris, but success wasn't immediate.

Patriotism ultimately trumped personal ambition. At the peak of his artistic journey, Masson returned to Mauritius to join the fight for freedom. He actively participated in

the independence movement, even holding an advisory position in the newly formed government. However, his political career was short-lived, leading to a period of imprisonment alongside his comrades.

Yet, Masson's legacy extends beyond politics. He transitioned to focus on his art and delve into the esoteric beliefs that captivated him since childhood, influenced by his African-descent nannies. His research and writings remain valuable resources in this field.

This documentary embarks on a journey through Masson's artistic evolution, delving into the meaning behind his paintings and his pursuit of artistic recognition. It chronicles a life filled with passion, unwavering commitment, and an unrelenting love for freedom. More than a tribute, the film aims to solidify Masson's place as a founding father of Mauritian art and national identity.

DIRECTOR/PRODUCER STATEMENT

The Multiple Man explores the life of Hervé Masson, a multifaceted artist who significantly influenced Mauritian culture. More than just a tribute, this documentary highlights Masson's artistic and political contributions, which are considered as vital to the nation's birth.

DIRECTOR/PRODUCER PROFILE

Mauritian filmmaker **Patrice Canabady** (b. 1972) embarked on his journey with the award-winning short film *The Rendez-vous* (1999). He founded Clap Productions in 2000 and has since directed, edited, and produced several short fiction and documentaries. In 2014, he made his documentary debut with *Ratsitatanina*, winning a youth jury prize. His most recent work, *Autour de la Mer* (2022), a series on artisanal fishing, was screened at the European Film Festival in Mauritius.

COMPANY DETAILS

Created by local technicians and scriptwriters, Clap Productions has, since its inception in 2000, supported local culture and heritage, working with numerous local and international players.



Patrice Canabady
DIRECTOR

PROJECT INFORMATION

Project Type:	Documentary Feature Length
Country:	Mauritius
Production Company:	Clap Productions
Running Time:	75 minutes

FINANCING PLAN

Total Budget:	40 000 USD
Finances Committed:	114 000 USD

GOALS AT DFM

- Financing
- Distribution
- Feedback
- Foster a Strong African Film Network



KILELE (THE PEAK OF RESILIENCE)

Born at the gate of Mount Kilimanjaro, Agnes was 21 years old when she had her first daughter, Teddy. After her divorce, she had to figure out how to survive by working on the mountain as a porter, but that was not an easy job. She faced discrimination, inequality, exploitation, and sexual harassment. The mountain is also changing due to climate change, and the competition to secure jobs is becoming increasingly difficult every day. Back home, her 16-year-old daughter, Teddy, is undergoing changes. After failing the secondary education exams, she is now at a crossroads, trying to figure out what's next in her life –

whether to look for a job or join her mother as a porter. The fractured relationship between mother and daughter makes Agnes question what future lies ahead for her family. Agnes doesn't want her children to follow her path, so her goal is to upgrade from being a porter to a tour guide. This way, she will earn a bit more and find hope for her family.

Over the course of a year, where both Agnes and her daughter are faced with the big question of what's next, we will follow this extraordinary journey.

DIRECTOR/PRODUCER STATEMENT

The first time I climbed the mountain in 2021, I saw women working in such a challenging environment. When I met Agnes, she reminded me of my childhood. I was raised by a mother who used to be away because she was selling food in factories to support the family, and that's why I connect with Agnes' story deeply.

DIRECTOR/PRODUCER PROFILE

With over 8 years in the world of filmmaking, **Frank Papushka** is an experienced cinematographer known for his extraordinary talent in capturing the heart and soul of diverse narratives. He has lent his creative vision and technical expertise to projects across more than 20 African countries.

Frank Papushka's proficiency extends beyond the camera lens. He is also a co-founder of AFRISOS (African School of Storytelling), aiming to impact the next generation of storytellers.

COMPANY DETAILS

With our roots in Africa and experience across the continent, we specialise in crafting impactful films that illuminate real stories of change, driving transformation.



Frank Sylvester
DIRECTOR

PROJECT INFORMATION

Project Type: Documentary Feature Length	
Country: Tanzania	
Production Company: Nyumbani Content Ltd	
Running Time: 90 minutes	

FINANCING PLAN

Total Budget:	200 000 USD
Finances Committed:	0 USD

GOALS AT DFM

- Connect with Filmmakers, Producers, and Financiers from Across Africa and the Globe to Explore Funding Opportunities.



NEKESA

In the remote village of Saafi, nestled deep within a lush, secluded forest, a dark history shapes the lives of its inhabitants. Founded as a sanctuary for women survivors from another village called Nimoru – who somehow survived the gruesome fate of being pushed off a cliff for the sin of getting pregnant out of wedlock – Saafi stands as both a refuge and a prison. Among its residents is the spirited 15-year-old Nekesa.

Nekesa’s world is one of whispers and strict rules, where the pain of the past still lingers like a ghost. But her young heart yearns for more; she secretly dreams of a life beyond the confines of Saafi. Her dreams become compelling when she meets Kimuli, a strange boy from the outside world. Kimuli looks and behaves differently from anyone she has seen growing up, triggering Nekesa’s curiosity. He represents her pathway to seeing the outside world. Bound by shared curiosity and the secret thrill of teenage love,

Nekesa defies the strict boundaries that have kept her community safe for generations and seeks answers for herself.

Nekesa makes it to Nimoru, and at first, it is everything she ever dreamed it to be. She is introduced to modernity and technology. She loves their brass factories, their weaponry, and their buildings, which are bigger and stronger than anything she has ever seen in Saafi. Nekesa befriends Kimuli’s stepsister, Tutu.

Everything is going well for Nekesa until she learns that Tutu, her new best friend, is pregnant and is going to be put to death for the sin of sex outside wedlock. Nekesa discovers that this is the norm in Nimoru. Women are considered unclean if they get pregnant outside wedlock and must be killed, or else bad luck might befall the land.

DIRECTOR/PRODUCER STATEMENT

Growing up in an African single-mother household, I witnessed my mother’s efforts to protect us from her in-laws, who put her through hell when she lost her husband. At 30, I know little about my father’s family, and I worry about sharing this heritage. My protagonist, Nekesa, mirrors this, yearning to explore beyond her restrictive village.

DIRECTOR/PRODUCER PROFILE

Usama Mukwaya is a Ugandan screenwriter, film director, and producer with nearly a decade of experience. He studied at Maisha Film Lab and Makerere University and founded O Studios Entertainment Ltd. Usama has served in key roles within Uganda’s film industry, including General Secretary of the Screenwriter’s Guild and programmer for the Pearl International Film Festival. His notable works include *Bala Bala Sese*, *Love Faces*, *Kyaddala*, *Sanyu*, *The Blind Date*, *Sixteen Rounds*, *The Passenger*, and *Nambi*.

COMPANY DETAILS

O Studios Entertainment Ltd, founded in 2014, provides comprehensive TV, film, and video production services for a diverse range of clients, including corporations, nonprofits, and sports franchises.



Daisy Maseembe
DIRECTOR



Usama Mukwaya
PRODUCER

PROJECT INFORMATION

Project Type:	Fiction Feature Length
Country:	Uganda
Production Company:	O Studios Entertainment Ltd
Running Time:	90 minutes

FINANCING PLAN

Total Budget:	3 000 000 USD
Finances Committed:	11 359 USD

GOALS AT DFM

- Networking
- Build Community
- Seeking Further Development Funding
- To Meet People Who Run Development/ Training Labs



OUR HEROES

As the rebel army advances towards the town where they live, Kiya (11) and his brother Abi (6) are told by their mother Alem that they can no longer wait for their missing father, urging them to seek a more peaceful refuge. However, when Kiya’s soldier father, Teferi, returns, the defeated veteran standing before Kiya is a stark contrast to the larger-than-life figure he used to imagine. Kiya, grappling with the reality of his father’s persona, starts studying him to find a single heroic trait. The closer he gets, the more he sees his father’s scars. Teferi, dealing with PTSD, discovers Alem’s plan to leave, assuming he is dead, leading to a deeper family rift and feelings of betrayal.

In an attempt to find purpose, Teferi embarks on a journey to inform families about the deaths of soldiers he knew. Meanwhile, rebel forces

declare control over the country. Kiya, no longer proud, removes his father’s army medal pinned on his chest and throws it into the demonic cave. Teferi, noticing the absence of the medal, realises the extent of his son’s disillusionment. Determined to regain his fatherhood, Teferi takes Kiya and his brother on his journey to share news of fallen soldiers with their families.

As trust builds, Kiya accepts Teferi as a father and develops a new definition of heroism. Despite their progress, Kiya faces his fears and ventures into a demonic cave to retrieve his father’s discarded army medal. In a fierce battle against imaginary demons, Kiya reclaims the medal, symbolising his triumph over fear. The imperfect yet reunited family embarks on a journey to build a new life, leaving behind the haunting memories of their past.

DIRECTOR/PRODUCER STATEMENT

Our Heroes is a story of a son and his father as they strive to rebuild their relationship following the end of the long-lasting civil war, which had kept them apart. It explores our challenges of reconnecting after years of separation, reflecting our yearning to reclaim lost time and connection, and our determination to become who we truly are.

DIRECTOR/PRODUCER PROFILE

Henok has been an editor for the past 10 years. *New Eyes*, a short film he edited, screened at the Venice and Toronto International Film Festivals. He also edited *Katanga Nation*, a short documentary that premiered at Visions du Reel and screened at IDFA in 2022. The documentary won the Silver Foal prize at FESPACO in 2023. Currently, Henok is developing his first fiction feature, *Our Heroes*, which was part of the DW Akademie Film Development Fund in 2023.



Leul Shoaferaw Abebe
DIRECTOR



Henok Legesse Birhanu
PRODUCER

PROJECT INFORMATION

Project Type: Fiction Feature Length	
Country: Ethiopia	
Running Time: 100 minutes	

FINANCING PLAN

Total Budget:	390 192 USD
Finances Committed:	10 849 USD

GOALS AT DFM

- My goal is to introduce my project to industry professionals who would be interested in being part of it.



BOUDJADIS

In Épinal, in the heart of the Vosges, young soldiers join the 1st Tirailleurs Regiment. Its band is called La Nouba, its mascot, Messaoud the Ram, and its chief, the caïd. The apprentices, or 'boudjadis' are initiated into the traditions inherited from the North African tirailleurs who

served in the French colonial army. Following their beginnings in the barracks until their deployment on operations in Africa, I examine the image of Épinal that they revive and invite them to unravel the strange history of France told there.

DIRECTOR/PRODUCER STATEMENT

In 2011, I moved to Épinal for art school and was struck by a view of a war cemetery. Discovering WWII Muslim soldiers' graves revealed the complexities of France's colonial past. This film explores how colonialism is remembered through military rituals, uncovering the enduring impact of these histories on present-day identities.

DIRECTOR/PRODUCER PROFILE

Élina Chared, artist and filmmaker, merges performance and visual arts to explore narratives shaping our world. Graduating from ENSAD in 2016, she pursued documentary writing at Aix-Marseille University. She explored movement and the understanding of voices, which is reflected in her film *The Voices From Inside* (2019). Discovering colonial traditions in military barracks, she crafted *Boudjadis*, her debut feature-length documentary with Muja Films.

COMPANY DETAILS

Muja Films bridges Marseille and Tunis, charting a cinematic channel between the two continents. Propelled by filmmakers' gazes, it seeks freshness and boldness in content and form.



Élina Chared
DIRECTOR



Dhia Jerbi
PRODUCER

PROJECT INFORMATION

Project Type: Documentary Feature Length

Country: Tunisia, France

Production Company: Muja Films

Running Time: 80 minutes

FINANCING PLAN

Total Budget: 350 000 USD

Finances Committed: 32 000 USD

GOALS AT DFM

- Co-Producers
- Funding
- Broadcasters
- Distributors
- Sales Agents



NADINE AND NADIA, WE ALSO WANT TO GOVERN

The unexplained 45-day extension of Patrice Talon's initial five-year term has created a rift between the 27-year-old twins and political activists Nadine and Nadia Okoumasoun. Despite their close bond, social media has become a battleground for the sisters. Following the April 2021 presidential election, Nadine found herself behind bars for impetuously criticising President Talon, whom Nadia deeply reveres and admires. Caught between sisterly love and political beliefs, Nadia is now engaged in a struggle to secure her sister's release from prison.

This hybrid documentary explores a unique and contentious bond between twin sisters whose unexpected and remarkable political allegiances become particularly intriguing during a heated presidential election in Benin. Much like the

divided public opinion in Benin, split between two opposing political factions engaging in confrontations on social media and in the streets, the sisters' relationship reveals the manipulative aspects of politics. The narrative unfolds through the lens of a puppet show that holds nostalgic significance from my childhood: The Puppets Theatre.

The show, hosted by the charismatic Tanti Yoyo, whom I resonate with in the film, is complemented by the renowned puppet orchestra Tip-Top Rythmo. Through this show, the film introduces its central themes, providing a unique avenue to address aspects of reality that are challenging to capture directly on camera.

DIRECTOR/PRODUCER STATEMENT

A passionate journalist disillusioned by political manipulation, I initially supported Talon's 2016 campaign. Amid the tensions of the 2021 election, I chronicled the Okoumasoun twins' struggle, employing traditional Beninese puppets to illustrate political manipulation.

DIRECTOR/PRODUCER PROFILE

Evelyne Agli is a visual communication specialist and the publication director of *Le Progrès* in Benin. Since 2015, she has managed Gazelle Production, which is engaged in film production. Evelyne holds a Bachelor's degree in Physical Sciences with a major in Chemistry, as well as a Master's degree in Communications.



Evelyne Agli
DIRECTOR

COMPANY DETAILS

Gazelle Production is a production company founded in 2015 in Benin. It has several films to its credit that have taken part in festivals.

PROJECT INFORMATION

Project Type: Documentary Feature Length

Country: Benin

Production Company: Gazelle Production

Running Time: 70 minutes

FINANCING PLAN

Total Budget: 300 267 USD

Finances Committed: 86 012 USD

GOALS AT DFM

- Funding
- International Sales Agents
- Distributors



CHILDREN OF AFRAN QALLO, WAKE UP!

The documentary delves into Ethiopia's Oromo musical movement, a resilient symbol of resistance. Combining personal narrative with observational filmmaking, it follows the filmmaker's quest to uncover the Arfan Qallo band's first-ever 11 songs, recorded live and aired on national radio in the 1960s. With the passing of the national radio archivist, believed to be the sole person capable of identifying these recordings amidst disorganised archives, the search intersects with Abedlle's mission from Australia. Abedlle seeks to preserve the legacy

of his musical heroes, who boldly advocated for Oromo identity under repressive regimes. His ultimate aim is to reunite these band members for a final performance after 60 years of exile.

Together, they lead us on a captivating journey through the movement's past and future, alongside its visionary founders, now in their late 80s. Through these experiences, the film offers a profound exploration of identity across generations and its evolution over time.

DIRECTOR/PRODUCER STATEMENT

As a filmmaker with Oromo heritage, I explore the struggle to preserve identity through music. Inspired by the tragic murders of Oromo singers, exile, and systemic repression, my film delves into the resilience and evolution of cultural identity. This socio-political story, set against a musical backdrop, aims to resonate universally with its message

DIRECTOR/PRODUCER PROFILE

Based in Addis Ababa, **Dirbdil Assefa Akirso** both directs and produces. His documentary *Which Direction to Go* premiered at the Winterthur International Film Festival and competed at Hot Docs. He also participated in the 11th Berlinale Talent and the Doc Toolbox at the 72nd Berlinale. Collaborating on projects like *Horizon Beautiful* expanded his expertise. Currently, Akirso is developing *Children of Afran Qallo, Wake Up!* with funding from DW Akademie, and is a GLCP Lab alumnus. He is also the co-owner of Rusty Town Films, directing and producing *Gera Kegn*, a beloved local TV series.

COMPANY DETAILS

Rusty Town Films, based in Addis Ababa, Ethiopia, is dedicated to portraying the authentic narratives of its surroundings.



Dirbdil Assefa Akirso
DIRECTOR/PRODUCER

PROJECT INFORMATION

Project Type: Documentary Feature Length

Country: Ethiopia

Production Company: Rusty Town Films

Running Time: 90 minutes

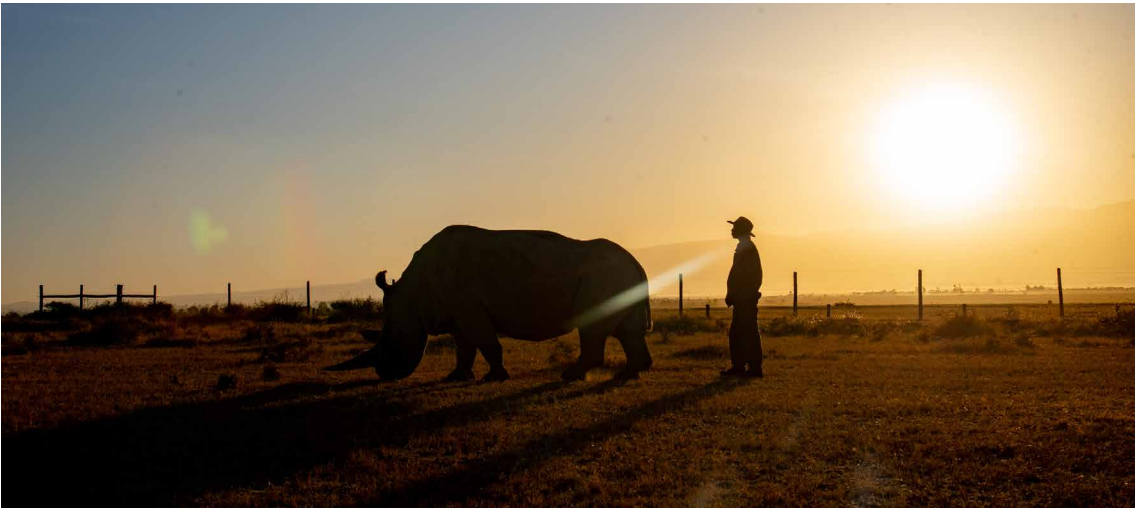
FINANCING PLAN

Total Budget: 250 000 USD

Finances Committed: 10 000 USD

GOALS AT DFM

- Potential Financers
- Network with Producers and Broadcasters



THE RHINO FRIEND

In a world where three births mark the beginning of intertwined destinies, “The Circle of Life” unfolds with the arrival of Tauwo in the vast expanses of Lewa Conservancy. A few months earlier, thousands of miles away, Fatu takes her first breath within the confines of Dvur Kralove Zoo. Amidst these joyous moments, Zach, a devoted rhino caregiver, welcomes his son into the world, igniting a spark of paternal love. A thread of fate weaves through their lives, binding them in a tale of resilience, love, and the enduring circle of life.

Inspired by his father’s commitment to wildlife preservation, Zach found his purpose amidst the rhinos of Lewa Conservancy. Now, he shoulders the immense responsibility of caring for the last two northern white rhinos at Ol Pejeta Conservancy. His connection to the natural world deepens with each passing day. Meanwhile, Zach’s son, despite growing up with a providing father, feels his dad was taken away

from him. Though their paths diverge, the bond between father and son remains unbreakable.

Balancing financial pressures and the emotional toll of being away for ten months each year, Zach grapples with the sacrifices required to fulfil his role. He wrestles with feelings of guilt and longing but finds solace and purpose in his connection to the rhinos, viewing them as part of his extended family.

With the arrival of Tauwo, a Southern white rhino, hope ignites within Zach. Tasked with guiding the last two northern white rhinos towards embracing their wild instincts, Tauwo symbolises a beacon of possibility. Zach envisions a future where the rhinos thrive and his role as their caregiver is passed on to a new generation. He seeks a new rhino caregiver to share his passion and dedication, ensuring the legacy of rhino conservation endures.

DIRECTOR/PRODUCER STATEMENT

In *The Rhino Friend*, we spotlight Tauwo’s mission to guide the last northern white rhinos to freedom while delving into Zach’s balancing act between rhino care and family, urging action for biodiversity.

DIRECTOR/PRODUCER PROFILE

Dylan Habil, a Kenyan filmmaker and photographer, excels in authentic storytelling, particularly in his work at Ol Pejeta conservancy capturing conservation efforts. As an African Conservation Voices – Media Lab and Sundance Ignite X Adobe fellow, he collaborates with notable names in wildlife conservation, documenting efforts to save Northern White rhinos. Featured in global media outlets, he showcases impactful storytelling and a commitment to conservation.

COMPANY DETAILS

Allday Studios, a Kenyan production collective, crafts captivating factual and fictional films, pushing creative boundaries, and reflecting Africa’s rich storytelling heritage.



Dylan Habil
DIRECTOR

PROJECT INFORMATION

Project Type: Documentary Feature Length

Country: Kenya

Production Company: Allday Studios

Running Time: 90 minutes

FINANCING PLAN

Total Budget: 250 000 USD

Finances Committed: 7 000 USD

GOALS AT DFM

- Showcase our Project
- Foster Industry Connections
- Amplify African Storytelling Globally



LOOKING FOR THE MERMAID

In the UNESCO World Heritage Island of Mozambique, once the crossroads of the world, connecting the east to the west through its major spices, ivory, gold, and slave-trading African port, the sea continues to be the extension of people’s lives. This has very much been the reality for Sadique, a sailing dhow master and fisherman who was once married to the sea creature - the mermaid - and lived then in abundance. But recently, things have changed. There are no more fish in the sea, tropical cyclones and a militarised coast have become a significant threat to life, and the sea level keeps rising and submerging coastal villages. Since then, Sadique hasn’t been out in the water and has not seen the sea creature.

‘Looking for the Mermaid’ is an incantation chant of a nakhoda—a sailing dhow master, Sadique, who is desperately looking for the elusive mermaid so he can restore the broken bond, save himself, and find a resolution for his coastal fishing community. To do that, he needs to make a sacrifice, but he has nothing left to sacrifice. He has lost his identity as a sea wisdom master, his wife and daughter to the rising high tide, and his existence is threatened even though he did not trawl the ocean’s depths nor benefit from the oil and gas extractions that led to this imbalance. His community cannot right the wrong. But what about those who are responsible or who are still benefiting from it? Can they sacrifice their living dreams in order to save their species?

DIRECTOR/PRODUCER STATEMENT

In today’s Western-caused climate crisis, Sadique represents humankind, and the Mermaid represents nature. This is an urgent philosophical film, told in a poetic way, to politically question how the so-called “developed and civilised” world came to be through an extremely unbalanced and perverted historical relationship with nature and the planet itself.

DIRECTOR/PRODUCER PROFILE

Yara Costa is a filmmaker from the Island of Mozambique. Yara’s work is deeply informed by local African narratives, cultural heritage, and systems of knowledge that, due to the lingering effects of colonial intellectual racism, cultural genocide, and Eurocentric supremacy, have been persistently marginalised.

Looking for the Mermaid is the documentary film component of *Nakhoda and the Mermaid*, an XR/VR immersive experience exploring the traditional ecological knowledge of the coastal communities of the Indian Ocean.



Yara Costa
DIRECTOR

PROJECT INFORMATION

Project Type: Documentary Feature Length

Country: Mozambique

Running Time: 70 minutes

FINANCING PLAN

Total Budget: 220 000 USD

Finances Committed: 46 000 USD

GOALS AT DFM

- Network
- Funders
- Co-Productions
- Line Producer



SPACEMAN IN KONGO

Spaceman in Kongo is an intergenerational story about two Congolese student engineers, Nestor and Isaac, who moved from eastern Congo to the capital, Kinshasa, to study at the technical university. Their ambition is to build a spacecraft. Although they don't know it, by embarking on this journey, they have joined a lineage of Afrofuturist visionaries, pushing steadily onwards as they transform the dream of an African cosmos into a reality.

Jean-Patrice Keka is their mentor and predecessor in pursuing this dream of space travel. Starting from scratch 17 years ago with

salvaged materials such as televisions and oil drums, Keka is now working on the launch of their Troposphere VI rocket—the most ambitious yet, with aims of reaching 200 km altitude.

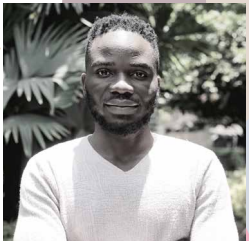
They are not alone in this project. The spirit of Edward Nkoloso Mukuka – the Zambian engineer and professor who dreamt of going to Mars in the 1960s – watches over their progress, pushing them ever onwards. For this new Congolese generation, who have watched as the global giants of capital feed on their country's resources, space is an opportunity to repurpose the forces of technology.

DIRECTOR/PRODUCER STATEMENT

As a Congolese person, this project is a way for me to contribute to the vision-building project that Nestor and Isaac are a part of. Like them, I am a member of Congo's next generation, and we are on the same mission to generate belief for our country and envision an African cosmos.

DIRECTOR/PRODUCER PROFILE

Maisha Maene born in 1998 is a Congolese screenwriter and director. As an Afrofuturist artist, he works on issues of human rights and the environment. Maisha has directed five short films. His most recent short film *Mulika* won the Medien Patent Award at Locarno Film Festival 2022. *Mulika* was also selected at Sundance, Clermont Ferrand and FESPACO. His fiction feature film project *Niobium* was selected for the Locarno Residency (2023). His feature documentary *Spaceman in Kongo* was selected for Berlinale Talents Doc Station.



Maisha Maene
DIRECTOR



Leo Nelki
PRODUCER

PROJECT INFORMATION

Project Type: Documentary Feature Length

Country: Democratic Republic of the Congo

Production Company: Leo Nelki Productions

Running Time: 90 minutes

FINANCING PLAN

Total Budget: 351 273 USD

Finances Committed: 18 841 USD

GOALS AT DFM

- Production and Post-Production Funding Partners
- Broadcasters
- Distributors



COUSINS

Shivani (35) is a bankrupt animator who has lost her artistic mojo. She's just been fired from yet another job, her bills are piling up, and her mother's gambling debts have put them in danger of losing their home. She needs money, and she needs it fast. Shivani's mother, Dheena, reveals that Shivani's paternal grandfather, a wealthy farmer, is on his deathbed. Dheena figures that if Shivani can get into her grandfather's good graces, she can get into his will, and all their money troubles will disappear. And that's how Shivani finds herself being dragged against her will by her manipulative mother to spend the festive season on a farm with people that she hardly knows.

There Shivani meets her colourful cast of cousins, and just like Shivani, they'll do whatever

it takes to get their inheritance. But when backstabbing and sabotage turn to bonding, Shivani rediscovers her vision and voice. She stands up to her mother, lands her dream job, and connects with her heritage.

Grandfather passes and it's revealed that he left nothing to his family, and everything to his shifty farmhand, STEVEN! Shivani and her cousins are forced to realise that perhaps the real fortune wasn't the money after all, but one another instead. Not quite ready to throw in the towel and say goodbye just yet, the cousins team up to take on Steven and win back their family land.

DIRECTOR/PRODUCER STATEMENT

In an individualistic society obsessed with overnight success, *Cousins* is a hilarious exploration of the late bloomer finding happiness, and themselves, in the journey, not the destination. Packed with colourful characters and relatable family drama, *Cousins* is a multi-age story that urges us to throw out the timeline and never forget that we are part of a whole.

DIRECTOR/PRODUCER PROFILE

With a Bachelor of Dramatic Arts from Wits University, filmmaker **Kirsten Mohamed** has worked on numerous screenplays, receiving SAFTA and AMVCA nominations for her films *Mbalenhle* and *Ke Bono Spoko* in collaboration with Leburugraphy Pictures. Drawing from these experiences, writing for Comedy Central Roasts, and creative producing on *Last One Laughing*, Kirsten will direct her feature film debut, *Cousins*, under the mentorship of Samuel Leburu.

COMPANY DETAILS

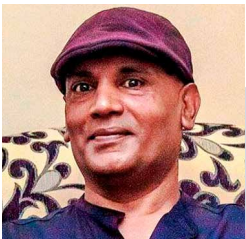
Founded by filmmakers Kirsten Mohamed and Anil Polton, HeyCuz Productions is a South African screenplay development company that aims to tell the untold stories of underserved communities.



Kirsten Mohamed
PRODUCER/DIRECTOR



Samuel Leburu
DIRECTOR



Anil Polton
PRODUCER

PROJECT INFORMATION

Project Type: Fiction Feature Length

Country: South Africa

Production Company: HeyCuz Productions

Running Time: 90 minutes

FINANCING PLAN

Total Budget: 470 482.49 USD

Finances Committed: TBC

GOALS AT DFM

- Financing
- Co-Production
- Local and International Distribution



REVERIE

Mali (28) and Archie (32) are a pair of hopeless romantics pursuing love and life in the big city. They don't have much, but they have each other and enough money to support their drug addiction – until they fall pregnant.

Mali goes cold turkey to kick her addiction, while Archie sees no real detriment to his continued drug use. This sows a seed of discord between the lovers who, in an attempt to reignite their love, hastily marry in a shotgun wedding that exposes their shaky foundation.

Mali relapses into addiction immediately after the birth of their son, Seth, leading to a downward spiral as Archie struggles to provide for his family. When a heated argument sees Archie storm off in a dilapidated delivery vehicle, a fatal collision claims his life, leaving behind a toxicology report that brings unwanted scrutiny to Mali's addiction.

She loses custody of her son to Maureen (57), her former mother-in-law, before Jake (34), a local rehab counsellor, saves her from a near overdose. He encourages her to check herself into a radical rehab facility where a mix of ibogaine and a 12-step faith-based recovery programme confronts Mali's demons head-on.

Jake guides Mali through recovery, taking her sailing and allowing her to help him fix his motorbike as forms of alternative therapy. He takes her riding one evening before, at her insistence and they visit Maureen. Mali's spontaneous apology for her part in Archie's demise eases tensions, allowing Mali to forgive herself.

After completing rehab, Jake helps Mali secure an apprenticeship at a motorcycle dealership before her sobriety earns her custody of Seth. At his first birthday party, the undeniable bond between Mali and Jake offers a glimpse of hope for a romantic relationship in the future.

DIRECTOR/PRODUCER STATEMENT

Whether from car accidents, violent crimes, or the consequences of poor healthcare, a dark undercurrent of tragedy lurks in the lives of everyday South Africans due to the loss of loved ones by forces beyond their control. For those who are able to overcome this, tragedy holds a transformative power to break cycles of ineptitude and foster personal growth.

DIRECTOR/PRODUCER PROFILE

Lamar Bonhomme is a film director from South Africa who seeks to capture the world in its most raw and unfiltered form. His debut short film, *iNhlawulo*, premiered in Clermont-Ferrand in 2019. His next two films, *Time and Tide* and *iNdoda*, won Best Short Film at the Simon Sabela Awards in 2022 and 2023, respectively. Lamar is one of four South African directors to have work featured on the prestigious Director's Library, cementing his place among the country's best image-makers and storytellers.

COMPANY DETAILS

Skitz Films was established in 2019 to offer global audiences cathartic South African narratives through culturally impactful audio-visual experiences with a cinematic edge and universal appeal.



Lamar Bonhomme
DIRECTOR



Rizelle Januk
PRODUCER

PROJECT INFORMATION

Project Type: Fiction Feature Length

Country: South Africa

Production Company: Skitz Films

Running Time: 90 minutes

FINANCING PLAN

Total Budget: 550 000 USD

Finances Committed: 0 USD

GOALS AT DFM

- Partner with a Seasoned Co-Producer
- Engage Distribution Stakeholders to Secure Pre-Sale Agreements



ENTRE TROIS EAUX

Once a large colonial town and port, Lahou Kpanda has now become a village where the land is shrinking like a sieve due to global warming, rising water levels, and the constant movement of the river mouth. With an area less than 2.5 km wide and a population of fewer than 3,000, the village is losing more than half its population, who are migrating to the towns.

Daniel, a young Avikam in his 30s, is one of the last residents who have decided to stay in the village despite the lack of food and the risk of flooding. They are determined to see the village withstand the rising waters. The villagers hope that Lahou-Kpanda will be saved. If nothing is done, it is the land of the Avikam people that will disappear, along with its habits, customs and language, leaving families landless and rootless.

DIRECTOR/PRODUCER STATEMENT

Entre Trois Eaux (Between Three Waters) is my first feature-length documentary. It depicts, through images and sound, the rise of the sea gradually eroding the land of Lahou Kpanda, the effects of this disappearance on the communities who live there, and their efforts to confront the inexorable forces of nature's renewal and climate change.

DIRECTOR/PRODUCER PROFILE

Olivia Murielle Amoin Yao is a documentary filmmaker from Côte d'Ivoire and holds a Master's degree in Cinema. Thanks to her passion for the authenticity of reality and her sensitivity, she made her first short documentary film, *Abouadji*. She is now preparing to make her first feature-length documentary, *Entre Trois Eaux*.

Shriman Boris Frédy Agblo is a young producer born in Benin with 10 years of professional experience. He is currently producing three feature-length films.

COMPANY DETAILS

FMEDIA is a Beninese film production and communications.



Yao Olivia
DIRECTOR



Shriman Boris Frédy Agblo
PRODUCER

PROJECT INFORMATION

Project Type: Documentary Feature Length

Country: Côte d'Ivoire

Production Company: FMEDIA

Running Time: 72 minutes

FINANCING PLAN

Total Budget: 150 000 USD

Finances Committed: 30 078 USD

GOALS AT DFM

- Meet Co-Producers
- Meet Documentary Film Funding and Distribution Organisations



LES BILOKOS

In this city, the Katindo neighbourhood draws attention due to its abundance of a military camp. Against the backdrop of perpetual armed conflicts, the Katindo camp is a different and unique place. Here, active and inactive military personnel live with their families. Houses are cramped, stacked, and stored; garbage is everywhere. Each military member builds their own house, while others become tenants, renting from fellow military members who claim ownership. Fences are erected in this concession supposedly belonging to the state.

The concept of cleanliness doesn't exist; it's a sanctuary for epidemics. Many shelters are made of worn-out plastic sheets, and large families live in confined spaces as if the concept of privacy doesn't exist. In this indescribable social chaos, the population must constantly invent the conditions for its own survival every day.

Les Bilokos tells the story of the Katindo Military Camp located in the Katindo neighbourhood of Goma, the volcanic city with over 2 million inhabitants at war since the 90s. The film follows characters living in the camp.

Mr. Assumani makes a living by collecting makuta ya kuribika, a form of recycling worn-out banknotes that he exchanges for candies in the city's streets to exchange them for new banknotes at the central bank. Having entered the army as a child soldier and demobilised from the armed forces of DRC after losing his hand in combat in 1997 he, like other active and inactive Congolese military members, lives with his large family in this camp that is like a city within a city - with its own unique realities.

DIRECTOR/PRODUCER STATEMENT

Born in 1993, I grew up from childhood to adult, always living in Goma, bordering Rwanda - the epicentre of conflicts for years.

Les Bilokos is a pejorative term used to refer to various second-hand items from Europe. These are objects considered no longer useful in Europe, discarded there but proudly used here. In Africa, they have a new life.

DIRECTOR/PRODUCER PROFILE

Producing a variety of compelling fiction, documentaries, and animation for both cinema and television, **Erickey Bahati** is motivated by his passion for accompanying stories from inception to release to the public. With a deep appreciation for the wealth of stories across the African continent, particularly in his home country of the DRC, Bahati has made it their mission to tell these stories with authenticity. His wish is to collaborate with others to ensure their projects are executed to the highest standard possible.

COMPANY DETAILS

Gikas Films was established in 2017 and is a production company based in the DRC. They produce fiction, documentary, and animation, with a commitment to authentic representation of Africa.



Erickey Bahati
DIRECTOR



Giresse Kassonga
PRODUCER

PROJECT INFORMATION

Project Type: Documentary Feature Length

Country: Democratic Republic of the Congo

Production Company: Gikas Films

Running Time: 75 minutes

FINANCING PLAN

Total Budget: 230 000 USD

Finances Committed: 70 000 USD

GOALS AT DFM

- International Co-Producer
- International Distributor
- International Seller
- Funding
- Development Residencies



COMMANDANTĚ TITINA SILA: VOCTORIA CERTA

Ernestina “Titina” Sila, aged thirty (1943-1973), stands as a heroine and martyr of Guinea-Bissau, a comrade-in-arms alongside Amilcar Cabral in the struggle for her nation’s independence. Her portrayal as a military woman and warrior, commanding an army of over a thousand men, starkly contrasts with the stereotype of the African woman, albeit valiant, burdened with firewood atop her head and a child on her back.

“Victoria Certa” (Victory is certain) was not merely a war cry of the African Party for the Independence of Guinea and Cape Verde (PAIGC) in their bid to break free from Portuguese colonialism; rather, it embodied the

political, social, and economic success of the thousands of young men and women whom Amilcar Cabral, the leader of this party, had dispatched across the globe.

While Titina epitomises heroism, women such as Anna Maria Gomes Soares, Francisca, and Carmen Pereira, among others whose faces remain unknown, exerted every ounce of their strength in building a Guinean nation.

This film endeavours to delve into the lives of Titina and her comrades, as well as the diverse women of contemporary Guinea-Bissau, who have contributed to the nation’s consolidation and continue to contribute to its prosperity.

DIRECTOR/PRODUCER STATEMENT

My motivation for making this film is to show that many women in Africa, like Titina Silà, and in Guinea Bissau fought at the cost of their lives for the freedom of their people and participated in nation-building, yet remain unknown to many.

DIRECTOR/PRODUCER PROFILE

Samba Diao is a Jurist, Journalist, and Director. His debut is *Black on White*, and he has also directed *Canvas for a Visa*. Additionally, he has written *Dans le Joola, Nous étions*” (Harmattan 2013).



Samba Diao
DIRECTOR



Sebastien Tendeng
PRODUCER

COMPANY DETAILS

Impluvium is a production and audiovisual distribution company based in Dakar, focused on creating content exclusively for television and festivals.

PROJECT INFORMATION

Project Type: Documentary Feature Length	
Country: Senegal, Burkina Faso, Guinée Bissau	
Production Company: Impluvium Production	
Running Time: 90 minutes	

FINANCING PLAN

Total Budget:	243 600 USD
Finances Committed:	42 632 USD

GOALS AT DFM

- Funding
- Co-Production



FRENCH KISS

Djeneba, a 16-year-old with a penchant for books, harbours a secret love for romance novels. When her closest friend, Alidou, teases her about her lack of real-life experience with French kissing, she sets her sights on Ken,

the charismatic heartthrob of their school. Reluctantly, Alidou finds himself dragged into her scheme, and the more he helps her, the more he realises he might not want Ken to be the one French kissing her.

DIRECTOR/PRODUCER STATEMENT

French Kiss represents a much-needed addition to the landscape of African cinema, specifically targeting the coming-of-age genre within the teenage romantic comedy niche. It's designed to fill a gap that currently exists in the market, where African youth are underserved in terms of relatable and culturally relevant content in this particular genre.

DIRECTOR/PRODUCER PROFILE

An independent writer/director, **Leslie To** has been writing short films, sitcoms, and feature films for over a decade. In 2022, Leslie To's short film *En Route* was selected for the Clermont Ferrand African Perspectives Programme. In that same year, it won the Best African Fiction Short Film at the URUSARO Film Festival. In 2019, her television pilot *Coup d'Etat* placed as a semifinalist in both the Screencraft Fellowship and the WeScreenplay Competitions. *French Kiss* is her most recent project.

COMPANY DETAILS

Created in 2019, Aza Communication is a global communications agency specialising in audiovisual production. We bring the unique vision of a small group of creators to the screen.



Leslie To
DIRECTOR



Gery Barbot
PRODUCER

PROJECT INFORMATION

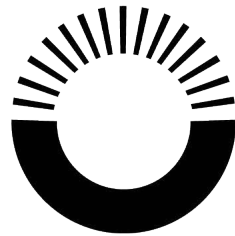
Project Type:	Fiction Feature Length
Country:	Burkina Faso
Production Company:	Aza Communication
Running Time:	95 minutes

FINANCING PLAN

Total Budget:	648 000 USD
Finances Committed:	7 500 USD

GOALS AT DFM

- I envision forging partnerships that will lead to future collaborations and securing production financing.



UNDERSTORY



MUBI

Set in Johannesburg in 1990, a few months before the release of Nelson Mandela and the official end of Apartheid, *Mubi* tells the story of identical twin sisters who were separated at birth – one raised to believe she is beautiful and the other ugly and invisible. A series of magical coincidences reunites them on the day when former beauty queen Nomoya is diagnosed with a strange terminal illness located in her womb. With only a few months left to live, Nomoya

convinces her sister, Nomazi, to replace her – to carry on her life and bear the child she cannot give her husband. Nomazi, known all her life as ‘Mubi’ (ugly one), agrees to become her sister’s understudy. However, when their plan works too well, Nomoya must contend not only with the strange illness that is causing her to become literally invisible but also with the bitterness of her rage and jealousy at being replaced.

DIRECTOR/PRODUCER STATEMENT

Mubi is a magical realist allegory that explores themes of beauty and ugliness, sisterhood, love, loss, and the questions: What makes us beautiful? And how is beauty distorted by obsessions with appearance, wealth, respectability, and social mobility?

DIRECTOR/PRODUCER PROFILE

Palesa Nomanzi Shongwe is a South African filmmaker of many “lives” – Writer, Director, Teacher, and Fulbright Scholar. She currently works as a freelance Story Producer in both fiction and documentary formats while also pursuing an independent film career rooted in her interests as a film scholar and experimental artist. In 2010, she was awarded a Fulbright Scholarship to study towards an MFA in film production at Temple University. She has made three short films: *Atrophy*, *uNomalanga* and *the Witch*, and *11-19*.

COMPANY DETAILS

Understory Features was founded in 2020 and develops features, series, and short films.



Palesa Nomanzi Shongwe
DIRECTOR

PROJECT INFORMATION

Project Type: Fiction Feature Length

Country: South Africa

Running Time: 80 minutes

FINANCING PLAN

Total Budget: 270 000 USD

Finances Committed: 300 000 USD

GOALS AT DFM

- Revive Interest in the Project
- Attract Funding for Further Development



SACHA'S JOURNEY

Sacha is a 21-year-old single mother who works as a sex worker to make ends meet with her 5-year-old son in contemporary Kigali. Her world revolves around her work, caring for her son, and drinking with her friends. When she receives news that her estranged father, who banished her 6 years ago when she got pregnant outside

of wedlock, has passed away, the wounds of her oppressive past are reopened, and her past and present collide. This intensifies her suppressed anger and resentment towards the patriarchal society that has contributed to her struggles, fueling the anger that drives her to stand up in her highly toxic and misogynistic world.

DIRECTOR/PRODUCER STATEMENT

In the backdrop of contemporary life in Kigali, *Sacha's Journey* is a subjective portrait of a young mother who has been living with the consequences of a decision made for her long ago by the patriarchy. The death of a patriarch becomes a catalyst for her revolt against the same system and her emancipation from her misogynistic and toxic environment.

DIRECTOR/PRODUCER PROFILE

Mutiganda wa Nkunda is a Rwandan self-taught filmmaker and former film journalist who has worked in both films and TV series since 2013. His debut feature film, *Nameless*, premiered at the Fribourg Film Festival 2021 and won the Best Screenplay Award at FESPACO 2021 among other international recognitions. He is currently in post-production of his second feature film. Additionally, he directed and produced *A Legacy* for Al Jazeera.

COMPANY DETAILS

Merveilles Production is a Beninese company producing documentaries and fiction. Their latest feature film, *Freda*, was selected in the Un Certain Regard section at Cannes 2021.



Mutiganda wa Nkunda
DIRECTOR



Faissol Gnonlonfin
PRODUCER

PROJECT INFORMATION

Project Type:	Fiction Feature Length
Country:	Rwanda, Benin
Production Company:	Merveilles Production
Running Time:	120 minutes

FINANCING PLAN

Total Budget:	320 000 USD
Finances Committed:	0 USD

GOALS AT DFM

- Development Funds and Residences
- Financiers
- Co-Producers in South Africa and Europe
- Sales and Pre-Sales



SELF!

Emmanuel, a young musician without a mother, dreams of being famous. But his father, a senior civil servant, is fiercely opposed to his passion. He'd rather his son followed in his footsteps than pursue dreams he believes are doomed to failure. When Emmanuel persists in his ambition, Pierre kicks him out and uses all his energy to get him to fall in line. Emmanuel takes refuge with his maternal uncle Jean, an eccentric, lonely, penniless painter. This chaotic

cohabitation changes Emmanuel's outlook on himself, his art, and his relationships with others. Not only with his family, who will turn out to hold many secrets about him, but also with Sarah, his girlfriend, and professional rival. In the end, he loses Sarah, and his relationship with his family is permanently damaged. But he gains a spiritual father and maturity that will enable him to better understand the musical career he has finally decided to fully embrace.

DIRECTOR/PRODUCER STATEMENT

The need to direct this melodrama came to me from personal experience, as I preferred to follow the path of cinema despite my academic training in law and the doubts of my family. Emmanuel's story tells of this search for balance between personal aspirations and consideration for others; between giving priority to one's ambitions and pleasing others.

DIRECTOR/PRODUCER PROFILE

Born in Yaoundé, Cameroon, on February 23, 1996, **Cynthia Etaba** began working as a scriptwriter in 2020. In 2021, she took part in the Patrimoines-Heritage workshop's documentary film training programme, after which she directed the film *Les Fantômes de Sa'a*, which was selected at the Short Film Festival in Clermont-Ferrand. To date, she has directed three short films.

COMPANY DETAILS

Onore, SARL is a Cameroonian company owned by Martinel Nemalieu, which has produced a variety of TV film genres and short documentaries, such as *Tchekanda* by Bawa Kadade in 2021.



Cynthia Etaba
DIRECTOR

Martinel Nemalieu
PRODUCER

PROJECT INFORMATION

Project Type: Fiction Feature Length

Country: Cameroon

Production Company: Onore Ltd

Running Time: 90 minutes

FINANCING PLAN

Total Budget: 657 438 USD

Finances Committed: 164 360 USD

GOALS AT DFM

- Co-Producers
- Broadcasters
- Funding