

**BRAVE
NEW
CINEMA**

4-13 SEPT 2020



11TH

Durban FilmMart

VIRTUAL EDITION 2020

PROJECT DOSSIER

www.durbanfilmmart.com

CONTENTS

Message from the Chair	2
Introduction	4
Partner and Sponsors	5
DFM Mentors	7
Official DFM Documentaries	13
Official DFM Fiction	46
Partner Projects in Finance Forums	77
Realness Residency	78
Hot Docs Blue Ice Fellows	85
Talents Durban	96
Jumpstart	125
Content Shop	138
Credits and Acknowledgments	155

MESSAGE FROM THE CHAIR

The time that we have all been excitedly waiting for has arrived, as we warmly welcome all delegates from across the globe to the 11th edition of the Durban FilmMart!

The Durban FilmMart has over the past 10 years established itself as an important platform for the development of African Cinema. Recently, the City of Durban, principal funder of the annual Durban FilmMart, supported the establishment of the Durban FilmMart Institute (DFMI). This important move from an annual event to an Institute, will enable the DFMI to provide African filmmakers with further opportunities for development, collaborations, and access to global markets. We are humbled by the progressiveness of the City of Durban, in understanding the need to ensure the future sustainability and growth of moving pictures.

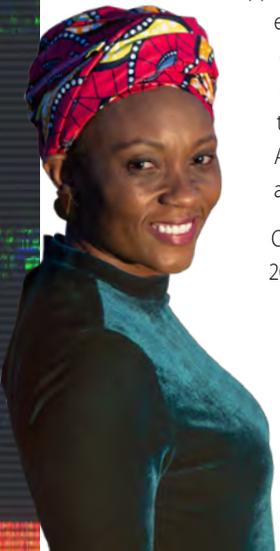
The inaugural board of the DFMI comprises five representatives of independent, non-government organisations from different sectors of the film industry in South Africa. Chairing the board is myself, Mandisa Zitha representing the Independent Black Filmmakers Collective. I am joined by well-known South African filmmakers Theoline Maphutha, representing the Writers Guild of SA, Jacintha de Nobrega, representing SWIFT (Sisters Working in Film and Television), Neil Brandt representing the Documentary Filmmakers Association and Thandi Davids representing the Independent Producers Organisation as colleague directors on the board.

Going online has enabled us to extend our reach and include more filmmakers than ever before. The disruption of our world by the COVID-19 virus has led to innovation, as well as demonstrating the ever-increasing need for the creation of content. The DFM virtual space offers filmmakers extensive opportunities to network, make connections with other filmmakers and industry professionals with whom they can collaborate, build relationships and get down to the business of film. This we believe will provide a positive stimulus for the industry's economy on the continent.

DFM 2020 will spotlight the work of African producers who work to contribute cinematic images that humanize, celebrate, and canonize our struggles and our beauty. African filmmakers whose stories challenge oppressive structures, engage with dominant value systems, and reflect anew our daily experiences. We congratulate the organising team and programme participants for delivering the 2020 programme despite the current challenges presented by the global pandemic, ensuring that the Durban FilmMart remains consistent in its efforts to raise the voices of African storytellers and ensuring the world is presented with authentic African narratives. We also extend deep gratitude to our partners and supporters, old and new, for their continued love and support in promoting the African story.

On behalf of the DFMI Board, we wish you all a successful and fruitful Durban FilmMart 2020!

Mandisa Zitha



INTRODUCTION

WELCOME TO THE 11TH DURBAN FILMMART!

With our theme 'A Brave New Cinema' this year, we have gathered leading and emerging African film professionals to remind each other that making cinema has always been and continues to be a collective act of courage.

As we take the DFM to a virtual space, our 2020 industry programme looks at current filmmaking development, distribution and marketing trends, with a Pan-African focus, and how the future of cinema will navigate new landscapes including the digital world.

The DFM's unique online approach has birthed an exciting new addition to the Market: The **DFM Content Shop**. Distributors, sale agents and programmers will have, at their disposal from 4 to 30 September, a catalogue of African projects (fiction, documentary film of all lengths as well as series) that are ready for sale and distribution.

The **Pitch Forum**, from 4 to 7 September, offers financiers, funders, investors, and programmers a chance to fully explore the 70 African projects in development that will be presented. These include the official DFM selection, projects from the Talents Durban programme in partnership with Berlinale Talents, as well as script writing projects from the Jumpstart incubator programme, a partnership with Produire au Sud from Durban's sister city Nantes, France.

Engage, the Pan-African think tank presentations will discuss the difficult social, economic, and political landscapes that filmmakers are required to navigate, especially around representation and authenticity in the content created within Africa.

Following from last year's inaugural **Durban Does Docs** sessions, delegates will be able to meet and engage with documentary film directors in a series of talks that centre around the art of the creative documentary filmmaking process.

The **DFM Conversation** platform is a space in which delegates can participate in in-depth conversations with industry leaders around topics like screenwriting, audience development, representation in filmmaking and pioneering an African aesthetic.

Talent Filmmaker Talks invites directors, writers and animators to discuss the stories they are telling in their works of art – ranging across feature, documentary, animation, and short film creation.

In a Special Focus, **African Content in the New Normal**, speakers will discuss the challenges that national lockdowns present and the unique opportunities that these circumstances have offered



filmmakers. Topics include *Co-production in the New Normal*; *Homegrown Online platforms for pan-African content*; *Risk Under and After Covid – Future Prospects for the Service Industry*.

The South African context provides interesting challenges for the production and distribution of media. In the **South African Film in Focus**, sessions will look at the various areas of focus for South African filmmakers but will be of interest to all filmmakers. Topics include *Mzansi Shooting in Covid Times*; *All Digital Now: Distributing film in 2020*; *State of the South African Audio visual Industry*, *Connecting the Dots – South Africa VOD Market Takes Shape*, with speakers drawn from across the South African landscape.

Key to the value that the Durban FilmMart provides filmmakers are the many meetings and networking sessions that are held between delegates over the twelve days. The important work we do to enable the filmmakers, would not be possible without our sponsors, partner markets, development organisations and funding bodies, to whom we appreciate with deep gratitude.

The Durban FilmMart 2020 is produced by the Durban FilmMart Institute with principal funding from the Durban Film Office and Ethekewini Municipality. The DFM 2020 virtual event is supported by the National Film and Video Foundation, KwaZulu-Natal Film Commission, Film and Publications Board, Gauteng Film Commission, IEFTA, Institut Français – South Africa, Invest SA, Wesgro/Film Cape Town and Namibia Film Commission with the following programme partners - Berlinale Talent, Documentary Filmmakers Association, DOK.fest München, Dok Leipzig, FidaDoc, Hot Docs Blue Ice Fund, Guangzhou International Documentary Film Festival, International Documentary Film Festival Amsterdam, Independent Producers Organisation, Miradas Doc, Netflix, Norwegian South Film Fund, Produire au Sud, Rotterdam Cinemart, Realness Institute, San Francisco Black Film Festival, SASFED, SWIFT, TRT 12 Punto, Writers Guild of South Africa, University of Cape Town's Screen Incubator programme.

On behalf of the Durban FilmMart 2020 Team, we thank you for joining us on this journey of **A Brave New Cinema!**

**Very best regards,
The Durban FilmMart 2020 Team!**

**BRAVE
NEW
CINEMA**

PARTNERS & SPONSORS

PRINCIPAL FUNDER



FUNDERS AND SPONSORS



PROGRAMME PARTNERS



INDEPENDENT PRODUCERS ORGANIZATION



PRODUIRE au SUD
FESTIVAL des 3 CONTINENTS



DFM MENTORS



BRIDGET PICKERING
BuMP Films

Bridget Pickering has produced some of the highest rated television shows in South Africa. In 2004 she was the coproducer on the Oscar nominated *Hotel Rwanda*. She worked as a casting assistant for at Universal Pictures working on films such as *Glengarry Glen Ross* and *Last of the Mohicans*. Bridget founded On Land Productions, producing award winning films, *Flame* screened at Cannes and *Sophia's Homecoming*. She went on to start Luna Films and Fireworxmedia, that produce feature documentaries and television dramas. She is a coproducer of the feature film *Taste of Rain* which screened at DIFF and Mnet. Bridget was a co producer on the ground-breaking documentary, *Liyana*, which won the Jury prize for the Best Documentary at the LA Film Festival and at DIFF. She is currently producing two documentaries; one for Netflix and one for CGTN (China TV) as well as producing a feature film, *The Night Outside in June*.



DAVID HORLER
Proper Film

David Horler has produced and collaborated on more than fifteen titles in both long and short-form documentary and narrative fiction as well as other film-related projects across a wide variety of media including television, advertising, music video production and online media content. His recently completed feature films as producer include Jenna Bass's feminist western *Flatland* (2019 Berlinale Panorama opening film) and Bass's supernatural dramedy *High Fantasy* (2017 Toronto International Film Festival, 2018 Berlinale) with other projects in the final phases of post-production. Beyond their world premieres at A-list film festivals, *Flatland* and *High Fantasy* have screened at over 50 film festivals worldwide and are being distributed in over 25 territories and counting.



DON EDKINS
AFRIDOCS

Don Edkins is a South African documentary filmmaker and producer based in Cape Town. He produced the Southern African series on truth and reconciliation *Landscape of Memory* (1998), and *Steps for the Future* (2001/04) – a collection of 38 films about Southern Africa in the time of HIV and AIDS. He was executive producer of the global documentary project *Why Democracy?* (2007) screened by 48 broadcasters, and executive producer on *Why Poverty?* (2012) with 8 long and 34 short documentary films screened globally by 70 broadcasters through an extensive online and community outreach programme. He is executive producer of AfriDocs and has co-authored a book on documentary filmmaking – *Steps by Steps*. He is currently executive producer of a new Steps initiative Dare to Dream, providing training and production support to Asian filmmakers.



KHALID SHAMIS
Tubafilms

Libyan/South African and former Londoner, Khalid has been a director and editor of independent documentaries since 2005. He is a current artist in residence at the Centre for Humanities Research at UWC and as an editor has worked with some of the leading filmmakers in South Africa, taking joy in seeing those films travel the world. Khalid's logic towards putting films together is to play, because when you don't know the path, playing keeps it interesting until you know where you're going.

"The DFM has always been close to my heart as a fan, spectator and participant and I'm very excited to help and learn from this year's very inspiring selection of projects."



LUCAS ROSANT
DFM Fiction Mentor

Lucas Rosant's past international experience on festivals and markets has enabled him to develop an extensive network and access to emerging talents worldwide. He worked for the organisation and programming of different International Film Festivals, among them, La Quinzaine des Réalisateurs (Directors' Fortnight, Cannes) and Paris Cinema International Film Festival. He created and headed the Paris Project for 7 years, the co-production and development platform of Paris Cinema IFF. He has consulted on partnerships for major co-production forums and festival markets. He also joined the EAVE network in 2010, the reading committee of the Hubert Bals Film Fund in 2011 and was appointed senior expert for the Euromed Audiovisual III. Lucas recently founded his own production and consulting company Melia Films which co-produced *The Dream of Shahrazad* and carried out of a strategic development plan for the FESPACO (Festival Panafricain de Ouagadougou) and MICA (African Film Market) commissioned by the European Union in 2013.



MEENA NANJI

Meena Nanji is a filmmaker of South Asian heritage, born in Kenya and based in Los Angeles. She's an award-winning director/producer of documentaries, experimental and fictional shorts that have screened on television and film festivals globally. She has been a programmer/panellist/writer and juror for film festivals and has taught at universities internationally. She is a co-founder of GlobalGirl Media, training young women in citizen journalism in over 10 countries. She's currently co-directing a feature documentary in Kenya.

JUMPSTART MENTORS



GUILLAUME MAINGUET
Festival of 3 Continents/
Produire au Sud Workshops

Guillaume Mainguet began his career as a freelance cinema critic. He has promoted independent and arthouse films as cinema programmer and distribution programmer from 2000 to 2007. He worked for the Festival of 3 Continents (Nantes) as the audience's coordinator, he then took over the professional program, the international training workshop Produire au Sud. He currently runs 6 similar workshops abroad as well as the main workshop organized in Nantes. Guillaume is also a scriptwriter and director. He has shot five short films selected in international festivals. In 2014, he codirected *The Girl and the Dogs* (2014), which premiered at the Director's Fortnight - Cannes. He is developing his first feature film *Green Woods*.



JÉRÉMIE DUBOIS
Produire au Sud

Jérémie Dubois studied political science before training at the NFTS in London and the Femis in Paris and become a screenwriter. He has written a dozen short stories, two of which were selected for the Cannes Film Festival, four feature-length films, notably with Carlo Francisco Manatad (Philippines, in post-production in 2020) and Zhang Tao (China, Cinéfondation Prize at Cannes 2020). He is currently writing features with Akihiro Hata (France/Japan) and Vimukthi Jayasundara (Sri Lanka). Jérémie also works as a script consultant, in 2020 with Måns Månsson (Sweden) and Jean-Gabriel Périot (France) as well as in writing workshops in Asia, Africa and the Middle East (via Fidadoc & Produire au Sud).



MMABATHO KAU

Mmabatho Kau has worked as a producer, broadcaster, development executive and script consultant in the South African film and television industry. Her passion for facilitating writers and producers in developing and shaping their story has led her to mentor in script labs in The Philippines (Full Circle Lab), Maisha Producers Lab (Uganda), Jumpstart Produire Au Sud (South Africa), Realness (South Africa) and Dramatic Producer's Lab (Ethiopia). Her current focus is as Story Consultant and Producer, with two feature film projects and a drama series due to be released in 2021.

"Excited to be back for Jumpstart 2020. Stories inspire me."

TALENTS DURBAN MENTORS



DJIA MAMBU

Djia Mambu is a journalist and film critic from DR Congo. She has contributed to several publications including *Africultures*, *Africiné* and the *Awotele* magazine of TV5 Monde's Africa news broadcast. Member of the African Federation of Film Critics (FACC), she is in charge of the African Department of the International Federation of Film Critics (FIPRESCI).



ISAAC MOGAJANE

Isaac Mogajane has produced and executive produced a slate of feature films and television series through his company, Diprente. Projects include the Emmy nominated show, *The Late Nite News with Loyiso Gola*, *The Bantu Hour with Hugh Masekela* and the Netflix original titles, *Catching Feelings* and *Queen Sono*. Isaac spear-headed the launch of the animation studio, Diprente Junior that has developed a number of animated projects in various stages of development and financing. Isaac created and co-wrote the pilot episode for the animated series *Junk Pilots* which won the best new TV series pitch at the Annecy Animation Festival in 2018.



JIHAN EL TAHRI

Jihan El Tahri is a multi-award-winning film director, writer, visual artist and producer. She currently serves as the General Director of the Berlin based documentary support institution DOX BOX. El Tahri has been a member of The Academy (Oscars) since 2017. She has directed more than 15 films and her visual art exhibitions have travelled to renowned museums and several Biennales around the world. She continues to mentor in various documentary and filmmaking labs. El Tahri has served on the boards of several African film organisations including the Federation of Pan African Cinema and The Guild of African Filmmakers in the Diaspora.



KETHIWE NGCOBO

Kethiwe Ngcobo is a film editor, director and television producer and broadcaster. She ran her own company Fuzebox from 1997 to 2004 that produced a number of children's educational series, documentaries and dramas. She was headhunted by SABC's Content Hub in 2004 and served tenure as the first Head of Drama. She is widely acknowledged for her outstanding contribution and expertise that she brought to this role winning several awards both locally and internationally. She went on to found production house Fuzebox has subsequently produced successful and critically acclaimed television drama series, a documentary series and three feature films.



MOUSSA SENE ABSA

Moussa Sene Absa of Dakar, Senegal, is an artist, writer, musician and film director. He made his debut in film as an actor, then moved to directing cinema. He wrote the screenplay for *Les Enfants de Dieu*, which was honored at the Francophone film festival. His directorial debut, the short film "Le Prix du Mensonge", earned him the Silver Tanit at the Carthage Film Festival and *Tableau Ferraille* won the award for best photography at FESPACO. His next work, *Madame Brouette* won the Silver Bear at Berlin Film Festival. He has also produced a popular daily comedy sketch, Gorgorlu, for Senegalese television.



NADINE ANGEL CLOETE

Nadine Angel Cloete is an independent filmmaker who has directed and produced several short documentaries, the most noted being *Miseducation* and the most recent being *Conversations* produced for the Voices and Choices Exhibition. Her feature documentary *Action Kommandant* won the Audience Award at the Encounters South African International Documentary Festival, 2016. It won Best Documentary at Africa in Motion (UK), 2016. It was nominated for Best Documentary at the BlackStar Film Festival (USA) and a SAFTA nomination for Best Achievement in Directing a Documentary Feature. She was also part of the Queer Feminist Film Festival planning committee, 2019.



NEWTON ADUAKA

Newton Aduaka's indie debut feature, *Rage*, was released nation-wide in the UK. A recipient of the Carlton television multicultural award, in 2002, Newton was filmmaker in Residence at the Cinéfondation. He was commissioned by the Society of French Directors and Quinzaine des Réalisateurs to make a short on "Cinema and Globalization". The result was "Funeral" 2002. In 2004 his short "Im, Aïcha", screened in official competition at the Mostra del Cinema di Venezia. In 2007, Aduaka's second feature, *Ezra*, premiered in competition at the Sundance Film festival, winning the Etalon d'or de Yennenga at FESPACO, nominated for the Humanitas Prize, screened at the Critics' Week in Cannes, was awarded the UN prize for Peace and Tolerance and garnered other awards including 6 grand jury prizes. *One Man's Show*, his third feature opened at Fespaco 2013, winning the Critics' Prize. *OMS* had its US premier at the Mill Valley Film festival. Currently, Aduaka is working on avante garde/experimental films and installation pieces.



TRACEY-LEE RAINERS

Since starting her career in 2006, Tracey-Lee has worked as a Producer, TV Director, Writer and Story Consultant across platforms, genres and formats. As a story consultant, Tracey-Lee collaborated on more than 60 short films including Oscar Contender "The Hangman" as well as various feature length films, the latest being "Seriously Single" on Netflix. She has served as a WGS Council Member and heads a number of story development initiatives.



TRISH MALONE

Trish Malone is an award-winning screenwriter, story editor, consultant and mentor. Her credits include, writer of the feature film *Ayanda* writer and head story liner on, *Ambitions* and screenwriter/story liner on Mnet Series *Lioness*, to name but a few. A former BBC script editor and executive producer for BBC Scotland, Trish has extensive experience in nurturing talent and developing projects from concept through to script and script-ready production. She was executive producer and drove two seasons of BAFTA winning short film scheme *Tartan Shorts*. Trish continues to mentor new voices through esteemed platforms such as Talents Durban and lectures in screenwriting at WITS.



WILFRED OKICHE

Wilfred Okiche is one of the most influential critics working in the Nigerian culture space. He has attended critic programs, reported from film festivals and participated in juries in Durban, Berlin, Sundance, Rotterdam, and Locarno. He is a member of FIPRESCI and has worked on the selection team for the Africa International Film Festival.



OFFICIAL DFM DOCUMENTARIES



12 Pangas

Production Company: Switch Films



JAMES TAYLER
Producer



XOLA MTETO
Director

Running Time:
52 mins

Total Budget:
460,000 ZAR /
25,000 USD / 20,000 EURO

Finances Committed:
76,000 ZAR

Representative at DFM:
Xola Mteto
James Tayler

SYNOPSIS

A personal journey using my own life experience as the lens through which the film unfolds in an attempt to interrogate what causes young men to hate enough to kill without remorse.

At the age of fifteen my quest for refuge led me to join a gang in Khayelitsha, the “Most Hated” (MH). I met others whose sorrows echoed my own and we became brothers. For the first time in my life, I belonged.

The “Most Hated” were in a constant rivalry with a gang just a few streets away from ours, the “Italian Gang”. For many years we lived as enemies, sharpening our pangas and knives daily, ready to attack and defend ourselves. We killed each other without remorse. I lost friends, we retaliated, they retaliated in a never-ending violent cycle.

One day I found myself fighting for my life at Tygerberg Hospital. I had been stabbed fourteen

times and left to die while I was on my way back from school. In this film you will journey with me to meet Siyamthanda, who was part of the mob that stabbed me. You will meet Ayabonga, whose life was bound to a wheelchair by a bullet meant for his heart.

“The Italians” and the “Most Hated” are both from Khayelitsha, one gang lives in A Section and the other in B Section. Through this film I discover that there was never any difference between us.

DIRECTOR'S STATEMENT

12 Pangas helps me reconcile my past life. I have undertaken a journey on this road to understanding what influences young people, particularly young men, to express themselves through violence.

In my own case when I was fifteen, I was homeless and looked to the streets to raise me.

I explore the epidemic of systematic gangsterism in the Cape Flats from a personal angle, as an insider. The media sensationalizes, blames and offers no solution. I need to tell a story that shows the human side of gangs, to tell our stories which are tough and raw but are also stories of hopes, dreams and redemption.

Some remain trapped and nihilistically accept what may seem, as the inevitable outcomes of this life, prison or death. But there are others, like me, who are on a new path.

I found my way out through filmmaking. This is now the passion and hunger that drives me. Telling this story is my way of giving back some of what I took.

DIRECTOR'S PROFILE

Xola "X" Mteto is a young South African artist, interested in the power of media to influence social and environmental issues that we battle with on a daily basis, particularly in communities of color.

Skilled in video production, documentary filmmaking and video editing, he holds a higher certificate in Film and Television Production from Umuzi Academy in Johannesburg, South Africa. He participated in the Reel Lives Media Programme in Cape Town in 2017.

Mteto is also a mentor to young filmmakers at the DOCi Emerging Filmmakers Programme, which is partnered with The Documentary Institute of South Africa and The US Consulate, Cape Town.

Mteto is passionate about creating content that is thought provoking, creates awareness and can help educate the next generation of filmmakers. His films include: *This Dog is Dead*, *Embo* and *Mas'guqe*.

PRODUCER'S PROFILE

James Tayler has over two decades of industry experience in most facets of film production. He now mentors youth from informal settlements across Africa in film production as lead on Slum Dwellers International's youth program Know Your City TV.

At present he produces the social impact fiction feature *The Legend of the Vagabond Queen* with the Nigerian Slum/Informal Settlement Federation and Justice Empowerment Initiative Nigeria with support from Sundance Institute and World Cinema Fund.

Between commissions, production and social impact work he currently moderates mobile and e-learning curricula on directing, editing and documentary for the Ladima Foundation.

COMPANY PROFILE

Switch Films was established in 2003 and produces African documentary and fiction feature film content that is socially conscious and made for social impact.

Switch has set youth development as its focus and is strong on creative development and high-end postproduction.

The company specialises in post-production. Awarded films include *Divizionz* (2008), *Yogera* (2010), *The Boda Boda Thieves* (2015), *War in the Valley of Plenty* (2015) and *Cities Built Together* (2017).

GOAL(S)

- Co-production partners, development partnerships, social impact partners and financing.

Abo Zabaal Prison 1989

Production Company: See Media Production



KESMAT EL SAYED
Producer



BASSAM MORTADA
Director

Co-Producers :
Anke Peterson and Anna Bolster

Running Time:
80 mins

Total Budget:
€231,438.00

Finances Committed:
€98,000

Representative at DFM:
Kesmat El Sayed, Bassam Mortada

SYNOPSIS

Bassam Mortada, an Egyptian filmmaker, traces the ramifications of his father's politically motivated, arrest and torture, in 1989 and the consequences borne by his family and friends as a result. He explores how a culture of resistance and traumas of political repression are passed on to the next generation and poses the question, "Will the next generation be able to break that vicious circle?"

His exploratory journey through memories of the Abo Zabaal prison, uncovers two different narratives. That of the arrested father Mahmoud and that of Bassam and his mother. It exposes, for the first time, suppressed feelings and reveals painful memories. Together with an Egyptian actor, Sayed Regab a former prisoner himself, Bassam stages a unique stage performance to give a home to the painful memories of torture, political frustration and fear.

To illustrate the performance piece, Bassam screens re-enacted memories of his parents, their friends and children and collected footage, provided by his family and by the families he visits. In the audience of the performance are political friends who share their stories with Mahmoud and Bassam. *Abo Zabaal Prison 1989* is an attempt to explore the personal impact of political engagement on two generations. It is a film about pain but also about the efforts to heal and survive.

DIRECTOR'S STATEMENT

I was only 5 years old when my mother took me to visit my father and his comrades in prison. It shaped me for life. I felt proud that my parents were political activists, but it had a massive impact on us. Our feelings were always linked to political events. When the political struggle disintegrated, our family also fell apart and my father left us. For many years, I found myself filling

my father's role, especially for my mother, who become bitter over the years. That's why I need to share what happened because of Abo Zabaal prison and reflect it from different points of view. The older I get the more I feel the burden of my parents. I struggle with guilt like my father and feel defeated because what happened in 1989 in Abo Zabaal prison, is still happening. Many of my childhood friends, who are also activists, have left Egypt and have given up on any hope for change. Am I doomed too? Going back to this episode of Abo Zabaal prison, which not only affected us but many of the movement and their families might be the last chance we have to overcome the trauma we all seem to share.

DIRECTOR'S PROFILE

Bassam Mortada is a filmmaker, activist and co-founder of See Media production. His first feature documentary, *Reporting...a Revolution* in 2012 was about the January 25th journalists. It premiered in the Berlinale film festival in Berlin 2012 and went on to screen at many festivals. Bassam is dedicated to working on neglected narratives, social injustice, and activists' biographies. He directed two short films. "Waiting for his descent", which won the first prize for the documentary at the Jesuit film festival. His latest film, *Searching for Gazalla* premiered at Cairo International Films festival in 2019.

PRODUCER'S PROFILE

Kesmat El Sayed is a producer, and co-founder of See Media Productions, an independent production company based in Egypt. After launching her first international production *Reporting a Revolution*, which premiered at the Berlinale 2012, she founded a production company to produce creative feature documentaries

and narrative films that have social relevance and transcends country borders. SEE MEDIA Productions has produced documentaries under the SEERA Films brand. Currently launching *My Mohamed is Different*, a feature documentary by Ines Marzouk. In development with, *Berleen* by Ahmad Abdalla, a features narrative.

COMPANY PROFILE

See Media Production is an independent storytelling production company. The pillar of See Media Production is the documentary and narrative films under the brand name Seera Films. Seera Films focuses on films that are committed to social issues and that transcend borders. We pride ourselves in working with first and second-time filmmakers, especially women directors. Currently working on four documentaries in various stages, three of them directed by women.

GOAL(S)

- Meeting and collaborating with others in current and future projects.

And Who Will Cook? (E Quem Cozinha?)

Production Company: Parallax Produções



SAMIRA VERA-CRUZ
Producer/Director

Running Time:
60 mins

Total Budget:
€151 386,20

Finances Committed:
€10 000,00

Representative at DFM:
Samira Vera-Cruz

SYNOPSIS

“And Who Will Cook?”, a feature length documentary, tells us the story of Patricia, 23 years old, visually impaired, who is expecting a new baby. She belongs to a small Cape Verdean community of blind women who support each other after being repeatedly abandoned by men and society.

She dreams of becoming a singer through a local singing competition TV series, that has been postponed due to the covid19 pandemic. Nevertheless, she goes on rehearsing while she is both excited for the baby and faces the reality of a 5-year-old son that has not only inherited her degenerative blindness but has also abruptly stopped talking.

DIRECTOR'S STATEMENT

I first met Patricia during one of the shootings I did for ADEVIC – the Cape Verdean Association

for Visually Impaired. We were filming a short video of her Batuku (traditional rhythm) group performing. Around ten funny and strong women played and sang, and Patricia immediately stood up because she kept on joking and spoke some French. However, it was what she did when she left the building that truly caught my attention. She was wearing high heels, and someone asked, “A blind woman with high heels?”, to which she answered, “In order to walk... do I need my eyes, or do I need my feet?”.

Patricia belongs to a family and group of blind women that have consistently been abandoned by men. She lives in a city that was never planned to include people with physical limitations. She doesn't understand her illness and lives with fear that her son will also lose sight completely. Still, she's a young woman who dreams of becoming a singer and finishing college.

Through the singing competition, I want to focus on her dream and introduce you to this woman, along with her neighborhood and family. Show you her reality in a city that is my own but has so many economic and social layers.

DIRECTOR'S PROFILE

Samira Vera-Cruz is a Cape-Verdean film director and producer. With a major in Film Studies and a minor in Global Communications by the American University of Paris (France), the filmmaker has experience working in Cabo Verde, Angola and Mozambique.

She's the director of "Buska Santu" (short fiction), "Hora di Bai" (short documentary) and *Sukuru* (feature), produced by Parallax Produções, her local production company.

The director participated in Talents Durban 2019 with her documentary project *And Who Will Cook?* and received the PR Consulting Award.

The same project was selected for FIDADOC's writing residency in Morocco that same year.

COMPANY PROFILE

Local Cape Verdean Production company founded in 2016.

The company specializes in audiovisual content and coaching including: Corporate and institutional videos; advertisement; music videoclips; short and feature film production; public speaking coaching; camera presence coaching.

Parallax Produções also coordinates the Cape Verdean branch of the PALOP-TL (Portuguese Speaking African Countries and East Timor) Audiovisual and Film Network. The company

produced the short documentary "Hora di Bai" and the feature film *Sukuru* (the later done without external financing).

GOAL(S)

- International coproduction and research of financial partners.

Beyond The Light Barrier

Production Company: Towerkop Creations



UGA CARLINI
Director/Producer



DUMI GUMBI
Co-Producer



JACQUI TEASDALE-PEARSON
Co-Producer



TONI CARADONNA
Co-Producer
Europe (Ethereum
Movie Venture)

Running Time:
90 mins

Total Budget:
R5 000 000

Finances Committed:
R1 150 000

Representative
at DFM:
Uga Carlini



www.towerkopcreations.com

SYNOPSIS

Wiesbaden 1975, renowned meteorologist and environmentalist, Elizabeth Klarer is chosen along with 22 of the world's top scientists to attend a top-secret meeting on the future of our planet where she presents her findings. Following her talk, Elizabeth, one of South Africa's most enlightened and outspoken figures, is rushed to the UN and the House of Lords in London, where her prophecies and insights astound the world, especially when the source of her incredible knowledge is revealed.

Science? Fiction? Or the greatest science fiction love story of our time?

South Africa's First Lady of Space and environmentalist Elizabeth Klarer's testimony of extra-terrestrial contactee events remains the most trusted version of its sort to date. The prophetic humanitarian & environmental

message peppered with scientific fact and solutions that she brought back from the planet Meton, via her supposed lover Akon and his people, seem more valid now than it could ever be then. Never before were our current environmental and humanitarian dilemmas raised with such conviction... from another planet. But this is only the tip of this proverbial iceberg. And it seems that below the ocean of this one, lies a world of whitewashing and fact changing.

DIRECTOR'S STATEMENT

The story of Elizabeth Klarer has been with me since the age of eight. My mom subsequently got her nonfiction book, *Beyond the Light Barrier* and gave me summaries of the contents, matched to what she felt was appropriate. What got me most, was not this weirdo and his spaceship, but how her cat, was blinded by the blinding lights of this strange man's spaceship. I found it cruel not cool

and it really bugged me. So did him watching and waiting for her since the age of, ironically, eight too and worse still, him allegedly being able to control her mind. She saw it as love and me, well, watch the film.

And so, this crazy roller coaster ride of is it or isn't it, what if, started.

My research deepened, and I spoke to different people from different walks of life. I found them to be trustworthy individuals, family members, friends, scientists, experts, believers and non-believers. What I found was so up and down, yes and no, truth and lie, that the angle changed to, actually, decide for yourself. After all, how can we be the only humans in the fast-undiscovered universe?

And then with some divine intervention between her original hard copy print, and the much newer New Age soft cover, I found the ultimate revelation which actually cancels out everything else because all of that didn't matter anymore and this so does...

DIRECTOR'S PROFILE

Multi-award winning director Uga Carlini is one of South Africa's most versatile and celebrated directors. Her music videos are internationally acclaimed, and her first hybrid feature film, *Alison*, trended on Amazon Prime US and UK. It won and was nominated for several global prestige filmmaking awards. Her 60 minute TV feature piece for CGTN, 'Far From home' about the immigrant crisis won an Award of Excellence at the 2019 Abuja International Film Festival and her "End violence against Women Campaign, The Butterflyrevolution enjoyed air time during the Olympics. She is winner of the *Filmmakers of the Year* in the *World of Women's Cinema* at *WOW Middle East Film Festival*.

PRODUCER'S PROFILE

Multi award winning filmmaker, Uga Carlini, is the long-standing producer behind *Beyond the Light Barrier*. Voted 'Woman of the Month' in the 'Extraordinary Women Of South Africa' initiative, Uga is the first filmmaker and the first South African company inducted as a member of the *South African/American Business Chamber*. Among several professional international memberships, Uga and her company are also involved in several local training initiatives. Uga was also a *Berlinale Talent*.

The associate producers include South Africans Dumi Gumbi, Jacqui Teasdale Pearson (Left Post Productions) and from Europe, Swiss-Italian born Toni Caradonna (Ethereum Movie Venture).

COMPANY PROFILE

Uga Carlini is the founding member and President of Towerkop Creations, a multi award winning, global film company that has been specialising in female driven heroine stories since 2010.

GOAL(S)

- Close finance gap, global distribution, future projects and connections.

Big Boys Don't Cry

Production Company: Hassala Films, Die Neue Lux



MUHAMMAD MUSTAPHA
Director



HALA LOTFY
Producer



PHILIPP M. RAUBE
Producer

Running Time:
80 mins

Total Budget:
4150K EUROS

Finances Committed:
84K EUROS

Representative at DFM:
Muhammad Mustapha
Hala Lotfy
Philipp M. Raube

SYNOPSIS

Yehia a 35yr old bodyguard, embodies a hyper-masculine image of power and violence. After his release from prison, he wants to be there for his wife and twin boys. He quits all illegal business and works as a bouncer – a service-oriented security job that requires him to control his inherent anger. He pursues an acting career but is always stereotyped and cast as a background actor. Until a chance encounter...

He is approached by Mustapha a 27yr old filmmaker, who wants to film him. An opportunity. The proposed film gives him his sixty seconds of fame. He knows Mustapha wants to make 'something raw'. Playing himself for the camera, he's ready to give him that. But he's the star who controls the show. Or so he thinks.

Big Boys Don't Cry is a cinema verité film that includes both the story and the form through which it's told in its narrative structure. It paints

a portrait of its protagonist, as he constructs his masculine identity, performs it, and hides his vulnerability behind it. This is brought to screen through the filmmaking process itself, and dynamics between him and the filmmaker who subjectively observes, interacts with him, and reflects on himself as a doubtful filmmaker, and as an insecure man.

DIRECTOR'S STATEMENT

When I was a little boy, I was more sensitive and fragile than my peers. I wasn't into sports; I was more into arts and handcrafts. I would daydream for hours; I was silent most of the time. And sometimes I would cry for no reason. A common comment I heard from my surroundings was to 'man up'. Even if this meant to be violent, and to suppress my sensitivity.

Bodyguards are men just like me, raised up within a set of false standards of what society thinks is 'manly' where we have toxic gender stereotypes

that we are expected to live up to. These men earn their living by performing the exaggerated version of these stereotypes where violence is usually tolerated because 'boys will be boys' but being open with one's own emotions is considered 'feminine'. Misogyny and controlling women are a sign of 'manliness' but showing weakness and vulnerability is frowned upon because 'big boys don't cry'.

What does it mean to be a man? Is it something you are born with, something you actively learn or passively acquire from the surroundings? I want to make a film about how the masculine identity is constructed, performed, what forms of vulnerability are masked behind it, and how destructive it can reach.

DIRECTOR'S PROFILE

Muhammad Mustapha is a filmmaker based in Cairo. Since 2011, he has taken a multidisciplinary approach towards filmmaking; working as a director, script writer, editor, assistant director, and line producer in several short films, features, and documentaries.

In 2015, he made an observational cinema-verité documentary, *Tashkeel* co-produced by Cimatheque Cairo and Ateliers Varans.

Big Boys Don't Cry is currently in development, it won the 2020 film prize of Robert Bosch Stiftung and received support from Doha Film Institute and Arab Studies Institute.

PRODUCER'S PROFILE

Hala Lotfy is a director, producer, and the founder of Hassala Films collective. Her feature length debut *Coming Forth by Day* premiered in the FORUM Berlinale 2013, won many awards including the FIPRESCI and Best Director from

Abu Dhabi FF. As a Producer, she produced her feature debut *Coming Forth by day, Little Eagles and Ext./ Night*.

Philipp Maurice Raube, worked at the Tangram International in Munich and was involved in numerous documentary productions for ZDF, ARTE and the ARD group. Since 2018 he has been working in the well-known and award-winning production company Filmtank and is in charge of the Stuttgart office. In 2019 Philipp founded his own company Die Neue Lux and works as a Freelance Producer.

COMPANY PROFILE

Hassala Films is an Egyptian production collective based in Cairo; it was formed in 2011. Hassala is producing a number of feature debut documentaries, all have received funds from major funding initiatives including AFAC, SANAD, IDFA, DFI, Hot Docs, and Screen Institute Beirut, and are in different stages of pre-production and post-production. Films produced by the company have premiered in several festivals like Berlinale, IDFA, Toronto, Abu Dhabi, Cairo, and Dubai international film festivals.

Die Neue Lux is a new German film production company with the vision to produce authentic and socially relevant films for the Pan-European and international market. Their debut film *Schwimmen* by Luzie Loose premiered at the 23rd Busan international Film festival. Die Neue Lux is focussed on international Co-Productions, International Co-Financing and in Producing debut Films.

GOAL(S)

- Networking, meeting potential partners, and receiving constructive feedback.

Des Espoirs/Hopes

Production Company: Henia Production, Gogo films



DHIA JERBI
Director



ERIGE SEHIRI
Producer

Producer(s):
Carine Ruzsiewski, Clothilde Bunod

Running Time:
80 mins

Total Budget:
339 248,00 €

Representative at DFM:
Dhia Jerbi

SYNOPSIS

Dhia, a 28-year old Tunisian director exiled in France, pushes open the door to the speech therapist's office. He has decided to confront his stuttering. Worried about the idea of passing his speech impediment onto his one-year-old son, he wants to know the origin of this disorder. For this, he goes back to his country, Tunisia, where he took part in the revolution years earlier. Over there, he finds a torn apart family, disillusioned comrades in struggle, and a population stuck in a post-revolution depression. The question, presently, is not so much about learning how to speak again but to know what to talk about. What does he relay to his son about Tunisia and about its history?

DIRECTOR'S STATEMENT

Hopes appears at first as an intimate quest guided by the need of a father to offer the best to his son, a chance at the best diction possible. This

entry point into the story through the door of a speech therapist will in reality allow me to talk about Tunisia. My words that run out of breath in relentlessly repeated syllables are, for me, a painful metaphor of my country's history.

If *Hopes* speaks of the Tunisian revolution through the quest for a fluid speech, it is also the story of a return. I came back to Tunisia in January 2020, after four years of absence, to do some spotting.

The film will consist of three movements between Tunisia and France, each taking place in a different season: winter, spring and summer. Did these returns really happen or are they just remnants of a memory, a fantasized projection? Did they really happen like that? If we follow a linear evolution – the quest of a father for a just transmission of his country to his son – images of uncertain positions will disrupt this story, like a puzzle of memories and dreams that hopes and regrets have fun mixing.

DIRECTOR'S PROFILE

Dhia Jerbi is a Tunisian filmmaker. He was born in the United Arab Emirates. He returned to Tunisia in 2003. After obtaining his bachelor's degree and completing a year of engineering school, he changed his orientation and enrolled in the Higher Institute of Multimedia Art of Manouba (ISAMM Tunis) where he obtained a degree in film directing and script-writing. In ISAMM, he directed several school films, including *Marhouja*. He then went to France to join the documentary school of Lussas, where he directed three films including *Au Pays des Oranges Tristes*. Documentary and fiction often interweave in his films.

PRODUCER'S PROFILE

Erige Sehiri is an independent filmmaker and producer. Her creative documentaries were selected and awarded at several festivals such as Visions du Réel, IDFA, CINEMED. She is also the co-founder of Tunisian webzine INKYFADA and founded the production company HENIA where she develops author-driven films.

COMPANY PROFILE

Henia Production is a production company which specializes in creative documentaries and author-driven films. The company has been managed by director and producer Erige Sehiri since 2017.

How To Build A Library

Production Company: Circle and Square Productions



MAIA LEKOW
Director/Producer



CHRISTOPHER KING
Director/Producer

Running Time:
TBC

Total Budget:
\$608,550

Finances Committed:
\$64,660

Representative at DFM:
Maia Lekow
Christopher King



<http://www.circleansquare.tv/>

SYNOPSIS

In March 2018, Wanjiru “Shiro” Koinange (writer) and Angela Wachuka (publisher) quit their high-flying jobs to form the Book Bunk trust and began lobbying the Nairobi County Government to improve its dilapidated libraries.

Over the next 5 years, their mission is to reinvigorate these decaying relics of the past, into modern, technological hubs of learning and creativity. But before they can realise their dream, they must raise major finance, and successfully navigate the precarious world of Nairobi politics and power.

While both Shiro & Wachuka each possess an impressive list of professional achievements within Nairobi’s exploding DIY creative economy, their choice to collaborate with local government is a path that few young Nairobians tread.

Built during a time of colonial segregation, the McMillian library was intended for white use

only. It wasn’t until independence in 1963 that Africans were permitted access to the library and its collection. Since then, the complex task of decolonizing the space has yet to be undertaken, and the collection left to decay, dismissed as someone else’s history.

While the architectural overhaul of the weathered, junk-filled libraries requires a huge team and financial investment, it is the psychological rebuilding of these spaces that will require the most energy. Thankfully they have a team of homegrown artists, tech-developers, designers, filmmakers, architects and writers, who are brimming to contribute their skills and knowledge to disrupt the status quo and inject new energy into the intellectual formation of Kenyan society.

DIRECTOR'S STATEMENT

We have been documenting Shiro & Wachuka’s life and work since Book Bunk’s founding in late 2017, but our relationship goes back more than 10 years.

When they told us about their ambition for the library revitalization project, we saw this as an important story that shows Nairobi in a new & exciting light. Our goal is to capture an observational intimacy of Shyro & Wachuka's work and life, in the stylistic vein of our first feature *The Letter*, and interweave these verité scenes with non-linear, visually experimental & essayistic elements that explore the chaotic mix of Nairobi's history, culture, creativity and people.

Working as a husband and wife team amongst the Nairobi creative sector's realms of film, music & visual art for more than 13 years, we are in a unique position to tell this important and timely story. Having formalised our exclusive filming access to Book Bunk and the library, we feel privileged to have built a relationship of mutual trust and respect with the subjects and are heavily invested in taking this important story to the global stage. Wachuka, Shyro & the Book Bunk team are also beginning to record their own personal video diaries and are filming phone footage of each other every step of the way, as we explore this as an additional element in the film.

DIRECTOR/PRODUCER'S STATEMENT

Maia is an award-winning Kenyan musician and filmmaker. Fusing her music with a fascination of people and culture, Maia has worked as film director, producer, composer & sound recordist. She was named a goodwill ambassador for UNHCR on World Refugee Day, 2013 and has received an African Movie Academy Award for her song "Uko Wapi". Currently performing with her band "Maia & the Big Sky" on international stages, her debut feature film, *The Letter* explores the inter-generational conflict currently happening within Maia's homeland, coastal Kenya. Also composing an original score, *The Letter* has been

supported by Sundance Documentary Fund, IDFA Bertha Fund, Hot Docs Blue Ice, Visions Sud Est and Docubox East African Film Fund.

Christopher is an award-winning filmmaker based in Nairobi, Kenya. Originally from Australia, he has lived and worked in Kenya since 2007, having founded Circle & Square Productions with his wife Maia Lekow in Nairobi, 2009. A Swahili speaker, he was awarded an African Movie Academy Award for editing and has worked within the East African film industry as a freelance cinematographer, editor, director/producer and video artist. Christopher's debut feature documentary, *The Letter*, co-directed and co-produced with wife Maia Lekow, premiered at IDFA and AFI DOCS after six years of filming, having been supported by Sundance DFP, IDFA Bertha Fund, Hot Docs Blue Ice, Good Pitch Kenya, Docubox East African Documentary Fund, Visions Sud Est, and Chicken & Egg Pictures.

COMPANY PROFILE

Founded in 2009, by Maia Lekow & Christopher King, Circle and Square Productions is a film and music production company based in Nairobi, Kenya. The company produced its first feature documentary *The Letter*, that premiered in 2019 at IDFA. The film was supported by Sundance Film Institute, IDFA Bertha Fund, Hot Docs Blue Ice, Chicken & Egg Pictures, Doc Society "Good Pitch Kenya" participants, Docubox and Visions Sud Est.

The company hopes to expand to create a strong team of like-minded thinkers and doers to produce the best possible film scheduled for release in 2022.

GOAL(S)

- To secure production budget and find partners and collaborators as well as learning with fellow African filmmakers.

Man Of God

Production Company: Vila-Dela Pictures



POPPY MADELA
Director



JACK CHIANG
Producer

Running Time:
+60 mins

Total Budget:
R 2.5 MILLION

Finances Committed:
R 100,000

Representative at DFM:
Poppy Madela
Jack Chiang

SYNOPSIS

Centred around Amogelang Kalane's incomplete journey. *Man of God* takes us through Amo's life story of battling with his sexuality, depression and spiritual walk with God while discovering he is in fact in the wrong body. Amo shares the pain of a society that rejected him for being different. We follow Amo as he undergoes his hardest test yet – the painful 5 years wait of rectifying a botched gender affirmation surgery.

Mosa Mahlangu tells his story of a low self-esteem, a warped relationship with his father, overcoming rejection at home, finding strength in God and the joy of being welcomed in his church and finding healing from a childhood molestation.

Azara Raphael, a transgender activist and rape survivor bares her soul on the pain of being seen as a sex object by men and her lack of faith in the church but love for God.

This intimate and brutally honest documentary, tells a story of three transgender activists – as they share their emotional journey on overcoming the pain and suffering, the torture and struggles on living in the wrong bodies, but also sharing their spiritual beliefs of being devoted Christians, firm in their faith and never wavering in a system that often rejects and judges them. We explore their churches and their faith while poking holes into religion and how many ministries have misinterpreted, falsified and overlooked many scriptures in the bible that make them blind to seeing the LGBTQIA communities are just as the same as anyone of us.

DIRECTOR'S STATEMENT

Man of God, was created as a means to educate anyone who has ever thrown a stone at someone from the LGBTQ community without ever having heard their story, or understood who they are.

It's a beautiful and honest statement created with the hope of transforming a judgemental mindset for society at large but most specifically the church. The two brave men and woman who have shared their difficult story with us, share the struggles and the judgement experienced in their respective community and also the pain of not having a place to worship and praise because of the way they look.

This documentary is more than what meets the eye and it digs deep into the underlying issues that survivors of any type of pain relating to identity have experienced and just how important the role of ministry is to them in their healing and overcoming the pain.

Man of God is an opportunity to have honest and hard conversations about the true essence of being a Christian and not forsaking the biggest commandment ever given and that is to love your neighbour as you love yourself.

DIRECTOR'S PROFILE

I have a passion for telling stories about extra ordinary men and women, who have lived lives that are not easily forgotten and have the potential to create awareness, to change a mindset or inspire. In my 11 years in the film and TV industry I have worked in different genre's for various broadcasters alongside many industry giants and talent that I have learnt so much from. I want to use every film, documentary or show I make, to leave a mark that will not be easily erased.

PRODUCER'S PROFILE

Born in Taiwan and raised in South Africa since the 80's, Jack started his interest in films by writing reviews for the campus in college days.

In 2006, Jack joined the programme panel for Durban International Film Festival, the longest running film festival in Southern Africa. In 2016, he served as Associate Programmer at Joburg Film Festival, he also advises several international film festivals for their African selection and continues to support African filmmakers.

Jack is based in Durban and is producing his first narrative feature film. *Man of God* will be his 5th film as a producer.

COMPANY PROFILE

Vila-Dela Pictures began in 2017 and came about after its founder Poppy Madela saw the need to represent the young black female voice in topics related to social issues, cultural abnormalities and breaking stereotypes in an attempt to use story telling as a means of creating change in South Africa. The company prides itself in being 100% black and female owned and does its utmost best to empower other young, black upcoming women in media.

GOAL(S)

- Production Funding / Financing
- Co-producer
- Broadcast / Festival opportunities

Pan Africa & The Ticking Time Bomb

Production Company: Team Tarbaby, Curious Kid



EVA NJOKI MUNYIRI
Director/Producer



JEAN MEERAN
Producer

Running Time:
90 mins

Total Budget:
333661 USD

Finances Committed:
12% of total budget

Representative at DFM:
Eva Njoki Muniyiri

SYNOPSIS

Pan Africa & The Ticking Time Bomb flows from the past, to the present and imminent future, weaving the intersections of protagonist Carlos Moore's life in exile with black visionaries, artists, fighters, activists into a non-linear narrative that through archive, music, conversation, and mise-en-scène actively seeks to speak to the black experience and is informed by the work of Arthur Jafa, The Black Audio Film Collective, Djibril Diop Mambety, Sarah Maldoror and JP Bekolo. It challenges the dominant world perspective, and how we imagine ourselves and our possibilities as black African peoples in the world.

The film's protagonist Carlos Moore, an exiled black Cuban social-activist, is a striking figure. His trajectory as a staunch pan Africanist from an early age, intersects with the trajectories of several seminal 20th Century pan African figures. He shares his personal story with us, spanning

seven decades and five continents, from his home in Salvador de Bahia, Brazil. This narration is the spine through which the film articulates.

It takes us from rural Cuba where he is born into a poor Jamaican immigrant family, to New York in the late-fifties and early sixties, a time when the black world in Africa and the diaspora is fighting for its emancipation, and teenage Carlos begins to engage in actions of political protest. We return to Cuba in 1961 with Carlos eager to be part of the revolution and feel his frustration at the continuing structural racism in the country. He leaves Cuba for exile in Egypt after being imprisoned twice for challenging the government's treatment of black Cubans. During Carlos Moore's life in exile in Egypt, France, Nigeria, Senegal and Brazil, he works with and befriends many emblematic figures of the pan African movement: Aimé Césaire, Malcolm X, Kwame Touré, Cheikh Anta Diop, Fela Kuti, Miriam

Makeba, Pauline Lumumba, Lelia Gonzalez and Abdias Nascimento, amongst others.

Through his privileged relationship with Cheikh Anta Diop, Carlos Moore becomes one of a very small circle of people who, during Gen. Murtala Muhammed's presidency of Nigeria in 1975, was privy to an embryonic plan to propel black Africa into the nuclear age – for military and civilian requirements. A strategic project that sought to defend Africa her enemies, and ensure her emancipation.

DIRECTOR'S STATEMENT

The film is fleshed out with reflections, propositions by a younger generation of pan Africanists, with whom Carlos will converse. In Ghana he will dialogue with British-Ghanaian artist and social critic John Akomfrah and with Togo-based, Franco-Cameroonian writer Leonora Miano. They will speak inter alia of the "two sides" of Kwame Nkrumah, share their thoughts on Nkrumah's federalist project, and evoke the contemporary actions that are effecting change in the larger African world today. In Jamaica, Moore will dialogue with Barbadian political scientist Aaron Kamugisha and Jamaican cultural scientist and choreographer Yannick Hume, on the diasporic ties to Africa, in search of answers regarding the feasibility of weaving a strategic network of Atlantic linkages.

Work produced by these artists and thinkers may form part of a mise-en-scene, performance, archive that is woven into the tapestry of the film.

The film makes us of personal archives that Carlos Moore has made available to me, institutional archives as well as found footage.

Max Roach and Abbey Lincoln's *Freedom Now Suite* is an important leitmotiv of the film. The form is experimental – themes are considered more pertinent than chronology in the telling of this story.

PRODUCER'S PROFILE

South African co-producer Jean Meeran lives in Cape Town making films as co-member of filmmaking and art collective Team Tarbaby. His work has won several prestigious awards. Jean has screened his short films at various film festivals, amongst them Rotterdam 2005 (Katechetik, Svenska A till Ö, Chinese), Zanzibar 2006 (Katechetik) and Durban 2006 (Svenska A till Ö). Jean's film work lies between gallery and cinema. He has exhibited his films nationally at the Goodman Gallery, National Library, Bell-Roberts Gallery, South African National Gallery, the Spier Contemporary 2010 and at The Castle of Good Hope. Internationally he has exhibited in Sao Paulo, Rio and Madrid.

COMPANY PROFILE

Team Tarbaby is a closed corporation producing media projects such as feature films, documentaries, short films, music videos, art films, photographic series, novels and music recordings and performances. The co-owners of the closed corporation are Jean and Zinaid Meeran, and the members of the collective are Jean and Zinaid Meeran, Tara Fataar-Knudsen Meeran, Sarah Ping Nia Jones and Eva Munyiri. We work both together, individually and with outside collaborators conceptualising, writing and producing. Team Tarbaby was founded in 2002 after the acclaim of the founding members at Sithengi in pitching their movie *P-I-G* and winning the Goteborg Film Fund Award.

Rising Up At Night

Production Company: Mutotu (DRC), Twenty Nine Studio & Production (BE)



NELSON MAKENGO
Director



ROSA SPALIVIERO
Producer



DADA KAHINDO
Producer

Running Time:
80 mins

Total Budget:
272.300€

Finances Committed:
71.500€

Representative at DFM:
Nelson Makengo
Rosa Spaliviero

SYNOPSIS

Kudi is an ordinary, unemployed man who lives in a working-class neighbourhood in the city of Kinshasa. For more than five months his neighbourhood has been in the dark. An underground cable has been stolen by gangs in the neighbourhood. Kudi feels compelled to take matters into his own hands.

The film is set in a period of political change. Kudi follows the events on the radio. Political change does not change his daily life; access to electricity remains essential for the social life and security of his neighbourhood.

Kudi starts a neighbourhood committee. Together they go door-to-door asking neighbours to pay a contribution for the purchase of a new electric cable in order to restore electricity. The idea of collective responsibility is important, "because we can no longer rely on politics".

We also follow Kudi's nightlife in his work as a street vendor. Kudi sets the scene in an urban space with his rickshaw, crossing an almost invisible city at night. It is at these times that the viewer listens to the radio. The narrative of the radio story evolves along with the actions of Kudi and the committee.

In the end, there is a party in the neighbourhood, the power's back on. On the radio, people are listening to wishes for the population, feeling joy and hope. During the party, the cable breaks down and a fire breaks out. Kudi finds himself once again in the dark with his rickshaw in the city but we see him as an everyday hero.

DIRECTOR'S STATEMENT

Returning from my first time in Europe, I was struck by the night flying over Africa and particularly over Congo, where I live. Even over Kinshasa, an overcrowded metropolis, you are in a

darkness that creates a unique atmosphere. From this aerial view, the absence of luminous areas is unsettling.

The more I tried to think about it, the more I felt caught up in the contradictions inherent to life in Kinshasa as a result of years of colonization, the plundering of resources, the abandonment of the state. All the political speeches and great slogans put forward during election campaigns promoting a “revolution of modernity” supposedly bringing infrastructure for all had not brought about any concrete change.

It is in this particular context that I decided to film this dark night in Kinshasa: even in the dark, life is far from asleep. This darkness, which resists in spite of everything.

Kinshasa is perpetually resilient, providing what is necessary off the providence of a few night owls who are not afraid to brave the darkness in search of survival in this feverish hegemony of the night.

To make this film, I leave my comfort zone, as a young Kinshasa native from the Limete industrial district. I enter the depths of Kinshasa's working class neighbourhoods where young people of my age have stopped dreaming, because you have to survive from day to day. What about the beauty in all of this? It's about self-illumination.

DIRECTOR'S PROFILE

Born in 1990, Nelson Makengo lives and works in Kinshasa. He graduated from the Academy of Fine Arts in Kinshasa in 2015 and was trained at La Fémis in Paris. Makengo is a self-taught photographer and filmmaker. He has directed 6 short documentaries in 4 years, which have been screened in many festivals. *Tabu* (2016) and *Théâtre Urbain* (2017) were among the official selections of several festivals, such as the Short

Film Clermont-Ferrand 2018; the Sao Paulo International Short Film Festival, the Saint-Louis Festival Documentary Film Festival, Senegal 2017. His last two short films recently received the Sharjah Art Foundation Award, Videobrasil 2019 and Best short Doc Award IDFA 2019.

PRODUCER'S PROFILE

Rosa Spaliviero (born in 1981 in Dakar, Senegal) alternates her professional activity as a film producer and a film curator, between Brussels, Dakar and Lubumbashi. She started to work in film production in 2010 assisting art director Tim Pannen (Germany) in Maputo for the feature film by Flora Gomes, *A Republica Dos Meninos*. This experience led her to work as a producer since 2011. In 2017, she founded an independent film company in Brussels, Twenty Nine Studio & Production. Rosa Spaliviero supports innovative cinema and young filmmakers in their most daring film projects with a strong social or political dimension. She chooses to produce films that show an openness to the world with a unique aesthetic device.

COMPANY PROFILE

Mutotu Productions was created in 2011 in Kinshasa by photographer, director and producer Kiripi Katembo Siku with the aim of supporting filmmakers in particular and the arts in general with the same artistic standards. Since 2011, Mutotu has developed many projects: fiction, documentaries, live performance recordings. Mutotu has since the death of Kiripi, led by its collaborator Dada Kahindo Siku, who has followed Mutotu's various projects since its creation.

GOAL(S)

- We are looking for more production funds to complete the production needs.

The Forgotten Ones (Les Oublies)

Production Company: L'Echangeur

Running Time:
52 mins

Total Budget:
89,000 €

Finance Confirmed:
46,500 €

Finance Sought:
42,500 €

Representatives at DFM:
Abdul Salam Hama,
Julien Fiorentino,
Ousmane Samassekou



OUSMANE SAMASSEKOU
Director/Photography



JULIEN FIORENTINO
Producer: France



ABDUL SALAM HAMA
Producer: Mali

SYNOPSIS

Following the occupation of northern Mali by armed groups in 2012, various foreign forces tried to put an end to the violence and a peace agreement was signed. But reconciliation on the ground hasn't happened, tensions between communities has worsened, and it is the centre of the country that is burning today.

Sory, a young Malian journalist, undertakes to visit his fisherman uncle in Kouakourou, a Bozo village located on the banks of the Niger River near Mopti.

Les Oublies is a journey to the heart of a country in the process of collapsing, in search of people, words and writings that can reconcile.

DIRECTOR'S STATEMENT

Since 2012, Mali has faced an unprecedented political and social crisis. Despite a peace agreement signed by the warring parties in

2015, rebel groups have not been disarmed and armed violence has now spread to the center of the country, thrusting the Fulani and Dogon communities into a vicious circle of an inter-ethnic conflict never before seen in Mali. On March 23, 2019, the massacre of 160 Fulani in the village of Ogossagou, by armed militia presented as "hunters" of the Dogon community is one of the most recent and most terrible examples of the conflict.

Les Oublies (The Forgotten Ones) proposes a documentary journey to the heart of this conflict which, from north to south, calls into question the very existence of Mali and weakens the entire Sahelian strip, subject to the exacerbating tensions between communities.

The film follows Sory on his quest to Kouakourou, in search of those who face violence in silence and to meet with those working for peace.

DIRECTOR'S PROFILE

Ousmane Zoromé Samassekou, trained at the Conservatory of Arts in Bamako and the Gaston Berger University of Saint Louis in Senegal. Ousmane won the 2011 Best Film award with *Caski Nafa* at the Ciné Ados Festival. He has since worked at DS Production in Bamako. In 2014, he won the prize of the writing training camp of the French Institute of Mali. In 2015, he won the Best Screenplay award at Clap Ivoire for his short film "A Confession". In 2016, he directed his first documentary film *Les Héritiers de la Colline* produced by Label Vidéo (France) and DS Production (Mali). In 2018, he participated as a producer at the Fabrique des Cinemas du Monde in Cannes.

PRODUCER'S PROFILE

Julien Fiorentino, the main architect of the L'Échangeur production project, was a student of the Fundamentals of Production at Lussas Documentary School and learned the trade of producing under Jean-Christophe Soulageon, *Les Films Sauvages*.

L'Échangeur coordinates a network of artistic partners and technical collaborators based in Paris and Bamako in order to make documentary films, short films, workshops and residencies.

COMPANY PROFILE

Based in Paris, L'Échangeur is dedicated to the production of short films and documentary films in West Africa and France.

L'Échangeur is an independent audiovisual and film production structure designed as a form of equitable production between Africa and Europe. The association adapts to the artistic and

economic environment of the projects and the territories of investigation.

L'Échangeur has produced and distributed a dozen films and accompanies the projects of several authors whose works question the course of contemporary Africa, its socio-economic issues and its political landscapes.

GOAL(S)

- Postproduction
- Broadcasters
- International sales

The House Is Burning

Production Company: Lionfish Productions



SARA CF DE GOUVEIA
Director/Producer



NATALIE GEYSER
Producer

Running Time:
90 mins

Total Budget:
ZAR 3 753 358

Representative at DFM:
Sara CF de Gouveia
Natalie Geyser



www.lionfishproductions.co.za

SYNOPSIS

A young girl from Eerste Rivier, Cape Town, experiences the consequences of devastating drought on her family's income and wellbeing. After establishing the cause as climate change, she becomes a climate activist which takes her on a journey of discovery.

Hailing ancestrally from a rural farming community in the Eastern Cape, Ayakha has an innate understanding of some of the country's most pressing social issues, as she is directly affected by them. She also carries with her a deep understanding of our relationship with nature and how fragile that has become.

Having become aware of the lack of diversity in the climate change activism international arena, Ayakha has decided to make sure she has a seat at the table with the decision makers.

The House Is Burning is ultimately a coming of age story as we witness Ayakha's growth, realising that she has taken on a mammoth task at a very young age. Will she become stronger and more passionate about her plight or will she succumb to the idea that it is not possible to create the change she dreams of?

DIRECTOR'S STATEMENT

When I first met Ayakha I felt she was wise beyond her years. She's involved with such passion in this global climate change crisis that it seemed fitting to follow some of her journey. Being a young voice, she will easily connect with the youth, who are waking up to our current situation.

Being a teenager is not easy, but her coming of age within this space of global anxiety and denial will allow us to feel her inner struggles as well as the challenges that come from confronting the powers that be. All these aspects make it a universal story.

Ayakha's mother, Nokulunga, will be her main source of support, offering her the necessary wisdom to push through the hard times with a positive attitude. She is also the carrier of her family's connection to the land instilling in Ayakha the idea that we need to relearn the ancestral ways in order to live as one with the planet.

This film speaks of issues past, present and future, but most of all it speaks of people's ability to create change in their lives and in the lives of others.

DIRECTOR'S PROFILE

Sara Gouveia is an award winning filmmaker. Sara's first feature length documentary *The Sound of Masks*, set in Mozambique, had its World Premiere at IDFA 2018 and was officially selected for Hot Docs 2019, the New York African Film Festival, the Durban International Film Festival and DocLisboa, amongst others. The film received the award for Best Feature Documentary at the Plateau International Film Festival 2019 and the 14th SAFTA Award for Best Achievement in Cinematography in a Documentary. In 2019 she directed the film *Mother to Mother*, which will premiere during the 2020 Encounters South African International Documentary Festival.

PRODUCER'S PROFILE

Natalie Geysler is an experienced producer, working in the South African Film Industry since 2004. She co-produced the indie feature film *TRIOMF* by director Michael Raeburn, which won Best Picture at Durban International Film Festival in 2008. She has developed and produced feature films, documentaries and content across multi-platforms, more recently branching into digital communications and social media campaigns. She successfully ran the PR and Publicity

campaign around young climate activist Ayakha Melithafa culminating in her attendance at WEF 2020 with Greta Thunberg in 2020. She brings a range of versatile creative and production skills to the project.

COMPANY PROFILE

Lionfish Productions is a boutique production company specialising in short and long format documentaries, music videos, corporate videos and commercials. Our services include full production from conception to final product, as well as individual functions such as filming, editing, sound design and facilitation.

GOAL(S)

- To find co-producers and finance and to fully explore the interest in this story.

The Men Who Speak Gayle

Production Company: NYCT Films and Caspian Films



ANDREW BRUKMAN
Director



THEMBISA COCHRANE
Producer



GEORGIE PAGET
Producer

Running Time:
90 mins

Total Budget:
R1,200,000

Finances Committed:
R300,000

Representative at DFM:
Andrew Brukman
Thembisa Cochrane
Georgie Paget

SYNOPSIS

They're setting off on a journey of epic queer proportions. Priscillas, Patty's and Queens of our own South African desert, this group of fabulous queer performers are ready to shine a dazzling light on LGBTIQ+ lives throughout the country.

The Men Who Speak Gayle explores a secret language the gay community were forced to invent during Apartheid while taking you an outrageous, hysterical and touching road trip.

Nathan, a mixed-race drag artist and Gayle speaker, recruits a fantastical group of queer artists to perform in all corners of South Africa. They're on an activist mission to "queer the country" and help LGBTIQ+ people along the way.

Gayle, from a language of oppression to one of expression, shows us a lot about past and present queer lives. But how much has queer life changed? And how can our history help us navigate the

complexities within LGBTIQ+ lives today? Now, a brave group of queer performers take to the dusty roads of South Africa and find answers to themselves they didn't even question before.

DIRECTOR'S STATEMENT

Within documentary, South African LGBTIQ+ lives and history have rarely been given big platforms to shine. While *The Men Who Speak Gayle* is first and foremost an activist film, it has the heart and entertainment value of any 'Priscilla film'.

This project has had its own fabulous four-year journey. From a small 5min "promo" video to a short documentary commission from the British Film Institute, we've all been in it for the long haul. It's allowed us to become so ingrained with the themes, people and story that the feature feels like an absolute natural progression.

Our whole team are determined to show sides of queer life in South Africa, from District Six to

Delmas, that most people have never seen. We're excited to drive forward a new approach and model in filmmaking; one which emphasizes the advancement of the artistic careers and lives of our characters.

DIRECTOR'S PROFILE

Andrew Brukman is a queer South African-born filmmaker currently based in the UK. He has produced and co-directed with Oscar-shortlisted feature documentary director Mark Hopkins, *Living in Emergency*.

Most recently, he was commissioned by the British Film Institute (BFI) to develop and direct a documentary short called *The Men Who Speak Gayle* about a secret language the gay community were forced to invent during Apartheid.

He's currently shooting a feature documentary, *Dirty Coffee*, investigating the illicit coffee trade in Guatemala signed on by UK executive producers Rob Cannon, *The Lovers and the Despot* and Tom Pearson, *Real Narcos for C4/Netflix*.

PRODUCER'S PROFILE

Themبisa Cochrane works in association with Caspian Films and Spier Films. She produced *The Harvesters* (2018) in selection Cannes 2018. She worked as an executive on films *An Act of Defiance* (2017), *Young Ones* (2014) starring Nicholas Hoult, Michael Shannon and Elle Fanning; *The Salvation* (2014); *The Price of Sugar* (2013) and *Of Good Report* (2013), winner of 7 SAFTAs.

Georgina Paget worked for award-winning director Joanna Hogg on *Archipelago* (2010) and *Exhibition* (2013). She produced the internationally award-winning documentary *Queens Of Syria*

(2014). Recent projects include *Dead In A Week (Or Your Money Back)* (2018) starring Tom Wilkinson and Aneurin Barnard.

COMPANY PROFILE

Caspian Films

Caspian Films was founded in 2018 by producers Themبisa Cochrane and Georgie Paget. The company has just completed *Us Among the Stones*, the second feature from British writer-director D.R. Hood and has a variety of other films in development with acclaimed international writers and directors.

NYCT Films

Andrew Brukman is the co-founder of NYCT Films, a South African production company which brings different sides of the world together - Cape Town, New York and London - offering feature film and short content production services.

GOAL(S)

- We're looking for co-production finance.

The Ship And The Sea

Production Company: Kulunga Filmes

Producers:

Joelma Gonzaga (Laranjeiras Filmes),
Emerson Dindo (Portátil),
Elsa Sertorio (Kintop)

Running Time: 90 mins

Total Budget: 295,383 USD

Finances Committed: 13,320 USD

Representative at DFM:

Lara Sousa (Kulunga Filmes),
Matheus Mello (La Selva),
Everlane Moraes



LARA SOUSA
Director/Producer



EVERLANE MORAES
Director/Producer



MATHEUS MELLO
Producer

SYNOPSIS

A cinematographic essay that portrays two crossed travels, weaved by travel diaries between “two Africas”. Everlane leaves Brazil for Mozambique looking for the roots of a cultural matrix that is the cradle of Afro-descendants in Brazil. Lara searches in Everlane’s country of Afro-descendant culture for traces of her erased identity. Later, both clash in Lisbon, the former colonial metropolis where they cross reference experiences, to shed light on the issues of black identity inside and outside of Africa.

DIRECTOR'S STATEMENT

We lived in Cuba while studying cinema. At the beginning of this experience, we noticed a latent conflict between us. At every moment, we were confronted with all the physical stereotypes of representation of our countries. The “most” Brazilian was the Mozambican, the “most” African

was the Brazilian. The Mozambican had lighter skin and more wavy hair, she looked more like “a Brazilian”; the Brazilian had dark black skin and dreads in her hair, she looked more like “an African”.

This violent confusion about the places where our bodies and identities belong, made us understand that our black bodies incorporated in them a complex system of stereotypes, imaginary and exoticisms. What could have been an initial rejection, challenged us to build a narrative to recognize the points of connection and disconnection between our “black/afro” identities. We want to wave a tale between two apparently similar universes and so different at the same time: the African diaspora and Africa. In this cinematographic essay, we propose the deconstruction of the most violent commonplace: the existence of a single Africa, to which we all belong without subjectivity or particular identity.

Through chronicles made in two different territories, we propose an exchange of the place of speech, looking at each other's identities, to understand how themes such as racism, poverty, social and economic exclusion affect the identity construction of the self.

DIRECTOR'S PROFILE

Lara Sousa from Mozambique studied documentary at the EICTV (Cuba). Her short films have an essayist and self-referential aesthetic. She combines her political vision with a poetic language, searching for a “nonplace” between Mozambique and other realities. She directed the shorts “End” in 2018 winning Best Movie at Mohamed Bamba Film Festival, Best Foreigner Short at Festival 3 Passos Brazil, Best Short Movie at Plateau Film Festival in Cape Verd, and “Kalunga” in 2018 winning Prize of Best Latin American Short at KINOFORUM – Preselection Locarno and VdR. Lara was selected to Berlinale Talents 2020 and to Realness Creative Producer Indaba 2020.

Everlane Moraes from Brazil studied documentary in the EICTV (Cuba). Her shorts have a hybrid aesthetic between documentary and video art. It mixes philosophical concepts with social issues of the black diaspora. She directed the shorts “Caixa D'Agua: Quilombo É Esse?” in 2012, “La Santa Cena” in 2016, “Aurora” in 2017, and “Pattaki” in 2018 (IFFR 2019, Documenta Madrid 2019, Sundance 2020).

PRODUCER'S PROFILE

Lara Sousa from Mozambique studied documentary at the EICTV (Cuba). Lara's short films have an essayistic and self-referential aesthetic. She was selected to Berlinale Talent Campus and to Talent Campus DocStation.

She works as producer in projects of emerging filmmakers from Portuguese-speaking African countries and countries in the southern region of Africa. Lara was recently selected for the program Realness Creative Producer Indaba 2020, with the project *Karingana – The Dead tell no Tales*, by the Mozambican director Inadelso Cossa.

Lara is the coordinator of the training department of Miradas Doc Market in Tenerife, carried out in coordination with Miradas Doc – Tenerife; Ouaga Film Lab; Durban Film Market.

COMPANY PROFILE

Kulunga Filmes is a company that produces audiovisual and cinema content. Based in Maputo, Mozambique, their main objective is to produce films (documentary and fiction) by emerging filmmakers from Portuguese-speaking African countries and countries in the southern region of Africa. In this sense, Kulunga Filmes intends to produce powerful, risky authorial content; while being concerned with the training of new filmmakers in Mozambique by organizing project writing laboratories. Lara Sousa, executive producer and director of Kulunga Filmes was recently selected for the program Realness Creative Producer Indaba 2020, with the project *Karingana – The Dead tell no Tales*, by the Mozambican director Inadelso Cossa.

GOAL(S)

- Present the film to a large audience of African experts and find some financial support.

The Wall Of Death

Production Company: Wendigo Films (France), Iris Prod (Morocco)



AMINE SABIR
Director



NADÈGE LABÉ
Producer



ALEXIS TAILLANT
Producer



MERIEME ADDOU
Producer

Running Time: 65 mins

Total Budget:
147 336 \$

Finances Committed:
11 498 \$

Representative at DFM:
Amine Sabir
Merieme Addou
Alexis Taillant
Nadège Labé

SYNOPSIS

The Ennassiri family are starting a fortieth consecutive year of the “Wall of Death”, a fairground show which is performed in Morocco during the summer rural festivals.

Nicknamed “champion”, Hassan, 63, is the center of the show in which he performs impressive motorcycle acrobatics. During summer, he has to earn enough money for the family to survive for the rest of the year.

Khadra, 57, has always been by his side, she manages the staff when he is away, takes care of the household, of her cat and chases away evil spirits.

Zahra, their 27 year old daughter, with very short hair and loose-fitting clothes, participates in the show by performing simple motorcycle acrobatics.

Despite his age and tiredness, Hassan refuses to let Zahra take over the show, which is too

precarious, risky and not suitable, according to him, for a young woman. Khadra dreams of seeing Zahra married and encourages her to be more feminine.

By complete immersion, the film shows the difficulty of transmission between the parents and their daughter despite the probable disappearance of their show and, on the other hand, the difficult emancipation of a young woman who is seeking her place in a conservative society.

DIRECTOR'S STATEMENT

I was born and raised in a marginalized working-class neighborhood of Casablanca. I have been living in France for 30 years. Four years ago, while watching a Moroccan film, a scene took me back to my adolescence when the, Wall of Death, the fairground show that fascinated me, was performed at the end of my street.

I traveled to Casablanca looking for the show without success. When I finally found one similar, I found it marginalized outside the cities in rural areas. I met the Ennassiri family who survives in precarious conditions supported by the show.

I would like to film this decisive moment, where the survival or the disappearance of the show depends on what Zahra, the youngest daughter, will decide of her future. The film is about the conflict between the two generations within the family and through them the portrait of a country in transition takes shape. On the one hand, the old world of parents who discourage, under social conformity, their daughter to take over her father's job, and on the other hand a new world of Zahra, connected to social networks, and having a look that clashes with her traditional social environment.

DIRECTOR'S PROFILE

Amine Sabir is a French Moroccan writer-director. After working in IT business, he worked as an actor in theatre and films. He then graduated in film writing and directing from the University of Corsica. In 2014, he directed his first short film "Le Voyage Dans la Boite" selected in Clermont-Ferrand short film festival and winner in 2015 of five prizes including the jury prize at Tangier National Film festival. The film was broadcasted in France 3 TV, Moroccan 2M TV, and screened in festivals in France, Morocco, Algeria, Lebanon, Jordan, Mauritania, Cote d'Ivoire, Italy, Sweden, Costa Rica.

PRODUCER'S PROFILE

Nadège Labé and Alexis Taillant are producers from the French production company Wendigo Films. They have been working together for 7 years and have produced roughly 25 documentaries,

mainly independent films for TV channels and festivals on cultural and social issues. Three years ago, they started developing feature-length documentary in international co-production.

Holder of a degree in private law and a master's degree in documentary cinema, Merièm Addou began her career in cinema and television as a production manager. She has worked as a producer for several international channels such as Bloomberg, Foxnews, Radio Canada, Channel 4, Dubai Tv and Aljazeera English. Between 2006 and 2011, she worked as a correspondent for German Radio DW and Kuwaiti Television, as well as a producer for the BBC.

COMPANY PROFILE

Iris Prod is a Moroccan audiovisual production company whose mission is the audiovisual production and provision of services for the benefit of the audiovisual press. It is in charge of the shooting of reports, news, documentaries, magazines, TV shows, institutional films, event reports.

Wendigo Films is a French company founded in 2006, dedicated to the production of documentaries and short films. Wendigo Films brings together three producers, Alexis Taillant, Nadège Labé and Nicolas Lheureux. The catalogue contains about thirty films. We develop international co-productions in order to make possible independent cinema, carried by a young generation of directors.

GOAL(S)

- Improve the presentation of the project. Meeting sales agents, festival programmers, international broadcasters.

What's Eating My Mind

Production Company: LBX Africa



NOELLA LUKA
Director



SAM SOKO
Producer

Running Time:
45-60 mins

Total Budget:
€70,130.00

Finances Committed:
€24,999.00

Representative at DFM:
Noella Luka
Sam Soko



www.lbx africa.com

SYNOPSIS

After years of working in the Kenyan media space, Noella had a dream to study documentary filmmaking. In 2016, her dream came true but while in school in North Carolina, her mind started changing. At first, it was dreams, phone calls she didn't remember making, and bouts of memory loss. Noella never thought much of it until one day – total blackout and she woke up in a psychiatric hospital. Confused, she returned home to Kenya to try to piece back together what happened. She began documenting her journey.

For two years, Noella has been collecting nuggets of information where she can in the hopes of shining a light on what happened, and why. Her parents want to be supportive, but they too are unsure of what all of this means – they oscillate between acceptance of her condition and praying it will just go away.

Noella decided to go public with her story hoping that it will create more understanding for people like her. This inspired a newfound friend, Nick who dropped out of Catholic missionary school in Columbia after being diagnosed with schizophrenia. After years of keeping it a secret from his family, he decides to tell them. In following his story and documenting her own, Noella takes us on a journey laying bare how Kenyan families are trying to understand what mental illness is.

DIRECTOR'S STATEMENT

Making this film means that I have to turn the camera on myself. That doesn't make me comfortable. I am trying to overcome this fear because I feel sharing it will encourage many to talk about mental illness in my country.

I'm continuously looking for ways to learn and actualize the story. Identifying as someone who

has a mental illness has given me an opportunity to advocate and represent disability rights for East Africans to the U.S senate. For the last 3 years, I have been part of an underground movement for and by people with mental illness. I believe this personal film will give families living with mental illness insight on how to live past the diagnosis amidst stigma within the society.

DIRECTOR'S PROFILE

Noella Luka is an award-winning documentary filmmaker and mental health advocate based in Nairobi. Her work has been recognized and screened in Africa, Europe and North America. Noella has experience in TV and radio as a producer and director for various Kenyan shows, she directed for the multiple award-winning documentary *Vanishing Vultures*. It screened at Zanzibar International Film Festival, is currently on V.O.D at Demand Africa and in 2019 featured at MIPCOM TV market, Cannes. She is currently part of Generation Africa, a project under STEPS, showcasing a curated anthology of documentary films from Anglophone and Francophone regions of Africa that provide a unique insight into the challenges and lived realities of migration, inside and outside of Africa.

PRODUCER'S PROFILE

Sam Soko is an award-winning director, producer and editor based in Nairobi, Kenya. He is co-founder of LBx Africa, a Kenyan production company that works with both local and international filmmakers to bring uniquely African perspectives to global audiences. LBx Africa produced the 2018 Academy Award-nominated short fiction film "Watu Wote". His first feature documentary project, *Softie*, premiered at the 2020 Sundance film festival, winning a

special jury prize for editing. His satirical radio play, *The New Bwana*, was produced and aired on BBC 4. Currently Soko is producing two feature documentaries in South Sudan and Kenya. The stories give insight and prominence to previously unheard voices and are already supported under Generation Africa and Doc Society.

COMPANY PROFILE

Founded in 2012, LBx Africa is a Nairobi based production company run by Creative Producer Bramwel Iro and Director/Producer Sam Soko. Their strong belief in collaboration has seen their company partner with both local and international filmmakers on numerous projects. One such collaboration led to the production of the multi award winning and 2018 Oscar nominated short film "Watu Wote – All of Us (2017)". Over the years the company has produced short form content in film and music, with heavy socio-political themes. Their first feature documentary *Softie* (2020) won the World Documentary Cinema Special Jury Award for Editing at the Sundance Film Festival 2020.

GOAL(S)

- Production and postproduction funding. We are also looking to engage both local and international grant and broadcast partners.

OFFICIAL DFM FICTION



A Can Of Condensed Milk

Production Company: Pillay Laurenz Media



SARA BLECHER
Director



JULIE LAURENZ
Producer

Running Time:
90 mins

Total Budget:
R 20 Million

Finances Committed:
R 50 000

Representative at DFM:
Julie Laurenz
Sara Blecher

SYNOPSIS

The film opens with our central character, Samuel Mbuli crouched in a sandy trench. It's June 1942 and the second battle of Tobruk is raging all around him. As a stretcher bearer assigned to the 8th Army he has been ordered to collect injured South African, British, Indian and Free French Forces from the battlefield. Suddenly a bomb explodes nearby, and Sammy is hit.

As he lies bleeding on the battlefield, coming in and out of consciousness, he is transported back to the grasslands of the old Transvaal Highveld, where as a child he would play stick fighting with his brother Tuma, and their friend Job. The clashing of the sticks echo in his head as he gains consciousness back on the battlefield, where a familiar voice is shouting at him to "Get up!"

Sam struggles to focus. His childhood friend, Job, is standing over him covered in blood, and

caked with desert sand. He's holding an Italian Mannlicher rifle. How did you get a gun?" Sam manages, above the rattle of gunfire. "They need us to fight! Job replies as he points up where hundreds of German Luftwaffe Aircraft have blackened the sky like a swarm of bees. Job hoists the younger soldier onto his back and as they disappear into the fray, he promises "I won't let you die."

And so begins the incredible, yet little known true story of Job Maseko who was captured by the Germans and held for several months in a German Prison of war camp.

DIRECTOR'S STATEMENT

War movies often have a political point to prove and yet, they are always best when they examine the minutia of the personal challenges and choices of the soldiers, the men who take brave action. What motivates them to volunteer to go

to war? What drives them forward against all odds and at great risk to their lives?

This film is a story about three young men on the cusp of their lives, in a world on the cusp of great changes. The war is a backdrop to a tragic tale of brotherhood and betrayal. These young men risked everything to play their part in shaping, what they hoped would be a better world for themselves and their families.

They believed they were fighting for freedom. Little did they know they were laying down their lives for everyone else's.

This story has massive potential to engage audiences not only because it's a little-known story but because of the extraordinary feats of bravery and the unexpected ingenuity of its protagonists. We also believe it has the potential of garnering National government support, as part of the legacy of little known but heroic parts of our common history.

DIRECTOR'S PROFILE

Sara Blecher is one of South Africa's most prolific and celebrated female directors. Her groundbreaking work has garnered awards both locally in South Africa, as well as internationally, where her films have been selected to open multiple film festivals including the Durban International Film Festival twice. Her work focuses on the authentic telling of unusual and surprising small stories that are splashed against larger social tableaux in an attempt to render the invisible visible. She also runs her own production company – Real Eyes Films, as well as Safe Sets, a company focused on providing coordination for intimate scenes across film, television and theatre.

PRODUCER'S PROFILE

Julie spent 25 years as an internationally investigative journalist, winning a number of high-profile awards. In the past few years she refocused her skills as a storyteller & researcher and has been developing documentaries & original TV series formats. While researching a documentary she discovered – tucked away in the back of a storage room at the JHB Military Museum – a pile of old photographs documenting the role black soldiers had played in the battle for North Africa against the Axis forces. Sadly, there are no living survivors, but she discovered, a wealth of information available. This will be her first feature film project.

GOAL(S)

- Put the film on the radar of possible financiers. We also hope to get creative input when it comes to script, casting and distribution.

ApeTown

Production Company: Azania Productions, Fae Pictures, Bump Films



KURT ORDERSON
Director



BRIDGET PICKERING
Producer



RAE HUMAN
Screenwriter

Running Time:
100 mins

Total Budget:
R19, 012,088

Finances Committed:
R280,000

Representative at DFM:
Bridget Pickering
Kurt Orderson
Rae Human

SYNOPSIS

Arthur 'Slewboy' Claasen is a talented graffiti writer who aims to make his art infamous. He marks his territory in the city 'repping' the Writers Bloq crew. Graffiti is an escape from reality to the zoo of ApeTown where his persona, Aapenaar, and other animal citizens live. The escape he finds in the thrill of bombing is what almost gets the crew locked up. Slewboy's cocky attitude believes close calls will pay off someday when they make it big. He has a chance encounter in the streets of Cape Town with an indigenous medicine man, Menelik Tafari, who offers Slew harvested herbs. The scene escalates when the private security patrol ransack his stall. Slew is violently strip searched and struggling to breathe, loses consciousness. He wakes to a merger of ApeTown and reality where his volatility riles the crew into bombing colonial iconography, consequently realising dreams of infamy when the uber-rich art scene takes notice.

Making sense of his own turmoil in growing tensions between family, crew and ambitions reveals the world around him for what it is – a heightened landscape of parasitic relationships. His journey's through consciousness to a mountain of ancestral knowledge and unlocks the root of his visions. He reconnects with the crew he once betrayed for access to exclusive art circles and in the end, wayward rebels become revolutionaries in a city built on keeping them caged.

DIRECTOR'S STATEMENT

In a city like Cape Town, there are many moments where reality is brought into question. The sudden evaporation of the Black working-class from the city centre once the working day has concluded at 5 pm is an unreal moment. There are also mystical moments that live within the history of the people, intertwined into the memory of the city's landscape. In *ApeTown* our protagonist,

Slewboy, navigates a city that continuously denounces its African identity in order to aspire to a European sense of existence. Thus, hiding its indigenous population like a dirty secret from visitors, confining them to the city's periphery or behind the eponymous Table Mountain. Slewboy and the crew begin to challenge these identities by making their presence felt within the city through their artistic endeavours and expressions. We follow the journey of Slewboy through his eyes. How he feels navigating the city, constantly watched by one of the world's largest surveillance networks and reminded through colonial monuments, just how he does not belong in a city that has his name written all over it.

DIRECTOR'S PROFILE

Kurt Orderson is an award-winning filmmaker from Cape Town. He has directed and produced ten feature-length documentary films as well as more than 20 shorts.

Kurt worked for six years at the SABC and several other international production companies. His work is featured on a broad spectrum of outlets, including Al Jazeera, ESPN, ZDF Germany, ETV, TRT-Turkey, and HULU.

Not in My Neighbourhood, his last film has screened at over 25 film festivals and won the Audience Award at Encounters International Film Festival, Best Documentary at the HBO American Black Film Festival and Jury Award (Outstanding Film) at the African International Film Festival.

PRODUCER'S PROFILE

Bridget Pickering has produced some of the highest rated television shows on South African television. In 2004 she was the South African

co-producer on the Oscar nominated *Hotel Rwanda*. Her litany of award winning feature films includes: *Flame* screened at Cannes in 1996; *Taste Of Rain* screened at DIFF and Mnet; *The Chemo Club* currently screening on Mnet Box Office; Jennifer Fox's, *The Tale* which won two awards at DIFF 2018; *Liyana*, which won the Jury prize for the Best Documentary at the LA Film Festival in June 2017. In 2020, she produced two documentaries for Netflix, *SA Spotlight* and one for CGTN (China TV) and is preparing to produce her feature film *The Night Outside*.

COMPANY PROFILE

Azania Rizing Productions, founded in 2009, was born out of a long history of third cinema coming out of the global South. The pathfinders of this movement to produce documentaries and feature films that stimulate public discourse around issues that often remain only in the realm of the ivory tower.

The company creates film and media content that facilitates unity, solidarity, forms new alliances, and stimulates public discourse. Azania Rizing, aspires to tell stories Afrika and it's legacy in world heritage to revive political consciousness, honouring the struggle of our foremothers and fathers.

GOAL(S)

- Co-Production
- Access to Production and Post Funding
- Distribution partners
- VOD platforming

Wadaan (Goodbye Julia)

Production Company: Station Films



MOHAMED KORDOFANI
Director/Writer



AMJAD ABU ALALA
Producer

Producer:
Mohamed Alomdaa

Running Time:
90 mins

Total Budget:
500,000 USD

Finances Committed:
109,000 USD

Representative at DFM:
Amjad Abu Alala
Mohamed Kordofani

SYNOPSIS

In 2005, prior to the separation of Sudan and South Sudan, Muna, a middle class retired singer from the north, struggling with her marriage, hits rock bottom when her reckless behavior leads to the death of a Southern man. Tormented by guilt, she seeks silent redemption and employs the victim's oblivious wife, Julia, as a maid.

She treats her with kindness, pays her generously and the two develop a close friendship. But when Joseph, a radical separatist soldier helps Julia solve the mystery of her husband's disappearance, Muna is faced with difficult decisions that need to be made to keep her secret safe.

DIRECTOR'S NOTE OF INTENTION

South Sudan separation was a direct result of the racism, classism and religious prejudice that we, the Arab Muslim northerners, practiced

unapologetically for decades. These prejudices have been ingrained in our culture and passed on from generation to generation fueling Africa's longest civil war in spite of the superficial love promoted in the media occasionally. When peace was finally reached, northerners were too proud and too reluctant to admit and address these prejudices eye to eye. Instead, some of them hoped that the wealth sharing would be enough for the South to remain united while the majority concluded that separation was inevitable and any attempt at an alternative, pointless.

This film is my personal confession as I was partly responsible for the separation. *Goodbye Julia* is a social drama/thriller that portrays the complex relation between the North and the South. It tells a story of present day friendship haunted by a dark past. With themes like guilt and redemption, it is intended to explicitly explore the social complications that led to the separation of the

South in an attempt to sound the alarm before regions of Darfur and South Kordofan follow.

DIRECTOR/WRITER'S PROFILE

Mohamed Kordofani is a Sudanese filmmaker based in Bahrain. His short film "Nyerkuk" won the Black Elephant Award for best Sudanese Film in 2017. He also won the NAAS award at Carthage film festival (JCC), Jury Award at Oran Festival and Peligrini Award at FCAAA Milan. His short "Kejer's Prison" was screened during the Sudanese revolution at the sit-in square in front of thousands of protesters and his documentary *Love Republic* was broadcasted on national TV.

PRODUCER'S PROFILE

Amjad Abu Alala is a Sudanese scriptwriter, director and producer. He produced a number of TV shows in GCC. He also produced and directed many short films. His most prominent shorts are "Tina", "Coffee and Oranges", "Birds Feathers" and "Studio" which was supervised by Abbas Kirostami.

In 2012, Amjad notably received the Best Arabic Theater Script Award for "Apple Pies" and in 2018 he co-produced and directed his first feature film *You Will Die At Twenty* which premiered at the Venice Film Festival where he won LION OF THE FUTURE Award.

COMPANY PROFILE

Station Films is a Sudan-based film production company founded in 2018 by Amjad Abu Alala and Mohamed Alomda. The aim of the company is to revive the Sudanese cinema industry by producing high quality films through international collaborations and co-production.

The company kicked off by co-producing the feature narrative film *You Will Die At Twenty* with european and regional co-producers. The project received funds from reputable film funds and institutions (CNC, DFI, Sorfund, ARRI). Station Films is now co-producing the documentary film *Shabab Althawra* by Tunisian director Hind Medib, as well as the feature narrative *Goodbye Julia* by Mohamed Kordofani.

GOAL(S)

- Script Development/Finance/Co-Production.

Mehal Sefari

Production Company: Gobez Media, Inc.



ABRAHAM GEZAHAGNE
Director/Producer



TAMARA MARIAM DAWIT
Producer

Running Time:
80 mins

Total Budget:
\$500,000 USD

Finances Committed:
\$10,000 USD

Representative at DFM:
Tamara Mariam Dawit
Abraham Gezahagne

SYNOPSIS

Set in the spring of 1977 in Ethiopia's capital of Addis Ababa during the rule of a brutal military junta. The city is in a constant state of silent mourning as the bodies of thousands of intellectuals and young people who opposed the dictatorship are executed each night and left on display on the city streets. It is illegal to mourn the dead, and family members are often arrested simply for their connection to the deceased.

Tilahun, a single father, works for the city as an ambulance driver. Due to the political turmoil, his job has changed from helping the sick to collecting dead bodies from the streets and depositing them into a mass grave.

Tilahun works diligently until he finds the body of his sixteen-year-old son. Tilahun plots how to steal his son's body without being detected and is forced to confront his daughter's secret

connection to the opposition movement. He realizes he must not only bury his son but also help his daughter escape the city.

Mehal Sefari is a psychological quest of a father to balance his lifeless child's dignity and living child's wellbeing. It is also the story of an apathetic man trying to be a hero.

DIRECTOR'S STATEMENT

The Red Terror is one of the largest mass killings in twentieth-century Africa. Hundreds of thousands of suspected opposition members in Ethiopia were tortured, detained, raped, and murdered during this period called the Red Terror. I have been studying this period for many years, and *Mehal Sefari* will be my second feature film about this dark episode.

I was inspired to write this script when I read transcripts from the court cases against the Red

Terror perpetrators. I was intrigued by a witness who testified that he was a city ambulance driver who was reassigned to the grim task of collecting corpses from the city streets. I was able to track down these drivers, and my lengthy discussions with them informed the writing of this film.

I am telling this story from the perspective of the Ethiopian proverb: መሃል ሰፋሪ በሁለት ጥይት ይመታል *Those who choose to be in the middle will be shot with two bullets.* Tilahun, my main character is torn between picking up his son's corpse and saving his daughter's life. This is a real irony because he is not a supporter of either the military junta or the opposition. He is an apathetic character stuck in the middle, and yet he is the primary victim.

DIRECTOR'S PROFILE

Abraham Gezahagne graduated from Addis Ababa University with a bachelor's degree from the Theatrical Arts Department. In 2008 Abraham's first film *Mizewochu* won numerous directing and writing awards in Ethiopia. In 2010/11, he directed a fifty-two-episode TV series *Gebena* for ETV, the country's first episodic drama series. His follow up films *Lomi Shita* in 2012, and *Yenegem Alwoldem* in 2016 did well theatrically and again won numerous awards. In 2019-2020 he was the showrunner for the three seasons of a tv drama *Yegir Esat* of EBS. In 2020 he is developing his next feature film *Mehal Safari* through the Torino Extended Lab, Follow the Nile and Realness Screenwriting Residency.

PRODUCER'S PROFILE

Producer Tamara Dawit, through her company Gobez Media Inc. produces film and tv content helmed by Ethiopian creatives. She has participated in labs and pitches at Cannes, RIDM,

TIFF, IDFA, Hot Docs, and Sheffield with her projects. She is an alumnus of both the Berlin and Durban Talents, the Doha Film Institute Producers Lab, Producers Au Sud, and the Apost Lab. In 2020 she is part of the EAVE producers' program.

COMPANY PROFILE

Abricom Multimedia is an Ethiopian production company owned by Abraham Gezahagne. Abricom's past films have been released theatrically in Ethiopia and at international festivals and TV shows produced for EBS and ETV.

Gobez Media Inc is a production company with offices in both Canada and Ethiopia run by Tamara Mariam Dawit. The company's projects include *Forgotten Children* (2007), *Girls of Latitude* (2008), *Grandma Knows Best* (2014), *Finding Sally* (2020), and others have been broadcast on TV and screened at festivals globally. We have produced documentaries and factual TV programming for CBC, MTV, CTV, NHK, and Bravo, along with several private production companies.

GOAL(S)

- To present the project to potential funders, sales agents and distributors

Over the Republic

Production Company: Natives at Large



LAMAR BONHOMME
Director



RAMADAN SULEMAN
Producer

Running Time:
108 mins

Total Budget:
8 million ZAR (400 000 Euros)

Representative at DFM:
Ramadan Suleman
Lamar Bonhomme



www.nativesatlarge.co.za

SYNOPSIS

It is 2049, South Africa is in the midst of drought, and Jimmy (28) must find what little water remains to compensate his girlfriend's family for her impregnation out of wedlock. Jimmy's girlfriend, Minenhle (26), is the daughter of his employer, Kagiso (53), the general of the militia. Upon discovering that Jimmy is the child's father, Kagiso swears revenge as he believes Jimmy, the son of an immigrant political activist, has polluted his Zulu bloodline. Minenhle's mother convinces her husband to deal with the matter via the customary practices of *inhlawulo*, a dowry to be paid for the 'damages' incurred to their family name. Kagiso demands 500 gallons of water which, if not paid by the time Minenhle gives birth, will result in Jimmy forfeiting his right to father his child and debt. Jimmy scours the desolate landscape of landfills and sand dunes day and night in search of the borehole that

holds the last of the free water. Unbeknown to his wife and daughter, Kagiso sets off to find and kill Jimmy, who will stop at nothing to pay the dowry and be reunited with Minenhle and his yet to be born child.

DIRECTOR'S STATEMENT

The recent spike in violence against foreign nationals in South Africa has sparked public outcry. People have taken to the streets in mass gatherings, calling on government to actively work to stop the violence. There has been much talk around the continent on the subject of xenophobia in South Africa, but the unfortunate truth is that we face many difficulties across the continent, and whilst some fight others in big city streets, there are those African people on the fringes of civilization fighting for basic human rights. South Africa is especially vulnerable to the impacts of global warming, and has been

experiencing serious drought since 2015, with associated water restrictions and serious impacts on food and water security. Human industrial and development activities over the past two centuries have caused dramatic changes in climate independent from natural occurrences. The fact of the matter is – water is the primary medium through which the impacts of climate change are felt by the poor. Should the poverty gap continue to grow, what will become of this great continent? *Over the Republic* is one man's all-out war for love and equality in drought-stricken times. This is Africa 2049.

DIRECTOR'S PROFILE

In 2019 Lamar's short film entitled *Inhlawulo*, produced by Ramadan Suleman and Natives at Large, premiered at the Clermont-Ferrand International Short Film Festival. He released another two short films before the end of the year, *Before Your Eyes*, at the South African Independent Short Film Festival and *Styx* at the Bokeh International Lifestyle and Fashion Film Festival before Gravel Road Distribution Group secured distribution rights for the film. Lamar is in production on a short film entitled *Time and Tide*, and has just completed a TV film entitled *uMhlanga Rocks*.

PRODUCER'S PROFILE

Ramadan Suleman studied film in Paris and at the London International Film School. Suleman's short film *The Devil's Children* won a Certificate of Merit at the Chicago Film Festival. *Fools* was his first feature film. His award-winning film *Zulu Love Letter* and the documentary *Zwelidumile* are world acclaimed. He co-produced a series of 30 short films over the last 4 years, some of which have been awarded at various international film

festivals. He was awarded with the Chevalier des Arts et des Lettres by France.

COMPANY PROFILE

Natives at Large is a black-owned and controlled South African full-service film and television production company founded in 1995. We are dedicated to telling African stories through provocative and experimental films. Natives at Large seeks to use their empowerment credentials, financial strength, development and production track record, production services capabilities and strong brand to take a leading position in the film and television content space and enhance the participation of black people in the film industry.

GOAL(S)

- Anticipated Secured Finance from South African Funding Institutions
- Goals at DFM to attract international production finance

Searching For Lebo

Production Company: Fearless Films



SIMON MUKALI
Director



MATRID NYAGAH
Producer

Running Time:
90 mins

Total Budget:
417,722 EURO

Finances Committed:
8,233 EURO

Representative at DFM:
Simon Mukali
Matrid Nyagah

SYNOPSIS

In a peaceful village in Western Kenya, 24-year-old Lebo is the traditional wrestling champion. His younger brother Feye wants to be just like him. Lebo also happens to be a travelling trader. Though his family is not happy with it, he takes one of his trips to the Central Highlands.

Things take a dramatic turn when a State of Emergency is declared by the colonial government and the Central Highlands are placed under lockdown. Lebo's trapped there. While his parents worry, Feye is troubled by guilt. Unable to sit around, Feye naively leaves home to find his brother.

His journey to the highlands is not an easy one. He navigates through an unforgiving place, where his existence is questioned and disregarded. To survive, he is forced to look at the world anew as his identity, values and family bonds are tested. When he finally discovers his brother leads a

dangerous secret life, Feye has to face his greatest fears. Ultimately, the village boy becomes a man in an unconventional way.

DIRECTOR'S STATEMENT

I have always been fascinated by the question of identity. What shapes who you are: is it your past, your present, your future? I remember being an idealist once, until I wasn't. Experiences sometimes help break you out.

For example, when my home country Kenya came close to a civil war during the 2007 post-election violence, I never imagined it getting that bad. Yet it did. It changed my worldview significantly, and over the years, the black-and-white perspective developed grey areas.

In *Searching for Lebo*, our characters' lives play out against the backdrop of colonial Kenya. Instead of looking at the major events of what happened at

that time, we chose a more personal journey: the relationship of two siblings caught in the middle of this tense world.

I will explore how our characters handle their relationships, questioning who they are and what the world should be. They will confront these thoughts, and choose which hill they will die on. Subtly, the story depicts how the seeds of self-limiting mindsets and oppressive structures are planted. *Searching for Lebo* also pays tribute to rarely acknowledged parts of Kenyan history and, by extension, the history of many African countries.

DIRECTOR'S PROFILE

Simon Mukali is a writer and director based in Nairobi, Kenya. He has worked for over a decade in East Africa and has showcased content to a pan African and global audience on television, film festivals and VOD networks. His directorial debut feature film, *VEVE* (2014) screened at several film festivals and won some regional awards. The film was acquired by Netflix.

He has just completed the Film Pro Creative Producers' Lab 2019/2020 run by Maisha Film Lab and FilmAkademie Baden Wurttemberg, which this project was a part of.

He is excited about the renaissance of African stories.

PRODUCER'S PROFILE

Matrid Nyagah is a budding producer based in Nairobi, Kenya. She has worked in various productions for ten years and holds a Bachelor of Arts Degree in Theatre Arts and Film Technology.

She was a service producer of the short film *Watu Wote*, by the Hamburg Media School. It won Best Narrative Short at the Student Academy Awards in 2017.

She runs Udada International Women's Film Festival. She was a production manager on the documentary *SOFTIE* which premiered at Sundance in January 2020.

She is part of the International Film Class of 2020/2021 at the FilmAkademie Wurttemberg University in Germany.

COMPANY PROFILE

Based in Nairobi, Kenya, Fearless Films is a film production company that produces a wide range of content, from short films, documentaries, feature films, web series and VR content both locally and internationally. We are focused on telling African stories that are human-centered in order to entertain, thrill and educate. We believe in the use of film as a tool for social change and its impact on communities across Africa.

GOAL(S)

- Secure Development Funding
- Strategic Partnerships
- Industry Engagement
- Networking and Feedback

Seeking Haven for Mr Rambo

Production Company: Patchwork Productions



KHALED MANSOUR
Director



RASHA HOSNY
Producer

Running Time:
115 mins

Total Budget:
529,000 EURO

Finances Committed:
60,000 EURO

Representative at DFM:
Rasha Hosny
Khaled Mansour

SYNOPSIS

Hassan is a guy in his thirties living with his mother and Rambo, his dog and best friend, in a poor neighborhood. He hates having a steady job but his mother pressures him to have one so he can assist her with their daily expenses.

One night, when Hassan is returning home, he gets into a fight with Karem, a neighbor working as a car mechanic. Hassan is hit hard, and Rambo rushes down and bites Karem in his crouch, in defense of his friend.

Hassan finds himself in a tight spot, he begins a journey in which he attempts to take Rambo to a safe place in the country. He is assisted by his friend, Ahmed Gamaaea, who works in a poor governmental veterinary hospital and Asmaa, a girl who loves Hassan. However, with Karem's influence among his neighbors, Hassan is watched everywhere.

With the help of Jamila, an activist in animal aid, Hassan successfully finds a shelter for his dog outside the country, this drives Karem mad and he has Hassan and his mother kicked out of their home, their fate is unknown.

DIRECTOR'S STATEMENT

In February 2015, a video spread over social media of a dog tied to a streetlight pole. Around the dog, stood seven men holding knives and cutting the dog who screamed in anger and pain, wanting to leap on them. Despite the dog being tied, the men seemed afraid of it. Then a man steps in, hits the dog hard on the head, killing it on the spot. Despite the cruelty of the video, I watched it repeatedly and with every time, I felt I was the dog; the men stood around me, participating in my murder and no chance of rescue could be seen.

I feel that we and stray animals have become so much alike. We have no price, being killed,

chased, imprisoned and tortured, which is why we live, not knowing from where exactly the danger will arrive.

My film is based on the story of the "Pyramids Dog." The dog, Rambo, faces the same crises – some vagabond insists on murdering it in front of everybody. The difference between the two tales is Hassan, the protagonist, fights to save the dog, his friend, and tries to find him a sanctuary.

DIRECTOR'S PROFILE

Khaled Mansour was born in Cairo 1991, graduated from Faculty of Arts, History department, Cairo University, at the same time he has studied cinema independently. He directed three short films: "Berries", "Island" and "The Dervish", which participated in many international and national festivals. His latest film, *Two Strangers and a Night* in post-production phase now. He also directed a number of short documentaries and commercials, for TV.

PRODUCER'S PROFILE

Rasha Hosny has produced a short film, titled "Two Strangers and a Night" with Khaled Mansour, after she gained good experience working as a line producer for Patchwork Productions.

She also participated as a jury member in The International Federation of Film Critics (FIPRESCI)'s jury at the 2019 International Film Festival Rotterdam, after participating in the 2017 Berlin International Film Festival.

Currently, Rasha is one of the main programmers of Cairo International Film Festival as she is responsible for The Midnight Screening Section and is in charge of programming films from Asia Pacific.

COMPANY PROFILE

Patchwork was founded in 2016 as a creative collective for film production. Our aim is the creation of artistic valuable and successful films ranging from feature to documentary and experimental films. Our current focus lies in documentaries, short films and commercials.

We believe that visual storytelling matters, which it can contribute to a collective consciousness, provoke discussions and change for a better society.

We produced four short films that have participated in many international and national festivals.

GOAL(S)

- Meeting potential co-producers, funders, international financiers, sales representatives, and development labs

Sola

Production Company: Fire Engine, Die Gesellschaft, Andolfi, Sic Productions



ISSA SERGE COELO
Director



WILF VARVILL
Producer



ARNAUD DOMMERC
Producer



MICHAEL HENRICHS
Producer

Running Time:
TBC mins

Total Budget:
TBC

Finances Committed:
10 000.00 USD

Representative at DFM:
Michael Henrichs

SYNOPSIS

By the shores of Lake Chad, a man named Mbodou is released from jail and given a choice: whether to help the government or return to prison. Choosing freedom, Mbodou must transport two boxes of vaccinations to a distant island recently attacked by Boko Haram, and the vaccinations must remain below 8 degrees in cooler boxes. Mbodou's family live on a nearby island, so the news of the attack worries him greatly. Problems arise when they spot a leak in the boat and one of the men, Saboun, goes missing while swimming to the shore. During the second night, the boatman disappears with the food and money. Mbodou is left with Souleymane, an old man suffering from pulmonary disease. With little food and in the blazing heat, their health deteriorates as Mbodou tries to find fish in old abandoned traps and they struggle across the dangerous terrain, all the time trying to protect the cooler boxes from heat. Their

existential journey suffers a terrible setback when they encounter a passing Boko Haram boat which pushes them to the limits of survival. Mbodou must summon all of his strength to overcome the fears of his past and deliver the vaccines.

DIRECTOR'S STATEMENT

No film has been attempted on Lake Chad, an area with a population of 30 million people. The events in *Sola* take place every day on the lake: the impossibly high-stakes battle of fear and hate against towering love and the triumph of the human spirit. This is why we need to deliver this powerful story.

The power of the film resides in sustained high-tension sequences composed by simple images. The violent power of the sun will render colours in high contrasts and the audience will smell the sweat pouring from the men's brows. This is a film that mixes movement with colour, smells

and atmospheres. An internal rhythm of the sequences is essential. The important thing is to give birth from fiction to a realistic sculpture of the human condition in these countries. The delivery of a documentary feel, in the noble sense of the term, is a goal to be achieved.

Events and sequences will unfold like a dream from which the editor will assemble carefully paced, tense, feverish sequences that give a strong impression of atmosphere and internal psychological turmoil. Occasional humour in the dialogue will juxtapose the desperate struggle of the protagonists.

DIRECTOR'S PROFILE

Issa Serge Coelo is a Chadian film director. He studied history and film in Paris before working as a cameraman and directing the 1994 short film *Un taxi pour Aouzou*. The film was nominated for a 1997 César Award in the category Best Short Film – Fiction. This was followed by the feature films *Darasalam* (2001) and *Tartina City* (2007). He also portrayed himself in the 1999 film *Bye Bye Africa*, which was directed by Chad's other prominent director Mahamat-Saleh Haroun. Aside from his creative work, Issa Serge manages the Normandie cinema in N'Djamena, the only cinema in central francophone Africa.

PRODUCER'S PROFILE

Wilf Varvill is a British-Norwegian film producer, director and writer. He has worked in acquisitions at Focus Features and at completion guarantor EFB where he was closely involved with over 50 feature films including Lars von Trier's *The House that Jack Built* and David Robert Mitchell's *Under the Silver Lake*. He has created several award-winning short films such as *Londograd* (2008).

Michael Henrichs is former head of the creative and international producing departments at the International Filmschool Cologne. He has been responsible for award winning co-productions with many countries.

Arnaud Dommerc has been heading the independent production company Andolfi since 2011. In 2015 he founded the French distribution company JHR Films.

COMPANY PROFILE

Fire Engine is a newly formed UK based production company.

Die Gesellschaft is a Germany based company which has produced or co-produced, among others, *You Will Die at Twenty* (2019), *Sew the Winter to my Skin* (2018) and *Tania Libre* (2017).

Andolfi is a Paris based company which has produced or co-produced, among others, *You Will Die at Twenty* (2019) and *Félicité* (2017).

Sic Productions is a Chadian company run by Issa Serge Coelo and it has produced *Darasalam* (2001) and *Tartina City* (2007).

GOAL(S)

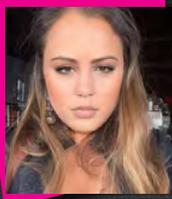
- To speak to potential collaborators, co-producers, financiers and sales agents.

Stellar Collision

Production Company: Light Realm Films



THISHIWE ZIQUBU
Director/ Producer



LAYLA SWART
Producer

Running Time:
120 mins

Total Budget:
R12,088,472

Finances Committed:
R216,565

Representative at DFM:
Thishiwe Ziqubu

SYNOPSIS

Khwezi, the world's first black female astrophysicist, is set to embark on a life-changing journey to Timbuktu, Mali in an attempt to prove a groundbreaking theory.

In spite of Khwezi's genius, Khwezi suffers from a paralyzing fear of failure, fed by her parents' judgments on her feminism and the reproach she suffers from the science community for being a black woman who bases her work on indigenous astrophysics.

Khwezi's world changes when she comes into contact with an 800-year-old astronomer ancestor, Sekuru Kudirai. Through this fantastical, space-and-time-bending relationship Khwezi is offered a mirror to interrogate her identity, her values, her flaws, her fears, her heart's desires, and her place in the world. But, when Khwezi meets the mysterious, enchanting,

but tortured saxophonist, Wandile, he offers her an escape to ecstatic bliss that upends all her plans. Entranced, Khwezi chooses him over her career-defining endeavor in Timbuktu.

In seven years, Khwezi and her lover travel from an electric connection to a miserable, emotionally abusive relationship. Khwezi finds herself paralyzed by the toxic love affair, sacrificing her career for him. She faces a life away from her scientific genius and personal truths, down the altar, towards the man who breaks her.

DIRECTOR'S STATEMENT

I want to tell a moving and explorative story that speaks to the lived experiences of so many women trying to straddle modernity and traditionalism, career and family, cultural knowledge systems and Western thought.

Our main character reflects the struggle for women, particularly women of colour, to take up

space. How is this possible when women have to bend themselves into all sorts of shapes to align themselves with the patriarchy, to make the traditional marriage structure work and to tailor themselves to what society, their professional industries, their families and their lovers reduce them to?

I am extremely interested in indigenous knowledge systems. Where is the African library of intellectual thought? Can ancient sciences be rediscovered? Can they play any role in the modern world? Can ethnic concepts of the ethereal support and even aid the Western sciences? What bearing does indigenous esoterica have on our romantic experiences, social engagements, professional undertakings, and our journeys of self-actualization?

DIRECTOR'S PROFILE

Thishiwe Ziqubu is a director, producer, writer, actor based in Johannesburg, South Africa. She wrote and directed the urban fantasy film *Intombi YaNgale (The Girl from The Other Side)* which was an official selection at the Pan African Film Festival (PAFF) 2019 in Los Angeles. She also created, wrote, directed and co-produced the 4-part magical realism mini-series, *Emoyeni* winning Best Scriptwriting in a TV Drama, Best Cinematography in a TV Drama, Best Editing in a TV Drama and Best Actor in a TV Drama (Mothusi Magano) at the SAFTAs. Thishiwe's most recent accomplishment is as creative director and director for the international drama series, *MTV Shuga Down South* Season 2.

PRODUCER'S PROFILE

Layla Swart is one of South Africa's most exciting young producers, churning out a litany of

impressive work through her production house, Yellowbone Entertainment.

Layla has produced and edited the acclaimed Xhosa sci-fi short "Stillborn", the feature *Sew the Winter to my Skin* which was awarded the Berlinale World Cinema Fund, was part of the exclusive Cannes L'Atelier 2017, premiered in official selection at the Toronto International Film Festival 2018, has been in official competition at over 10 International Film Festivals, including BFI London, Busan, Palm Springs, AFRIFF and FESPACO, and was chosen to represent South Africa in the Best Foreign Language Film Category of the Academy Awards 2019. Layla's boxing film, *Knuckle City*, premiered at TIFF 2019 and represented South Africa in the Best International Feature Film Category of the Academy Awards 2020.

COMPANY PROFILE

Light Realm Films is a film production company based in Johannesburg under the directorship of Thishiwe Ziqubu. The content and production engine tells compelling human tales with a strong focus on exploring multiple dimensions of existence through fantasy, magical realism and science fiction.

While operating as Ngonyama Kapital, Light Realm Films produced the magical realism series *Emoyeni*. *Emoyeni* won Best Scriptwriting, Best Cinematography, Best Editing and Best Actor in a TV Drama (Mothusi Magano) at the SAFTAs 2019. *Emoyeni* was co-produced with Fireworx Media.

GOAL(S)

- Attracting financiers and developing the film to its highest potential

The Accident

Production Company: Proper Films, Miss K Productions

Co Producer:
David Horler

Running Time:
90 mins

Total Budget:
€440 000

Finances Committed:

Representative at DFM:
Khosie Dali
Imran Hamdulay



IMRAN HAMDULAY
Director



KHOSIE DALI
Producer

SYNOPSIS

On his way home late one night Xolisa, an elderly Xhosa man, is knocked over and killed on the outskirts of a large township in Cape Town. The stretch of road the accident occurred on is a high-crime and hijacking hotspot so when the police arrive on the scene they load his body into the van and advise the driver to go to the nearest police station.

Xolisa's corpse is taken on a strange and macabre journey by the reckless police officers who are distracted by personal matters. The corpse is turned away from overcrowded and understaffed hospitals, while the local morgues are overloaded with a backlog of bodies. *The Accident* is a chilling and darkly comic film about how a public health system has failed the majority of impoverished South Africans – both alive and dead. The journey Xolisa's corpse embarks on reveals the many ways

in which black lives are valued less in society, by the very institutions that were meant to protect them.

DIRECTOR'S STATEMENT

While not auto-biographical, *The Accident* is based on a childhood experience with my mother and myself. I considered this experience and looked at the framework of procedural crime dramas films and felt it could be fascinating to tell the story through the perspective of a dead man. We live in a moment where anything black is still rarely positive. In a very real way, black lives too, especially those from low-income backgrounds, are valued less in society. In our film, we are looking at this in a lucid and sometimes macabre manner. This perspective offers a unique way to examine a dire and failing public health system and also consider the lives of the health staff working with limited resources.

The Accident explores our relationship with race and class in South Africa, and greater systemic failures by our institutions, our history and sometimes even by ourselves. I'm also interested in why it is that our system is failing in such a significant way. How has our past determined the standing of our current public institutions and why is it so difficult to overcome.

DIRECTOR'S PROFILE

Imran Hamdulay is a writer, director and producer based in Cape Town. He was the recipient of the 2019 Robert Bosch Stiftung award and the JCC Carthage Pro award for his feature film in development *Pieces of Salma*, it will be his debut feature film as a director and was selected for Talentueuses Caméras D'Afrique at Cannes Marche du Film. He has had two feature film projects presented at Durban Filmmart and multiple projects funded by the National Film & Video Foundation of South Africa.

PRODUCER'S PROFILE

Khosie Dali is a South African producer based in Cape Town. She has been working between TV, music videos and narrative film for over 10 years, producing content for local and international artists and clients. She has participated in various programs including JCC Carthage's Chakaba forum, Talentueuses Caméras D'Afrique at Cannes Marche du Film, and has had two projects selected for Durban Filmmart. Her first feature film by director John Gutierrez will be released end of 2020.

David Horler has produced and collaborated on more than fifteen titles in both long and short-form documentary and narrative fiction, alongside film-related projects across a wide

variety of media. He is an alumnus of the EAVE Producers Workshop, Biennale College Cinema as well as various other laboratories, networking and training forums such as Rotterdam Producer's Lab, Paris Projects, Produire Au Sud and the Independent Filmmaker Project.

COMPANY PROFILE

Proper Film's recently completed feature films include *Flatland* (2019 Berlinale Panorama opening film) and *High Fantasy* (2017 Toronto International Film Festival, 2018 Berlinale, currently on release in the USA) while *The Gift* will be released end of 2020.

Miss K Productions was founded in 2012 to provide emerging black creatives a home to hone their skills in a safe space and present their stories to a global audience. The company seeks to produce and develop films exclusively by black filmmakers with special focus on unearthing female writers and directors.

GOAL(S)

- Co-production partners, pre-sales, development partnerships and financing

The Settlement

Production Company: Hassala Films (Egypt) & Caractères Productions (France)



MOHAMED RASHAD
Director



HALA LOTFY
Producer



ETIENNE DE RICAUD
Co-Producer

Running Time:
90 mins

Total Budget:
286,111 EURO

Finances Committed:
49,000 EURO

Representative at DFM:
Hala Lotfy (Egyptian
Producer), Etienne de Ricaud
(French Co-producer),
Mohamed Rashad (Director)

SYNOPSIS

Two brothers, Hossam and Maro, live in a slum near a local district in Alexandria. Hossam is twenty-three years old, and Maro is twelve. Their father, Sayed, who works in a blades factory dies accidentally at the hands of his co-worker Mustafa. The factory management convinces Sayed's family to relinquish their legal rights in exchange for hiring both Hossam and Maro. The film begins a month after Sayed's death, in Hossam's and Maro's first day at work. The film unfolds over the next five days and presents their relation to Mustafa, who fears that Hossam has accepted work in the factory in order to be close to him, to avenge his father, his fear is passed on to the other workers in the factory. Their fear of Hossam is exacerbated by stories Sayed used to tell them about him. He used to complain about his son's bad behavior, how he has failed in his education and never got a job, and how

he spends his days with outlaws. Hossam feels demeaned and conflicted, he has accepted a job as compensation for his father's death however, he feels that it is his duty to accept the job as he is now responsible for the family.

DIRECTOR'S STATEMENT

My father works as an ironing worker in textile factories. For more than forty years now he has committed to long working hours that sometimes exceed ten hours a day. Being close to workers' stories all my life, I relate to how workers earn their living through patience, even if the heavy machinery literally eats their flesh. Across Egypt, thousands of workers are injured or killed due to lack of proper safety standards every year. The families never take actions against the companies and no one is ever held accountable, there is always another accident waiting to happen. That's how I realized the story of the injured and

dead workers has to be told through cinema. Industrial spaces are full of cinematic elements and visually appealing details. These spaces reflect the roughness these workers endure in their everyday lives, also I see the darkness in the images of this film. It's a thrilling story about revenge that is considered in a new perspective. The film engages its audience in the question of whether the protagonist will avenge his father, whether he will accept his new life as a factory worker in order to build a stable future for himself or not.

DIRECTOR'S PROFILE

Mohamed Rashad, director and producer, was born in Egypt and wrote and directed two short fiction films "From Afar" (2005) and "Maxim" (2007). He co-founded Hassala Films – an independent production house. In 2016, he finished his first feature documentary film *Little Eagles* which had its premiere in Dubai international film festival 2016-official selection. He is currently working as a producer on the feature documentary *The Profession* directed by Ramez Youssef. Rashad has also participated in a number of script development and editing workshops.

PRODUCER'S PROFILE

Hala Lofty, the founder of Hassala Films collective, studied filmmaking at the Cairo Film Institute. Her documentary *Feeling Cold* (2005) received numerous awards. Her feature length debut *Coming Forth by Day* premiered in Abu Dhabi Film Festival 2012, its European premiere was in the FORUM-Berlinale 2013 and her feature documentary *Little Eagles*, directed by Mohamed Rashad, was an official selection in DIFF Muhr competition. She produced her second feature

fiction *Exterior/Night* by director Ahmad Abdalla that premiered in TIFF.

Etienne de Ricaud founded Caractères Productions and produced or co-produced 4 award winning films: *A minor leap down* (2015), *Charcoal* (2017), *The Marriage Project* (2020), *Ballad for a White Cow* (2021), as well as producing or co-producing Elvin Adigozel's last three films selected at FID Marseille, Busan and Tallinn.

COMPANY PROFILE

Hassala Films is an independent collective based in Cairo, Egypt, founded by a group of radical filmmakers. In 2012 it released its first feature film *Coming Forth by Day*, that premiered in the Berlinale Forum. In 2014, *Um Ghayeb'*, by Nadine Salib, the second feature documentary produced by Hassala, premiered in IDFA scooping the Jury award for first appearance. In 2016, Hassala released its third feature documentary *Little Eagles* directed by Mohamed Rashad, which premiered in Dubai Film Festival. In 2019, Hassala released *Exterior/Night*, directed by Ahmad Abdalla, which premiered in TIFF.

GOAL(S)

- Meet international financiers, sales agents, and generally important people in the industry of filmmaking.

The Weekend

Production Company: Mulatto Films



KENNETH VUYO GWELE
Director



AKONA MATYILA
Producer

Running Time:
110 mins

Total Budget:
7000 000 ZAR

Finances Committed:
250 000 ZAR

Representative at DFM:
Akona Matyila
Kenneth Gwele

SYNOPSIS

A classy, suburban soccer mom, Nandi knocks at the door of her unsuspecting victim. She shoots. Meanwhile, aspiring DJ and Qgom producer, Qhawe (Q), his girlfriend Kaley and best friend/self-appointed manager, Sandile celebrate Q landing a gig at Durban's premier nightlife event that has jump started the careers of many a Qgom legend. When they can't get hold of their flamboyant young dealer, Thando, Q and Sandy decide to look for him and things take a dark turn when they stumble upon his corpse. In a moment of bad judgment, they take off with a bag full of cocaine and money. On their way out of the apartment building they bump into Ruaan, who unbeknownst to them is Durban's most dangerous drug lord and Thando's supplier. When Ruaan finds his lover dead and a bag of his drugs and money missing, our protagonists are his lead suspects. So begins a manic, high paced suspense

filled drama that deals with friendship, family, class dynamics and homophobia, centering around unique Durban cultural youth dynamics.

DIRECTOR'S STATEMENT

There is great capacity for the film and television industry to be an active tool in balancing the inequalities of the past. Many young black South Africans from previously disadvantaged backgrounds have yet to be empowered with skills in the industry and to be afforded a platform to tell and share their stories. I am influenced a great deal by popular American culture (specifically in film) and I am trying to investigate the parallels between the western and African sensibilities. With *The Weekend*, I aim to extend this filmmaking culture and essentially pay homage to the cinema of the past while solidifying my own unique South African and specifically Durban cinematic culture.

I am interested to exposing the societal and cultural dynamics and telling the story about a group of people who have become underrepresented in South African cinema. Those people being first generation suburban middle-class model C kids have yet to find their identity on cinema. I believe that this film will be a welcome addition to our canon of South African cinema as it has potential to make what seems specific universal.

DIRECTOR'S PROFILE

Writer and director, Kenneth Gwele, was born in the United States and raised in Durban. He completed his National Diploma in Film and Television Production and worked as camera assistant and VT Operator on the acclaimed Madoda Ncayiyana feature film, *Izulu Lami (My Secret Sky)*.

His short film *Lucifer*, made it to national broadcast and "Safe and Clean", a 40min short film Kenneth wrote, produced, directed, shot and edited was a selected for the Durban International Film Festival in 2011 and swept up the three top awards at the eThekweni Film Awards in 2013 – Best Director, Best Film and Best Student Film.

He was judge the festival's Short Film category in 2014. Kenneth joined forces with two friends and fellow filmmakers to found Mulatto Films, a film production company based in Durban. Kenneth DOP his first feature film, *Fragments of Imperfection*.

PRODUCER'S PROFILE

Akona Matyila has produced content for networks such as Viceland, SABC and MNET.

He co-founded a production company, Mulatto Films – focused on music videos for artists such as AKA, Dreamteam, BIG NUZ, Yvonne Chaka Chaka and delivered content for major brands. A Durban Film Mart alumni, Akona has, for the past 7 years, been on the documentary and feature films selection panel for the DIFF. He has conducted and facilitated workshops in directing, screenwriting and producing for VANSA, KZNFC and SABC and has produced several documentaries for NGOs such as Oxfam, Goethe Institute, SCLC.

COMPANY PROFILE

Mulatto Films is a film production company and a team of filmmakers who are obsessed with storytelling and conveying feeling through moving images. The company was established in 2013, with a team of filmmakers who have racked up quite a bit of experience, while finding their footing in their identities as creators, storytellers and as a company. Mulatto films is a creative home of all forms of digital content which includes, film, music videos, documentaries, commercials.

GOAL(S)

- Finance, distribution, mentorship, co-production

Vlees Van My Vlees [Flesh Of My Flesh]

Production Company: AIR Films & other for co-production



MATTHYS BOSHOFF
Director



LUCIA MEYER-MARAÏS
Producer



JOZUA MALHERBE
Producer

Running Time:
110 mins

Total Budget:
EU 1,000,000

Finances Committed:
EU10,000 development
funding from NFVF
40% rebate, 40% rebate
through South Africa's DTI



www.7films.co.za/director-detail-jozua-malherbe/

SYNOPSIS

After a car accident claimed his daughter's life, left his little boy Cornelius traumatised and rendered his free-spirited wife quadriplegic, Magnus brings Annelie home from hospital.

At first, they resume life with the same passion and humour they always had. But being both lover and caretaker takes its toll on Magnus and threatens to derail their marriage. Hence, they appoint Lakhina, a full-time caretaker, to live with the family and lighten the load.

Magnus and Annelie reinvent themselves and find their intimacy anew; however, Cornelius' teenage rebellion opens the wound in Magnus' heart left by their daughter's death resulting in conflict that forces the family to face their guilt about the accident; laying bare their vulnerability to Lakhina who grows from in self-realisation and agency.

As time passes Magnus resorts to eating and drinking his feelings of resentment and mourns dreams, he never realised. When Annelie contracts a lung infection and is admitted to intensive care, Magnus asks her not to leave him stranded all alone. She fights again to live on.

Finally, Magnus is at peace with the life he chose. Content in the comfort of Annelie's care he lets his heart beat its last and dies, leaving Annelie free to live independently.

DIRECTOR'S NOTE OF INTENT

When I was four our family was in a car accident that claimed my sister's life and left my mom quadriplegic. The social fabric of our household was altered; we were dependent on live-in caretakers who challenged familial roles. Statistics show that 97% of men file for divorce within 5 years after their partner becomes quadriplegic.

My dad stayed with my mom until he died of a heart attack 24 years after the accident. Inspired by my family, the film spans 35 years from the early 90s, against South Africa transitions into democracy, to the present. The elliptical structure plays off in five seasons each with its unique colour palette and weather patterns reflecting the inner world of the protagonist. It investigates a husband who stays, a woman who rediscovers her femininity, a couple that reinvents intimacy, a boy who learns self-forgiveness, a caretaker who claims agency and a country dealing with its own debilitating past. Masculinity is interrogated; how men define themselves when they lose part of their partner, sexuality, mother and when their own bodies fail them. The story cuts to the heart of what it means to be life partners. Both humorous and dramatic, it will make the audience laugh and cry and leave them with a lingering hope that the ups and downs of living and loving are worthwhile.

DIRECTOR'S PROFILE

Matthys' feature film *The story of Rachel de Beer* was theatrically released in South Africa, penned distribution deals for North America and Latin America and won 3 SAFTAS in 2020. His short film *Vlees van my Vlees* had its European Premiere in competition at Clermont-Ferrand and won awards at festivals around the globe. His commercials have won awards at OneShow, Cannes, LIA and bagged the Loeries Film Grand Prix. He is a Realness Screenwriter's Residency and Cine Qua Non Script Revision Lab alum.

PRODUCER'S PROFILE

Lucia Meyer-Marais' student film *Escudo* won the first ever SAFTA the following year. Being a sought-after line producer her film, *The Harvesters*,

screened at the 2018 Cannes Official Sélection Un Certain Regard. Her debut film as producer *I am All Girls*, by acclaimed director Donovan Marsh (Hunter Killer), is set to release in 2021.

Jozua Malherbe is a writer, director and producer. His prime-time television dramas are award winning. Jozua's recently produced *I Am All Girls* which was directed by Donovan Marsh and will be released in the US in 2020. He screen wrote for the Deon Meyer mini-series, *Trackers* for HBO and has just completed *Griekwastad* which he produced, directed and shot.

COMPANY PROFILE

AIR (An Improbable Relationship) Films got out of the blocks in 2010, quickly establishing itself as an award-winning commercials production house. In 2016 the company was restructured to consult producers and broadcasters on script development for animated and live action entertainment; resulting in the production of the short film "Vlees van my Vlees" with Make Stuff Machine and the feature film *The Story of Rachel de Beer* with Brittle Star Pictures. Taking the next stride in its evolution, AIR Films is engaged in the development of an international series and taking on its first two feature films.

GOAL(S)

- Meet financiers, co-production partners, sales agents, festival & market programmers

Vrees/Fear

Production Company: Red Letter Day Pictures



RENE VAN ROOYEN
Director



CORNE VAN ROOYEN
Producer

Running Time:
90 mins

Total Budget:
R8 000 000 / 397 869 €

Finances Committed:
R250 000 script development

Representative at DFM:
Rene Van Rooyen
Corne Van Rooyen



www.redletterdaypictures.com

SYNOPSIS

Vrees, a dystopian horror set in 2030's South Africa on an isolated Karoo farm, follows Eva (24) a devoted young farmer woman and her mother Magda (65), who try to maintain their sanity as the fear of a looming attack sets in, after their father was killed there six months prior. A devastating drought ravages Southern Africa, with land scarce and poverty rife, there's a new call for an Africa for Africans and colonizers to be extradited. Those who rebel are stripped of their land and placed in holding camps to be shipped off. To help keep them safe, they hire the services of a white Afrikaner man, David, but as their troubles escalate they are forced to face their traumatic past. David's white skin is only a mask...and the death of Eva's father, an act of self-defense against a monster of a man. *Vrees* explores white anxiety and identity against the backdrop of global land ownership and climate change.

DIRECTOR'S STATEMENT

I am on a quest to more truthfully and sensitively explore my own Afrikaner culture and open an important dialogue around my African identity. Fear is not only about our physical fears, but also our psychological ones. The existential angst of a family, or country, the internalization of our fears, be it rational, or irrational, until it becomes cancerous and self-destructive. The questions around white anxiety and identity, is set against the backdrop of global land ownership and climate change. It looks at how fear causes us to lose our humanity, how fear can be used to entrap us and how the powerful can manipulate it to control us. I believe my fears are built around my own sense of anxiety, in that I'm not defined as African, or will someday lose the right to own land, have a voice in my mother tongue or for my children to be able to study in it, have a heritage and because of the terrible past of colonialism and

Apartheid, that I deserve to be hurt or stripped of my place and identity. "Fear" follows this battle within me, as I navigate between reality and illusion to best contribute and understand the society I live in.

DIRECTOR'S PROFILE

Rene van Rooyen is a South African director and screenwriter. She graduated *cum laude* in Directing at AFDA. In 2012 she entered the kykNET Silwerskerm festival short film program, winning Best Picture and Best Director award. She has since directed three prime-time local TV drama series: Series director on *Alles Malan* scoring kykNET's all-time highest audience ratings. Serial director on kykNET's *Getroud met Rugby* and co-director on 2020's *Inconcievable*. Most recently, she was co-writer on the pilot for *Trackers* – MNET's first high end drama with CINEMAX and ZDF. Her feature as director and writer, *Toorbos* funded by Multichoice and the NFVF, was selected as one of 5 of 60 African projects to take part in the CTIFM&F Work in Progress program, where she won a postproduction award. It is set for cinema-wide release 2020. She is currently in development of her feature film *Vrees*.

PRODUCER'S PROFILE

Corne is the co-owner of Red Letter Day Pictures and a producer of original African narrative content for film and television. He produced several award winning films, including *Hollywood in my Huis*, third highest box office SA, 2015 and *Vaselinetjie*, second highest box office SA 2017, winners kykNET Silwerskermfees and Sedona IFF. In 2019, he released the 13 part television drama *Alles Malan* for local broadcaster kykNET (DSTV), achieving record-breaking viewership numbers. He is currently in development of two feature

films psychological thriller *Vrees* and grey-market dramedy *Hans Steek die Rubicon Oor*.

COMPANY PROFILE

Red Letter Day Pictures is a producer of original African narrative content for film and television. We have produced and co-produced *Hollywood in my Huis*, third highest box office SA, 2015 and *Vaselinetjie*, second highest box office SA 2017, winners kykNET Silwerskermfees and Sedona IFF. As well directing the features: *Sy Klink Soos Lente*, *Susters* and *Toorbos* (Release 2020). In 2019, we release the 13 part television drama *Alles Malan* for local broadcaster kykNET (Multichoice) which achieved record breaking viewership numbers. We've delivered more than 120 hours of content within both narrative and documentary content for major broadcasters; kykNET, SABC, BBC, National Geographic and MNET (DSTV).

GOAL(S)

- International co-producers, financiers and distributors

We All Fall Down

Production Company: Ambidextrous Pictures



TAPIWA CHIPFUPA
Director/Producer

Running Time:
110 mins

Total Budget:
430 000 EURO

Representative at DFM:
Tapiwa Chipfupa

SYNOPSIS

In a small mountainous village in the Eastern Highlands, people are disappearing mysteriously. Since the disappearances began over a year ago, it has not rained. Faced with a difficult drought, the villagers try to find a way to appease the ancestors and bring back the rain.

In the midst of this trouble; a series of strange and inexplicable incidents begin to occur to Sungano (17) – a fiery, outspoken and free-spirited girl – when her estranged and neglectful father Joe (54) decides to contest the elections to be the next parliamentarian for the area. Sungano starts to believe that she too like the village is cursed.

On Sungano's eighteenth birthday, her grandmother Dorris (74) turns up at their homestead for the first time in over 10 years. She tells Sungano it is time for her to take her place as the high priestess of their clan. Sungano desires only to leave the village to study law. She tries

to get her father to stop his mother's attempts to initiate her; but finds herself with nowhere to turn when Joe threatens to harm her mother and brothers, if she does not obey Dorris. Sungano realises Joe and Dorris are in cahoots.

As the disappearances continue and the drought intensifies; mayhem unfolds as terror and suspicion grows in the village. Sungano finds herself torn between two forces – to comply with her grandmother's wishes in order to keep the peace or to defy her father and do what is right. Her decision ultimately puts the future of the village in her hands.

DIRECTOR'S STATEMENT

Growing up as girl and then becoming a woman in Zimbabwe, my life has always felt like a constant battle to assert myself and my individuality. *We All Fall Down* is a visual representation of my struggle and is in many ways a catharsis for me.

Patriarchy together with oppressive religious and traditional norms continues to take advantage of and oppress women and girls in Zimbabwe. I want to confront this invisible barrier through Sungano's battle to define herself despite seemingly impossible odds and restrictions. This film is a metaphor. Like a voyeuristic looking glass, it alludes to the challenges, stigmas, incongruences and controversies that exist within tradition, culture and society.

Told through Sungano's challenges and the other female characters that surround her; this film explores both the natural and supernatural pervasions that make it impossible for women to thrive. But it is not just a perspective of the situation in Zimbabwe, Sungano's trajectory unfolds as an ambiguous exploration of gender; class; greed, power and the unknowable mysteries of the world. It is on this broad canvas that I intend to paint an unexpected perspective of modern Zimbabwe needing to go forward, but incomprehensibly bound to the roots of old.

DIRECTOR & PRODUCER'S PROFILE

A left-field director, writer and producer, Tapiwa Chipfupa completed her honours degree in 2010 at AFDA, where she participated in a South Africa/Finland exchange programme and produced and co-directed two documentaries: *A Kosovo Fairytale* and *The Land of Milk and Honey*.

Her most recent project *The Bag on My Back* (2013) generated sales from European broadcasters and was selected as a LOUMA Catalogue Project for distribution in Europe and West Africa. Based in Zimbabwe and working independently, she is developing several projects: *The Other Half of the African Sky*, a feature documentary, has

already received several awards, a fiction feature, *Sunflowers in the Dark*, which won the Produire au Sud and Cinemart Award at Durban Filmmart 2019. *We All Fall Down* is her second fiction feature in development.

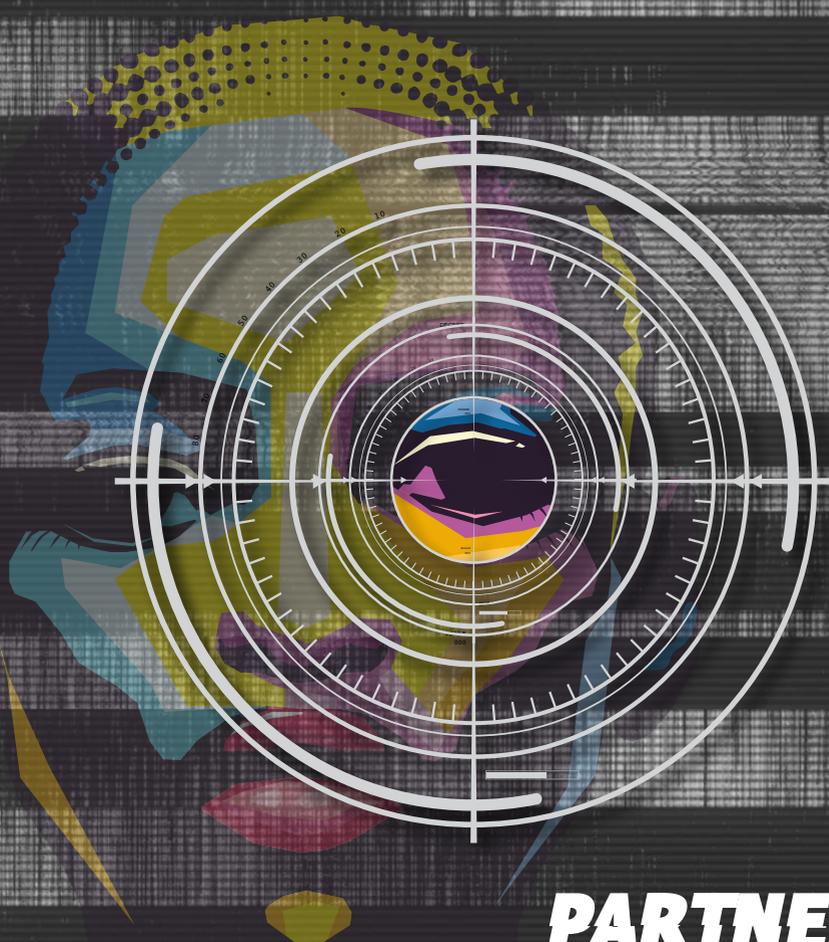
Tapiwa is a Cinemart /IFFR Rotterdam Lab (2020); Produire Sud (2019); Durban Filmmart (2019; 2015 & 2014); Only In New York/DOC NYC participant (2017), Chicken & Egg Diversity Fellow (2017), IDFA Academy (2016), Hot Docs Blue Fellow (2016), La Fabrique Des Cinema Du Monde (2016), JCC Chabaka (2015) Berlinale Talents (2015) and Durban Talent Campus (2013) alumnus, winner of Africa Docs Top Ten Pitches Award (2010), and an AVEA participant (2003) amongst several other awards.

COMPANY PROFILE

Founded in 2017 by Tapiwa Chipfupa, Ambidextrous Pictures is a young and vibrant independent Zimbabwean production company dedicated to bringing authentic and original African voices to the world. The company has several features, shorts and documentaries in development. To date its projects have attracted numerous international awards, selections, public funding and formed critical international partnerships. The company has received the support of organizations such as Sundance (USA); Hot Docs Blue Ice Group (Canada), La Fabrique (Cannes), CNC (France), Chicken and Egg Pictures (USA); Produire Sud (France) among many others.

GOAL(S)

- Seeking co-producers; partners, financing; training opportunities, networking, distribution and sales



PARTNER PROJECTS IN FINANCE FORUM

REALNESS RESIDENCY

Realness Institute is a talent development initiative that aims to push the African film industry forward. Through its programs, the Institute seeks to discover, support, and inspire independent film from South Africa and around the continent, and to introduce audiences to their new work. The Institute currently offers two opportunities to African talent: Realness, a screenwriters' Residency and Creative Producer Indaba, a year long fellowship in partnership with EAVE, Sundance Institute, and IFFR Pro.

About A Girl



LESLIE TÔ
Director

Running Time:
90 mins

SYNOPSIS

12-year-old Elena is being raised by her widowed father. Elena looks and acts just like a boy, much to her father's liking, but behind closed doors reads harlequin novels and has fantasies of meeting the perfect boy. When Elena gets her period, her father is ill equipped and unwilling to guide her. Elena decides to find out for herself what it means to be a woman and convinces her older neighbor to take her out for a night on the town. The two girls embark on a nocturnal girl's odyssey in Ouagadougou.

DIRECTOR'S STATEMENT

Princess Yennenga was a warrior princess who fled her father's empire when he refused to allow her to marry. In the film *About A Girl*, I want to explore a Yennenga inspired father-daughter relationship in a modern context. I aim to tell the story of a girl, Elena, who is strong and powerful, but also vulnerable and delicate. Elena's father, much like Yennenga's father, tries to preserve the baby girl he loves because he doesn't know how to adjust their relationship as she becomes an adult. The love and respect Elena has for her father conflicts with her natural desire to explore what it means to be a girl. Elena, just like Yennenga, wants to remain devoted and respectful but she also needs to find her own path and eventually build a life away from her father. *About a Girl* is a meditation on this particular time between child and parent and an exploration of its inherent tensions.

DIRECTOR'S BIOGRAPHY

An independent Burkinabè writer/director, Leslie was selected for the 2012 Locarno Film Festival's Open Doors Program on Francophone Africa with her feature script *Ailleurs* (currently *About a Girl*). In 2013, she was one of 5 filmmakers from Africa to receive the Focus Features Africa First Short Film Award for her short film "En Route". In 2019, her Television pilot "Coup D'état" placed as a semifinalist in both the Screencraft Screenwriting Fellowship and the WeScreenplay TV Competition. Leslie completed UCLA's Professional Program in Feature Film Screenwriting in 2013 and UCLA's Professional Program in Screenwriting for Television Comedy in 2015.

GOAL(S)

- To find the right producer and financing for this project

African Titanics



HAJOOJ KUKA
Director

Running Time:
90 mins

SYNOPSIS

An adventure comedy about a group of African migrants trying to cross the Saharan desert and the Mediterranean Sea into Europe. Terhas, a revolutionary officer flees Eritrea and meets up with carefree Abdar in Sudan. Together they barely make it alive across the Sahara Desert into Libya. There they team up with Malouk, a Liberian storyteller and musician. They decide to cross on a rundown wooden boat driven by a Syrian fisherman. While waiting for the trip, their hideout is raided. Terhas and Abdar are arrested and Malouk gets away and he ends up drifting from the boat during the crossing. Terhas and Abdar are forcibly returned to Khartoum where they, yet again, try to cross over to Europe. While being a lighthearted adventure comedy the film examines the internal conflict of our main characters and their complex reasons for taking such a dangerous voyage. The rewards of the journey are established mainly through Terhas overcoming the demons she carries from past choices.

DIRECTOR'S STATEMENT

News footage covers the African migrant tale in snapshots: men, women, children on half-sunken boats, wet and fuzzy, the figures only separated by the outlines of orange life vests. *African Titanics* seeks to put names, faces and most importantly, give context to the anonymous people who make this perilous journey. *African Titanics* aims to peel back western stereotypes of African migrants in nuanced and subtle ways, and inject a socially conscious, lighthearted edge, as the film's characters use humor, folk tales and imagination to survive their journey. The film's underlying story of hope and resilience

in the face of struggle will resonate with audiences. They will be swept along in their hero's journey through stylized fast-paced action, animation, and magical realism, contrasted with documentary-style filmmaking. The film will highlight outrageous moments that bring humor to the journey's harsh reality, as well as dark moments that demand meditative reflection. Ultimately, *African Titanics* is a celebration of the incredibly positive and hopeful outlook the African migrant, or any migrant, holds deeply – a life vest around the heart.

DIRECTOR'S PROFILE

Hajooj directed and produced *aKasha* (2018) which played at the Venice International Film Festival, TIFF, BFI and AFI Fest. His 2014 feature documentary *Beats of the Antonov* premiered at the Toronto International Film Festival and won the People's Choice Documentary Award. It was broadcast on POV, the PBS television series featuring independent non-fiction films, and has screened at over a hundred festivals worldwide, collecting several awards. For his work in the war-torn regions of Sudan, Hajooj was named one of the Leading Global Thinkers of 2014 by Foreign Policy Magazine. Hajooj trained and worked with communities on the theatre of the oppressed, and on film projects in the Blue Nile and Nuba Mountains. The workshops facilitated people in documenting their everyday lives using visual language with a focus on storytelling. These stories were then shared using mobile cinema within Sudan.

GOAL(S)

- Establish more connections within the professional film industry and find potential partners

Brace Yourself



THATI PELE

Director

Running Time:
100 mins

Producer:
Cait Pansegrouw

Representatives:
Thati Pele
Cait Pansegrouw

SYNOPSIS

Dr Shaloba Molefe (48) is an orthodontist who runs her own practice with her secretary Grace (68). Today is Shaloba's birthday and she's headed on holiday with her husband Joy (47) a celebrity life coach. Joy was drawn to Shaloba because he had an ongoing secret affair with her recently deceased mother Koko (74) whom he loved. Shaloba arrives at the airport to find her children, daughter Omphile (16) and son Molefe (12) and Kagiso Puo (17), Joy's orphaned 'nephew', waiting to join them. She begrudgingly pays for their tickets and the family sets off on her romantic island holiday. The island is a paradise and it is here the couple realise that they are relative strangers and things unravel. Shaloba finds Joy having a conversation with her dead mother, Koko, in the shower. Fuel is added to the fire with Grace's surprise arrival and Shaloba discovers Joy's double infidelity. Heartbroken and enraged, Shaloba steals the family's passports and resolves to only let them leave when her husband loves her again. The consequences are at first comedic but soon spiral. Molefe leads Kagiso to believe Joy is his real father, but he is summarily rejected by Joy. In retaliation, Kagiso tries to drown Molefe, but sadly drowns instead. At the hospital, it is revealed that Joy knew he was Kagiso's father. Shaloba stabs Joy in the cheek with the metal from a brace, drawing blood. She then leaves her children and husband on the eerie island paradise.

DIRECTOR'S STATEMENT

Brace Yourself is a biting comedic drama that questions notions of love and marriage within an upper middle-class African context. I transplant it to a remote volcanic island forcing the characters to introspect and lending

it to sardonic comedy. *Brace Yourself* is stark, humorous, strangely romantic and quietly unsettling. I'll create an atmosphere of calm detachment as influenced by the works of Mambety, Enyedi, Bergman and Lanthimos who created visually compelling films about unusual people in ordinary settings. This stillness allows our characters to interrogate gender, religiosity, loyalty and their understanding of love. Black South African women live a complex existence that forces us to hide elements of our sexuality, ambition and personality for fear of retribution. Dr Shaloba Molefe is an educated black woman, forced to take dark and somewhat comedic measures to keep her facade together. I have yet to see a film that examines this topic from the woman's perspective, allowing her character a full range of emotions without invoking cliché or melodrama.

DIRECTOR'S PROFILE

Thati Pele is a statistician turned film director. She uses humour to interrogate intimate relationships, gender, social norms and the human condition. Thati won a scholarship to study directing at New York University and completed a production rotation at Universal Studios. One of her short films, "Lerato", premiered at S.X.S.W. won her Best Director at the New York Fusion Film Festival and the New Talent prize at CICOPE Africa. Thati currently directs commercials at Giant Films. She is developing her first feature, a dark comedy drama *Brace Yourself* which was selected to participate in the 2020 Realness Residency program.

GOAL(S)

- Development financing. Development lab opportunities. Potential co-producing and sales partners

Plum Season



RIM MEJDI
Director



NABIL MERROUCH
Producer

Production Company:
Tifaw Films S.A.R.L

Running Time:
90 mins

SYNOPSIS

Nouha is a sixteen-year-old girl living with her mother in a passionate and close relationship. Nouha is fanatical about motorcycles and spends her time wandering around on her engine with Omar and his gang. One day, her absent father returns and Nouha rebels against her father's control. After her parents announce that they will remarry, Nouha flees to the Atlas Mountains disguised as a boy with Omar and the gang. Nouha begins to have supernatural encounters with the Amazigh, spirits of the river and the woods, at night. The two spirits hunt her and try to take control of her; changing her body and reality. Her relationship with Omar grows intimate under the jealous gaze of Amine and the group harmony crumbles when two members of the gang leave the village they have made their home for Marrakech. Nouha, Omar and Amine stay, despite difficulties and disagreements, until Nouha discovers his stash of intimate videos of her and the other members of the group. Nouha tells Omar who banishes him. Angry, Amine takes advantage of the village's Plum Harvest festival to reveal Nouha's real identity. Refusing to go home, Nouha convinces Omar to stay with her in a small cave in the woods. That night, Nouha is forced to participate in a trial under the authority of the King of Spirits, and ultimately decides to join the Djinn world.

DIRECTOR'S STATEMENT

Plum Season is a modern tale on the anxieties that adolescents face as they become adults: fear of growing up, fear of responsibility and fear of losing a certain sense of freedom and innocence. Time slips through our fingers, and adolescence is not only the exploration of one's identity and the inner world but

also of one's limitations, the concrete understanding that we don't control the world and the flow of time. Nouha is the character that incarnates these questions: a teenage girl who's affected by the tragic melancholia of adolescence. Her anxiety is expressed through her fusal relationship with her mother, a conflicted relationship with her father and her constant escaping of reality. The film has an essential spiritual aspect to it: from escaping to discovering a new dimension of reality, beyond what is perceived. Nouha is not aware of her deep need or path. She is drawn to it while trying to go somewhere else. *Plum Season* is the tale of a protagonist who has to endure several tests and encounter different characters to find her true self and embrace her spiritual destiny.

DIRECTOR'S PROFILE

Rim Mejdi was born in 1989, in Marrakech, Morocco. Mejdi has a bachelor's degree in Film Directing and in 2014, Rim directed her second short fiction film "Out of Town" that was selected to screen at several international film festivals such as Locarno, Cairo International Film Festival, and Carthage Film festival. In 2020, Rim will be directing a short fiction film "Children's Game" with the support of Royal Film Commission of Jordan. Mejdi is currently developing her feature debut film *Plum Season* which was developed in Torino Film Lab and Global Media Makers (Film Independent, LA) and she also pitched it at El-Gouna Film Festival (2019) as well as in Marrakech Atlas Workshops (2018).

GOAL(S)

- Establish more connections within the professional film industry and find potential partners.

Mubi



PALESA SHONGWE

Director

Production Company:
Moya Manzi Projects

Running Time:
80 mins

Representative at DFM:
Palesa Shongwe

SYNOPSIS

Mubi is set in a small South African town in 1994 a few months before the first Democratic elections. It tells the story of Nomoya and Nomanzi, twin sisters who are separated at birth but, through a series of coincidences, cross paths on the day Nomoya is diagnosed with terminal cancer. Nomoya convinces her sister, Nomanzi, to 'replace' her and carry the child she cannot bare for her husband. Nomoya, who has always been considered a graceful woman must confront internal ugliness and contend, not only with the cancer, but jealousy threatening to consume her from within. *Mubi* is a magical realism allegory that explores themes of beauty and ugliness, sisterhood, love and loss. What makes us beautiful? And how is that beauty distorted by obsession with appearance, material and wealth.

DIRECTOR'S STATEMENT

I find writing about the psychology of difficult characters extremely appealing and am interested in the challenge of exploring complex women, who make decisions that go against the expectations of lives where they are too often cast as simple caricatures of virtue. Women, are more than victims of their circumstances. They are agents, with intentions and power to act in their lives. They make mistakes that are sometimes indefensible, but elicit deep empathy in us as spectators because they mirror the complex structures of our own psychologies and help us see the mysterious, subliminal forces

that drive our own actions. I am also interested in narratives whose simplicity rests on an analogy with a larger story. In this case, *Mubi* is set in 1994, just before South Africa's first democratic elections. Nomoya and Moemi are well-placed to become part of what we today recognise as South Africa's upper middle class. Nomanzi, on the other hand, is dealt the fate of growing up in abject poverty. I am interested in how beauty, desirability, and the very idea of a valuable life are related to these categories of class in South African society.

DIRECTOR'S BIOGRAPHY

Palesa Shongwe is a South African film maker residing in Johannesburg. Her documentary work is essayistic and experimental, with particular interest in archival footage. In fiction she is interested in the lives of women. She has written and directed three short films: "Atrophy" and "The Fear of Fading" (Ecumenical Jury Prize at the Oberhausen Short Film Festival in 2011); "uNomalanga and the Witch" (Best Short Film, DIFF (2015), and The Baobab Film Prize, Film Africa, (2016)) and most recently, the experimental film "11 - 19", as part of the 5x5x5 Residency hosted by the Winterthur Short Film Festival.

GOAL(S)

- Meet producers, meet potential broadcasters, meet distributors

Sunbirds



YARED ZELEKE
Director

Production Company:
Truth Aid Media Group & Urucu Media

Running Time:
90 mins

Producer(s):
Mehret Mandefro,
Lacey Schwartz,
and Elias Ribeiro



www.truthaid.org/about



www.urucumedia.com

SYNOPSIS

Sunbirds is the story of two sisters, Adina and Rahel, traversing the Great Rift Valley with other Ethiopian migrant youth, trying to make it to America aided by smugglers. After losing their way in the treacherous wilderness of the Omo, the young women are rescued by a tribe of the remote region. Consequently, the sisters find themselves entering the “primitive past” rather than continuing towards a future in the modern “first world”.

A treasure of the tribe is discovered by the leader of the smugglers, Adam, and he and Rahel lead the highland youth to mine the lowland. Adina observes how the search for the rare rock turns into exploitation and cruelty towards the tribe. When finally forced to face her fear, Adina must choose between fulfilling her and her sister’s desperate dreams or facing her fears and freeing the tribe from the savagery of her own kind.

DIRECTOR'S STATEMENT

The two young women at the center of *Sunbirds* grapple with the dilemma of millions of other brave, brilliant and beautiful girls in sub-Saharan Africa, born into circumstances that do not match their aspirations. Adina and Rahel are diametrically opposed Ethiopian sisters who share a deferred dream and the self-determination to fulfill it. Through the young women’s eyes, the theme of how poverty, compounded with patriarchy, that leads inevitably to exploitation, is explored.

Adina dreams of dancing in America while Rahel aspires to fly around the globe. As they strive towards their goal, one evening in Addis Ababa upends everything. The girls flee for a future on foreign soil before getting lost in the vast Omo Valley along with other youth and encountering an unknown tribe. This ironic detour into the “primitive past” of Africa’s Great Rift Valley and the ensuing struggle to survive in such wilderness sends the sisters on a journey that makes them question their “modern” motives as well as testing their resolve.

DIRECTOR'S PROFILE

Yared Zeleke’s first feature, *Lamb*, was screened in the Un Certain Regard section of the Cannes Film Festival in 2015. It was the first Ethiopian film in the “Official Selection” and its North American premier was at the Toronto International Film Festival. In the November issue of Variety magazine that year, Zeleke was featured among the “10 Screenwriters to Watch”. *Lamb* made the shortlist for the 2016 Oscar’s Best Foreign Language Film Award. Zeleke’s second feature script, *Sunbirds*, has been awarded a Rockefeller Foundation Fellowship and a San Francisco Film Society grant. The Sundance Institute is mentoring Zeleke through its FilmTwo Initiative.

GOAL(S)

- Seeking to finance second feature film, *Sunbirds*.

HOT DOCS-BLUE ICE DOCS FUND

The Hot Docs-Blue Ice Docs Fund has invested \$2.35 million to enable more African documentary filmmakers to tell their stories and contribute to the next generation of African documentary talent. To date, the Fund has awarded 69 projects from 21 countries. The Fund provides development grants of up to \$10,000 CAD and production grants of up to \$40,000 CAD to four to ten projects annually. Each year, up to five funded projects are invited to participate in a year-long mentorship program, which includes private filmmaker labs at Hot Docs and the Durban FilmMart/Durban International Film Festival or other festivals and markets in Africa.

As part of the partnership between Hot Docs-Blue Ice Docs Fund and Durban FilmMart, Hot Docs Blue Ice Fellows are invited to participate in the DFM forum meetings that will take place 8-12 September this year.

African Moot

Production Company: Undercurrent Film and Television

Running Time:

86 mins

Producers:

Don Edkins, Tinso Mungwe

Total Budget:

2,806,901 ZAR

Finances Committed:

1,877,947 ZAR

Representative at DFM:

Shameela Seedat



SHAMEELA SEEDAT
Director



FRANCOIS VERSTER
Producer

SYNOPSIS

Africa's most talented young law students – destined to become future leaders and human rights defenders – all meet in Botswana to compete in a mock trial in which the most urgent issues facing refugees are debated.

African Moot follows four main characters from different parts of Africa (Uganda, Kenya, South Africa, Egypt) as they compete in the prestigious African Human Rights Moot Competition – the largest annual mock court competition in Africa. Taking place in Gaborone, Botswana, the competition draws over 100 law students who argue a hypothetical human rights case before real judges, one that seeks to safeguard the rights of refugees on the continent. *African Moot* lays bare the student characters' motivations, hopes, ideas and inner and outer conflicts as each not only grapples with the plight of refugees on the continent, but also wants to win the

competition and bring back the trophy to his/her home country. The film follows the intense personal drama leading up to the final round of the competition, presided by Botswana's Chief Justice. At once a human story, dramatic competition film and political documentary, *African Moot* captures the energy and idealism of young Africans wanting to win a competition while also exploring urgent issues facing the continent.

DIRECTOR'S STATEMENT

I relish the opportunity to make a film about young, talented law students across the African continent engaging with urgent legal, social and political issues. Although the film involves a hypothetical human rights case, the facts within it have been chosen because they mimic real-life challenges facing refugees in Africa that resonate globally. Many years ago I was a law student myself interested not only in mooting but also in

African and international human rights systems – their benefits and limitations.

I am personally drawn to the diverse set of characters in *African Moot*. The Competition draws in a range of opinionated and vibrant students – feminists, traditionalists, Pan-Africanists, marginalized identities and so on. This means a vast range of interactions, agreements and disagreement, and provides for interesting exploration.

I am also drawn to the idea of a 'global African' identity – that is, an Africa made up of many varying and contrasting elements, aware of its historic disadvantages, with peoples wanting to engage on their own terms, and who are not Afro-centric or insular. In this regard, I am keen to convey a slice of life of young, excited, empowered Africans in the world today.

DIRECTOR/PRODUCER'S PROFILE

Shameela has directed several programs for local and international television and civil society organizations. Her first independent feature-length documentary *Whispering Truth to Power*, about the last year in office of former Public Protector Thuli Madonsela, won the Special Jury Award at Hot Docs, the Bronze Stallion at FESPACO, Best Documentary at Jozi FF, Best Documentary (jury) at Luxor African FF, Best Film at 2019 African Studies Association – United States, and the Images of Africa Award at the Minneapolis and St. Paul FF. Recently, Shameela was the Resident Film Scholar at Tshisimani Centre for Activist Education based in Cape Town.

PRODUCER'S PROFILE

Internationally acclaimed documentary filmmaker Francois Verster makes films that

follow creative and observational approaches to social issues and have all won multiple local and international awards, including an Emmy Award and World Press Photo Award. His film include *Scenes From a Dry City* (2018), *The Dream of Sharazad* (2014), *Sea Point Days* (2009), *The Mothers' House* (2006), *A Lion's Trail* (2002) and *When the War is Over* (2002). He has taught documentary at local and international universities, published in several journals and anthologies, appeared on various festival juries and has over ten festival retrospectives on his work.

COMPANY PROFILE

Undercurrent Film & Television is a small Cape Town-based unit that produces high-quality creative documentary films on both South African and international subjects for local as well as international markets. Its projects take extremely intimate character-led approaches to social and historical issues, and typically combine observational and impressionistic styles of filming and editing. Most of its bigger projects have won many international awards, including a 2006 Emmy Award and a 2019 World Press Photo Award. The company has strong production ties with various local and international production companies and individuals and a number of projects with international coproduction involvement have already been completed.

GOAL(S)

- Completion finance, pre-sales broadcast, outreach partners

Kongo Is Burning

Production Company: Stone Age Pictures, Digital Media Production



ARNOLD AGANZE
Director/Producer

Running Time:
70 mins

Producer:
Ali Musoke

Total Budget:
200,000 EURO

Finances Committed:
40,000 EURO

Representative at DFM:
Arnold Aganze

SYNOPSIS

Kongo is Burning it is a contemporary and celebratory tale of the fashion, disco balls and the everyday hustle of life in Bukavu, a city in the east of the Democratic Republic of Congo, told by La Duchesse and Consolée, two transgender women.

DIRECTOR'S STATEMENT

I have been documenting elements of La Duchesse and Console's story since 2014 and feel that now is the right time to share it. *Kongo is Burning* was born almost 13 years ago when La Duchesse, Consolée and I met as neighbors in Bukavu in the Democratic Republic of Congo (DRC). Since then a strong friendship has developed, hundreds of conversations have been had about love, sexuality, life, work – the hustle of young Congolese and East Africans' – highlighting the benefits, challenges and contradictions that

exist when identifying and living as LGBTQ+ in DRC and across the region.

I am making this film to showcase a new story about life and the LGBTQ+ community in the East of the Congo. One that both celebrates the beauty and resilience of the new generation in Bukavu, as well as engages with the complexities and challenges that still exist. This film will seek to challenge the preexisting narratives of the East of the Congo and the LGBTQ+ community and show the vibrancy and complexity of their lives. Although issues of homophobia and violence continue to be a pervasive factor of their reality – our characters continue to live lives, dance at night clubs, do their work, and experience their youth.

DIRECTOR/PRODUCER'S PROFILE

Arnold Aganze is a multi-awards winning director who was born in 1986 in Mushenyi, a small

village in the East of the Democratic Republic of Congo. Raised between fields of maize and fields of war, he started a degree in Political Science in Bukavu, before dropping it and moving to Kampala, Uganda. In 2013, in Kampala, Aganze joined Maisha Film Lab where he directed his first short documentary film 'Rastasophical Mood' an introspective essay on an alternative community in Kampala. In 2015, after developing several scripts that were costly and with no access to serious producers, Aganze brought together his close network of fellow filmmakers and they went on to shoot *N.G.O: Nothing Going On*, which gained international recognition and won numerous awards at festivals around the world.

PRODUCER'S PROFILE

Ali Musoke is a Filmmaker, Producer and Director committed to telling stories visually that can change human nature and society. After studying filmmaking at Kampala Film School and attending various workshops he has devoted all his time to filmmaking, both on independent and client-based projects. Being resourceful and innovative, over the years Musoke has refined his style and skills as a cinematographer, editor and director with an ability to envision the genesis of a creative idea and manage conceptual projects successfully from the beginning to end.

COMPANY PROFILE

Musoke founded Stone Age pictures in 2014, an award-winning independent production company based in Kampala, Uganda. Over the years Musoke and Stone Age have worked on a number of local, regional and international projects including commercials, documentaries, narrative films, corporate videos and music videos. Clients include: National Geographic, Rutgers and

Save the Children. With a growing portfolio and network, as well as the desire to continue to push the boundaries of filmmaking, Musoke and Stone Age are now leading in the production of a range of innovative documentaries and fiction feature films across the region. As well as writing and directing two short films, Musoke has produced many films, both short and long narratives and was the producer for *Nothing Going On (N.G.O.)*, which gained international recognition and won numerous awards at festivals around the world.

GOAL(S)

- We aim at finding people with whom we could collaborate in taking this film project to a next level. We are excited to meet with co-producers, editors, financiers, etc. in order to grow our network.

Land Of Women

Production Company: Felucca Films, Magma Film

Running Time:
90 mins

Producer:
Mette-Ann Schepeleern

Total Budget:
391,883 \$

Finances Committed:
82,061 \$

Representative at DFM:
Ayman El Amir
Nada Riyadh



NADA RIYADH
Director



AYMAN EL AMIR
Producer

SYNOPSIS

In an impoverished and patriarchal Egyptian village by the Nile, seven Coptic teenage girls rebel by forming an all-female street theater troupe. Through the building and dismantling of their primitive stage, the girls resist the classical roles they are destined for. Instead, they role-play as women, boys, men and trees. They are at that age where they can be anything they imagine to be. They sing, dance and run around performing, confusing their families, challenging the villagers, priests and the camera. While fighting against time itself, against a future already written, they seduce us into a world where they have the power to transform into mystical characters and to write their own future. Their unawareness of their own limitations pushes the boundaries of theatre and film. A hybrid documentary that engages in a conversation with the girls using theater, performances, monologues, songs,

reconstruction of myths, dreams, confessions and self-portraits, chasing the wildness and elusiveness of being young.

DIRECTOR'S STATEMENT

When I first met the girls, I was fascinated by their creativity, courage, humor and perseverance. However, I am truly perplexed by how much I am not free compared to them. Those teenagers living under so many restrictions religiously, socially and economically are freer than me, an educated artist raised in the city. They are wild spirits that cannot be contained. Their spontaneity breaks social norms and traditions. When did I lose this ability to be unapologetically whatever I please? The film for me poses the question: on our way to adulthood can we ever preserve our freedom?

I believe these girls' story allows for challenging the aesthetics of cinema and theatre. An examination of the fleeting transition between childhood and

womanhood transcending borders of genre and form. The camera is a confessional tool and it holds in the edges of its frame the fear and restrictions these girls refuse to acknowledge. It interacts with the girl's self-images and stories, allowing their journey, both visually and narratively, to play with the audience's perceptions. I am aiming for a style, look and rhythm that are close to the protagonists' personalities and lively adolescence. I want to capture the playfulness and limitlessness of that time.

DIRECTOR'S PROFILE

Nada Riyadh is an Egyptian director and screenwriter. Her debut documentary film *Happily Ever After* premiered at IDFA in 2016 and was later screened in more than 20 international film festivals. Her short fiction film "Fahk" (The Trap) was selected for the official competition of 58th La Semaine de la Critique, Cannes Film Festival 2019. Her work mainly focuses on exploring the depth and complexity of the human psyche and relationships through the visual medium.

PRODUCER'S PROFILE

Ayman El Amir is an Egyptian film producer and script consultant. As a producer, his latest work includes the short fiction, "Fahk", selected for the official competition of Semaine de la Critique at Cannes Film Festival 2019 and the feature documentary *Happily Ever After* which premiered at IDFA 2016. He has worked as a script consultant for many programs, labs and institutes including Torino Film Lab, Doha Film Institute, The Film Prize of the Robert Bosch Stiftung, International Marrakesh Film Festival Atlas Workshop and The Royal Film Commission of Jordan.

COMPANY PROFILE

Felucca Films is a Cairo-based production company. Felucca Films aims to help filmmakers explore and shape their own personal voices and to produce unique and original fiction and documentary films, with a special focus on fresh and new talents and contemporary social issues. Felucca's latest productions including "Fahk", Cannes' Semaine de la Critique 2019 and *Happily Ever After*, IDFA 2016. Felucca has a special focus on script development through its script development programme (MAHD Film Lab) which works as an incubator for new Arab film productions, and Arab-European co-productions.

GOAL(S)

- Looking for co-producers, funds, broadcasters and sales agents.

Soweto Spinning

Production Company: Spinners Films SA (Pty) Ltd.



KEITUMETSE QHALI
Director



PHILIPP PRIMUS
Producer

Producer:
Mmameyi Mphahleles

Running Time:
45/60 mins

Total Budget:
217,600 USD

Finances Committed:
18,537 USD

Representative at DFM:
Keitumetse Qhali
Philipp Primus

SYNOPSIS

Soweto Spinning follows the experiences of an infamous underground vet, and a teenage rising star in the adrenaline-pumping world of the uniquely South African motorsport called Spinning.

The act of spinning cars started in the 1980s with stolen cars as a bold celebration of defiance against Apartheid oppression in Soweto, the South-Western township of Johannesburg and the architectural manifestation of forced segregation. Since the fall of Apartheid, Spinning has been slowly evolving into a legitimate and popular motorsport, attracting large crowds and first-time sponsorships. The sport has a cult-like following, with the activity being more reminiscent of breakdance than racing.

Both characters approach life and spinning very differently, from the illegal underground of the

young mechanic Blanka and his friends in Soweto, to the interviews and glamorous events in big arenas with the most revered and successful young woman in the sport, Kayla. In spite of their differences both are, like Spinning itself, coming of age in a changing world, with youthful drive, a sordid past and searching for a place in the future. Spinning is intense, dynamic, and dangerous – it directly mirrors the social intricacies of South African life.

DIRECTOR'S STATEMENT

The history of spinning begins at the height of apartheid and is marked with the distinct patterns of violence, oppression, gangsterism and power. Today spinning has a different face with young female drivers shattering stereotypes, but the drive and motivation remain the same: the need to be heard, seen and celebrated, in a world not truly designed for you.

Soweto Spinning is at face value about cars and petrol heads. Nevertheless, the film soon moves on to deconstruct the motorsport and draw out fundamental narratives that relate to other popular subcultures in the world, such as HipHop, Breakdance or Skateboarding. At its core, spinning is a form of expression, and there is a singularly unique character that each driver shares: they are all willing to face their fears and spill their hearts out to a fanatical crowd, all to fulfil the simple desire of being seen.

It is a story that highlights our deeply shattered but shared humanity, by exploring how this subculture, comprised of individuals from the most diverse, and segregated backgrounds, finds meaning and community through the art of spinning. It is the coming of age story for all of the players involved, including the sport itself.

DIRECTOR'S PROFILE

Director Keitumetse Qhali is a storyteller with a passion for writing and directing. Her works include short films, "The Initiate" that premiered at the Cascade Film Festival Portland and was later picked up by Showmax. She directed the three-part documentary *Ties That Bind Us* concerning South Africa's racial and colonial history. In 2019 she was awarded a SAFTA for her documentary *Kick It*. She is a recipient of the celebrated Mail&Guardian 200 Young South Africans award, and was selected for the Forbes Magazine "30 under 30" class of 2020 for the African continent.

PRODUCER'S PROFILE

Mmameyi Mphahlele has 13 years of experience producing TV commercials in South Africa and internationally. She produced at Velocity Films/Bouffant/Velocity Africa and Darling Films and is the founder and Executive Producer of

Rumanya Films. She was one of the producers of the award-winning *Breaking Ballet* winning a Cannes Gold Lion, The Webby Award, D&AD and Loeries Campaign Gold 2018, she produced the Outsurance Brand TVC that won a Loeries Bronze as well as Nandos "You People" winning a Loeries Silver 2019.

Philipp Primus has produced documentary photography works and was a speaker at TEDx. He co-produced/directed the music video "Gasoline", winning several awards (e.g. LA Music Video Award – Most Visually Stunning, Telly Award in Gold, SA Indie Film Fest – Best Music Video) and is currently working on two documentary films, always curious about the other human.

COMPANY PROFILE

Spinners Films SA (Pty) Ltd. was founded and is co-owned by the filmmakers of the documentary production *Soweto Spinning*, by director Keitumetse Qhali, DOP Rick Joaquim, and the producers Mmameyi Mphahlele and Philipp Primus in order to facilitate the development of the story before securing funding, and to enable us to draw from the synergistic skill sets of the team. Spinners Films SA will be looking to secure licensing and co-production partners to complement the production and distribution.

GOAL(S)

- Presales, finding distribution partners and possibly co-production partners

Witnesses From The Shadows

Production Company: Point du Jour-Les Films du balibari,
DS Productions, Steps



OUSMANE SAMASSEKOU
Director



ESTELLE ROBIN-YOU
Producer

Producer(s):
Don Edkins, Andrey S Diarra

Running Time:
70/52 mins

Total Budget:
326,154

Finances Committed:
237,793

Representative at DFM:
Estelle Robin-You



www.steps.co.za/projects/generation-africa

| www.pointdujour-international.com

| www.balibari.com

SYNOPSIS

A place of transit and reception for numerous migrants in difficulty, House of the Migrants in Gao, Mali, strives to get them back on their feet by lending an ear, and providing them with a roof, meals and psychological help. In this paradoxical place, the homecoming or in-transit migrants take us on a journey between dreams and nightmares, courage and deceptions, prayers and sacrifices, like pieces of a jigsaw puzzle gradually being put together through the stories they tell. It's also in this place that they become aware of their damage and prepare themselves with difficulty to confront the return to their families.

DIRECTOR'S STATEMENT

When I was a child, everyone told me I was the reincarnation of my great-uncle, my father's elder brother. One day, apparently, he just woke up and set off for Europe – on foot! It was a way of saying

that he walked across the desert, then crossed the sea as an illegal emigrant. After that, there was no news; nobody knows whether he's still alive or not. Departure – his departure – has always intrigued me, and I am haunted by the questions: Why did he never come back? Is he dead or alive? What became of him? His two children, who were toddlers when he left, never had the presence of a father. My grandmother almost died of despair waiting for the return of a son with no sign that he was still alive.

As I grew up, I came to understand that my great-uncle represented a hope for the whole family, each member had made a contribution for his journey: money, food, clothes, sacrifices and blessings. Within the family, the regret over his departure was felt through the years and led to many family reproaches and quarrels. But when people from outside the family circle asked for

news of him, we pretended we had recently had some, after all, it was better to be a family who had a successful migrant in it. It's an asset that arouses envy and respect from others. That's the African myth.

DIRECTOR'S PROFILE

Ousmane began his film journey in 2004 in Bamako, Mali, as an actor, screenwriter, stage manager, director, and editor. In 2011, he began his career as a filmmaker within the production company DS Production, where he is a producer, director, cameraman and editor, along with his partner Andrey S Diarra. In 2015, he won the award for best screenplay at the Clap Ivoire Festival with his sixth short film "Une Confession". In 2016, he finished his first feature-length documentary on the evils that hinder training and education in Mali *The Heirs of The Hill*, produced by Label Vidéo (France) and DS Production (Mali), winner of FIDADOC Prize in 2017. As part of a new generation of filmmakers from his home-country, MALI, Ousmane travels back and forth to Europe, but his main base is home.

PRODUCER'S PROFILE

Estelle Robin-You has extensive experience in international co-productions of creative documentaries. She has produced films that have gained acclaim in international festivals, TV stations and theatrical releases, with broadcasters such as ARTE, ZDF, France Télévisions, YLE, SVT and festivals such as IDFA, VISIONS DU REEL, HOT DOCS, CPH DOX amongst others. Her projects include: *Village Without Women* by Srdjan Sarenac, *Sea is My Colour* by Marc Picavez, *Comme Des Lions* by Françoise Davaisse, *Ouaga Girls* by Theresa Traore Dahlberg and the Greek-French-Canadian *Dolphin Man* by Lefteris Charitos.

With her partner, Clara Vuillermoz, Estelle was awarded the French Procirep TV documentary Producer of the Year in 2019.

COMPANY PROFILE

Point du Jour-Les Films du Balibari was founded in 2019 when Point du Jour (Luc Martin-Gousset and Igor Ochonowicz) and Les films du Balibari (Estelle Robin-You and Clara Vuillermoz) merged and united forces, fostering each other's talents and skills and widening their scopes.

The new company aims to produce high-end creative documentary films for television networks, theatrical distribution and other platforms. They have produced, *The Fruitless Tree* by Aicha Macky, *Sisterhood* by Maxime Faure, *This Train I Ride* by Arno Bitschy. *Witnesses from the Shadows* is produced by Estelle Robin-You and co-produced by STEPS' invaluable Don Edkins and Tiny Mungwe as well as DS Productions' Andrey S Diarra in Mali.

GOAL(S)

- Get creative input, give the film exposure for its festival launch, meet with potential financiers.



DURBAN

The Durban FilmMart and Berlinalde Talents present the 13th edition of Talents Durban. Talents Durban is an annual development programme consisting of workshops, masterclasses and networking activities for emerging African film professionals.

This year, Talents Durban introduces Francophone projects from the African diaspora as it continues to inspire a sense of community on the continent by representing many languages and cultures. The virtual edition welcomes an increased number of projects, with 26 projects and 6 film critics from 19 countries being represented this year's edition.

The 13th edition Talents Durban, takes on the overarching DFM theme of 'Brave New Cinema' as African film professionals gather to connect, benchmark, share ideas, collaborate, pitch, learn and market their Pan-African work in a global context.

Talents will participate in several project-oriented, hands-on skills development programmes. Practical professional development sessions within Talents Durban include Story Junction sessions in which they present their projects, masterclasses, and one-on-one mentorships. Mentors this year for projects are: Isaac Mogajane, Jihan El-Tahri, Kethiwe Ngcobo, Moussa Sene Absa, Nadine Cloete, Newton Aduaka, Tracey-Lee Rainers, Trish Malone and for the film critics, this year's mentors include Wilfred Okiche and Dija Mambu.

Talents Durban is an initiative of the Durban FilmMart Institute in cooperation with Berlinalde Talents, with support from the Durban Film Office, the Gauteng Film Commission and the International Emerging Film Talent Association.

Talents Durban is one of 7 Talents International Programmes formed by Berlinalde Talents in Africa and around the world including Talents Beirut in Lebanon, Talents Buenos Aires in Argentina, Talents Sarajevo in Bosnia-Herzegovina, Talents Tokyo in Japan, Talents Guadalajara in Mexico and Talent Press Rio.

BRAVE NEW CINEMA BRAVE NEW CINEMA BRAVE NEW CINEMA BRAVE NEW CINEMA

Lwanda Magere



MARK KINUTHIA
Animator/Producer/Director

Production Company:
Marks Media Production

Running Time:
20 mins

Language(s):
English



Marksmedia.co.ke

SYNOPSIS

Lwanda Magere is a young demigod of the earth and shadow who lives with his mother in a tiny village near the river Nyando. The villagers see his abilities as a bad omen and avoid him at all cost meaning he and his mother are social outcasts. As a result, Lwanda has grown to resent his abilities and blames them for all his troubles.

One fateful day he heads to the river to fetch water, only to return to find his entire village has mysteriously vanished, including his mother. He quickly learns that Kwame an evil and powerful wizard was behind this. He must now set forth on a quest to rescue his mother and everyone else. The village elders have also sought the services of a young magician "Awiti" and have sent her to help Lwanda on his quest. Sensing danger, Kwame sets up mystical obstacles along the way that our heroes must overcome in order to uncover the truth.

DIRECTOR'S STATEMENT

I was looking to develop a story based on traditional African myths while, using modern animation techniques like anime to help create compelling and extremely unique stories that would capture the imagination of our viewers. We will also use the animation as a platform to showcase African culture and traditions through animation and also use foreign

animation techniques to develop an interesting afro fusion style, especially with regards to effects and action scenes.

MARK KINUTHIA'S PROFILE

I am a script writer, animation director and producer. I have been working in the Kenyan animation sector which is fairly new and I have been fortunate to have worked on several TV programs in Kenya. Last year one of my projects, "Majitu" was picked up and developed further by Cartoon Network through their Creative Lab project. The animation is currently airing on the same network. 2D animation is my area of specialization.

Togo

The Elected



KOSSI MESSAN AKODA

Director

Running Time:

75 mins

Language(s):

French and English

SYNOPSIS

Ryan moves with his promised love, Mouna, to Africa and to her town of birth in Guinea. They are involved in installing a project to develop the food industry to aid citizens. They are faced with a harsh, unfavorable climate. The season is dry, it hasn't rained in 3 years. There is nothing to harvest, animals die and then people too. To bring an end to the malediction and bring back the rain, traditional ceremonies are performed that are beginning to involve human sacrifices. Aided by Ryan, Mouna uses science to try to resolve the situation. She becomes frustrated by traditional ceremonies and faces off with the fixated priest to bring a halt to the human sacrifices. Then she becomes elected by the priest's devotees to be sacrificed as the provision to bring back the rain.

DIRECTOR'S STATEMENT

In 2014, an Ebola crisis broke out in Guinea. Humanitarians are shipped in to attend to those affected by the disease. After 3 months the disease gained stronghold in the city of Conakry and 5 other towns with 29 deaths so far and doctors, who had been mobilized to help patients affected by the virus are sent back to the United States. This awoke in me several questions. Do we, through work, need or passion serve people to the point of losing our self and well-being?

The Elected illustrates some of the difficulties raised by cultural differences between people and looks specifically at a couple and how true love helps them grapple with these difficulties. It shows that despite cultural differences people can be inclusive and help each other reach their utmost limits and can find love, love that sometimes asks for the sacrifice of the self. It provokes the question of what we are willing to sacrifice to help people.

DIRECTOR'S PROFILE

Akoda Kossi Messan is a graduate of Computer and Multimedia systems. His first film, a short animation, "The Animal Wickedness" 2018, was an official selection at FESPACO 2019 and for the LIFANIMA 2020. He participated in the Cinephilia Short Lab Residency Program at Journee Cinématographique de Carthage in 2019 (JCC) with the project "The Hand in the Mango Tree".

The Fam Animated Series



KABELO MAAKA

Director



DR TSHEPO P. MAAKA

Producer

Production Company:
Cabblow Studios (Pty) Ltd

Running Time:
24 mins, 26 episodes (S1 & S2)

Language(s):
English



tinyurl.com/CabblowStudios

SYNOPSIS

The Fam is an animated “reality” TV series that follows the life and times of a tight-knit, upwardly mobile South African family that strives for unity as they face unpredictable events and define a sense of family for themselves in the new South Africa. Through the show they share their family ethos with broader society.

DIRECTOR'S STATEMENT

The Fam is inspired by my own family – The Maaka family. As with many South African black families the nucleus, that is: mother, father and children are only a fraction of the family. In fact family includes uncles, aunts, distant cousins, grandfathers and grandmothers. This closeness within the extended family is something we rarely see in television and especially in animation. My intention is to show the world a fresh perspective on the black family. We are sophisticated, we are funny, we are educated and we are joyful!

The Fam breaks the stereotype that Africa is underdeveloped and constantly in need of rescuing. We live normal lives in a modern world navigating relationships, personal goals and living in a broader diverse society.

Family is the building block of society and my family is the window that I am using to share, this particular perspective, with the world.

KABELO MAAKA'S PROFILE

Kabelo “Cabblow” Maaka is an animation director, 2D animator, illustrator and animation lecturer. She is the Founder and Creative Director of Cabblow Studios – an award-winning animation and illustration studio based in Johannesburg. The studio creates original short films and series, Medical Animation© and client projects. She is a visionary with a warm and infectious personality. Kabelo was a speaker at CTIAF 2019. She made her debut as a director with her short film “3 Teaspoons of Sugar” in November 2019.

Conti-Mental/Black People Don't Get Depressed



SARA CHITAMBO
Director



CATI WEINEK
Producer

Production Company:
The Ergo Company

Running Time:
75 mins

Language(s):
English

SYNOPSIS

Mental health is hardly ever discussed yet its effects are evident everywhere in African communities. This film is an exploration of mental health in Black African communities on the continent and in the diaspora through ordinary and well-known people who are managing depression or have lost loved ones to it. Through personal accounts it interrogates societal stigma, limited access to mental health services and the destructive effects of ignoring depression. The film is set in various locations across the globe following an array of protagonists as they make sense of their own personal journeys with mental health and probing a brave new way forward that inspires conversation and an attitude change in our communities.

DIRECTOR'S STATEMENT

In most African communities on the continent and the diaspora, depression may at best, be deemed a curse or a fleeting phase that will pass. Those living with it are labelled attention seekers or weak. It is misdiagnosed and we run away from the truth of it.

We need to call it by its name. Confront it by acknowledging its roots, presence and effects. To reduce the stigma, to look at it differently, to save and heal ourselves.

I am we. One day after surviving a smash and grab incident, I knew I couldn't fight the triggers that emerged and the PTSD it left me with, by myself.

I've spent years in therapy. Dealing with depression triggered by childhood trauma and violence. Years of inner turmoil and searching for stillness inside my head have led me here. I'm tired of hiding. We need to talk about this illness and how it is fuelling other dysfunction in our communities. What makes us depressed? How do we accept ourselves when we have it? How do we cope? How do we stop killing ourselves? How do we normalise it as an illness that deserves help and support in tangible terms? How do we teach our children about it? How do we talk to our parents about it? There are many unanswered questions. We explore the effects. The lost years. The dashed hopes and new dreams.

DIRECTOR'S PROFILE

Director, Sara Chitambo, holds a Masters Degree in Documentary Film Production from Sussex University. Sara was selected as one of the Mail and Guardians coveted 200 Young South Africans in 2016 and also attended Los Angeles based Relativity Media Film School Summer intake in the same year. She is currently in production on her first short fiction film as part of the NFFF's Women filmmakers development programme for 2018. Sara has worked as a project manager and online content manager for both seasons of popular TV series *Intersexions*. In 2014 she completed *The Capacity of Cap City*. It was screened at the annual Back to the City Festival in 2014 and selected for the Peckham and Nunhead Film Festival in London in the same year.

Togo

Etre Aime (Be Loved)



**JUSTIN PALAKIYEM
KPATCHA**
Director



ARNOLD SETHOHOU
Producer

Production Company:
New Direction Films

Running Time:
90 mins

Language(s):
French – Mina
(Local language)

SYNOPSIS

Growing up with both parents is a luxury that not all children are fortunate to have. Becoming a parent when one has not known one's own parents creates a unique set of difficulties often encountered by those whose parental connections are missing. This is the case of Ayélévi, a 19-year-old Togolese girl who went to Abidjan in search of her maternal family and returned to Lomé three months later pregnant with her first child.

DIRECTOR'S STATEMENT

My mother, who took loving care of Ayélévi for three years, was very worried when she disappeared. When she learned that I was going to Côte d'Ivoire for a film festival, she begged me to bring Ayelevi, whom I consider as sister, back home. When I found Ayélévi in Abidjan, I was shocked by the conditions in which she was living and the explanations she gave me about her life there. When she told me that she was pregnant, she introduced me to Sylvain (21years), the father of the child, who agreed that she should go back to Lomé.

The story of Ayélévi, orphaned by father and mother since childhood, pregnant at 19, led me to ask questions about how she intends to educate this girl, she who hasn't known a real maternal love and is still searching for her origins. And what will become of this girl when she grows up next

to her mother, far from her father? So, I decided to accompany her in her visceral desire to get to know her maternal family. For beyond a Togolese or Ivorian story, Ayélévi's journey is a universal telling: that of a young girl-mother in search of her roots.

DIRECTOR'S PROFILE

Born on June 1, 1991 in Togo, Justin Kpatcha began his career in 2015 after graduating in directing from the École Supérieure des Études Cinématographiques. He directed his first fiction *Et Si Dieu Avait Tort?* which he presented at FESPACO 2015 in the school section. He went on to direct the documentary *Moi, Moche Et Vivant...* in 2016 and *Louxor Et Moi* during his participation in the Luxor African Film Festival (LAFF) workshop in 2018. He is the director of CineART, a TV show in Togo. With his film, *Ayelebevi*, he participates again in the LAFF in 2020.

I Might Not Normally Share This



NOURA A. RAHMAN
Director



SHEHAB SHAHEEN
Producer

Production Company:
The Best of Both

Language(s):
Arabic
(with English subtitles)

SYNOPSIS

A genuine conversation with five Egyptian artists, who walk us through their dream-chase journey. Along the way, they share snaps of their memories, personal insights and fears. Although their revelations happen to be specific to them, they are relatable on a human level. Introducing the beginnings, the very first sparks of passion, and how it has been perceived. Diving layers beneath the surface; digging towards the core motives behind pursuing art, as well as vulnerabilities and self-doubt.

In the same way one's mind visualises pictures when you listen to a story or recall a memory, filling in the gaps with intuition and interpretations, this film animates documentary. The artists' talks are collaged into one conversation and visualized with fictional animations. The animations do not aim to realistically visualize the overlapping stories, rather, they create mystical analogies between the lines of what is being narrated and illustrate the emotionality to the audience. The featured artists are illustrated as fictional characters, each one of them has distinctive features that carry a metaphorical reference to their personality.

SCREENWRITER/ DIRECTOR'S STATEMENT

When I first took the decision to follow my dream and pursue art, I was completely overwhelmed

by the turbulent nature of the creative process. I thought it would get better and less intense, and I thought I was the only one who felt this way. I had to work on this film to realize that both assumptions were not true. We usually identify artists by their end points: the success or failure of their artworks; but we rarely get to see the process behind them. Through this film, I aim to explore and shed light on the journey itself, and not the destination. The journey on a roller coaster of self-exploration and doubts, towards passion and dreams.

DIRECTOR'S PROFILE

A filmmaker who also assists in teaching film at the American University in Cairo. Growing fond of both writing and visual arts, Noura combines the two passions through filmmaking. In 2018, she received her B.Sc. in media design from the German University in Cairo and participated in Talents Beirut 5th edition as an editor. In 2019, her animated documentary received a post-production fund from AFAC, as well as support and mentorship from Shnit Cairo. Her pre-masters project "an experimental e-motion picture" (2018) was an official selection at local and international festivals, receiving awards for Best Editing and Best Sound Design.

The Kingdom Of Masindi



DOWELANI NENZEHELE

Director

Production Company:

Backpack Films

Running Time:

70 mins

Language(s):

English and Venda

SYNOPSIS

Masindi Mphephu, 27, is the only legitimate child of former Venda king Tshimangadzo Mphephu. When she turned 18 in 2010, instead of installing her as monarch, the royal family council nominated the regent, her uncle Toni Mphephu Ramabulana, as king. Among their reasons was that the Venda have never had a woman leader and never should and so she began her quest to be made Queen.

The Venda royal house is one of seven recognised by government. Before a commission of inquiry to determine the rightful monarch was completed, former President Zuma announced that Toni was king. In 2016 Princess Mphephu got a court order stopping a planned coronation ceremony in which Zuma would award her uncle a recognition certificate as king of the Venda.

The Supreme Court appeared to agree with Princess Mphephu, saying the recognition of Toni Mphephu was "based on criteria that promotes gender discrimination". Regardless, the royal council with the support of other Venda chiefs are still fighting her claim, some have vowed never to recognise her as the Queen of the Venda but Masindi seems to have won the support of Venda people especially after her uncle Toni Mphephu was allegedly involved in the VBS scandal. This film follows one young woman's mission to fight against patriarchy.

DIRECTOR'S STATEMENT

This is my personal story as a person who grew-up in Venda. My father always told me of Venda kings and their journey to Venda from Central Africa. He always mentioned male sovereigns and I never heard him talking about a female monarch so Masindi's coronation will challenge this history. My aim is to go on a journey to tell Masindi's personal story of her path, her trials, the court case, and her relationship with the Mphephu Ramabulana royal family. Women around the world continue to be discriminated against based on their gender and in this small village, a young woman is fighting an inherent system against women in leadership positions, a move that will set an example to most African traditional royal houses which have always discounted a female royal successor.

DIRECTOR'S PROFILE

Dowelani Nenzhelele is from Venda, Limpopo. He studied film at Bigfish Digital Filmmaking School where he specialised in producing and directing under the leadership of Dr Melanie Chait. While he was at Bigfish he produced two films *Greener Pastures* an environmental documentary for Mind-Set Channel and *Finding Mandoza* a documentary about the life of Mandoza a great south African singer. He has directed five short films which were shown around the world. He is currently launching his production company Backpack Films which has already finished production of a short documentary "Environmental Warrior", broadcast last year on Etv.

No Winners In War



TRICIA L. SELLO
Director



CAROL O. KEOSDILE
Producer

Production Company:
Valiant Phoenix

Running Time:
15 mins

Language(s):
English, Setswana

SYNOPSIS

Gunfire ripped through a sleepy city in a peaceful desert country, and a heart-breaking history was forever etched into the soul of its people. “No Winners in War” is a 15 minute long expository documentary that explores the events of June 14th, 1985, when the South African apartheid regime launched an attack in Gaborone, Botswana. Brought to life through torturous accounts from survivors, witnesses, and other affected individuals, the documentary is a perspective of the historic incident. Looking at the build-up to the attack, it applies an hour-by-hour structure that highlights the circumstances surrounding the raid. *No Winners in War* follows the activities in Gaborone from the week before the raid, to the day it happened through the eyes of two generations of Botswana who were forever changed by the experience.

DIRECTOR'S STATEMENT

‘The Day of the African Child’ has always been a celebrated commemoration in Botswana with the lower education calendar boasting a full programme of activities reserved for the day. As I grew up I yearned to see reflections of myself and my country in the commemorations and what they represented. Later I learnt that we had a local massacre by the apartheid government that happened just two days before ‘The Day of the African Child’ in 1985. This is

history, not taught in classrooms, that I believe we need to learn, acknowledge and recognize in terms of the importance of each other in overcoming post-colonial struggles as one people – Africans. Understanding our shared history can remind us, in these very divisive times, that indeed “*matlo go sha mabapi* (neighbours suffer together)”. Had it not been for the support and safety of other African countries, it may have taken longer to enjoy the freedoms that came with the fall of apartheid. Botswana, like many others, paid for the rights of the black South African with the blood of her people. *No Winners in War* illustrates the images of the-hour-that-wouldn’t-end, in the innocent city of a peaceful desert country.

DIRECTOR'S PROFILE

Tricia L. Sello is an emerging industry powerhouse who has directed and produced multiple award-winning short films. Last year she graduated from AFDA Botswana with a BA degree in Screenwriting and Directing, where she developed a keen interest in producing. She believes that everyone has a story to tell that no one else can express better, thus her passion for African stories and storytelling, which is conveyed in her choice of projects. Tricia continuously strives to outdo herself in everything she is involved in.

Nzonzing



MOIMI WEZAM
Director/Producer

Production Company:

Zero Attitude Flix

Running time:

90 mins

Language(s):

French, English, Lingala

SYNOPSIS

Cornered by problems to which they must provide solutions and abandoned to their sad fate in a city where the unemployment rate is around seventy percent; Andria, Enoch, Patrick and Lordi – four itinerant comedians in Kinshasa – manifest multiple stratagems and projects that mostly end in failure. They are brave young people. They love life. They are Funny and ambitious, with an overflowing imagination. They are part of a generation that has developed a wealth of inner resourcefulness and has learned to reinvent itself every day.

DIRECTOR'S STATEMENT

The structure of the *Nzonzing* film is three narrative circles. The first circle will focus on four stories linked together by the encounters of the characters and consolidated by the mirror-effect. These stories will be composed and unfolded to give a single and unique portrait. The four characters are colleagues, associates and above all friends. They are the same generation and seek to overcome similar hardships. The past of the third may resemble the future of the second, the present of the fourth may be similar to the future of the first, and so on.

The second circle focuses on the movement of bodies and their occupation of space. The movement of this material body in space can be

likened to a “stop and go” choreography. After each dramatic and intense moment, there will be posed scenes that will allow an easy deployment of speech.

The third circle will focus on a two-part journey. In the first part we find this physical ride made by the four characters every day to survive. In the second we find an interior journey which functions like the maieutic of Socrates and which brings them to evidence long denied.

DIRECTOR'S PROFILE

Moimi Wezam is a filmmaker from Democratic Republic of Congo. He studied filmmaking at Yolé!Africa in Goma, Ateliers Actions Kinshasa and La Fémis' Summer University in Paris before directing and producing his first feature-length documentary *Zero*, which was the Congo International Film Festival opening-night film in 2018. *Zero* was selected for over twenty film festivals around the world. Moimi Wezam worked as line producer on the Nelson Makengo's short films, “Theatre Urbain” and “E'Ville”. He is developing his second documentary which received the Brouillon D'un Rêve grant award from the French copyright management company – La Scam.

Their Choir



**ZINEB CHAFCHAOUNI
MOUSSAOUI**
Director/Producer



MERIEM ADDOU
Producer

Production Company:
Iris Productions

Running Time:
20 mins

Language(s):
Arabic with English subtitles

SYNOPSIS

Zineb goes on a journey to look for a teacher “Adnane” who taught her the principles of choral music and singing, under the roofs of Casablanca’s churches, from which he used to choose a place for his annual concert.

On her search, she meets three sub-Saharan choir singers, Yiorrik, Samuelle, and Estelle from 3 different countries: Gabon, Ivory Coast, and Cameroon. They have chosen to practice their art discreetly, singing under the roof of the “Lady of Lourdes” church, and they collaborate from time to time with Adnane in his concert. One day, while strolling between the corridors of the church, Zineb discovers stairs leading to the cellar of the church. There, she discovers an underground crypt built after the outbreak of the First World War by Franciscan priests. The old church that was witness to the prayers of mothers and wives of French residents during the first World War is today, a cluttered, forgotten attic.

Later, where Zineb uncovers the church archives, a curse takes over the city and stops time.

DIRECTOR'S STATEMENT

I remember it like yesterday, I was 7 years old when I put my feet on stage for the very first time. It was in my primary school; Charles De Foucauld which was

the third-largest church in Casablanca, my city of residence during the French occupation. I received my first music courses under the chapel of my school where I met my Choirmaster Adnane. I recently found a photo of the show, but I didn’t see my Adnane. This picture of the choir without the choral master, intrigued me. I decide to look for my teacher under the roofs of Casablanca’s churches. On my research path, I met choirs from various countries in sub-Saharan Africa and I discovered something really special, a crypt under the church, Lady of Lourdes, that had remained unused for several years. The day I went to recover my little treasure, a curse had fallen on the city, it was announced on the news that the first case of Covid-19 had reached Casablanca.

DIRECTOR'S PROFILE

Born in Morocco, Zineb Chafchaoui Moussaoui graduated from Abdel-Malik Saadi University with a master’s degree in documentary filmmaking. Since 2009 she has worked on several projects as a director, editor, and script supervisor.

10.628



ISSAM BOUGUERRA
Director



RAMSES MAHFOUDH
Producer

Production Company:
Godolphin Films

Running Time:
120 mins

Language(s):
Tunisian dialect

SYNOPSIS

While Tunisia is in the turmoil of an ongoing revolution, Bassem, a 30 Y.O. cartoonist, quits his job in an advertising agency to make his own comic-book. He is helped by his best friend, Amal, a 32 Y.O female university professor. Problems arise when a group of Muslim fanatics led by Hamza, a criminal converted to an Imam, take the control of the mosque facing Bassem's apartment and install a loud megaphone that prevents him from sleeping and working. When Bassem tries to talk it out with the fanatics he gets severely beaten. Amal and Bassem go to the police station to press charges, but the Cops side with the aggressors and Bassem ends up imprisoned for "assault on an officer". In prison, Bassem is in an overcrowded cell surrounded by many dangerous criminals. Alone and exposed, he takes refuge in his drawings which he plans to smuggle out and publish. Outside, Amal and Hamadi, Bassem's father, take opposite directions to free him before he gets himself into more troubles. While Amal calls on the media to confront the system, Hamadi seeks help from people within the system, one in particular, a big contraband dealer who controls politicians and officials.

DIRECTOR'S STATEMENT

In the summer of 2015, I got into a fight with a corrupt cop. Twelve hours later, I was already heard, judged, sentenced to 10 months for "assault on an

officer" and laying on my prison bed waiting for the end of the judicial recess to get an appeal date. That happened two months and a half later and I got freed. What I witnessed in prison and in court made me decide to write this script. Therefore, *10.628* is a semi-autobiographical tale of an individual who was suddenly stripped of his freedom, in a country that has just been freed in a more abrupt way. In fact, the Tunisian "revolution" took less than a month to try to transform the country from a police state to a democratic free one, which led to the replacement of the old tyranny by a new one: the tyranny of the crowd. *10.628* is an attempt to understand the concept of "freedom" while trying to demonstrate the effects of decencies of dictatorship and hundreds of years of successive colonization on a country and how it established a slave mentality among a big part of its citizens.

DIRECTOR'S PROFILE

Issam Bouguerra: Born in Kairouan in 1983. In 2007, he graduated from the Design School of Tunis. He began his career as graphic designer specializing in animation to end up a copywriter in JWT. In 2008 he quit Advertising and left Tunisia to go back to school in the USA and pursue his real passion: Cinema. He got a degree in Cinema Production from Los Angeles City College. Later, he directed many series for Tunisian and Algerian TV channels before writing and directing his first short film "Faracha".

Between Worlds



ADONG JUDITH
Director



LYDIA SUE-ELLEN CHITUNYA
Producer

Production Company:
263 Reels Productions

Running Time:
118 mins

Language(s):
English, Luganda &
Kinyarwanda

SYNOPSIS

On a quiet Saturday afternoon of 2008 in the affluent part of Kampala, an imposing stranger in military uniform shows up at Mugisha's (38) door. Mugisha fears the Rwandan government has sent agents to hunt down Rwandan immigrants as his wife Neza (36) is one. However, the stranger brings life-altering news – Ndahayo (40), who Mugisha knew as Neza's brother is actually her husband.

As Mugisha struggles to make sense of how this happened, we are taken back to 1994. We witness Neza and Ndahayo's terror-filled escape from Kigali; their status as middle-class Rwandans ripped away as they are thrust into lower class immigrants in one of Kampala's notorious slums. It is here that Neza meets Mugisha and Ndahayo immediately sees a chance for salvation.

What was meant as a temporary arrangement takes on a life of its own, leading to 7 children, whose paternity now stands in question. Mugisha's life spirals out of control he travels to Kigali, where the couple has returned, to confront them.

DIRECTOR'S STATEMENT

When I first watched an African film (Consequences, Zimbabwe 1987) and saw people like me from the villages of Zimbabwe on the big screen, my dream has been to make films with true African heartbeats. This film gives me that opportunity. I

have experienced life across the three main social classes, starting off on my grandfather's eight hundred acre farm before that was ripped away by the Northern Uganda war (1986), thrusting me into the life of a lower class citizen in one of Kampala's most notorious slums. I had to work hard to pull myself up into my current middle-class status. The 'from riches to rags' story is the most self-shattering experience for a parent, confusing shift for a child to comprehend and detrimental for a teenager. My teenage siblings did not come out victorious on the other side. I know and understand fist hand, the terror of Neza and Ndahayo. At a time when "immigrant" is viewed as a "dirty" word, it is my hope that this film reminds us all of our own humanity.

DIRECTOR'S PROFILE

First Ugandan named Prince Claus Laureate (2018), Adong Judith is also a Women4Women Awardee and TED Fellow. She has made three shorts and a thesis film "Right Song, Wrong C(h)ord" before venturing into her first feature. Adong was the writer of *Shadow of Tinted Souls*, the original former child soldier story that won the French Film Fund. She is a staff writer for M-Net on *The Agency* (2009) and an alumna of Mira Nair's Maisha Film Lab (2008). Adong is a published writer, three of her plays are taught in Ivy League Universities. In May 2019, she was appointed member of the Uganda Academy Selection Committee (UASC).

Extravagant Ways To Say Goodbye



LIESE KUHN
Director

Production Company:
Frikken Films

Running Time:
100 mins

Language(s):
English and Afrikaans

SYNOPSIS

Sam, a recent graduate, has adopted a growing fear about death following her mother's run in with cancer. Nearing her 25th birthday she suddenly finds herself fearing her own inevitable departure, that of those closest to her and even the implosion of the world itself. In an attempt to remedy this quarter-life crisis, Sam secretly starts contemplating her own funeral - a rip-roaring playlist, the guest list and a ban on cold sausage rolls and other morose finger foods. One unfortunate decision after another, she fumbles her way through the middle ground between adolescence and adulthood, a road she finds fraught with awkward interactions and unemployment. She faithfully attends baby showers, Tinder dates, work interviews and maintains her responsibilities as an au pair to an affluent Capetonian family, despite her solitary unravelling. Sam's continuous efforts soon start to strain under the weight of it all. *Extravagant Ways to Say Goodbye* is a tragicomedy – a homage to young women navigating grief and a kaleidoscope of dysfunctional relationships while forging a way forward in an ever-changing world.

DIRECTOR'S STATEMENT

In the dizzying fast pace of the 21st century, and often due to lack of affordable mental health care, we are seldom given the opportunity to process grief. This grief that we continually meet and suppress, oftentimes later emerges in newfound anxieties or depression.

We fumble and we falter and sometimes do damage to ourselves and those closest to us but maybe, if we all share in our experience of it, it won't seem as overwhelming anymore and perhaps we can even laugh at it a little.

The concept for my film was sparked when listening to a podcast series titled Grief Cast. A podcast where a bunch of comedians get together to talk about their relationship to death and share their respective cultural rites when it comes to burials and mourning. The humour makes the heartbreak a little more bearable and leaves the audience feeling a whole lot lighter. This is what *Extravagant Ways to Say Goodbye* sets out to achieve – to observe grief and growing pains and to share in its heartache and its undeniable humour; setting out to disarm viewers by unearthing the comedy that lies in sorrowful situations.

DIRECTOR'S PROFILE

Liese Kuhn is a Cape Town based actress, writer and director. Liese was selected for the NFVF Female Filmmakers program in 2019. This saw her spend a large part of the year developing a short film through the program that she went on to direct in October of that year. Her aim is to never compromise on her passion for – and dedication to storytelling. Liese hopes to always find ways to keep making headway with her work and to write and advocate for roles for underrepresented women on screen. She also loves to laugh so comedy always ends up finding its way into her work.

High Walls



PHEELLO MOKOKENG
Writer/Director



JONO KYRIAKOU
Producer

Production Company:
Other Film (PTY) Ltd

Running Time:
85 mins

Language(s):
English, Zulu, Sotho

SYNOPSIS

A charming high school student, BK, is persistently failing to get hold of his girlfriend Julia, the day before his family relocates to Cape Town. Frustrated, BK decides to gate-crash Julia's party that night. In order to do so, he rallies the help of his two best friends, Boboza and Spikiri. Without an invitation, money or transport the boys must find a way through the gated suburbs of Sandton. Against their better instincts they are forced to take a lift with Spikiri's tipsy and heart-broken older brother, Themba. Arriving at Julia's with a crashed car and a blacked-out Themba, there is an immediate sense that the boys are out of their comfort zone - but they are too thrilled to care. As the night of partying spirals out of their control, BK struggles to make a connection with Julia, Boboza pursues his own lust, and Spikiri is gripped by friendly faces and dangerous habits. The night stretches on and their youthful vigour is slowly replaced by apprehension and a new perspective as the party begins to test their resolve.

DIRECTOR'S STATEMENT

My vision is to explore provocative and complex African stories that have resonance with diverse communities and people around the world. The representations of class in South Africa is usually overshadowed by the more profound and brutal divisions caused by race. Growing up in a humble rural township and then attending a prestigious

South African school I quickly understood the influence of the surroundings on a person's development. In our effort to break down the barriers of race we have built barriers of class. The fortunes of classism have constructed high walls where the "blacks only and European only" used to stand. There are misconceptions about the perception that all that glitters is indeed gold within South Africa suburb, a place where not everyone is welcomed. This is a space where the veils of propaganda are dropped and tentacles of fear, selfishness, prejudice and entitlement are revealed. This is a light hearted, proud and an honest look at the fragilities of a reborn nation.

DIRECTOR'S PROFILE

Pheelo was born in the small town of Phuthaditjhaba, nestled in the beautifully frozen majestic Maluti mountains. After graduating from the University of Cape Town with a distinction in directing – he entered the entertainment industry as a production assistant, working his way to director. Pheelo endeavours to tell thrilling stories which explore the contradictions, hypocrisies and complexities of being human. With several hit TV shows under his belt, including Now or Never and is passionate about all aspects of filmmaking, particularly collaborating with cast and crew. Pheelo's one true love is the South African TV and film industry, believing it is capable of delivering captivating content for the entire globe.

Ndi and Friends



PAUL SAMBA
Director/Producer



IFAANA QUALAR
Producer

Production Company:
Square Movies Entertainment

Running Time:
90 mins

Language(s):
English, Pidgin English

SYNOPSIS

Ernestine, mother to Ndi and Moti, instruct them to leave the village to another one very far away from theirs because of the ineffective schools due to an ongoing socio-political crisis. She wants Ndi to become a lawyer and bring to book those who carried out the murder of her husband, father to Ndi and Moti. She equally wants Moti to become a doctor. Her dreams for Ndi to become a lawyer are threatened as he is pressured by two wicked friends who introduce him to drugs while in the new village. Ndi develops an appetite for drug abuse. Soon, broken down and incomplete buildings and bushes have replaced the classrooms as his main destination. Her dreams for Moti have also shattered, as addiction takes hold of Ndi he fails to care of his kid sister, Moti, and instead on her with violence. Ndi and his friends scrounge and steal to score drugs. Ndi's only chance to escape addiction may be Job, his neighbour, mentor and friend. Will Job succeed in helping him? Will Ndi be able to stop drugs and come back on the track? What becomes of Ernestine and Moti?

DIRECTOR'S STATEMENT

I am making this film to sensitize the general public on the increased level of drug consumption amongst the youths. Drug consumption within school circles is alarming with devastating side effects. A study carried out by Global Youth Tobacco Survey in Cameroon in 2008 reveals that 44% of young students have tried a

hard substance at least once. A similar study carried out in Cameroon in 2015 shows that 10% of youths of school age are regular users of drugs especially cannabis and Tramadol. According to estimates by Cameroon's national anti-drug committee in 2018, 21% of the country's population have already tried hard drugs which is the cause of growing social ill such as: mental disorder, death, theft, violence, and corruption which hinders socio-economic development and also causes huge losses to individuals and families. The personal development of the country's future leaders is being destroyed. We want to battle drug consumption and drug abuse through sound and image. If nothing is done in the next five to ten years the level of drug consumption and drug abuse will be devastating which will play a huge role in destroying the future generation.

DIRECTOR'S PROFILE

Paul Samba born in 1986 in the N.W. Region Cameroon. His film debut as actor and producer in 2011 was with *Back to Reason*. He produced *Too Deep* in 2014 which earned him his first award Silhouette D'or Du Public. 2016, saw him produce, co-write and co-direct *Rebel Pilgrim* which won fifteen awards and several selections and nominations nationally and internationally. He wrote, produced, and directed *My Mombasa* and *Waweru in Kenya*, 2019. *Waweru* has won four awards. In February 2020, Paul released "Between 2 Guns" a short film he shot in 2019, it was an official selection of Rwanda International Movie Awards, Lift-Off Film Festival, and Holly Venus Awards.

Objectif Fespaco



CASIMIR GUELATÉ LYSTOI'R
Director/Producer

Production Company:
Abidjan Cinemagic

Running Time:
90 mins

Language(s):
French/English

SYNOPSIS

Arold, Lyne, Max and Cyril are four altruistic young graduates who care about social welfare. They find it hard to accept that in some parts of the country thousands of people still do not have access to clean drinking water and that several children die every day from waterborne diseases. Aware of the impact that this serious problem can have on the lives of these vulnerable groups, and also on the economic and demographic growth of society, they decide to give up finding a job in order to set up a start-up that focusses on access to drinking water for all. They are looking for 20 million CFA francs. But very quickly, they are faced with the reality of constant financing difficulties because their project is perceived as potential competition by large, well-established firms. At the end of the debacle, and just as they are about to give up, they learn through a contest of circumstance that they can earn the 20 million by presenting a film at FESPACO. So they decide to make a film that will win the next FESPACO, in order to finance their start-up.

DIRECTOR'S STATEMENT

My first intention was to make a film to pay tribute to the pioneers of African cinema. But I was looking for the right approach. Lacking inspiration, I paid a visit to my younger sister in the north of Ivory Coast, in a village where she runs a pharmacy depot. It was there that I was chilled to see that in this village of barely 1500 souls, there was no drinking water. People were forced to drink water from a small river in which their cattle also drink. The poor villagers

who did not have access to this drinking water, so precious for survival, were dying slowly. I was both outraged and powerless. I wondered how in a country like Côte d'Ivoire, surrounded by dozens of rivers with the most powerful hydroelectric dams, how in such a country people could not have access to drinking water? Back in Abidjan, I did some research and I discover that 300 million people in Africa are deprived of drinking water, and they die of thirst and water-borne diseases. I was revolted by this. I decided not to remain silent on the issue and to denounce it in the form I know best, through film. I therefore killed two birds with one stone with *Objectif FESPACO*, a film to pay tribute to African cinema and at the same time draw the world's attention to the desperation of the lack of drinking water on the continent.

DIRECTOR'S PROFILE

My career as a filmmaker began in 2008. I was a student in natural sciences at the time. But I was not comfortable with this training because what I wanted to do since childhood was cinema. In my 3rd year, I decided to drop my science studies and started training in film. I completed several training courses across Africa (Kenya, Burkina Faso, Cote d'Ivoire) before writing and directing my first film in 2017 which participated in the festival circuit. Presently, I'm making my first feature film after writing several TV series that broadcast internationally. I am the president of a filmmaker's association in my city. I am the director of my own film production company and I have a training centre for young actors and scriptwriters.

Benin

Asha Ibile (Our Identity)



GILDAS DOSSOU
Director



OLIVIER MEDJIGBODO
Producer

Production Company:
Wadoo Films

Running Time:
15 mins

Language(s):
French, Idaatcha

SYNOPSIS

Abadjayé is a 28 year old woman. While she was pregnant with her only child Olorounwa, her husband Ayébi dies. Following this tragedy, she decides to give her life to God. Five years later, Olorounwa falls seriously ill. The only remedy according to old Ogoutan, the paternal grandfather of little Olorounwa, is to make him perform the ceremony of the birth of a child. The ceremony so fiercely rejected by his mother since his birth. Hoping for a divine healing of his child, Abadjayé decides to flee with her child from Izaffe the village of her husband for Izoume her native village. In the forest that separates the two villages, she encounters enormous mystical difficulties before meeting a hunter on her path in whom she places all her confidence. The latter is only the embodiment of her late husband Ayébi. This convinces her to return to the cultural values that she flees.

DIRECTOR'S STATEMENT

Since the dawn of time, many prejudices have been attributed to the African continent, particularly to Benin because of its status as the cradle of Vodun. Many foreigners and even Africans demonize traditional African practices. The traditional child's exit ceremony, like many other ceremonies, is therefore on the verge of extinction due to the arrival of foreign religions. The purpose of this 15-minute short film is to show the importance of traditional children's exit ceremonies in Africa. "Asha Ibile" is a film intended for all audiences which also exposes the many medicinal riches of the African flora. The

choice of camera movements will vary depending on the impact of the sequences. The camera will be worn when the lead actress faces difficulties. Music is a very important element in this film. It is the trigger and will be used to announce the distressing situations that the characters will undergo. It is an exclusively traditional score.

DIRECTOR'S PROFILE

Gildas Dossou was born in Lokossa, Benin. In 2017, he directed his very first documentary film, *Xwlakô, Trésor D'un Sol*, that won multiple awards on the film festival circuit. He is a cameraman and director of photography for several films including *Chocs* by Amoureck Hounleba, *Le Mirage de L'el Dorado* by Marzouk Bankole, *Le Jeton* by Odilon Ni Moi (official selection at First short Cameroon 2019), and a documentary *Art'iste* (official selection Emergence film festival of Lomé 2018, winner for best directing and best documentary sound at the Ciné 229 awards 2018, official selection FICOMP Congo 2019, official selection Toukountchi Festival of Niger 2018, award for best editing at the FICN Cotonou 2018 and many other festivals). In 2019 he directed a short documentary film "Elegbara, La Butte Sacrée" which won the prize for the best documentary in schools and special prize for "young talent" at Toukountchi Festival in Niger. In 2019, he participated in the training workshop in filmmaking and acting led by Fabienne Michet in Lomé as part of the Emergence Film Festival and a training workshop in post-production of action cinema led by Dom Fred as part of the Ciné 229 awards 2019.

Kidawa



FLORENCE G MKINGA
Director



DEOGRATUS SURAH
Producer

Production Company:

Pronet

Running Time:

30 mins

Language(s):

Swahili

SYNOPSIS

Kidawa, a 28 years old woman has just won Best Naturalist Influencer and Big Organic Product Seller award and as a result different television stations want to interview her for her achievements and here, she narrates her personal life story. Since Kidawa was a young child, she resisted her mother's attempts to relax her hair. Unlike so many children Kidawa didn't want to do that. Kidawa's father is very caring and supportive of his daughter's decision to be natural and he fights with Mama Kidawa for forcing Kidawa to relax her hair or put make-up on.

Kidawa's decision to have her hair natural and to wear Vitenge (African wear) in a modern way, instead of wearing different brand clothes has meant a very hard and isolated life for Kidawa at school and through her teenage years. Kidawa is smart and she creates a small laboratory in her room where she is creates different natural hair products and different compounds for the skin that she tests on herself.

When she reaches College, life becomes even more difficult for her until one day Kidawa and her friends are invited to Jonas' birthday party. Kidawa shows up in her African wear and her natural hair and Jonas fall in love with her glowing skin and natural beauty. Jonas is a classmate who is mixed race. Jonas' mother has been experiencing skin burning due to excessive uses of chemical products as has Jonas'

sister. Kidawa proposes some of her products for them and Jonas' sister is very happy with the results, but Jonas's mother, who is a rich and proud woman refuses to use the products.

After hearing her coworkers and friends discussing her skin color, Jonas' mother decides to try the product on her skin, and it works within three days. In return she helps Kidawa with her research project and successful business in organic products for all skin types.

DIRECTOR'S PROFILE

27-year-old, Florence Mkinga was born in Moshi district in Kilimanjaro, Tanzania, she holds a degree in Theatre and Film from the University of Dodoma. She is founding her own film production company called Universo Arts. Her short film "Ngoma" was listed as one of the top selections for the European Youth Film Festival Tanzania 2017. Her work as a production designer includes the Television series "Mwantumu" that aired on Maisha Magic Bongo via DSTV. She has been voted as the secretary for the Tanzania Writers Guild Association and this comes with a special seat in the Tanzania Film Board committee members. As a co-founder and chairperson of Tanzania Film Lab (TFL), they have run several film workshops around Dar-es-salaam as the TFL alumni and are now prominent names in the Tanzanian film industry.

Llila



AYMEN EL HANKOURI
Director



REDA ZEROUALI
Producer

Production Company:
Filmsland

Running Time:
15 mins

Language(s):
No dialogue

SYNOPSIS

Hassan is a homeless man in his fifties, he wanders in the night dragging his old beautiful bicycle, in a moment, two men on a motorcycle beat him and steal his bicycle. Hassan is desperate, he gets lost in the city, going through strange and funny situations that become more and more violent in which his life is in danger.

DIRECTOR'S STATEMENT

Since I settled in the city of Marrakech, I took the ritual of strolling during the night.

I was impressed by the strangeness, the chaos and the absurdity that reigns during the night. At the same time, I was touched by the nocturnal life of some people that suffer misery. Homeless persons living in painful conditions, their lives having no dignity, no value, no sense apart from everyday survival and a chance to forget their misfortunes during the night.

The night for them, is an evasion, a time to express themselves and breathe, but it is also risky. Their evasion is threatened by the brutality and violence, which can arise at any time, place or for any reason.

At the end of the night, they find themselves face to face with the same situation, the same horror of submitting to their hard reality, the reminder of

their loneliness, their misery and the violence that surrounds them everywhere.

The project "Llila" is freely inspired by my own nocturnal experience, fascinating in its absurdity and dark in its brutality, it is a movie that swings between reality and fantasy.

DIRECTOR'S PROFILE

Aymen El Hankouri was born in Tetouan, Morocco on 28 May 1987, He attended Ecole Supérieure des Arts Visuel de Marrakech in 2011 to study filmmaking. His bachelor's degree short film "Marées" participated at the short film corner at Cannes film festival in 2015.

In 2017, he finished his master's degree short film "Isthmus".

In 2019, He directed a short film titled "Escape". In 2020 he directed several short films during the Covid 19 Lockdown.

Mbali



HLUMELA MATIKA
Director



TINYIKO MVELASE
Producer



**NINA VAN
RENSBURG**



**LOURENS VAN
RENSBURG**



JOZUA MALHERBE

Running Time: 24 mins | Language(s): Xhosa and English

SYNOPSIS

Its festive season and an anxious Mbali (17) is back in East London, on her annual family visit. A time to reconnect and catch up with her beloved cousin Paulina (19) who's been an older sister in Mbali's formative years. When Mbali is introduced to Paulina's new boyfriend, she is triggered and falls physically ill. At home a conflicted Mbali musters the courage to tell Paulina that her boyfriend Sthembile, assaulted her the year before. An experience she's kept to herself that she finally unburdens onto her sister. Paulina helps Mbali find healing, but ultimately, they both have to face the perpetrator.

DIRECTOR'S STATEMENT

What does restorative justice look like in the aftermaths of a sexual assault? How does one start to navigate healing when the spaces remain unsafe? This is the soil *Mbali* resurrects. In this story about young woman who is trying to piece together a memory of a rape, struggling with self-blame proves fruitless, until both women decide to stand up to the perpetrator for closure. In my work, I explore the power of collective memory and the lived experiences of women through film. I believe my films are grounded in social realism, an aesthetic that mirrors our everyday encounters that at first seem normal, but with a deep introspection they reveal hidden traumas. In this project I aim to work

collaboratively and on a long-term basis with my actors, using life experiences as site for exploration.

DIRECTOR'S PROFILE

Hlumela Matika is a director, writer, and performance artist. She obtained her MFA in Filmmaking at Syracuse University Upstate New York. In 2019 she was selected to take part in the International Filmmaking Academy in Bologna (Italy) where she took part in a directing workshop. Her last project was a short narrative film *TAB*, a film that explores father-daughter relationships, the film has screened at the Ngalabi Short Film Festival 2020, the Flying Broom International Women's Film Festival 2020 and will make its USA premiere at the New York African Film Festival 2020. Hlumela is the recipient of the ECPACC Micro-budget film fund and currently developing her next film project *Mbali*.

La Dernière Marque/The Last Scar



DIEUDONNÉ ALAKA
Producer



STELLA TCHUISSE
Director

Production Company:
Tara Group

Running Time:
13 mins

Language(s):
Bamoun, French, English

SYNOPSIS

Mouna, a reincarnated 8-year-old girl, sadly watches her mother and elder brother as they leave the house. Alone in her room, she goes into trance and reviews the rape experiences of the women she was in her past lives. While in trance, she records words and images from the rape scenes in her drawing book. A few minutes later, her father, Boya, enters the room and proposes to “play” with her again. Mouna does not want to play. She is tired of the game and decides to end the chain of violence.

DIRECTOR'S STATEMENT

Countless number of women and girls have been raped and have said nothing about it. Others have tried to but were silenced by relatives or friends who held them solely responsible of their misfortune. Society and media have been talking about rape and will probably always do, but the discourse has been too factual and lenient on the oppressors.

The narrative on rape should change for a more sensitive and dramatic one. We have to talk about the pain and show the horrible psychological effects on victims. Children are easy targets and are subjected to sexual obscenities inflicted on them by family members. They are unable to voice their plight. They are deprived of a carefree childhood and gradually transformed into future criminals.

With “The Last Scar”, I would like to point out, through reincarnation of a raped soul, that every generation of women on earth has suffered from rape and because the situation is worsening, we need to tackle the issue seriously if we don't want our children to be emptied of their tenderness and become criminals before even understanding what crime is.

DIRECTOR'S PROFILE

Stella Tchuisse is an actress, filmmaker and singer. In 2015 She graduated from the Advanced School of Mass Communication with a degree in Corporate Communications. After working with a local television station as Communications Officer and TV host in 2016, she decided to start a career in acting. Since then, she has been discovering and growing her passion for cinema through acting, screenwriting and directing. In 2018 she directed her first short film “Neighbour” and two others, “I'm Okay” and “L'hôpital”, in 2019 and 2020 respectively. She is currently pursuing a graduate program in Media Studies.

The Robot's Last Job



XOLANI NHLAPHO
Producer



NEO SIBIYA
Screenwriter

Production Company:
Eccentric Circus Productions

Director(s):
Thabo Mashala

Running Time:
28 mins

Language(s):
English, Sesotho, Zulu

SYNOPSIS

In a dystopian South Africa 2040 the production and sale of art is illegal. The Robot's Last Job is the story of a young woman, awoken to her love for art only to be betrayed by her mother.

Lethabo is a 20 year old technician, born in the year 2020 when COVID-19 took many lives and destroyed the economy. In an effort to rebuild all artists were required by government to find employment in the technology sector.

Lethabo has never known a different world but feels something is missing, she meets a mysterious stranger who has art hidden on a hard drive. She falls in love with the creation of art and the stranger, Jeff and discovers she is gifted painter, but her relationship with her authoritarian mother takes strain. When her mother discovers what Lethabo has been up to she hands her over to authorities thinking she will be "re-trained" in a Robo-Human Integration Centre. Lethabo must decide whether she will pretend to conform or fight for her life and risk losing everything her creativity, art, her mother and her life.

SCREENWRITER'S STATEMENT

This film is important because it explores the intersection of grief and art with a black female protagonist at its centre. It is about a broken relationship between a mother and daughter,

caused by grief. As each of them grieve in their own ways, art symbolizes the absent presence of the lost father. It is about what happens when people do not communicate and hide their emotions from each other. This mirrors the state's suppression of art as a form of self-expression. There are not enough films that take the plight of the black female artist seriously. What happens to artists in a society that rejects and outlaws them? I want to show the cold and unfeeling world of technology when turned against humans and what happens when it is prioritized over artists. This is a film about self-expression, creativity and being seen. Most importantly I want to protagonise black female artists as the future of a society that can be humane, creative and productive without being cruel in its treatment of those who do not conform to societal norms and brainwashing.

SCREENWRITER'S PROFILE

I am a screenwriter who graduated from Wits University in 2015 with a BA Hons. in Performance and Television Studies. In 2016 I completed an internship at the Magic in Motion Academy which introduced me to writing for film and television. I have written for various South African soap dramas and television dramas. In 2018, along with my two partners, Eccentric Circus Productions was born. I have since written and executive produced a short film, seven "made for television films" and completed my first feature, *Uhambo* for Showmax.

Dilemma



VOLINE OGUTU
Director



LUCY MWANGI
Producer

Production Company:
Script Genius

Running Time:
42 mins

Language(s):
English, Swahili

SYNOPSIS

At the age of 28, Ayanna is a very resourceful con artist who hasn't formed any meaningful relationships over the years. With her brother Fred leaving for Australia to further his studies, Ayanna plans on retiring, finally free of obligations. This plan takes a drastic turn however, when detective Malcom offers her a job as a spy in a drug lord's house. When she turns it down, Detective Malcom and a private sector of the police frame Fred with a cocktail of criminal offences, most notably drug trafficking. If Ayanna wants him released, she has to help them find evidence against Joseph, a dangerous drug lord who has evaded the law for several years. Ayanna complies out of guilt, having sold out their father to the police as a child. An act that later resulted in his death in a police force shoot out orphaning both her and Fred. Eager to save her brother, Ayanna works in Joseph's house as a maid in a bid to gather evidence for the police. In the process however, she gradually falls in love with Joseph and forms a close bond with Joseph's family.

With twists and turns at every corner, what will Ayanna choose in the end? Will it really be the right choice?

DIRECTOR'S STATEMENT

Ayanna represents many of us. She's not a character who starts out with her life together. She doesn't

know where she's going or what she wants. We find her at the bottom, where many of us are sometimes. Ayanna begins to discover who she is late in life. It is a coming of age story in the face of great conflict. A story about individuals in impossible situations with difficult decisions to make. It's a story about family and the pressurized expectations that come with it. But most importantly, it is a story that deals with current issues and cuts across generations. It is about the secrets we keep and the lies we tell. It's about who we really are when the dust settles.

DIRECTOR'S PROFILE

Voline Ogutu is an African painter, screenwriter, director and film producer. She has written for several local TV series: Sumu la Penzi, Jane and Abel, Fihi, Sunrise, Waliobaki, Keru, Njoro Wa Uba, Varshita, How to Find a Husband and many others. She has also created and written two M-Net movies Orphan and Hospital which air on Showmax. She has written and directed award winning short films and is currently working on new projects that are still in development: *Witch from Chaka*, *City of Judah* and a project based on African horror stories.

Inside



**NDAYISHIMIYE
DENIS VALERY**
Screenwriter/Director



INGABIRE DELICE
Producer

Running Time:
20 mins, 10 episodes

Language(s):
English

SYNOPSIS

The series is an ensemble cast that centers on a dramedy genre. Jim and Josh's (25 and 23 respectively), very ambitious parents, pursue career opportunities abroad and leave their two sons to take care of their very large home. They trust that Jim and Josh will act like the responsible adults they raised them to be. Little do they know what is about to happen. Jim and Josh are elated at the prospect of independence and freedom and take the opportunity to invite their friends to move in with them and have the party of a life time in a grand home located in one of the wealthiest neighborhoods of Kigali with all the perks that wealth brings – large grounds, tennis courts, a massive pool, cottages and beautiful gardens that it would put any one of the cribs episodes to shame. Devoted Jim invites long time but autocratic Stella, his girlfriend, to move in. Josh sends an invitation to his five friends – all very quirky – to move in. The collective goal is to have a great time, but the group discover who they truly are in their little community when tensions flare up, past issues surface and true bonds form.

DIRECTOR'S STATEMENT

When the world thinks of Rwanda, they have CNN news images in their minds. The associations are anything but fun. I would like to challenge this

narrative and wanted to create a show that would resonate among people my age because most of the tv shows produced in my country weren't relatable to any of my friends. I had many ideas but was restricted by limited financial means. I thus imagined a tv series which can be set on one location and started developing *Inside*, a tv series that follows seven adults of vastly different personalities. The house symbolizes our world and the people inside it are society. I didn't see any need to shoot scenes outside the house as I feel we tend to over-complicate things with thinking that to make a good series, we need multiple locations and a lot of extras. All I needed was a handful of actors and a small crew so that we can make something of our own.

DIRECTOR'S PROFILE

Ndayishimiye Denis Valery is a filmmaker based in Kigali, Rwanda. Denis works as a part time assistant director and editor in local films productions. He is currently finishing his Bachelor's degree in filmmaking. Ndayishimiye directed the short film "Someone Cares", in 2019, which was selected for screening in local festivals and was used in many campaigns to fight against suicide. Denis's films explore primarily, the lives of a young generation, focusing on mental health and other related issues. He's also developing a feature film based on his short film.

Leviathan



NUNO MIRANDA
Director



Pedro Soulé
Producer

Production Company:
Kriolscope

Running Time:
40 mins, 8 episodes

Language(s):
English

SYNOPSIS

Leviathan is a Sci-Fi Noir mini-series set in London. The series kicks off with an apparent suicide of a Ghanaian musician, Mbago, in a renowned mysterious African psychiatrist's office/house. The investigation is led by a ruthless detective, Nolan Park, who is convinced of the psychiatrist's involvement in what he believes to be a crime.

The psychiatrist is our protagonist, Solomon, a man with an unknown past and an immigrant. The detective, Nolan, is driven by this relentless hunt after a leave of absence that has lasted 3 years due to an unchecked alcohol and drug addiction. He is only starting to know the layers of Solomon, a man with a double life, who, as we later discover, is also a scientist. Solomon has invented a time machine that can translate thoughts into sounds and images. A machine that was last tested on Mbago.

The mystery of Mbago's suicide starts to unravel as Solomon and Nolan get closer in the oddest set of circumstances. The philosophical and moral questions arise about this evasive machine, invented by Solomon and called "Leviathan".

DIRECTOR'S STATEMENT

A mysterious psychiatrist, who invents a machine that can translate thoughts into sounds and images.

An unsolved suicide mystery of his friend and "Guinea Pig".

A detective haunted by a dark past who relentlessly wants to solve the mystery.

And... the philosophical/moral questions about an evasive and dangerous machine that triggers the set of events in this series.

DIRECTOR'S PROFILE

Nuno Miranda is a Cabo Verde based filmmaker. Before his career in filmmaking, he was an aspiring artist and studied Animation in China, but soon gave in to his life passion and became a self-taught filmmaker during college. In between commissioned works he wrote and researched for many film projects, among them was *Kmêdeus*, the film had its world premiere in the IFFR and participated in many other festivals, among them, the WE ARE ONE Film Festival. His biggest interest is creating a new and fresh aesthetic on the visual story telling aspect of Cape-Verdean Cinema.

The Oath



JOE SPIRIT
Director/Screenwriter



JULIE HALL
Producer



BONIE SITHEBE
Producer

Production Company:
Bunduzboi Pictures

Running Time:
60 mins, 10 episodes

Language(s):
English, isiZulu

SYNOPSIS

Justus Pennington is the most feared judge on the high court circuit. Known as an absolute stickler for the law and a merciless hanging judge. His obsession with his job has made him a distant husband and unreachable father to his own son. When his father dies soon after his release from a thirty year sentence, Justus uncovers facts that prove his father was framed for the murder he was imprisoned for. In grief and rage at all the conspirators who frame his father cost him, Justus vows vengeance, but soon realises this will entail breaking the law. He makes a deal with Joe Maggs, a crime boss undergoing a high profile trial his court. He throws the case in return for Magg's assistance in tracking down and killing those responsible. The added bonus for Maggs is that he gets to clear out criminal competition, leaving the coast clear for him to grab new territories. The vengeful quest leads Justus and his criminal conspirators into a complex web of criminality and dirty politics. Each villain he takes down brings him closer to the mastermind at the centre of the web, a secretive but immensely powerful figure whose empire, Joe Maggs has coveted for years. Justus finally uncovers the most unexpected secret of all, the trail leads to the benevolent and beloved stepfather who took him in and looked after his mother and Justus when everyone else shunned the family of a high-profile murderer.

SCREENWRITER'S STATEMENT

The primary purpose of *The Oath* is to provide intelligent entertainment with a suspense-driven plot with constant twists and turns punctuated by high-octane bursts of action. Nevertheless, there are important statements being made about society which are universal and highly relevant at this point in time. Given the right circumstances, no one is incorruptible. Those in positions of power are most well-positioned to abuse the structures set up to protect people and society. When a wrong is done, it doesn't just end. The wrong perpetuates and causes damage which continues to devastate and create more damage long after. When vengeance is at play, there are no winners. Justus ultimately gets his goal, and although it is a bitter victory that costs much, ultimately he wins back his relationship with his wife and son, having learned what is truly important in life.

DIRECTOR'S PROFILE

Joe Spirit is a published author, poet and filmmaker born and bred in a historically tumultuous township of Mpumalanga, in Hammarsdale. He has developed a number of films under his production company, Bunduzboi Pictures, and is the writer/producer/director of the short film "3am". He has a number of other projects that are ready to go into production lined up.

TALENTS PRESS TEAM 2020



AMARACHUKWU IWUALA
(Nigeria)

Amarachukwu Iwuala has reviewed more than 120 Nigerian films and has been doing so since 2010. He has also written reports and analyses about Nigeria's film industry, popularly called Nollywood. His pieces have appeared in *The Guardian*, *The Punch*, *Thisday*, *bookartreview.com*, *pulse.ng*, *thenet.ng*, *360nobs.com*, *thisisafrica.com*, *omenkaonline.com*, amongst other publications.



DONALD MATTHYS
(Namibia)

Donald Matthys is a Namibian journalist & film/theatre blogger and critic. Donald has worked for various Namibian media since 2015 and started a film/theatre website called *namibinsider.com* in 2018, covering film and theatre from a Namibian perspective. In writing, Matthys mostly writes for theatre. In 2016, Matthys' theatre script 'Twisted', which he also directed, was staged at the National Theatre of Namibia. In 2019, his second play, 'Battered' was staged at the National Theatre of Namibia and earned him a Best Original Script in Theatre nomination at the 2019 Namibian Theatre and Film Awards.



**ELINORO VÉRONIQUE
RAJAONAH**
(Madagascar)

I am Rajaonah Elinoro Véronique, a young Malagasy film critic. I've been critiquing films for two years but I can't really proclaim that I am professional. I have always been fascinated by visual arts, whatever the medium is. I am also an illustrator and have a keen interest in storytelling and visuals. I am young and eager to observe and learn about the world around me, critiquing films expanded my view of topics. Expanding ones perspectives on topics enhances the way you see your world even if it's not that big of a change.



MOHAMED MOAWAD
(Egypt)

Mohamed Moawad is a film critic and programmer, who writes for online websites, print newspapers and magazines such as *Ida2at*, *El Film Magazine* and *Daily News Egypt*. In addition to this, he served in different positions in various film festivals such as the programmer of the Mexican retrospective and the Q&A coordinator at Cairo International Film Festival (2019), head of Arabic publications at El Gouna Film Festival (2019-2020). He also manages the cinema project held by El Nahda association for cultural renaissance. The project includes two independent film schools in Cairo and Upper Egypt. He is currently working on his first short film project as a producer.



TARYN JOFFE
(South Africa)

Taryn Joffe lives in Cape Town and is the Distribution Coordinator at Big World Cinema, who specialise in African film. She is also a content writer for UK-based World Cinema distribution company, New Wave Films, a festival coordinator and content writer at the Encounters South African Documentary Festival and programmer for the Shnit Worldwide Short Film Festival (South Africa). She received her Honours degree in Film and Television Studies from the University of Cape Town and her master's degree in Film Studies, Programming and Curation from the National Film and Television School in the UK.



TSAKANE SHIKWAMBANA
(South Africa)

Tsakane Shikwambana is a South African who grew up in a small town, Tzaneen in Limpopo. She moved to the mother city, Cape Town where she pursued her studies and career in the film industry. She is currently interning as a video producer and is a freelance scriptwriter, photographer, videographer and video editor. Her collaborative film project for the 48 Hour Film Project won the 2018 competition. Her short films have screened in various film festivals such as Cameroon International Film Festival 2019, 1MinuteFilmFestival Bulgaria 2019 as well as 1MinuteFilmFestival Cape Town 2018.

JUMPSTART

Produire au Sud, of Festival des 3 Continents, Nantes has partnered with the Durban FilmMart (DFM) for its 9th year with, Jumpstart, a story lab programme for African filmmakers, taking place in the now virtual edition of the festival from 4th to 13th September 2020. The Jumpstart incubator programme will introduce six South African filmmakers to project packaging for the international market. Three script development consultants will introduce them to important techniques and tools that can be used in scriptwriting and storytelling.

Participating filmmakers are:

- Vusi Africa Sindane director of *The Killing of A Beast* (Johannesburg), produced by Naledi Bogacwi
- Sibusiso Buthelezi director of *Wrath* (Durban/Newcastle), produced by Sibongile Nene
- Deidre Jantjies producer of *Carisa* (Cape Town) directed by Devon Delmar
- Camilla Pontiggia director of *Missionaries* (Durban), produced by Michael James
- Dick d’vLz Reubin director of *Whoonga Jeezas* (Johannesburg), produced by Layla Swart

Ayanda Halimana producer of *One Day in June* (Port Shepstone), directed by Reem Morsi

These projects will be given the opportunity to receive individual insights by script consultants to refine their scripts. Consultants working with them are Mmabatho Kau, a South African script doctor, story consultant, and producer, who has two feature film projects and a drama series due to be released in 2021, and who has worked extensively with emerging filmmakers. Jérémie Dubois from France, a screenwriter who has written a dozen short stories, two of which were selected at the Cannes Film Festival, four feature-length films as well as working with several programmes to support screenwriters. Guillaume Mainguet who heads up the international training workshop for Produire au Sud in Nantes with six programmes abroad.

This year’s partnership is supported by the Institut Francais of South Africa, which has been instrumental in finalising the programme and providing financial support for the key experts. The objective is to strengthen the links between France and South Africa in the film industry and create opportunities for professions in both countries.

Carissa

Production Company: Marche Media, Na Aap Productions



DEIDRE JANTJIES
Producer



JASON JACOBS
Director



DEVON DELMAR
Director

Running Time:
90 mins

Total Budget:
R10,000,000

Representative at DFM:
Deidre Jantjies,
Devon Delmar



www.diegeesindiemasjien.co.za

SYNOPSIS

On the cusp of her adult life, a young woman discovers a machine in her attic that speaks in a strange language amid a wash of static. When her grandfather, a rooibos harvester, comes to the village from the mountains, she begins to believe that it is a supernatural communication device between her and her Khoekhoe ancestors.

DIRECTOR'S STATEMENT

Magical realism emerges out of postcolonial societies where there is a conflict between old and new, what is traditional and what is modern. It is the treatment of native and popular beliefs as valid knowledge, rather than exotic folklore. *Carissa* harnesses the genre's capabilities to render metaphor into veritable existence to tell a tale that invokes a sense of pride and cultural reclamation.

As such, it is a story of enormous importance. It is being written to give voice to a minority of people that modern societies have much to learn from. In our approach, however, we are careful not to romanticise Khoekhoe culture to such an extent that we buy into the trope, which indigenous groups are often represented, as wholly unblemished and enlightened custodians of nature. We wish to show a complex picture of modern identity and its foibles as it interweaves with an ancient worldview.

Carissa's journey is very much about unpacking these issues and coming to terms with them. Her arc of finding some vestige of her departed mother inside her own self unwittingly brings to the surface more than she bargains for. In the process, she unearths an entire history of ancestors and the mixed feelings of pride and shame that society has foisted upon it.

DIRECTOR'S PROFILE

Jason Jacobs was honoured in 2017 by Kunste Onbeperk for his contribution to South African Theatre and Performing Arts. He is an artistic research scholar, theatre-maker, published poet (New Contrast), and recipient of the Theatre Arts Admin Collective Emerging Theatre Directors Bursary. He debuted as a filmmaker and screenwriter at the annual kykNET Silwerskermfees with *Nama Swaan*.

Devon Delmar is a writer and director in Cape Town. His short films have been showcased both internationally and locally. His passion lies in exploring alternate perspectives to his own, and trying to see the world through the 'points of view' of animals, plants, and the surrounding cosmos. He is a lecturer in the study of magical realism and history of cinema at the Film and Media Department of the University of Cape Town.

PRODUCER'S PROFILE

Deidre Jantjies is a professional flamenco dancer and activist passionate about historical stories of women. She is the founder of Na Aap Productions, a fully integrated, broad-based production company, screening untold stories and histories of Southern Africa. Jantjies has a long history in stage performing. She took these skills and started writing her own stories that she is creating into shorts and feature films. She works extensively on narratives close to her heart.

COMPANY PROFILE

Na Aap Productions is a fully integrated, broad-based production company, screening untold stories and histories of Southern Africa.

Marche Media is a Cape Town based film & television production company, formed in 2017 through the merger of two industry leaders in local content creation, Lions Head Productions & Human Capital Films. Between them they share over 30 years of experience, and some of the most talented creatives in South Africa.

GOAL(S)

- The screenplay has been in development since 2016. Our goal at DFM is to fine-tune certain story elements, get into contact with distributors and international production houses.

One Day in June

Production Company: YandaHalis Films



REEM MORSI
Director



AYANDA HALIMANA
Producer

Running Time:
90 mins

Producer(s):
Bridget Pickering, Kethiwe Ngcobo

Total Budget:
\$ 746,950.43

Representative at DFM:
Ayanda Halimana

SYNOPSIS

Zenande, 11, a feisty but naïve and inventive storyteller and her secretive friend Thobeka, 13, have bonded over their common dream to go to the “Oprah Winfrey School” in Kokstad. When Thobeka is fetched by her mother from the orphanage where they both live; Zenande is heartbroken. She escapes to go find herself a mother, a particular mother that she’s made up in her head. She’s convinced that a rich mother will enroll her at the Oprah School. Zenande finds her biological mother Zoleka instead, she is overwhelmed as Zoleka is poor, definitely not the mother she wants. She comes across a story of a wealthy woman, Priscilla, who is looking for a daughter she gave up for adoption. Zenande lies and says she’s that daughter. She moves into Priscilla’s house and in the few days together they try to bond, but Priscilla feels no connection to Zenande and finds Zenande’s

true mother. Zenande refuses to accept this and runs from Priscilla’s house. When Priscilla finds her, she forces Zenande to face and accept her. Zenande shows Priscilla that she too has to face her own truth. Priscilla ultimately takes Zenande in. As it turns out the school is for children from disadvantaged backgrounds – Zenande has a rich mother now, so she doesn’t qualify!

DIRECTOR'S STATEMENT

I lost my father when I was a young child, then I lost my mother almost fifteen years ago. I was very attached to my parents and losing them both has been quite painful, and a loss I never recovered. Adding to this, being an immigrant and living so far from all that is familiar and warm, I understand isolation and loneliness. I made many short films, and the theme of losing a parent or a home was dominant in many of them. Film for me is an expression of profound

experiences, loss and longing for a home or a parent, especially a mother, that encompasses a longing for familiarity, nourishment and love. I met Ayanda Halimana, the writer and Producer of *One Day in June* at DIFF2019. When she pitched I was transfixed by Ayanda's spirit and captivating smile. The heart wrenching story about the feeling of loneliness and craving the warmth of a family, pitched with a smile, I was filled with joy and heartbreak at the same time. I approached Ayanda immediately after the pitch and told her how moved I was by her energy and her pitch and that I would love to direct it.

DIRECTOR'S PROFILE

Writer/Director, Morsi is a recipient of The Academy of Canadian Cinema and Television's inaugural Apprenticeship Program for Female Directors, through which she shadowed the director of *The Handmaid's Tale*. Her film credits include *Their Feast* (2012 – Cannes Short Film Corner, TIFF, BBC, Cine Sud), *Nostalgia* (2015 – WIFT), among others. Her short film scripts *Lipstick* (2013), *Check Point* (2014) and *Mango* (2015) were all named finalists of the Film Prize of the Robert Bosch Foundation for International Cooperation, an affiliate of the Berlin Film Festival. Morsi's has just finished shooting her debut feature film *Hysteria*.

PRODUCER'S PROFILE

Ayanda Halimana is a South African Storyteller who has been the script writer, head writer, script and story editor as well as consultant on a number of award nominated TV Dramas and Films. She is a Screen Writing Workshop Facilitator and Screen Writing Mentor. Ayanda is also a Creative Producer. Her most recent work has achieved the highest number of ratings to date in SA for Series

Broadcast on SABC1; during its season premier and on the re-run in May/June 2020.

COMPANY PROFILE

YandaHalis Films is a 100% black female owned company that focuses on Story Development for TV Dramas and Films. We believe in adequate development time for fresh narratives that break boundaries and unveil new story worlds. The company director Ayanda Halimana has vast experience in the Film, TV, and Broadcasting sphere and continues to grow in order to keep the company relevant and producing edgy story concepts. We are about authentic stories, refreshing perspectives and memorable characters that reflect a diverse reality with a strong universal truth. *One Day in June* is our First Feature Film.

GOAL(S)

- Receive script feedback and ideas to balance the Co-Prod and the story/film.

The Killing Of A Beast

Production Company: Trial By Media Films



VUSI AFRICA SINDANE
Director



NALEDI BOGACWI
Producer

Running Time:
90 mins

Total Budget:
R 8,000,000

Representative at DFM:
Vusi Africa
Naledi Bogacwi

www.trialbymedia.tv www.vusiafrica.co.za

SYNOPSIS

It is the day the young man are coming back from the mountain from killing the beast of boyhood to become man. Nora (40) sees Samuel (55) at the gate kneeling. The initiates are gathered, they break a calabash at the gate and turn back in song. Nora falls on her knees crying. Samuel, Nora's brother-in-law turns to Nora and confirms that indeed Thabiso, Nora's son, has passed away on the mountain.

After sleepless nights of seeing herself drowning Nora consults an oracle. She informs Nora that the water she keeps seeing in her dreams is actually her son Thabiso. That his spirit wants a re-burial or things will get worse for Nora going forward.

After confiding in Samuel about the oracle's reading, three tribal policemen arrive at Nora's home with a subpoena from the tribal court. At the tribal court Nora is found guilty of

disrespecting the Bhala culture and sentenced to be bannished from the village.

Thembi Seane (35), a lawyer Nora hears about on TV, helps Nora take the case to court. During court proceedings, that she eventually wins, Nora discovers that her son drowned. The SAPS diving squad fails to find the body under water, Nora decides to face her biggest fear, and goes into the river herself to look for her sons dead body.

DIRECTOR'S STATEMENT

Many mothers lose their children as a result of this rite of passage ceremony. In the event of the death of an initiate the Ndebele and Xhosa custom of initiation dictates that an initiate cannot be given a home burial. What happens to the mothers who lose their children, how do they mourn their sons?

This film is a reflection of the voices of women who are silenced, the themes in this film speak to the subjugation of women in rural areas. The

Killing of A Beast is a heroines journey, it speaks to the nuances of a 21st century woman. Women who believe in standing up to power. Nora's tale resonates with socially relevant issues here in Africa and the world, including gender violence and inequality.

The Killing of The Beast is a long overdue conversation about the burial rights of dead initiates. The film questions the moral dilemma of following culture and the desire to bid a loved one in a memorable and respectful way.

I believe that as a filmmaker who has gone through the rite of passage myself, I am well positioned to tell this story. My cultural connection to the project grants me access to the world of the story and knowing the correct nuances of the culture. As much as the story desires bravery it also requires a certain level of sensitivity and respect towards the secret customs and practices.

DIRECTOR/CO-WRITER'S PROFILE

2019 Durban Talents Alumni, Vusi Africa brings his unique voice in telling the story of a hero with an African face. He holds an Honours Degree in Motion Picture Production from Tshwane University of Technology. As a film student two of his films were selected for broadcast by Star Sat which broadcast across Southern, East and sub-Saharan Africa. Vusi Africa debuted his first feature *Letters of Hope* in competition at the 40th Durban International Film Festival. His film was awarded Best Artistic Bravery at DIFF. His distinctive style has attracted some of South Africa's best talent to collaborate with him. In 2020 he was awarded by SAFTA as Best Emerging Filmmaker.

PRODUCER/WRITER'S PROFILE

Naledi Bogacwi brings on board her years of artistic education which she gained throughout her basic education from Mmabane Cultural Centre and the National School of the Arts. She obtained her Honours in Motion Picture Production from Tshwane University of Technology Film Program. She was appointed Head of Department of Film at City Varsity and Screenwriting Lecturer at AFDA and TUT respectively. Her film career was mentored by multiple award winning director Adze Ugah. Her debut feature film *Letters of Hope* won the award for Best Artistic Bravery at the 40th DIFF.

COMPANY PROFILE

Trial By Media Films was founded in 2016 by Tshwane University of Technology Film graduates Naledi Bogacwi and Vusi Africa. The production company was founded with the aim of producing independent films focusing on authentic African narratives. Since its inception Trial By Media has produced two shot films and in 2019 we produced our first feature film which debuted in competition at the 40th Durban International Film Festival winning the Best Artistic Bravery award.

GOAL(S)

- Our targeted milestones at DFM is to raise funds for the production of the film, we also aim to partner up with potential labs that can support the production and financing of the film.

The Missionaries

Production Company: Maverick Resistance



CAMILLA PONTIGGIA
Director



MICHAEL JAMES
Producer

Running Time:
90 mins

Total Budget:
\$ 12,000,000

Representative at DFM:
Camilla Pontiggia
Michael James

SYNOPSIS

A documentary film team follows a motley crew of South African missionaries who have been tasked with evangelizing the Christian message to a widely secularized Europe. The mission team consists of Ma Florentine, a soft spoken catholic woman in her 60's; Andile "Andy" Ndlovu, a self-professed 'coconut' and energetic young worship leader; and Benjamin Mahlangu, a disgruntled and sarcastic young artist who has been commissioned to take record of the missionary journey through his art.

As the missionaries journey from South Africa to Rome and beyond, they are met with confusion and hostility. It is pointed out to them that they are in the historical founding home of Christianity and that they are preaching to the converted. This sentiment provokes humorous and confrontational interactions around race and

history which catapult our characters and those around them on unexpected journeys of self-discovery.

Andile reaches a breaking point in which he has to reflect on his level of assimilation with whiteness; Benjamin finds a powerful and subversive creative voice as the vigilante 'Art Vandal' whose public artworks make news headlines across Europe and Ma Florentine finally lets loose the depth of her insight and, making use of her capacity to understand this foreign culture through her mission station upbringing, defies the jaded stereotypes of her age, race and gender in becoming a force to be reckoned with. Our characters learn to assert their truth on foreign soil, in turn shaking the slumbering truths in those around them, and ultimately ensuring that their presence endures long after they return home.

DIRECTOR'S STATEMENT

I grew up with the acute sense that as a South African Italian who had immigrated back and forth between the continents of Africa and Europe, there was no simple answer when asking myself whose prodigal child I could comfortably claim to be. I had been made too aware of the complexities of race and colonial history, too aware of the power and function of *whiteness* that had created for itself a center around which all other races had to either fit or be othered; too aware of a European whiteness in particular that absolved itself of its colonial complicity in shaping our world today and that maintained a narrative of racial homogeneity. Since then I have been trying to make sense of who we are as humans across these two continents.

The Missionaries is a satire that intends to subvert the dominant narratives we are handed about our histories, our races, and our present as two continents, and turn them on their heads through a reversal of the European missionary narrative to Africa. Aided by disruptive storytelling tools such as the mockumentary style, blurring the line between reality and fiction, and a colour-filled visual aesthetic, *The Missionaries* is an unapologetic, defiant expression of humour and warmth that works to uncover our deepest humanity.

DIRECTOR'S PROFILE

Camilla Pontiggia is an artist and filmmaker based in Durban, South Africa. Her background in fine arts has given her a keen eye to push creative boundaries of expression and find unusual and disruptive ways to tell stories. Camilla has directed and edited various documentaries, screened locally and internationally at film festivals, as well as on national television. She is currently working

towards the development of two feature films: *The Missionaries* (fiction) and *I Shot This on A Cell Phone Because It's All I Could Afford A.K.A. This Hat Will Save Me* (docu-fiction).

PRODUCER'S PROFILE

Michael James is a filmmaker, writer, and artist. He has written, directed, and produced for television and several short films and documentaries that have gone on to win numerous awards on the festival circuit. Alongside producing *The Missionaries*, he is directing, writing, and producing a feature film entitled *Those Who Dwell in Darkness*, which was selected for Durban Filmmart 2019 by the NFFV for the Rotterdam International Film Festival, Cinemart 2020, and was awarded development funding from the Durban Film Office in 2018/2019.

COMPANY PROFILE

Maverick Resistance is a team of writers, producers and directors who have dedicated their lives to telling stories that challenge the status-quo and push the boundaries of art. From award-winning short films to acclaimed feature films, as well as international broadcast documentary pieces, we are constantly pursuing and producing stories that meaningfully engage and provoke audiences worldwide.

GOAL(S)

- Connect with potential investors, funders, co-producers. Secure development funding both locally and internationally.

Whoonga Jeezas!

Production Company: Open Eye Myrrh



DICK D'VLZ REUBÍN
Director



LAYLA SWART
Producer

Running Time:

110 mins

Total Budget:

12,000,000 ZAR

Finances Committed:

NFVF Development - ZAR 20, 000

Representative at DFM:

Richard Lukunku

SYNOPSIS

Set in the dredges of Durban, in a dwelling termed “Whoonga Island”, a somewhat safe haven for the youth consumed and ravaged by the violently addictive anti-retroviral/rat poison/heroine concoction that is Nyaope, emerges Vusinkosi. A teenaged modern day Jesus figure, a messiah to the lost souls that have found themselves embroiled in the relentless pursuit of escape.

Grappling with his own place in this realm, Vusinkosi relives the persistent trauma of his childhood, that saw him rise as a “chosen-one” in his church under the tutelage of Pastor TD Paulos, a manipulator of souls and harbinger of doom for the young minds he is tasked to spiritually mould. Upon exposure to the depths of Pastor TD Paulos’ abuse, Vusinkosi is silenced by a forced dependency on Nyaope.

Visited by his deceased mother on regular

occasions, often within the stupor of intoxication, Vusinkosi’s visions from the ancestral realm lead him to save many lives within the confines of Whoonga Island. Unable to ignore the unabated push to take up his rightful place as a leader of men, Vusinkosi comes to terms with the realization that in order to fulfil his true calling as a saviour of humanity, he must first conquer the greatest obstacle known to man – himself.

DIRECTOR'S STATEMENT

I first stumbled upon Whoonga Island in 2017 during a conversation with friends and heard about “Amaroto” which translates to “sewerage rats”, a derogatory term for Nyaope addicts who bring terror to the Durban City streets and surrounding communities. They are mostly kids, ranging from the ages of 9 to about 18.

I learned how the Durban Municipality were under huge pressure from cries of parents and

complaints from the community. As a result of this pressure, they handed over a block of abandoned buildings in the Durban CBD to the “Amaroto” as dwellings and provided security guards at the entrances to ensure that everybody that slept there was accounted for always.

In this way, if one of the dwellers were to suffer a tragic end, their families could be reached. This surety meant that the families of the dwellers would not only have access to their loved one’s body for burial purposes, but could also fetch their spirit and guide it back to the ancestral realm, in keeping with Zulu customs.

Whoonga Jeezas! is my foray into the dissection of the inherited toxicity that manifests through trauma, spiritually, culturally and collectively as men, as Africans and as human beings.

DIRECTOR'S PROFILE

Richard Lukunku is an acclaimed Congolese/South African actor who goes by “Dick d’vLz Reubin” when writing/directing. Having graduated from AFDA with a BA in Acting and Writing, he is a passionate storyteller whose main strength is his emotionally charged highly descriptive visual language.

“I feel strongly about an authentic style that is truly African, one that depicts our resilient spirit and drives us to recall the days of old when we were Gods. Africa is filled with amazing talent and we should trust and follow our instincts, let our unique greatness shine as we create a new cinematic identity that is drenched in our truth. Instead of choosing to cower in the comfort of what we have seen before.”

PRODUCER'S PROFILE

Layla Swart is one of South Africa’s most accomplished producers. Responsible for a litany of impressive work through her production house Yellowbone Entertainment, Layla has produced and edited five multiple-award winning films, and is currently in production on the largest 100% local drama series to be made in South Africa. Layla was recently awarded the South African Film and Television Awards, Youth Achiever prize for 2019, as well as the 2020 SAFTA for Best Editor of a feature film. Her films *Sew the Winter to my Skin* and *Knuckle City* were South Africa’s selection for the 2019 and 2020 Academy Awards in the Best Foreign Feature category respectively.

COMPANY PROFILE

Established as a hub of original African content Open Eye Myrrh is the brain child of Richard Lukunku and Kgosi Tshite. Under the mentorship of Yellowbone Entertainment, Open Eye Myrrh has already completed production on the much-anticipated short film *Pusha Pressa Phanda*, set for release in late 2020. As a response to the desperate need for new voices in the African cinema landscape, Open Eye Myrrh is a powerhouse of new and authentic African expression.

GOAL(S)

- To refine and perfect the product, to make connections and to grow.

Wrath

Production Company: Black Channel Production



SIBUSISO BUTHELEZI
Director



SIBONGILE NENE
Producer

Running Time:
65 mins

Total Budget:
R11,142,060

Representative at DFM:
Sibusiso Buthelezi

SYNOPSIS

Paul Makhathini (57) is a devout Catholic priest who loves his religion and will do anything in the name of God. His love for his religion is shaken when only seven people show up to take part in the communion ceremony of Sunday Mass. He is informed that most of his congregants have abandoned the church and have joined various evangelical, miracle performing churches around Durban.

He begins to investigate these new churches and their leaders and is appalled by what these so called "Men of God" are doing to their congregants. Paul decides to confront the pastors in front of their congregants and claims they are committing the seven deadly sins, but they ridicule him and claim he is possessed by a demon.

While praying for his congregants, Paul stumbles upon a verse in the bible that talks about God

destroying false prophets through his servants. After reading this verse Paul is convinced that God has loved him so much that he has chosen him to be the one who will purge the city of Durban from the seven deadly sins committed by these four pastors. Paul begins to kill the fake pastors one by one according to their sins.

DIRECTOR'S STATEMENT

What happens when a good man commits crimes for a good cause, is it still crime or is it justice? *Wrath* is a nail biting, thought provoking drama thriller that delves deep into society's perception of good and evil. *Wrath* aims to ignite conversation on issues affecting all of South Africa, specifically the issue of people being subjected to abuse at the hands of religious leaders, who are often seen as people not capable of sin. The film is inspired by events that have taken place and are still being experienced by South Africans at the hands of

religious leaders. It is also speaks to how a good man turns evil through misinformation. We look forward to presenting a truly authentic South African story at the Durban FilmMart.

DIRECTOR'S PROFILE

Sibusiso Buthelezi began his career as a writer and director for micro-budget local productions such as "Ithemba Alibulali" and "Forbidden Dreams" which have been screened in local film festivals around KZN. In his short career, Sibusiso has been part of the NFVF Youth Filmmaker Slate 2019. In 2018 his project *Road to Azania* was successfully funded by the NFVF. In 2019 he was funded for development of the project *Cash in Transit* by the KZN Film Commission. Sibusiso is passionate young filmmaker with the potential to reach the sky.

PRODUCER'S PROFILE

With professional experience in both fiction and documentary film, as a producer, writer, and director, Sibongile Nene is well versed in the art of cinematic storytelling. She has produced a string of short films, which have received numerous awards at various film festivals. Nene is currently working on her project *Insila ka Shaka*, which delves deep into the life of King Shaka Zulu.

COMPANY PROFILE

Black Channel Production is a film production company founded in 2018 by filmmaker Sibusiso Buthelezi to produce true authentic South African stories about real people and real lives, within the ever growing South African Film industry. Black Channel productions has produced film such as *Road to Azania* (2018), funded for Development by the NFVF and *Cash in Transit* (2019), funded by KwaZulu Natal Film Commission. Black Channel is dedicated to growth and development.

GOAL(S)

- Expanding our skillset. Exploring funding opportunities.



CONTENT SHOP

The DFM Content Shop is a curated digital catalogue film project that aims to create opportunities and engender inclusivity and champion access to markets for emerging talent as well as established professionals. Launching for the first time this year, projects from South Africa and the African continent are presented exclusively to a select group of international programmers, sales companies, broadcasters, distributors, exhibitors and talent agents.

As we take the DFM to a virtual space, the Mart looks at how the future of cinema will navigate new landscapes including the digital world. With over 60 fiction and non-fiction films in short and feature length format, Content Shop allows filmmakers and other members of the film value chain to interact in a digital space. This new initiative, together with Hangouts is presented within the Durban FilmMart Industry programme with the aim to further content sales, distribution and festival strategy.

FICTION



'94 Terror

01:30:21
English, Other

Keza, a survivor of the Tutsi and Hutu slaughter that happened in the 1994 Rwanda genocide tells the story of struggle and loss of her beloved family that she went through until the river Kagera, that enabled her to cross to Uganda.

Mulindwa Richard
Uganda

*Feature, 2018-10-01,
Completed (Ready to screen)*



#LANDofthe-BRAVE film

01:35:04
Afrikaans, English

During the dry Namibian winter, a tough female cop investigates a series of hateful murders, only to encounter a ruthless reporter who exposes dark secrets from her past to derail the case. But the cop is determined to catch the killer, even if she has to break the law.

Tim Huebschle, David Benade
Namibia

*Feature, 2019-10-09,
Completed (Ready to screen)*



Fie! se Kind (Fie! se Child)

02:05:00
Afrikaans

Southern Africa, 1880. A coloured woman living in the arid Karoo takes in a lost white child and raises him as her own. Nine years later, the boy is removed and forced to live in the Knysna Forest with a family of woodcutters who claim that he is theirs. Winner of the SAFTA for Best Film and Best Screenplay at the South African Film & Television Awards, the film had its International Premiere at Tallinn Black Nights where it competed in Competition and was awarded one of the Audience Choice Awards.

Brett Michael Innes, Danie Bester
South Africa

*Feature, 2019-05-31,
Completed (Ready to screen)*



Fried Barry

01:38:45
Afrikaans, English

Barry is a drug-addled, abusive bastard who - after yet another bender - is abducted by aliens. Barry takes a backseat as an alien visitor assumes control of his body and takes it for a joyride through Cape Town, South Africa. What follows is an onslaught of drugs, sex and violence as our alien tourist enters the weird and wonderful world of humankind. Fried Barry is based upon the short film of the same name, which earned 59 official selections and 12 wins at festivals around the world.

Ryan Kruger, James C. Williamson, Nicolai Fuglsig
South Africa

*Feature, 2020-02-12,
Completed (Ready to screen)*



Fullmoon

01:29:22
English

Nation building is a collective responsibility, irrespective of our tribes, political or religious affiliations. But when a girl's right to education is denied because of traditional beliefs, then, the society suffers as a whole. As is the case with Zenabu, a brave girl, who struggles beyond rape and betrothing just to achieve her educational dreams, puts forth a complex situation between Muslims and Christians, thus the movie *Full Moon*.

**Chefor Leslie, Irene Nangi,
Richard Alenze**
Cameroon

*Feature, 2020-01-19,
Post Production*



Heroes of Africa (Tetteh Quashie)

01:55:02
English

The adventures of a Ghanaian man, Tetteh Quashie, who escapes from Fernando Po with some cocoa seeds and got his name into the history books as the man responsible for the introduction of cocoa to Ghana and it's spread to other sub regions of Africa and contributes immensely to the economy of a lot of African countries. A hero who is not only celebrated in Ghana but throughout Africa too.

Frank Gharbin, Matilda Asare
Ghana

*Feature, 2020-03-15,
Completed (Ready to
screen)*



Judas Kiss

01:15:00
English

Judas, together with his new girlfriend, are caught in a dilemma after messing up with his sugar mummy's cash.

**Kizito Samuel Saviour, Josephine
Kabahuma**
Uganda

*Feature, 2019-11-17,
Completed (Ready to
screen)*



Kafa Coh

01:40:00
English

From an indigenous African language stems the word *Kafa Coh*, meaning too much injustice. In an African country called Tangosi, the Vice President, Cedric takes on President Arima for unconstitutionally sacking him and the Vice President's Attorney, Sandrah, stands between the two men. She is awakened to the dark realities of political corruption when met with a haemorrhagic viral epidemic countrywide. She doesn't know who to trust, her allies come in the form of enemies, pushing her to question herself, the case and the corrupt handling of the epidemic which could wipe her tiny nation off the face of the earth.

**Gilbert Lukalia, Doreen Mirembe,
Luswata Musa, Sam Khai**
Uganda

*Feature
Post Production*



La Femme Anjola

02:20:00

La femme Anjola (The Woman Anjola) is an African neo-noir crime thriller about a young Lagos Investment Banker whose life is turned upside down when he falls for a beautiful singer married to wealthy gangster.

Mildred Okwo, Tunde Babalola, Rita Dominic
Nigeria

Feature
2020-06-17,
Post Production



Letters of Hope

01:20:00

Xhosa

Set in 1976 apartheid South Africa, Jeremiah really wants to be a policeman but can't understand why his father won't let him. His father is the local postman and expects Jeremiah to take after him. When his father is killed, Jeremiah is exposed to the real reason why his father was so against him becoming a policeman and he steps up to take over from where his father left – delivering letters of hope to families of freedom fighters in exile.

Vusi Africa, Naledi Bogacwi, Ndiyathemba Modibedi, Jet Novuka
South Africa

Feature, 2019-01-31, Completed
(Ready to screen)



Summer Torpe

01:18:34

English

Wannabe cool kids, Joshua and Thami, are headed to a house party to celebrate matriculating. There, Joshua meets a girl who he thinks will finally make sense in his life. But after meeting her best friend, things turn for the worst. Summer Torpe is coming-of-age romantic comedy that explores South African youth culture and all its absurdities.

Liam Whitcher, Ndlelenhle Dlamini, Alice Mdluli
South Africa

Feature, 2020-05-25, Completed (Ready to screen)



Tainted Canvas

01:31:00

English

The film is a harrowingly charming drama that follows Rayo, a first-generation British Nigerian lady who returns to Lagos to face her troubled past of an abusive childhood as an attempt to move forward in life. What comes to light during this visit is that the one person who was meant to protect her was actually the culprit.

Segilola Ogidan, Orwi Manny Ameh
United Kingdom

Feature Completed (Ready to screen)



Tears in Pain

01:30:00
English

This movie is a about female genital mutilation and its damaging effect on the health, home and future of a woman and the nation.

Afuetandem Melice Marius Ajua (mj), Cedellia Arreymbor
Cameroon

*Feature, 2019-10-01,
Completed (Ready to
screen)*



The White Line

01:40:07
Afrikaans

In 1963, three years after a violent uprising that shook South West Africa. It is a story of hope borne of love, grown in a forbidden time. It is a period story after the old location uprising that shook South West Africa. A white police officer falls in love with a black maid, their love for each other grows over time through the letters they write to each other. Their love endures many obstacles, one being the colour of their skin.

**Desiree Kahikopo, Micheal Pulse,
Desiree Kahikopo, Girley Charlene
Jazama**
Namibia

*Feature, 2019-07-03,
Completed (Ready to
screen)*



The Herbert Macaulay Affair

01:30:00
English

The Herbert Macaulay Affair is a story that follows Young Herbert who returns from England and begins opposing the colonial government. He meets a beautiful woman Caroline Pratt, whom he falls madly in love with and unfortunately loses her to death during childbirth. Car chases, Intrigues, schemes, nationalism and family are all part of this intense 90 minutes movie.

Imoh Umoren
Nigeria

*Feature
Completed (Ready to
screen)*

DOCUMENTARY



Action Comandante

01:30:00
English

Action Kommandant is a feature length documentary about South African freedom fighter, Ashley Kriel. He grew up in a working class family and came to be recognized as the icon of South Africa's 1980's youth resistance. The film is an intimate portrayal of this son, brother and revolutionary.

Nadine Cloete, Zulfah Otto-Sallies, Muneera Sallies, Jarryn Katia,
Ma'engere Film Productions, South Africa

*Documentary
(History)
Completed (Ready to screen)*



District Six Rising from the Dust

01:02:00
English

The memory of District Six is as iconic to Cape Town as Table Mountain. It is remembered as a cosmopolitan neighbourhood, and a hub of art, music and culture. It is estimated that approximately 60 000 to 80 000 people were forcibly removed from District Six. In 2013, the filmmakers return to a fledgling community, who have been reissued their homes. The director navigates the pain of her ancestral legacy as well as the challenges of the present District Six. The neighbourhood is surrounded by gangs, sex workers and vagrants. Their home is burgled but the filmmakers continue to stay in District Six, to finish their documentary from an "insider's view looking out", whilst also investigating the ownership of the vacant land.

Weam Williams
South Africa

*Documentary
Completed (Ready to screen)*



Dying For Gold

01:38:42
English

South Africa's wealth and white privilege has been funded by large scale maiming and killing of people by the gold mining industry. Today gold miner communities across Southern Africa have nothing to show for the wealth they produced except extreme rural underdevelopment and the world's worst epidemic of TB and silicosis. Through testimonies from communities in mining families and extensive use of contrasting archive materials *Dying for Gold* brings to the surface the real cost of South African gold.

Catherine Meyburgh, Richard Pakleppa,
Original Music: Philip Miller
Lesotho, Mozambique, South Africa, Swaziland

*Documentary
Completed
(Ready to screen)*



I Am Here

01:06:00
English, Hebrew, Yiddish

At Ella Blumenthal's 98th birthday celebration, she reflects on harrowing memories and uplifting moments in her fight for survival during the Holocaust. The story is a juxtaposition between present day, of how Ella Blumenthal lives her day to day life, and animated memoirs of her surviving the Holocaust.

Jordy Sank, Gabriella Blumberg
South Africa

Animation, Documentary, Feature Post Production



Lift Like a Girl

01:35:00
Arabic

An observational documentary about the female weightlifting community training in the streets of Alexandria, it follows the 14-year-old Zebiba for 4 years as she pursues her dream to become a professional weightlifter. Her coach Captain Ramadan believes so much in her and never takes no for an answer. He has been training world champion weightlifters for more than 20 years, including his daughter Nahla Ramadan; the former world champion, an Olympian and one of the most famous Egyptian athletes of all times, as well as Abeer Abdel Rahman, the first Arab female 2-time Olympic medalist.

Mayye Zayed, Editor: Sara Abdallah;
Music Composer: Marian Mentrup; **Sound Designers:** Brian Dyrby & Samir Nabil;
Cinematographer: Mohamad El-Hadidi
Egypt

*Documentary
Completed
(Ready to screen)*



Mission 9:9

00:45:14
English, Zulu

Mission 9:9 is a story of a 24-year-old young man named Given Refiloe Kekana from South Africa, Lephalale, a town known across the country for its electricity power generation. In contrast to many whom work for the two big power plants that appoints the majority of the population in the town, Given choses to become a musician. Mission 9:9 follows him on this path as he tries to navigate life and the pressures that come with it amid choosing a career path that has no guaranteed income.

Tumelo Moutiana, Tshepo Movundlela
*Ma'engere Film Productions,
South Africa*

*Documentary
Completed (Ready to
screen)*

Cast: Given Refiloe Kekana



My Culture My Music

01:15:00
English, Tswana, Zulu

My Culture My Music celebrates the unique South African cultural landscapes through music, visiting the past and its influences on the present. Culture gives each of us our identity through ideas, customs and social behaviour. Music is an art form and cultural activity that adds to one's identity and it is an important form and avenue for personal and group expressions. It is also a reflection of all the historical, political, economic and aesthetic values of culture.

Fanney Tsimong, Nhlanhla Ndaba *Documentary (Music)*
South Africa *Post Production*

Cast: Madosini



The Writer From a Country Without Bookstores

01:38:42
Spanish

Juan Tomás Ávila Laurel is one of the most revered Central African writers. He is living in Spain as a refugee since in 2011, when he had to flee Equatorial Guinea. He is one of the most prominent voices against Teodoro Obiang's regime, one of the world's longest lasting dictatorships. He now longs for his home country and needs to travel back, despite the risks. This is the story of an artist soul lost in geopolitics.

Marc Serena, Toni Espinosa *Documentary*
Equatorial Guinea *Completed (Ready to screen)*

Cast: Juan Tomás Ávila Laurel

WEB SERIES



Braam

00:08:54
English, Zulu

In a place where every colour, creed and age is thrown into the mix together, we embark on a cathartic exploration of hope, strength, humanity and survival as a stellar ensemble of people in the suburb of Braamfontein, Johannesburg work together (and apart) to seize the moment, beat the clock, pay the price and ultimately live to see the next sunrise in an unobserved struggle that takes place on a daily basis in the heart of South Africa's place of gold.

Xolelwa "Ollie" Nhlabatsi,
Brendan C. Campbell
South Africa

Web / New Media
Short Fiction, Completed
(Ready to screen)

Key cast: Lazola Gola, Dineo Lusenga, Treasure Tshabalala



Conversations with Millennials

00:29:58
English

Conversations with Millennials is the first of a 4-part docu-series that centres around the ideology of black consciousness of the late South African activist, Bantu Stephen Biko. Seven millennials from Johannesburg, South Africa engage in a dialogue that dissects and analyses the ideology from their point of view. With the first episode being about the meaning of black consciousness and our history as a people.

Madu Dube, Stills Photography:
Melanin Pigments, Lerato
Melchior Ntiso Mbawu; Film
Photography: Sphesihle 3ebop
Hato
South Africa

Documentary, Short
Short Documentary,
Completed (Ready to
screen)

Key cast: Gift karabo Mokeona, Nwabisa Mbala, Kgabo Kenahotep, Malebo Chosane, Sphesihle Hato, Lindelwa Masuku, Nhlanhla Dlomo

SHORT FICTION



1988

00:14:21
English, Swahili

Khoti Babu, is a University of Nairobi Law student and poet who uses poetry to fight the Kenya government's human rights violations and corruption. Babu is captured, detained and tortured at Nyayo House torture chambers by the dreaded and infamous Special Branch officers, part of the Kenya Police Force then. Khoti Babu is held on suspicion of being the face of Mwakenya, a human rights liberation movement group. Set just days before the controversial 1988 mlolongo general elections, 1988 is a dramatic, engaging and thought-provoking story around the lives of three characters as they clash in beliefs in a deadly and violent war for democracy, human consciousness and dignity.

Robert Asimba, Charles Chanchori, Christine Njeri
Kenya

Cast: Mike Njeru



2 Grams and A Sunrise

00:11:56
English, Zulu

A faded Gqom popstar goes in search of her long lost legendary jazz father, and finally lets go as she embraces the mystery of the darkness.

Malusi S. Bengu, Malope Makola
South Africa

Cast: Nomzamo Mbatha



5 AM

00:06:01
English

A Silent Comedy about a young couple who decide to stop talking to each other and only communicate through phone chats. All hell eventually breaks loose.

Jimi Ojikutu, Thomas Ishie, Omobola Akinde
Nigeria

Cast: Omobola Akinde, Qase Patrick



Address Unknown

00:24:00
Afrikaans

Joey the postman is traumatised by the brutal destruction of his mixed race community under apartheid in South Africa. Friends and neighbours are being forced to leave District Six in Cape Town and their homes are bulldozed after the area is declared - white persons only. Ebie is a close childhood friend of Joey's, he is among the residents who disappear without leaving a forwarding address. Now a postman, Joey is determined to find his friend Ebie and deliver his letters to him, no matter what the personal cost. Address Unknown explores themes of trauma, injustice and friendship during apartheid.

Nadine Cloete, Anton Fisher, Dominique Jossie
South Africa

Cast: Stefan Erasmus, Irshaad Ally, Bianca Flanders



After Forgetting

00:03:00
Arabic

A man who loses his memory due to a sudden accident, starts to discover who he is from the beginning in addition to what he was previously.

Kareem AlGohary, AlJoker,
Kareem Ateya
Egypt

Cast: Ahmed Wahdan,
Menna Abd AlAzeez,
Gamal AlGarawany,
Kareem AlGohary



Early Works

00:08:30
English

A teenage girl forgets to do her English homework, and hands in a plagiarized poem. Her lie spins out of control and propels her to a national stage at the London Children's Poetry Awards - but will she get found out?

Ethan Ross, Nick Brady, Emmanuel Li
United Kingdom

Cast: Greg Wise,
Sara Stephens,
Maia Lincoln,
Nicholas Vause



Gcobisa

00:26:34
English

Callum's in trouble, a massive drug deal he took a chance on as a once-off, blew up in his face. He has run away to the family country estate he inherited after his father's recent death and is in hiding. Callum is the everyman, trying to survive in a world where he's become irrelevant. Doing what he can to make a quick buck and then disappear forever. He can run but he can't hide from family. The domestic help at the family estate and the arrival of Mzi, the drug lord's hitman, sends everything the family thought was real into a surreal meeting with the truth. Each character is forced to face something about themselves and it makes for some satisfyingly sick and deliciously dark comedy.

Adrian Collins, Louis
Vijoen, Lika Berning
South Africa

Cast: Emily Child, Anele Matoti,
Pierre Malherbe, Theo Landey, Jenna
Upton, Clyde Berning, Sive Gubangxa



Ghost Of Spacetime

00:08:35
Arabic

When the place tells us a story, we must listen. The echo of time repeats, and the mistakes of previous generations warn us, so listen, time has a story and time has memory. And this place is telling us a story of a small family destroyed by war.

Karim Tajouat, Mohamed Rezki
Morocco



Home

00:14:50
English

Sammy and Mara are a power couple who have been in a beautiful coveted interracial relationship for three years. Their love is tested when they move to Mara's hometown on the German countryside to start a business together, triggering a crisis in Sammy's mental health.

Joseph Akwasi
Ghana, Germany

Cast: Benjamin Sarpong, Anna Röser, Azize Flittner



In Sight

00:14:50
English

In post-apocalyptic future Cape Town, a jaded, desperate sex worker, Annika, encounters the blind homeless Lisoletu, whose innocence erupts her plan of self-satisfaction to be a revelation of the deeper void to be fulfilled.

Ying Zhang, Yolisa Letshwene
South Africa

Cast: Berenice Barbier, Thapelo Maropefela, Ako Matakata, Moleboheng Selekeane, Rebecca Patrick



Insila Kashaka

00:21:33
Zulu

Nogandaya, King Shaka's food tester, has a mission to secure an heir for a king who kills his unborn sons to save the bloodline and the Zulu kingdom. A terrified young virgin agrees to his plan to bear the heir but must leave the kingdom to be safe from the wrath of King Shaka. When Shaka is assassinated, Nogandaya avoids his own customary execution to find mother and son, only to find a jealous cousin to the king abducted the heir after the young virgin gave birth. Will Nogandaya save Shaka's heir from King Shaka's assassins and avoid his own death?

Sibongile Nene
South Africa

Cast: Sibusiso Ntshalintshali, Smanga Shinga, Thalente Nene, Kwazikwenkosi Ntombela, Smanga Zikhali, Mbhede Mhlongo



One Last Drop

00:21:33
English

A frightened man is on the run after his wife discovers that he's been hiding his alcoholic addiction.

Iain Behr, Bulelani Mvoto, Carla Temmers
South Africa

Cast: Kelly Wregg, Shane John Kruger



Quarantine

00:25:18

An anxious John sits with his mistress Lerato as Dr Briann who mistaken them to be a married couple informs them that someone tested positive for Covid19 in the hotel they were in last night. They are told that they need to test, and they are given papers to write down the details of the people that they've been in close contact with.

George Solomon Bila, Estelle Banda, Samantha Maine
South Africa

Cast: Mpho Gift Makhubedu, Matshidiso Mokonyane, Samantha maine, Mothusi Magagula, Smangaliso Mahlangu



Tab

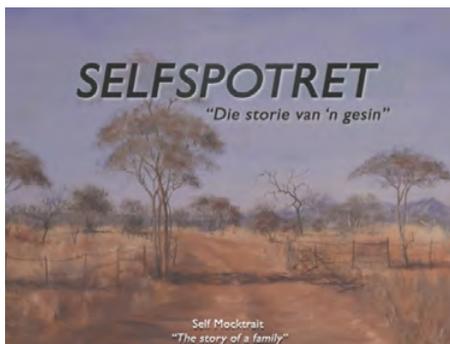
00:13:10

English, Xhosa

Khanya and Sandiswa are left outside the local horse gambling arena by their father, under the strict instructions to not leave the car. Khanya receives her period and makes the decision to enter the arena to use the bathroom, she is caught by her father and the true confines of their delicate relationship come to light.

Hlumela Matika, Khosie Dali
South Africa

Cast: Mbulelo Grootboom, Masego Naledi, Noluthando Ndlovu



Self Moctrarit (Selfspotret)

00:05:49
Afrikaans

The film is an exploration of Afrikaner family politics showcased through a series of character tableau's.

Tana Pistorius
South Africa

Cast: Tana Pistorius



Tamara

00:05:49

English

After losing their brother and mother, two siblings set out to seek revenge against a murderer in uniform. Tamara is inspired by numerous stories of unjustifiable police brutality, it borders on the sentiment that there is always justice to every crime, but the price to be paid must balance the crime.

Fatoba Onala, Vincent Maureen, Ayinde Aramide
Nigeria

Cast: Aladetoyinbo Tobi, Ikponmwosa Gold, Adetutu Adeola



The House of My Childhood Binds My Body (Die Huis van my Kinderdae Verbind my Liggaam)

00:13:03
Afrikaans

The medium of filmmaking is explored in this subjective look at the concept of nostalgia and time through sound.

Jandre van Heerden
South Africa



Together Apart

00:40:16
English

Stripper and artist Nico interrogates intimacy as performance, whilst trapped in an art residency under lockdown conditions.

Nico Athene, Francis Chouler
South Africa

Cast: Loren Loubser,
Kiroshan Naidoo,
Gabe Gabriel, Kathleen
Stephans



Toujane

00:29:43
Arabic

It is a story of an extremist Imam who refuses to hold the funeral prayer for a young man who drinks alcohol. He also refuses to pray over the body of girl who commits suicide, but a moderate worshiper (Othman) is taking charge of these religious rituals in the cemetery, which makes him an outcast for the extremist imam, and after a while Osman is found dead in his house and the imam refuses to hold the funeral prayer for him on the pretext that he is heretic and his faith is doubtful, so people rise up against the extremist Imam.

Khemais (Kamo) Hmaied, Lassaad
Ben Hsin
Tunisia

Cast: Ahmed Landolsi



Two Hues

00:14:49
English

Two Hues is a short psychological drama and an exploration of the artistic nature of a manic-depressive. The film delves into the world of the feminine psyche and explores the duality of patriarchy. Natasa, is a bipolar photographer, and a silent victim of rape, who lives with her parents. Natasa only displays her strong positively energised self at the advertising agency she works at, however, when alone her deep-seated depression surfaces. Two Hues explores the ambiguous identity of Muslim women living in a western context and is set in Cape Town, South Africa, a country with the highest rate of femicide in the world with statistics which states that 1 in 4 women are victims of rape.

Weaam Williams, Dominique Josie
South Africa



MAY VISION WITH CROOZ ENTERTAINMENT "VULNERABLE"
WRITTEN & DIRECTED Akinwumi Mayowa

Vulnerable

00:06:50
English

The story of a young lady who is struggling to make ends meet, fending for herself, but optimistic about a better life. Until she crosses path with some street boys who were going to sexually harass her.

**Akinwumi Mayowa, Oyelola
Susanna**
Nigeria

Cast: Michael Temitope



WOKE WHITE KID

A SHORT FILM BY MICHAEL JAMES

REMEMBER TO STAY WOKE

IMMERX RESISTANCE PRESENTS A MICHAEL JAMES FILM "WOKE WHITE KID" STARRING MICHAEL JAMES
WRITTEN BY MICHAEL JAMES PRODUCED BY STABILE MARILO AND MICHAEL JAMES AND JARED HINDE DIRECTOR OF PHOTOGRAPHY JARED HINDE EDITED BY JARED HINDE

Woke White Kid

00:14:05
English

A young, woke, white social media influencer finds himself the target of a satirical and surreal exploration of the metanarrative layers beneath "wokeness" and "whiteness".

**Michael James, Jared Hinde, Sithabile
Mkhize**
South Africa

Cast: Michael James



A JESSE K FILM

Wavamizi

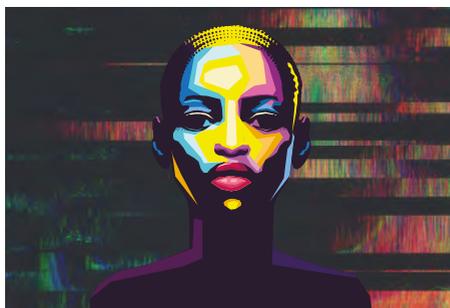
00:09:31

Set in the 1600's East Africa. Wavamizi tells the saga of the Portuguese occupation of Mombasa and how the locals coped.

**Jesse Kyalo, Kiboi Kuria, Shirleen
Wangari, Mehul Savani**
Kenya

Cast: Kenneth Ambani,
Brenda Wairimu, Richard
Rollier, Bilal Wanjau

SHORT DOCS



Black is Beautiful

00:09:20
English

Part of the Pack will take the form of a short conservation documentary on African Wild Dogs. It is one of Earth's oldest canines, with every dog having a unique coat differentiating the pack and giving them individuality. This film will show the organisations assisting and monitoring this species and we will interview conservationists at the oldest game reserve in South Africa. We highlight the challenges and life threatening situations that African Wild Dogs face on a daily basis.

Emily Cross
South Africa

Completed (Ready to screen)

Cast: Michael James



How We Move – Pantsula

00:06:55
English

A documentary on The Pantsula dance and its roots. A Cape Town film crew followed four pantsula dancers from the Delft South rural area outside of Cape Town to learn more about this historic dance and its origins.

Juri Badenhorst, Rowen Smith & Juri Badenhorst
South Africa

Completed (Ready to screen)

Cast: The Delft South Pantsulas

Discovery Digital Networks, Seeker Network Worldwide All Rights



I Won't Kneel

00:12:00
Other

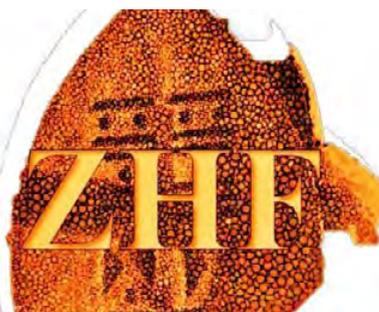
The considerable difference in how the girl-child and the boy-child are raised in many African homes is largely attributed to patriarchy. This documentary film explores the logic behind Patriarchy through the lens of a cultural practice of women and girls kneeling down while greeting other members of the society- a treasured custom among my people- the Jopadhola of Eastern Uganda.

Trailer: <https://filmfreeway.com/submissions/16095264>

Hilda Awori
Uganda

Post Production

Cast: Allen Onyige, Collin Nathan Ouma, Ssozi Joseph, Hillary 'Hillax' Lanogwa, Dennis. J. Benson



Iyeza (Medicine)

00:54:56

Ndoro abandons doctor prescribed drugs for Cannabis Oil which launches her into a journey of discovering indigenous medicine. After consulting with Mozambican traditional practitioner in Johannesburg, Dr Hlati, she unveils the belief systems within her own people, that has hindered her from healing.

Sibongile Nene
South Africa

Post Production

Cast: Gloria Ndoro, Robbie Green, Dr Margaret McLaren, Dr Hlati, Bodyguard 1, Bodyguard 1



Outspoken

00:29:45

Afrikaans, English, Xhosa

The documentary *Outspoken* explores the spoken word poetry scene in Cape Town and the impact of the InZync poetry sessions on contemporary identity politics. How do poets speak truth to power? How can we reimagine who and where we are? How do we rebuild our sense of self through the medium of poetry in post-Apartheid South Africa? And what is it about poetry that makes it such a powerful vehicle for socio-cultural transformation?

José Cardoso, Adrian Van Wyk, Pieter Odendaal
South Africa

Completed (Ready to screen)

<https://jirafica.com/portfolio/outspoken/>



Part Of The Pack

00:09:20

English

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Emily Cross
South Africa

Completed (Ready to screen)



Rehema (working title)

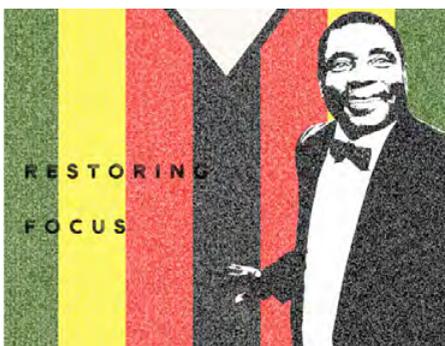
00:09:20

Rehema, a widow who is an outcast in a remote village, dedicates her life to saving girls from child marriages.

Joshua Enoch Kismwa, Jessica Parkins
Kenya

Post Production

Cast: Rehema Ndito



Restoring Focus

00:09:30

English

In a country that is known for political controversies, such as having the same president since 1980, and one of the most controversial land redistribution acts. One man, Dr. Solomon Guramatunhu, does all he can to uplift and empower the Zimbabwean people through his work as a medical doctor, philanthropist and involvement in local arts. At the core is the importance of education, giving back, and art appreciation.

Sue-Ellen Chitunya
Zimbabwe

Completed (Ready to screen)

Cast: Solomon Guramatunhu



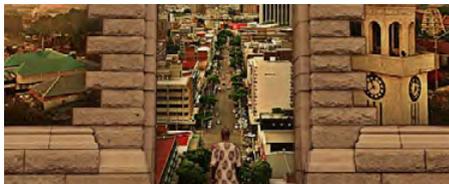
SA Lockdown Edition

00:09:30
English

SA Lockdown Edition is a distinctive South African documentary that was filmed in 6 different locations across 2 provinces: Limpopo & Gauteng. It focuses on the effects the South African lockdown has had on people in response to Covid19. It was produced during the lockdown, while the country was experiencing strict regulations. The stories are told by different people from different settings including rural, suburbs, townships & squatter camps. The documentary seeks to address the inequalities that have been highlighted by the lockdown by telling stories of people who are unemployed, employed, self-employed, or students.

**Lehlogonolo Mathekgana, Mosa Mailula,
John Lekota, Desmond Mongoai,
Malakiya Manuel**
South Africa

Post Production



Syncopation... Lives at Crossroads

00:15:00
English

In the wake of recurring, violent anti-immigrant marches, Leather Craftsman Kwesi Joseph Acheamong ventures on foot, for the first time, into the soul of a city he has lived in cautiously for the past 7 years. An intimate glimpse into his proverbial 'stride of pride' has Kwesi confront his apprehensions to discover a melting pot of migrants steadfastly plying their trade within this vibrant anomaly of a city founded on a diverse migrant history. We engage in Kwesi's caravan-esque walk through three city districts that spark nostalgia of Ghana, his place of birth, Ivory Coast, where he learnt his craft and his rejection at a German Airport, when he had fled Ivory Coast's Civil War. Kwesi celebrates the fruits of an arduous migrant journey that leads to his unlikely business and personal success in South Africa.

**Tendayi Charles Tshuma, Rosa
Luxemburg Stiftung**
South Africa

Post Production

Cast: Acheamong Kwesi Joseph



The Grieving Circle

00:15:07
English, Swahili

The Grieving Circle is a documentary about the impact of stigma and silence surrounding Pregnancy and Infant Child Loss (PAIL) in Kenya. The film follows the founder of Empower Mama, Vivian Gaiko, a young Kenyan woman who lost her two-week old daughter after a sudden illness in 2016. Vivian set up Empower Mama, an organisation that supports bereaved parents struggling with complicated grief, through support groups, home visits, mountain climbing and aiding grieving parents to openly acknowledge their loss.

Lydia Matata
Kenya

Post Production
Cast: Vivian Gaiko



Tidal

00:27:24
English

The documentary follows Lisa Beasley's journey after a horrific BASE jumping accident encourages her to return to the ocean. Lisa's journey begins with a childhood love of water and sea life. This obsession continues until it is eclipsed by her growing infatuation with skydiving and then BASE jumping. As her jump numbers increase, so too do the risks, until one jump changes everything. Lisa's struggle to find an exercise she can handle leads her to discovering the beauty of the Cape Town ocean spaces. The tidal pools in particular have become very meaningful to Lisa's recovery, and she must now work to protect them from the harmful historical cleaning protocols that kill the marine life she has come to love.

Trygve Heide, Leila Kidson
South Africa

Completed (Ready to screen)

Cast: Lisa Beasley, Anita Beasley

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Durban FilmMart Institute Board: Mandisa Zitha, Jacintha de Nobrega, Neil Brandt, Thandi Davids, Theoline Maphutha

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Media Partners: Awotele, Call sheet and Variety

Project Readers:

Fiction: Bridget Pickering, Heidi Zwicker, Lucas Rosant, Philipp Hoffman

Documentaries: Hicham Falah, Isabel Arrate, Monica Rovik, Sina Weber

DFM Coordinator: Faiza Williams

Finance Forum Coordination: Faiza Williams

Finance Forum Assistant: Anele Mnyengo

Finance Forum Mentors: Bridget Pickering, David Horler, Don Edkins, Khalid Shamis, Lucas Rosant, Meena Nanji

Talents Durban Coordinator: Menzi Mhlongo

Talents Mentors: Djia Mambu, Isaac Mogajane, Jihan El-Tahri, Kethiwe Ngcobo, Moussa Sene Absa, Nadine Cloete, Newton Aduaka, Tracey-Lee Rainers, Trish Malone and Wilfred Okiche

Jumpstart Mentors: Guillaume Mainguet, Jeremy Du Bois, Mmabatho Kau

Industry Programme Curation Team: Mitchell Harper and Tiny Mungwe

Industry Programme Assistant: Gina Zuma

Industry Programme Participants

DFM Main Programme: Sanjeev Singh, Mayenzeke Baza, Thandeka Zwana, Katleho Ramaphakela, Theoline Maphutha, Julie Hall, Karima Effendi, Miki Redelinghuys, Thabang Moleya, Mmamitse Thibedi, Wanuri Kihiu, Ryan Solovei, Joanne Raphael Katz, Genevieve Hofmeyr, Amanda Dlamini, Silondile Jali, Sphehile Dlamini, Jackie Motsepe, Akin Omotoso, Kagiso Lediga, Tigist Kebede, DeShuna Spencer, Wilfred Kiumi, Thérèse Ryan Van Graan, Helen Kuhn, Abongile Mashele, Tebogo Matlawa, Helena Spring, Cait Pansegrouw, Tamsin Andersson, Mike Auret, Toni Kamau, Nosipho Dumisa-Ngoasheng, Thandi Davids, Helen Kuhn, Unathi Malunga, Antoinette Engel, Marianne Grant, Terrence Khumalo, Steven Markovitz, Victoria Thomas, Chris Payne, Cait Pansegrouw, Dr Matome Jack Mashiapata, Denise Hattingh, Moroba Nkawe, Gugu Zuma, Busi Ntintili, Lala Tuku, Roger-Ross Williams, Monde Twala, David Kayser, Bradley Joshua, Leon Forde, Lemohang Jeremiah Mosese, Dorothy Ghettuba, Ben Amadasun, Chioma Ude, Miki Redelinghuys, Dr Liani Maasdorp, Emily Wanja, Vanessa Guervo, Naomi Walker, Nicole Schaffer

Durban Does Docs: Teboho Edkins, Sam Soko, Dylan Valley

Talents Durban: Rehad Desai, Richard Poplak, Diana Neille, Michel Zongo, Dieudo Hamadi, Bongi Ndaba, Simon Wood, Mounia Aram, Ferdy Adimefe, Clare Louis

Engage: Wisaal Abrahams, Ingvild Aagedal Skage, Silas Miami, Hajooj Kuka, Fibby Kioria, Ike Nnaebue, Mmbatho Kau, Njoki Muhoho, Tracey-Lee Rainers

Hangouts: Tigist Kebede, Thandeka Zwane, Mayenzeke Baza, Theresa Hill, Antoinette Engel, Mohamed Said Ouarma, Peter Mudamba, Mandisa Zitha, Hicham Falah, Satu Elo, Bongiwe Selane, David Horler, Ng'endo Mukii, Cornélia Glele, Ema Edosio Deela, Nadja Lischewski, Per Eirik Gilsvik, Caitlin Mae Burke, Khalil Benkirane, Lyse Ishimwe Nsengiyumva, Dilcia Barrera, Nataleah Hunter-Young, Sarah Dawson, Ismail Mahomed, Chioma Onyenwe, Kennedy Mazimpaka, Ozi Menakaya, Muriel Pérez, Fibby Kioria, Thibaut Bracq, Eric Kabera, Brigid O'Shea, Isabel Arrate, Patrick Hurley, Niu Yun, Jullian Carrington, Dianne Makings, Sean Drummond, Bongiwe Selane, Senzo Zindela

Moderators: Katarina Hedren, Fatimata Wane, Binwe Adebayo, Helen Herimbi, Bob Perfect, Wilfred Okiche, Sisanda Henna, Thandi Davids, Takalani Molaudzi, Simane Applegren, Ayanda Mthiyane, Oris Aigbokhaevbolo

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VIRTUAL EDITION 2020

CONTACT

Email: info@durbanfilmmart.com

[f /Durban.Filmmart.Africa](#) [@durbanfilmmart](#)

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