

DISRUPT!

THE SHAPE OF STORIES TO COME

13 - 22
AUGUST

www.durbanfilmmart.com



12th

Durban FilmMart

VIRTUAL EDITION 2021

PROJECT DOSSIER

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MESSAGE FROM THE CHAIR

A warm Durban welcome to all delegates from around the world joining us for the 12th edition of the Durban FilmMart.

As the world continues to adapt to the new normal a year on, a change that has affected the film industry to its core, storytellers have continued to innovate, shape-shift and collaborate. Through adaptation, resilience and inspiration, the industry has taken this disruption, and found new ways to move their world-building forward. The 12th Durban FilmMart will reflect on changes to the film ecosystem, and the opportunities this represents for the shape of stories to come. It is now more important to tell our African stories and DFM provides storytellers the platform to share their voices with the world.

The 2021 edition will connect with the energy of the times, one in which the move to online networking, financing, cloud-based work-flows and disruption of the distribution eco-system have the potential to democratize access across the film value chain.

My fellow board members, Mandisa Zitha, Thandi Davids, Neil Brandt and I have worked tirelessly to ensure the Durban FilmMart Institute remains a key entry point for both film creatives and businesses on the continent to connect, develop and be celebrated. I'd like to acknowledge my colleagues' contribution and strategic direction as we steer and grow the newly established entity.

We congratulate the organising team and programme participants for delivering the 2021 programme, asserting the Durban FilmMart as a pan-African platform that connects our industry to the world and ensuring that African storytellers can continue to tell 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 2021!

Jacintha de Nobrega

Jacintha de Nobrega
Chairperson
Durban FilmMart Institute



SRUP
THE SHAPE OF STORIES TO TELL

INTRODUCTION AND WELCOME

Under the theme, 'Disrupt! The shape of stories to come', the 12th edition of the Durban FilmMart, will unpack the disruption that the film industry has had to navigate while celebrating the unique opportunities it has presented.

Building on the success of the 2020 edition, our 2nd virtual DFM brings together leading and emerging film industry professionals providing fair access across the industry, fostering community within the African film industry, and providing a platform for networking with the international market.

MARKET PROGRAMME

Pitch and Finance Forum (16-19 July)

Our Pitch and Finance Forum offers financiers, funders, investors and programmers an opportunity to fully explore African projects in development. The 2021 programme will present 30 projects as the official DFM selection and 45 projects in the Story Junction selection. Story Junction is the presentation of projects from partner programmes – Talents Durban, Hot Docs Blue Ice Docs Fund Fellows and a spotlight on selected Lusophone African projects.

DFM Content Shop (1-30 July)

Following last year's inaugural DFM Content Shop, the 2021 programme will present a digital catalogue of 40 African projects that are ready for sale and distribution (fiction, documentary film of all lengths as well as series and animation). These films have been curated to reflect the unique storytelling of Africa that is available to the international market.

PROJECT LABS (JUNE AND JULY)

DFM Official Projects

In preparation for the pitch and finance forums, all official projects will participate in a 4-week mentorship programme during the months of June and July.

Talents Durban

The DFM, in cooperation with Berlinale Talents, is proud to present the 14th edition of Talents Durban. Talents Durban has selected 28 film projects and 6 film critics representing 16 African countries – they will participate in a 4-week mentorship programme during the months of June and July.

Jumpstart

The Jumpstart incubator programme, in partnership with Produire au Sud, Nantes and IFAS, will provide script development mentorship for 6 emerging directors.

DFM ACCESS (APRIL - JUNE 2021)

DFM Access is the first of the institute's year-round programmes. This 10-week mentorship and development platform provides a nurturing framework for producers who are in early stages of their career. The objective of the programme is to equip the selected producers with the necessary skills to participate in programmes and markets locally and globally. The mentorship will culminate with the 22 project participants pitching to an independent panel, and 3 projects being selected for access into the DFM Pitch and Finance Forum as part of the official DFM projects.

INDUSTRY PROGRAMME (16-20 JULY 2021)

The industry programme includes a series of webinars, discussion forums and hangouts. The programme includes:

DFM Conversations – In-depth conversations with prominent film industry professionals

Durban Does Docs – Unpacking the world of documentary filmmaking

Talents Filmmaker Talks – Interrogating stories, messaging and filmmaking processes

Engage – Highlighting Egyptian and Lusophone African voices in the traveling think-tank programme

Animation @ DFM – Explore animation as a dynamic driving force within the continent's creative industries

Content Shop: New Pathways – How digital opportunities in the areas of training, sales, distribution and festival strategy facilitate inclusivity and access

On the Mark – Dialoguing actors rights and the art of acting.

Key to the value of the Durban FilmMart are the many meetings and networking sessions across the ten days.

Enabling filmmakers, showcasing new work and building the industries will not be possible without the support from our sponsors, partner markets, development organisations and funding bodies, for which we are deeply grateful.

Thanks for joining the 12th DFM.

Warm regards,
Durban FilmMart 2021 Team



DISRUPT! DISRUPT!
 THE SHAPE OF STORIES TO COME THE SHAPE OF STORIES TO COME

PARTNERS AND SPONSORS

PRINCIPAL FUNDER



FUNDERS AND SPONSORS



national film and video foundation
SOUTH AFRICA
an agency of the Department of Sports, Arts and Culture



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PROGRAMME PARTNERS



DFM MENTORS



DON EDKINS

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, with an extensive online and community outreach programme. He's 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.



DR DIEUDONNE ALAKA

Doctor Dieudonne Alaka is a film producer and lecturer at the University of Yaoundé I. He obtained a Master's Degree in Cinema at the University of Yaoundé I and of the association of documentary filmmakers of Cameroon. With a PhD in Performing Arts and Cinema, he has been developing, producing and co-producing several films in Cameroon, Mali, Burkina Faso, CAR, Chad and France. He is the founder of Tara Group Company that runs the Yaounde Film Lab, which develops and produces films from 11 African countries.



LAYLA SWART

Layla Swart is one of South Africa's most accomplished producers. She obtained her BA Degree in Film and Media Production as well as her Honours in Film Theory and Practice. Churning out a litany of impressive work in record time through her production house Yellowbone Entertainment. By the age of 33 she has produced and edited five multiple-award winning films and a high end drama series. Layla was recently awarded the SAFTA, Youth Achiever prize for 2019, as well as the 2020 SAFTA for Best Editor of a feature film. Layla's two films have been South Africa's entry to the Academy Awards in 2019 and 2020.



LUCAS ROSANT

With his work with global markets and festivals, Lucas Rosant has built a strong network of emerging artists. In addition, he has helped organize film festivals, such as La Quinzaine des Réalisateurs (Directors' Fortnight) and Paris Cinéma International Film Festival. In addition, he founded and directed the Paris Project, Paris Cinema IFF's co-production and development platform, for seven years. He's also established and is building partnerships with various co-production forums and festivals, including Thessaloniki International Film Festival, Dubai International Film Festival, Locarno International Film Festival, Cannes Film Market, and many more. He joined the EAVE network (2010), the reading committee of the Hubert Bals Film Fund (2011) and was appointed senior expert for the Euromed Audiovisual III. Recently his production and consulting company, Melia Films – which co-produced *The Dream of Shahrazad* – carried out a diagnosis and strategic development plan for FESPACO and African Film Market.

PROFESSOR
SYLVIA
VOLLENHOVEN

Vision in Africa's founder, Sylvia Vollenhoven, is a multi-award winning author, playwright, journalist, and filmmaker. She is also the first Professor of Practice in the Humanities faculty (UJ) and assists film graduates find employment through Stream Learn. Her other philanthropic efforts include mentoring for the Bill & Melinda Gates Foundation. She's exhibited films at various film festivals including: CIFF, Encounters Film Festival and TIFF. Her creative non-fiction novel *The Keeper of the Kumm* won SA's Mbokodo Award for literature. She's also produced works such as *Mandela the Living Legend*, *Project Spear* and *Striking a Chord* – which was nominated for Best Director and Best Documentary (SAFTA). A member of the International Emmy Awards, as well as the SAFTA juries; a panelist for the NFVF grant awards; as the Africa representative for the Thomson Foundation she coordinated an Oxford University and African Economic Research Centre programme to train senior financial journalists.



THEMBA BHEBHE

On a seasonal basis, Themba Bhebhe is in charge of diversity and inclusion for the European Film Market (Berlinale). This work includes co-managing the DocSalon Toolbox Programme and working as Indigenous Cinema Coordinator alongside imagineNATIVE. His work contributes to programmes that are designed to build capacity for indigenous film creatives. Alongside Mitchell Harper and Tiny Mungwe, Themba is the co-founder of *Engage*, a series of curated think tank conversations on the pertinent, challenging and multi-faceted questions facing the African film industry. Themba is also one of the founding members of the Programmers of Colour Collective (POC2) which is aimed at bringing more inclusivity at international film festivals.

TALENTS DURBAN MENTORS



DJIA MAMBU

Djia Mambu is a journalist, film critic and author from the Democratic Republic of Congo. Specialising in African cinema, she has contributed to a variety of magazines (*Africultures*, *Africiné*) including being a columnist at TV5 Monde's Africa news broadcast. She is a member of the African Federation of Film Critics (FACC), and is in charge of the African Department of the International Federation of Film Critics (FIPRESCI). In 2018 she also founded the bilingual VisuElles Film Festival, a film festival dedicated to the visuals and voices of women. She has recently joined the selection committee of FESPACO.



FANTA RÉGINA NACRO

Fanta Régina Nacro studied at the African Institute for Cinematic Studies (INAFEC) and The National School of Burkina Faso. She obtained a Master's Degree in Film and Audiovisual Studies at the Sorbonne in Paris. She is the first Burkinabé woman to direct a dramatic film, the short, *Un Certain Matin* (1991) and has made many short films which address the AIDS epidemic in Africa, including *Vivre Positivement* (1993). Her short films *Puk Nini* (1996) and *Un Certain Matin* have been hailed as representing the "African New Wave." Her last short for the Mama Africa series, *A Close-Up on Bintou* (2002), won more than 20 prizes in international festivals. Nacro is a founding member of the *Gilde Africaine des Réalisateurs et Producteurs* (The African Guild of Directors and Producers). She was awarded a Special Jury Prize at the Clermont-Ferrand International Short Film Festival in 1999 for her film, *Le Truc de Konate* (Konate's Gift). Her first feature *The Night of Truth* (2004) was featured in the touring program of the Global Film Initiative and received screenwriting honours at the San Sebastian Film Festival.



IMAN DJIONNE

Iman Djonne is a Senegalese director and writer whose work includes short films and audio-visual content. Her last short, *Boxing Girl* (La Boxeuse) was selected at several festivals, such as Luxor African Film Festival, POFF Shorts and Film Festival Cologne. She is also a casting director for local and international productions such as *Amin* by Philippe Faucon (La Quinzaine 2018), the Amazon series *ZeroZeroZero* and Robert Guédiguian's upcoming feature *Mali Twist*. She was also a member of the casting team for *Atlantics* (*Atlantique*) by Mati Diop which won the Grand Jury Prize at Cannes (2019). Iman is currently working on her first feature film *Coura + Oulèye*. She is a Realness Screenwriter's Residency (2019), Berlinale Talents and La Fabrique alumna (2020).



LYDIA MATATA

Lydia Matata is an award winning journalist and filmmaker from Nairobi Kenya. Her film, the short documentary *Utapata Mwingine (You Will Get Another One)* premiered at Sema Stori Virtual Festival (2020). One of 10 laureates of the UNESCO and Nara International Film Festival Residency for African Women Filmmakers, she wrote and directed *Sungura* – a short film revolving around sexuality, disability and inclusiveness. The film went into production in January 2021 and is currently in post-production. The project was one of eight finalists of the Interfilm International Short Film Festival's Script Pitch Competition and a Screencraft Short Film Fund Finalist in 2019.



MARC DEY

Marc Dey is a scriptwriter and creator who has the most fun when he's hanging out in his imagination. Years of watching cartoons and behaving like a kid have paid off because now his show, *Kiya* is in production with eOne, Triggerfish, Frog box and TeamTO, and will be broadcast on Disney+ and Disney Jnr in 2023. *Kiya* was a winner of the Disney/Triggerfish Storylab which allowed Marc to fulfil a lifelong dream of going to Disney Studios and meeting lots of interesting cartoon characters. Marc has a decade of experience in the learning industry as an educational specialist and now works as a writer/creator specialising in animation. He co-founded Play Nice, a collective of writers, creators, and professional leg-pullers developing and creating content with a specific focus on Africa, and has worked with Disney, eOne, Wekids, Baobab Studios, Snipple Animation, Lucan and Triggerfish Animation Studios. So far he has written stories about clumsy ducks, stressed out squirrels and alien delivery men. Marc's greatest achievement was creating two super imaginative daughters who inspire him every day to create stories that are wacky, weird and filled with heart.

NEILOE
WHITEHEAD

Neiloe Whitehead spent 7 years working in the production and development department of the National Film and Video Foundation. She spearheaded the documentary program at the foundation as a manager. Whitehead was part of the Eurodoc International program in 2011. She has experience in commissioning content, curating and managing project budgets. She worked with Fireworx media as a development executive and as a project manager on an incubation project for the Association of Transformation in Film and Television from (2015-2016). She is currently working as a freelance script editor, creative producer as well as freelance writer for *Signal High* and *uBettina Wethu*. She has script edited on a number of feature films, short films and documentaries. She is currently in pre-production for her first short film, *Lefuma & Pheello*. Neilo is also co-owner of Black Seed Film Hub, a black female led production company. The Hub is running a 2021 digital content creation program.



SEAN DRUMMOND

Sean is a screenwriter, creative and conceptual producer and documentary director through his own Be Phat Motel Film Company. His debut feature *Five Fingers for Marseilles* premiered at TIFF, continuing to multiple festivals and awards. His shorts *Sweetheart* and *Apocalypse Now Now* and feature documentaries *Lost Prophets* and *Outsider* have screened extensively around the world. Sean is the founding manager of the Cape Town chapter of the shnit Worldwide Shortfilmfestival and he spent ten years on the festival's international executive, pushing collaboration and exchange between filmmakers from all over the world. He continues to be active in festival planning and programming on an independent basis. He hosts panels on development, production, finance and distribution around South Africa and has served on the WGSA executive council. He produced and hosted three seasons of radio talk show and podcast *Space Life and Other Dumb Ideas*, focussed on science, technology and pop culture. Sadly, it seems science is not his calling and he's resigned to live out his dreams of space through his work.



TEBOHO EDKINS

Teboho Edkins, born in Tennessee, USA grew up in South Africa and divides his time between working and living in Cape Town and Berlin. An erudite of film and visual literacies he studied Photography in Cape Town before going on to do Film at Le Fresnoy. He continued to earn his degree in directing at the Deutsche Film und Fernseh-akademie in Berlin (DFFB). A contemporary artist, his works include the film shorts *Initiation* (2016) and *Kinshasa 2.0* (2008). He has shown at over 20 festivals including the International Film Festival Berlin (Berlinale) and International Short Film Festival. He also boasts a number of screened group and solo exhibitions, including at the Centre Pompidou, South London Gallery; and at the MoMA.

TRACEY-LEE
RAINERS

Creating stories and collaborating with fellow creatives gives Tracey-Lee life. She is a story practitioner across genres and platforms. As a story consultant, Tracey-Lee has worked on more than 40 short films including the award winning *Address Unknown*; as well as past Oscar contender *The Hangman*. Tracey-Lee also co-develops feature length films, the most recent being *Seriously Single* that is currently streaming on Netflix. She works with national and provincial film funds as a story consultant for Netflix Africa and as a Story Mentor for African Digital Media Foundation situated in Kenya. Tracey-Lee is a proud member of the Writers Guild of South Africa as well as a member of SWIFT.



WILFRED OKICHE

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

JUMPSTART MENTORS



**GUILLAUME
MAINGUET**

French citizen, scriptwriter and director, Guillaume Mainguet graduated from Rennes-Britain I University in Cultural Projects and Programs Development and Management (1998). He began his career as a freelance film critic. He then promoted independent and arthouse films as a cinema and distributor programmer (2000-2007). After that, he started working for Three Continents Film Festival (2007). First, as audience coordinator then, overseeing Produire au Sud: its international training workshop. In addition to the main workshop in Nantes, he runs six similar workshops abroad. He has made five short films since 2010: *The Shadow Of The Trees Doesn't Exist Anymore* (2010), and *Walker* (2013). In 2014, he took part in the Nordic Factory program and co-directed *The Girl and the Dogs* (2014), which premiered at the Director's Fortnight. After shooting his second short film, *The Middle of a Lake*, he also produced his first full-length feature, *Green Woods*.



JÉRÉMIE DUBOIS

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



**OFFICIAL DFM
PROJECTS:
DOCUMENTARIES**

DEFYING ASHES



KARANJA NG'ENDO
Director



JOAN N JERIMAINA
Producer

SYNOPSIS

On the morning of March 25th, 2001 students of Kyanguli Secondary School in Machakos, Kenya were woken up by screams and fire from the dormitory, a fire that would later go ahead and kill 67 pupils.

Defying ashes is an observational documentary film that follows this story 20 years after the tragedy. The film takes us on a journey of pain and loss following Daniel Ng'ao and Peter Mutiso who were in the dorm when it caught fire. Two people whose dreams were crushed after the fire, Ng'ao managed to get counselling and transformed his life, becoming a trained psychiatrist and a youth community leader. To this day, he still deals with the guilt of losing a close friend in the fire. Mutiso never got counselling and is still haunted by the horrors of the fire. He struggles with alcoholism and is detached from his family, once with the dreams of becoming an engineer he is now a school teacher.

Leading up to the 20 year anniversary of the fire, we explore how the lives of victims of tragedies move on. Do we really deal with

tragedy? Or do we find a way to cope with it and move on with life?

DIRECTOR'S STATEMENT

When I was about 10 years old one of our neighbours tried committing suicide by pouring paraffin on her body and setting herself ablaze right before our eyes. A few months later I was with my brother inside our house when he, unfortunately, got burnt with boiling water and ended up spending close to 8 months in the hospital getting treated. The burns were so severe that I was not allowed to come into the hospital wards because I was considered too young. It wasn't until he was discharged after some improvements that I got to see him.

Although I was only 10 years old when this happened, these images have stuck in my head for my entire life, almost defining my relationship with fire. Now, imagine being in a dormitory full of your classmates, people you see daily, play with, eat together and banter with each other, and then one morning just like that 67 of them are brutally killed by a ravaging fire started by your colleagues.

Country:

Kenya

Production Company:

Neolight Productions Limited

Running Time:

60 minutes

Total Budget:

169 658.18 USD

Finances Committed:

22 651.85 USD



Defying Ashes takes an introspective look into how society treats tragedies and the journey of pain and loss through the eyes of Ng'ao and Mutiso who were once classmates with the same life trajectory but whose lives have been changed by the experience and have taken different routes.

DIRECTOR'S PROFILE

Kenyan filmmaker born-and-raised in Nairobi, Karanja wants the audience to have an emotional reaction to the stories that he tells. His debut short film *Misfit* won the Silver Dhow Award at Zanzibar International Film Festival and played in numerous festivals worldwide. It also collected several accolades along the way. His other works have been selected and won at AMVCA; Carthage Film Festival; Kalasha International; and Kisima film awards among others. Recently, he attended a film Residency International Class at the FilmAkademie Baden-Wurtemberg in Germany and has been selected for the One World Media 2020 Fellowship.

PRODUCER'S PROFILE

Joan Njeri Maina is a media production and communication specialist with experience in content creation as a producer and production

manager. She has been involved in the development of various content productions under Neolight Productions Limited. She has produced documentaries such as *Defying Ashes* and was the sound designer and co-producer for *Zumari*. Her works also include producing for short films including *The Good Child*; *The Read* (co-producer) and *Kaleidoscope* as a production manager. She is a freelance video journalist producing short-form documentary content for Zoomin TV.

COMPANY PROFILE

Formed in 2014, Neolight Productions Limited is a media production company with experience in content creation, filming, photography and post-production. We offer our services to corporate clients through our B2B channel and to individual clients through our B2C channels.

Our vision is to create media content that educates, entertains, and contributes to the African narrative.

GOAL/S

- Post-Production Support
- Distribution, Sales Agents
- Impact Plan Team and Financing

DOXANDEM, LES CHASSEURS DE RÊVES (DREAM CHASERS)



SALIOU SARR
Director



YANIS GAYE
Producer

SYNOPSIS

The film follows the efforts of a family trying to fulfil their wishes in the village of Gandiol. Mamadou has returned to Gandiol, after years of being a clandestine migrant in Spain. From this experience, he wrote a book where he expresses his hopes for his home village. With his wife Laura, a Spanish woman who migrated to Senegal, together they founded the non-profit association Hahatay. The association develops projects around a community of young volunteers from both Senegal and Spain. Yaye Khadi, Mamadou's mother, is looking kindly at the situation as they attempt to build an ambitious community centre and give a positive example to a youth tempted to migrate.

Will their active utopia withstand the hardships of the local realities?

We join them as they navigate those construction and integration processes within the village of Gandiol.

DIRECTOR'S STATEMENT

This film was born out of the desire to tell a modern African story. It is an example of a young man who chose to return home to make a commitment, despite all possible difficulties. The return is both joyful and filled with hardships, bringing us face to face with the reality of change, the people and places we have found again, in a new light.

Through Mamadou, I wish to hear other voices around him, those of Laura; of Yaaya Khady and of the village of Gandiol. Like a Serere polyphonic song, where the singer is surrounded by a troop of choruses that respond to his phrasing, sometimes cutting it, covering it and intertwining it as if to weave a speech with different meanings, different rhythms and melodies through *Dream Chasers* I wish to hear a symphony of the people that are building Gandiol's future. A "choral film" is used to sketch a contemporary tableau of a generation committed to building its dreams. It is a picture

Country:
Senegal

Production Company:
Gorée Island Cinéma

Running Time:
1hr 10mins

Total Budget:
134 615 EUR

Finances Committed:
46 000 EUR



which does not resign itself to difficulties, which opens up paths of possibilities.

The film documents the reintegration of this migrant and shows that the journey does not stop for the one who dreams and returns home, that the process of change impacts the one who commits himself to it in order to transform the world, without knowing if they'll succeed.

DIRECTOR'S PROFILE

Senegalese artist 'Alibeta' Saliou Waa Guendoum Sarr is a busy bee, gathering from multiple universes, from theatre, to cinema, and music. He is a writer, composer and director that is making a contribution to the universality of language, culture, and representations. He is convinced that art can bring changes, and cinema can help to rebuild the way African people see themselves.

He cherishes traditions, yet with an eye to the future, whose bold and vigorous voice he can already hear. With him, we transcend unimaginable borders, grasping the full meaning of the word "orality". We accompany him too in a rich contemplation, under the auspices of a quasi-spiritual credo: Africa is the present.

PRODUCER'S PROFILE

Yanis Gaye is a French Senegalese producer and cultural programmer. After his studies at

the Sorbonne University and the EHESS in Paris, focusing on philosophy of art, he co-founded Goree Island Cinema. Through this entity, he acts as an editorial and artistic coordinator, insuring the development of several projects mainly around the film industry (creative workshops, film production development and cultural events). He is the director of the Goree Cinema Festival, created in 2015. In 2019, he also joined the production company Boul Fallé Images as an associate producer.

COMPANY PROFILE

Gorée Island Cinema is a cultural company established on the island of Gorée as a place to meet and promote the cultures of Africa and its diaspora. Our programs combine artistic production and social entrepreneurship.

In May 2015, we opened the Gorée Cinema Festival, to bring our voice and our intention to the Senegalese community and beyond. Our attachment to narratives and film production completes our model. All of these projects correspond to our leitmotif: cinema is a tool for transforming reality.

GOAL/S

Meet partners able to help us close our financing gap.

DUSTY & STONES



JESSE RUDOY
Director



MELISSA ADEYEMO
Producer

SYNOPSIS

Dusty & Stones is a verité, hero's journey documentary that kicks at the guarded gates of country music identity and presents a new model for what a country singer can look and sound like.

The film tells the story of cousin's Gazi 'Dusty' Simelane and Linda 'Stones' Msibi, a fiercely driven duo of struggling country singers from the remote African kingdom of Swaziland longing for their big break. The film follows Dusty and Stones at the most pivotal moment of their musical lives. Two fortuitous invitations bring the cousins to the United States for the very first time to record in Nashville and then compete in a small-town Texas battle of the bands.

Over a charged ten-day road trip through the American South, Dusty and Stones record their music in one of Nashville's top studios, explore the storied locales of their favourite country songs, and intimately engage with the culture they've long felt part of from afar. But this sense of kinship is suddenly thrown

into question when Dusty and Stones arrive in the Confederate monument filled Jefferson, Texas. There, local hostility and indifference threaten to derail the cousins' debut American performance. As their family, friends, and national media back home wait for good news, a shell shocked Dusty and Stones take the stage and try to bring home an award for Swaziland.

DIRECTOR'S STATEMENT

Since the earliest days of the American recording industry, there's been an effort to define and protect Country music as only belonging to white America. Yet the core themes of the genre – rural life, working-class identity, and being proud of where you come from – are global experiences. They do not belong to a single race or nationality.

Our film opens with Dusty talking about hearing Dolly Parton's *My Tennessee Mountain Home*. In Parton's lyrics about her rural Tennessee upbringing, Dusty felt he was listening to someone recount stories from his own childhood.

Country:
Swaziland

Production Company:
Ominira Studios

Running Time:
1hr 38mins

Total Budget:
655 000 USD

Finances Committed:
271 000 USD



“It was not about choosing per se,” Dusty says of him and Stones’ career in country music. “We just sort of fit.”

Dusty and Stones are country singers, not despite their Swazi upbringing, but because of it. They’re not alone. Across Africa, the Caribbean, and Asia are legions of passionate country singers. They’re profoundly connected to country music despite having little to no demographic representation within the genre’s mainstream.

At a time when many facets of American life have finally begun to reckon with their lack of representation, we hope this film can be a wake-up call for Country music’s gatekeepers. Outside Nashville is a diverse, global community of storytellers ready to be heard.

DIRECTOR’S PROFILE

Jesse is a documentary filmmaker, electronic musician, podcast producer, and born-again country music fan based in Brooklyn. Jesse was a writer and producer on *Morally Indefensible*, FX Network’s first true-crime podcast about the Jeffrey MacDonald murders. He also worked with the team behind HBO’s *The Jinx* as a producer/editor on the iTunes chart-topping documentary podcast, *The RFK Tapes*. Jesse has composed original music for brands like Adidas and National Geographic and released music on the New York record label Let’s Play House. His first feature film, *Dusty & Stones*, has received support from HBO and the XTR Film Society.

PRODUCER’S PROFILE

Melissa Adeyemo is a Nigerian American producer and the founder of Ominira Studios, a NY-based production company. *Dusty & Stones*, her first documentary, was a recipient of the Keep The Lights On Fund and is currently a part of Gotham’s Documentary Lab. Her first feature, *Eyimofe*, premiered at the 2020 Berlinale and has shown at over 20 festivals.

Melissa was a 2019 Gotham Narrative Lab Fellow and a 2020 Cannes Producer’s Fellow. She is currently a part of the Gotham Episodic Lab and a Creative Producers Indaba Fellow. She has an MBA from NYU’s Stern School of Business and a BA from Columbia University.

COMPANY PROFILE

Ominira means independent in Yoruba.

Founded by Melissa Adeyemo, Ominira is a NY-based production company focused on producing and representing content often created by and/or considering the lives of the global African diaspora. The company name is a description of the work they hope to propel in the global entertainment industry.

Melissa has over 10 years of experience in the African film and entertainment space. The company aims to produce content that offers honest depictions of who black people are, told through dynamic and visually ambitious storytelling.

GOAL/S

Looking for post-production funds, financing, and international distribution partners.

EAT BITTER



PASCALE APPORA-GNEKINDY
Director



MATHIEU FAURE
Producer



**ORPHÉ ZAZA
EMMANUEL BAMOY**
Co-Producer

SYNOPSIS

Two men on opposite ends of the construction business in the Central African Republic – one of the poorest countries in the world, still embroiled in civil conflict. Local labourer Thomas, dives in the Oubangui River and risks his life every day for sand which he sells to Chinese manager Luan. Enter Luan, the boss tasked with completing the huge project of building the best new bank in the country.

'Eat Bitter (Chīkǔ)' is an age-old Chinese saying that means to endure hardship. It refers to tolerating some agony (both physical and mental) to achieve personal success and provide a better life for the family. With unique access to a closed construction site and the dynamic city around it, *Eat Bitter* breaks cultural stereotypes and sheds light on this fast-changing country. We traverse a world of failed coup d'états, divorces, attempted suicides, and more unexpected twists that threaten Luan's and Thomas' jobs, relationships and their plans for a better future.

DIRECTOR'S STATEMENT

Resilience. It's the first word that comes to mind when I think of my country, the Central African Republic. After years of civil wars and extreme poverty, we are rising from the ashes and getting back to work. One only has to walk the streets of Bangui to see the capital is buzzing, thanks to a new player: China.

China is bringing projects, money, and infrastructure, but I question the sincerity of the economic investments as citizens run after jobs at the cost of their well-being. I also worry at the lack of effort made by Chinese investors towards cultural integration - where they don't even learn the language or culture of the people. Behind Bangui's "progress", no one looks at the chain of neglected workers who sacrifice their dignity; mistreat their body; endanger their health to make our city more beautiful. Are we replacing one set of oppression with another?

Eat Bitter (Chīkǔ) is an observational documentary feature film that tackles universal topics such as immigration, social justice, and exclusion. My goal with *Eat Bitter* is to show the outside world today's reality. For them to see my fast changing society – two communities, two cultures, but perhaps above all what Chinese and Africans have in common.

DIRECTOR'S PROFILE

Born in the DRC, **Pascale Appora-Gnekindy** is a citizen of the Central African Republic (CAR). She is the owner of Kea-Kwis Production, a video production company in Bangui, CAR. Pascale is currently directing and co-producing *Eat Bitter*. In 2017, she directed *My Eyes to Hear*. The film was an official selection of The International Film Festival of Kinsaha; the Film Festival Africlap (France); and the International Women Films Festival Mis Me BINGA (Cameroon). In 2019, she

Country:
Central African Republic

Production Company:
Kea-Kwis Production

Co-Director: Sol Sun

Executive Producer: Steve Dorst

Running Time:
1hr 25mins

Total Budget:
181 722 USD

Finances Committed:
57 900 USD

directed *Two Sisters*, where the journey of two sisters who struggle to find the balance between their studies, home life and their femininity. Before entering film, Pascale studied Computer Science for seven years. Her break came when she was selected to participate in documentary filmmaking workshops organized by the French Alliance of Bangui and the Ateliers Varan (2016).

Co-Director **Sol Sun** is a first-time filmmaker. A Chinese national, she has lived and worked on three continents and is multilingual in Chinese, English, Portuguese, and French. Most recently she was project associate at the Centre for Humanitarian Dialogue and a part-time stand-up comedian. She earned a Master's Degree from Tufts University's Fletcher School of Law and Diplomacy.

PRODUCER'S PROFILE

Mathieu Faure is an independent filmmaker who won Gold at the 2018 Student Academy Awards in the Domestic Documentary category for his personal film called *An Edited Life*. His film was also selected for different film festivals across the country such as the DOC NYC Film Festival; The Global Peace Film Festival and the Peekskill Film Festival. Three years ago he graduated from the News and Documentary Master's program at the L. Carter Journalism Institute at NYU. During his time at NYU Faure reported in Cambodia on deforestation, illegal immigrants and the genocide perpetuated by the Khmer Rouge regime. Since then, Faure produced content for the CNN Documentary unit, before joining Don Lemon's team on his show CNN Tonight. He is currently producing *Eat Bitter* and directing a feature documentary called *The Final Cut*.

Along with Pascale and Sol Sun, **Orphé Zaza Emmanuel BAMOY** is currently co-producing *Eat Bitter*. He is a cinematographer and producer, and is co-founder of the video production company OAZ Entertainment. Orphé has 12 years of experience in film and video production; primarily in short films, music videos, and corporate films. Not only was he assistant director on the film *Combat ti Guigui* (2014) but he was also the cinematographer for *Zokwezo* (2016) and *Guillaume*. In 2018, his career took off as he filmed the movie *Ani Wa Sa* in Congo and Uganda (2018). Then, he served as

Assistant Director on *Yembi* with Eric Christian Sabe (2018). When Orphé is not on set, he is in charge of the communication activities for the NGO Mouvement Arc-En-Ciel and is a member of the Ateliers Varan, a training program financed by the European Union.

Executive Producer **Steve Dorst** made his first documentary, the award-winning *Volcanic Sprint* (2007) in the Southwest province of Cameroon. Since then, he has directed, produced, and written several feature documentaries, including *Jobs for G.I.s* (2015) and *Shattered Sky* (2012), which have aired on DirecTV, PBS, iTunes, Hulu, and Amazon.

COMPANY PROFILE

Kea Kwis Production was founded by Pascale Appora-Gnekindy. The company started in 2017 with the intention to promote IT and multimedia in CAR. In 2020 it became a production company. Kea Kwis is currently producing its first feature documentary *Eat Bitter*, the first English-language documentary out of the Central African Republic.

OAZ Entertainment is a production company based in Bangui (Central African Republic). It was created in 2018 by Orphé Zaza Emmanuel Bamoy and Bachir Niang So. Together, they produced two films *Le Fruit du Mal* and *Le Pouvoir du Dialogue*. OAZ Entertainment is currently co-producing the feature documentary *Eat Bitter* and developing another documentary called *Charlie le Coordinateur*.

LA-based **Rad Angel Productions** is an independent production company founded by Steve Dorst, Angie Gentile, and Brad Allgood. Their focus is on the development and production of original nonfiction entertainment – authentic stories for social impact. Rad Angel's active slate of programming includes *Dani's Twins*, the story of a quadriplegic woman and her uncommon journey to motherhood; *Patrol*, the battle to preserve Nicaragua's rainforest amid cattle rancher encroachment; and *Eat Bitter* (*Chikũ*).

GOAL/S

- To connect with a mentor, attend workshops.
- Seeking assistance in post-production and distributions phases.
- Connecting with international financiers, sales representatives, commissioning editors and industry professionals.

ETHEL



MOHAMED SIAM
Director + Producer



FRANÇOIS D'ARTEMARE
Producer



PATRICIA DRATI
Producer

SYNOPSIS

In her early 20s, Ethel is at a crossroads. Faced with many social and political questions about her future and identity and struggling with what it means to be a liberal lesbian, half Algerian/half French, half Muslim/half Jewish young woman today.

Ethel is on an existential odyssey to find peace within her divided family and self. A bipolar, dyslexic feminist who is a rebel at heart, Ethel is always the odd one in every sense, wherever she goes.

Ethel is an extremely intimate portrayal resulting in a colourful dream filmed over 4 years, Ethel goes from being brunette to blonde; to bald to red-haired and back to brunette again while trying to decide where she belongs.

DIRECTOR'S STATEMENT

Having lived through the Egyptian revolution and its aftermath for ten years, I've learned that political movements resonate with people long after the media has left. The real stories start right after the cameras have left the scene.

My previous film *Amal* was a 6 year coming of age story in post-revolution Egypt. Told through a teenage girl's eyes trying to find her

own identity after the aborted uprising. The project resulted in me questioning my own identity, belonging & displacement. This is exactly when I met Ethel, by coincidence, in a protest in Paris 2018. Ethel to me was a vortex of issues that all came together within one person and coincided with my own dilemma of belonging and questioning how we could be defined today.

Our film *Ethel* is a continuation note to my previous film. Amal and Ethel are the same age and I selectively followed each of them in different phases that reflect my different states of mind.

DIRECTOR'S PROFILE

Siam is a fiction and documentary filmmaker; Member of The Academy — The Oscars; and a Sundance, IDFA and Fabrique des Cinémas du Monde Fellow. His films have been screened in NYFF, Karlovy Vary and JCC Carthage where he won The Golden Tanit (2018) and Best Cinematography (2017). His recent film *Amal* was 2017's IDFA Opening Film which won the Sheffield Jury Prize, FidaDoc Award, Robert Bosch Film Prize and Thessaloniki award.

In addition he was a jury member for Karlovy Vary; Göteborg Film Festivals; IDFA Bertha

Country:
Egypt

Production Company:
Les Films de l'Après-Midi

Running Time:
1hr 30mins

Total Budget:
390 000 USD

Finances Committed:
95 000 USD

Fund and Hot Docs among many others. He is a fellow scholar and a filmmaker resident in the American University in Paris.

PRODUCER'S PROFILE

With an impressive 70 title catalogue under his film company Filmes do Tejo, **François d'Artemare** has produced award winning works such as: *Snow* by Aida Begic which won the International Critics' Week Grand Prix Award at Cannes (2008); *Children Of Sarajevo* mentioned at the Jury Un Certain Regard at Cannes (2012); *The Hero* by Zeze Gamboa that won the World Cinema Dramatic Jury Prize at Sundance Film Festival (2005); *Montanha* by João Salaviza presented at Venice 2015, winner of the first prize at the Montpellier Film Festival and as the feature film by Radu Radu Muntean, *One Floor Below*, presented at UCR at Cannes (2015). Amongst his productions are three features by Manoel de Oliveira.

In 2016 he produced the short movie by *Hiwot Admasu Getaneh New Eyes*, presented at Orizzonti Venice (2015) and TIFF the same year. In 2016, he produced *Drum* by Keywan Karimi and *Saint George* by Marco Martins, both presented at Venice (2016).

Through his company ArtKhana, **Mohamed Siam** has co-produced with ITVS *The Trials of The Spring and The Path*. In addition he is also the producer of *Whose Country?* and *Amal. Whose Country?* went to NYFF, Karlovy Vary, Hot Docs and received various awards, while *Amal* was the Opening Film in IDFA 2017 and won Sheffield Jury Prize among other dozen awards.

Creative producer **Patricia Drati** holds a bachelor's degree in film science. During the period 2009-2015, Patricia led CPH: LAB, a film talent laboratory at the international documentary film festival CPH: DOX. She has previously won the Danish Film Academy Award for the production of Jeppe Rønde's *Girl in the Water* (2012). Patricia has also worked internationally as a consultant for Torino Film Lab, Rotterdam International Film Festival, and Doha Film Institute, Qatar. She has also produced *Don't Give a Fox* (2019), *The War Photographer* (2019), and *Amal* (2017), which was IDFA 2017's opening film.

COMPANY PROFILE

Les Films de l'Après-Midi was founded in 2001 and has since produced 70 titles among which are the three features by Manoel de Oliveira: *Christopher Columbus*, *The Enigma*, *Eccentricities of a Blond-Hair Girl*, *The strange case of Angelica* – (2010). In addition the company has also co-produced *Fatima* by João Canijo which was presented at Rotterdam Film Festival; *Our Madness* by João Viana presented at the Forum during the Berlinale; a Balint Kenyeres film *Hier and Alice T* by Radu Muntean. He's also completed *Made in Bangladesh* by Rubaiyat Hossein and *Noura Dreams* by Hinde Boujemaa which was screened at TIFF & San Sebastian Competitions (2019). His latest film *A fleur de peau* won the Orizzonti award at Venice Film Festival (2020).

ArtKhana is a Cairo-based production company that has a focus on documentaries with wide marketing strategies and distribution potentials. The company is working on strong creative documentaries that portray Arabic worlds in a way that challenges the stereotypes and illustrates an image beyond that is portrayed in the media. It has a focus on feature films whose subjects & impact echo internationally and grab audiences worldwide.

Good Company Pictures was established in 2014 by producer Katrine A. Sahlstrøm and directors Boris B. Bertram, Kaspar Astrup Schröder and Katrine Philp. In 2018, producer Patricia Drati also became a co-owner. Good Company Pictures is one of the most prolific Danish documentary companies, producing documentaries for the international and national market and, with films such as *False Confessions*, *Waiting For The Sun and Don't Give A Fox*, has won both national and international awards and gained wide international distribution.

GOAL/S

Looking for funds, distribution, sales & TV co-productions, plus collaboration with women/LGBTQ outreach groups/ programs.

MY PLASTIC HAIR



YOLANDA K. MOGATUSI
Director



MAMOKUENA MAKHEMA
Producer

SYNOPSIS

After honouring an invitation to help with the inaugural edition of an African Wildlife film festival, an emerging filmmaker is introduced to a world of filmmaking they have never encountered before. Upon watching the opening night film at this nature festival called *A Plastic Ocean*, their view of the world, the ocean and the anti-plastic campaigns changes.

They start to wonder about their life and their choices. They start recycling even more and using less plastic – they even almost turn vegan. But as they ponder about this new information and as they speak to others about what they know regarding the ocean and plastic in it, the filmmaker realises that something they hold very dear to their identity and lifestyle also poses a plastic threat – their hair.

DIRECTOR'S STATEMENT

I've recently been introduced to wildlife, nature and conservation filmmaking, something that has existed for decades but not something I have never been exposed to nor explored. Stumbling

upon activism within the environmental focus, I started to wonder where the voices from people of colour were, especially concerning one of the biggest campaigns in the last few years – plastic. For me, it was a particularly important voice that was missing in the conversation on conservation because of one thing: hair extensions – nylon hair extensions specifically. It's something that's a significant part of black identity especially where hair is concerned. Braids have existed in many African indigenous cultures for years and often took a long time to create as bark, grass and mud were traditionally used. With the invention of polymers in the 70's, what normally took years to create could now be replicated in a few hours. And so braids quickly become an integrated part of black cultures across the world.

The film is a personal documentary as much as it is an exploration piece, using my story and journey with the ocean and its effects on my hair as I ask questions about heritage and questions about the future that challenge my choices and the future I want to create.

Country:
South Africa

Production Company:
1000 Hugs Films

Running Time:
1hr 25mins

Total Budget:
4 113 121.25 ZAR

Finances Committed:
100 000 ZAR

DIRECTOR'S PROFILE

Yolanda Keabetswe Mogatusi is a filmmaker and storyteller whose career has spanned over 12 years. Her career started with a sitcom and hybrid youth lifestyle show and her transition into film was launched with the short film *Hair That Moves* and the dance documentary, *Rumba In The Jungle - The Return*. Both films have played at many different festivals around the world. Yolanda is a regular mentor and moderator at the Nature, Environment and Wildlife Film Congress (NEWF) where she is passionate about equipping a new generation of impactful filmmakers. She writes animated children's books and hosts a podcast titled "The Write Stuff."

PRODUCER'S PROFILE

Mamokuena Makhema is a published scholar, filmmaker and Gender Justice advocate. She has been a research and education manager, a content producer and is the creative director for Uta PhotoPlay and has produced dozens of hours of factual and magazine content for SABC. She has provided language translation services and cultural advising on some of South Africa's biggest films and has taught scriptwriting at

TUT for over 5 years. Mamokuena is currently a Chevening Scholarship recipient, specialising in Gender Studies & Law. She is a historian and a cultural fanatic who uses her skills for digital advocacy and is passionate about women protagonists fighting to effect change in their environments.

COMPANY PROFILE

1000 Hugs Films (Pty) Ltd is a film production company born out of a dream to showcase proudly African Stories to a global audience. We produce original content from idea to final output and then identify the best distribution strategies for the content. Our work has been screened and streamed in film festivals all around the world and previous clients include The South African Broadcasting Corporation (SABC) and the South African Dance Federation (SADF). Having worked in television, documentaries, fiction and animation, we are big on story and collaboration. We believe that both have the power to change society.

GOAL/S

To find co-production partners, financiers, distribution partners.

NZONZING



MOIMI WEZAM
Director



NELSON MAKENGO
Producer

SYNOPSIS

Lordi, Andria, Enoch and Patrick are itinerant humourists. Their job is to go around the terraces near Kinshasa's downtown, telling jokes to people who – when they want, when they can, when they are impressed – give them money from which the four share their spoils equally. Their performance requires them to put on grotesque outfits and make up their faces.

However, things don't always work out as planned. As the comedy routine becomes less and less profitable and their expenses become more important, they scheme to multiply their plots and projects to earn more money. When a project does not give the expected results, Lordi, Andria, Enoch and Patrick go back to their basic work while waiting to find a new potential project or a fool proof plan to diversify their income.

DIRECTOR'S STATEMENT

"Here, yes, here, to live is already to show genius." Sony Labou Tansi.

Kinshasa, the capital of the Democratic Republic of Congo. I have been dreaming about this city for two decades from my home town of Goma, 1500 kilometres away. It fascinated me to the point of moving there at the end of 2013, it is largely because of the way its 18 million inhabitants conceive life. In Kinshasa, problems, crisis and disasters are seen as nothing more than a part of life's trials, and the struggle of the population is to find a way of not surrendering to a given trial. Thus, 'Nzonzing' (meaning a highly developed resourcefulness); 'sapeurology' (meaning dress and elegance as derived from the Sapeurs tailored dress subculture); 'mabanga' (payable dedications) and 'matolo' (made-up begging) are among many others, ingenious ways of not giving in to institutionalized chaos.

The background of this film will be the new political regime, which was born of the first peaceful change in the presidency of the republic. The story will be bolstered by the character's poetry – both savoury and zany – with which Lordi, Andria, Patrick and Enoch perpetually reinvent their way of not surrendering.

Country:
Democratic Republic of Congo

Production Company:
Zero Attitude Flix

Running Time:
1hr 30mins

Total Budget:
298 788 EUR

Finances Committed:
62 109 EUR

DIRECTOR'S PROFILE

Moimi Wezam studied filmmaking at Yolé!Africa in Goma; Ateliers Actions Kinshasa and La Fémis's Summer University in Paris before directing and producing his first feature-length documentary, *Zero*. *Zero* was the Congo International Film Festival opening-night film in 2018 before being selected in over 20 film festivals around the world. Moimi Wezam worked as line producer on Nelson Makengo's short films *Theatre Urbain* and *E'ville*.

Currently, he is developing his second documentary which received the Brouillon d'un rêve grant awarded by the French copyright management company, La Scam.

PRODUCER'S PROFILE

Born in 1990, Nelson Makengo lives and works in Kinshasa. Nelson Makengo is a Congolese director and visual artist whose work oscillates between contemporary art and cinema. Makengo's latest film *Up at Night* won the Best Short Documentary Award at IDFA 2019; Best Film Fidadoc and the Dérives Prize FIFF Namur. It was screened at more than 40 prestigious festivals around the world, including Sundance; Full Frame Documentary Film Festival; True False Film Fest and Cinéma du réel.

COMPANY PROFILE

Zero Attitude Flix is a production company under Congolese law whose primary vision is to support directors bring their visions to life. Its first objective is to conquer the DRC domestic market. It wishes to tap into the 100 million population and its extremely rich cultural and historical heritage. In order to see its projects to fruition, Zero Attitude Flix relies on co-productions. *Nzozing*, an ode to resourcefulness at a time when institutionalized chaos is challenging the promises of a new political regime, is its first project.

GOAL/S

I am looking to learn and find ways to improve my film.

PART OF THE PACK



EMILY CROSS
Director + Producer



MICHAEL CROSS
Co-Producer

SYNOPSIS

Part of the Pack will tell the story of Southern Africa's most endangered predator and those fighting to protect them. It will look at what makes the African Wild Dog unique and give an insight into the challenges they face on a daily basis: the threat of snaring, poaching, sickness along with their natural enemies. The film will provide an intimate look at their social dynamics and hunting techniques as a pack as well as recognizing them as individuals, each with a unique coat pattern. This film will also introduce conservationists from across Africa who have dedicated their lives to saving these predators and will speak to the communities around reserves, who have had their lives impacted by the dogs and explore what causes individuals to turn to subsistence poaching to support themselves and their families. It aims to motivate the public to get involved and discuss ways to assist the reserves, wild dogs and neighbouring communities.

The film aims to educate and, importantly, to encourage the public to get involved, to help educate others and to make a difference in the

outcome the species is facing. *Part of the Pack* aims to give the African Wild Dog a voice.

DIRECTOR'S STATEMENT

My love for the game reserves of KwaZulu-Natal dates back as far as I can remember, but my passion and love for African Wild Dogs goes back to my first sighting of a pack at the uMkhuze Game Reserve. I was 15 years old and that rare, 40-minute sighting has gone on to define my life. In 2018, I pitched the idea for a short-film about this highly-endangered species at the Nature, Environment and Wildlife Filmmakers Congress, and won not only the Audience Award, but also funding to produce, write and direct the short film. *Part of the Pack* has since been selected to more than 25 festivals around the world and has won multiple awards. The documentary also premiered on the first episode of the latest season of SABC's *50/50*; was featured on Peoples Weather Channel on D.S.T.V, and has been selected to be part of the Seeker documentary selection. My hope is to now produce a feature documentary that will give me the opportunity to better profile the work of organizations such

Country:

South Africa

Production Company:

Part of the Pack Productions

Running Time:

1hr 25mins

Total Budget:

1 198 400.00 ZAR

Finances Committed:

Nil



as Wildlife ACT and the Endangered Wildlife Trust that are fighting to save these dogs and will help the public to better understand them and grow a love and passion for them.

DIRECTOR'S PROFILE

Emily Cross is a 24-year-old Durban-based director and producer with a passion for wildlife. She spent five years working her way up from a production-assistant to a full-time production manager within the advertising industry and working on over 80 productions to date. In 2018 she produced *Joyride*, the winner of the Durban 48 Hour Film Project and the following year won funding to produce and direct *Part of the Pack*, a short documentary to educate the public about the endangered African Wild Dog. Emily is currently the Production and Impact Manager at N.E.W.F and is pursuing her career further within wildlife and conservation filmmaking and production.

COMPANY PROFILE

Part of the Pack Productions brings together multiple award-winning producer and director Emily Cross and Michael Cross, a documentary-filmmaker with more than 25 years' experience in producing, directing and editing documentaries. Emily is Production and Impact Manager for Nature Environment Wildlife Filmmakers (N.E.W.F) while Michael is a SAFTA award-winning editor and producer/director of feature-documentaries. Since 2018 he has produced and directed 20 films for CNN's longest-running feature show, *Inside Africa*. Having edited *Part of the Pack*, Emily approached him to collaborate on the feature and Part of the Pack Productions came into being.

GOAL/S

To give a voice to Southern Africa's most endangered predator.

THE POSSESSED PAINTER: IN THE FOOTSTEPS OF ABBÈS SALADI



REDA LAHMOUID
Director



MEHDI OKACHA
Producer

SYNOPSIS

The Possessed Painter: In the footsteps of Abbès Saladi is a quest in the life and works of Abbès Saladi, a Moroccan painter. Saladi came from an underprivileged background and lived and died in 1992 at 42 – alone and poor.

My story with Saladi begins on August 21st, 2016 in the Contemporary Art Museum of Rabat. The day I saw for the first time this burst of colours, this amazing imaginary of delirium. Inspired by supernatural myths deeply rooted in Moroccan popular culture, Saladi invented Moroccan surrealism. Fascinated by his destiny and his works, I hope to succeed in deciphering the paintings of the artist and to reveal the mysteries of the character.

In this quest, I will also dig into the stormy relations that my country has with its independent artists since the 'Lead Years' until now. I will be accompanied by artists of the new

generation, mostly from modest backgrounds, who recognize themselves in Saladi's radical choices.

My curiosity for the life and the works of one of the most unique artists in my country becomes an interrogation into the situating and place of independent art & artists. Those who are commonly considered as "deviants" in Morocco, a conservative society ruled by conformism.

DIRECTOR'S STATEMENT

I didn't know that the day I met Saladi would mark the beginning of a research that I still pursue today, with many questions and few answers. During my research, I discovered that many young artists of my generation share an admiration for the radical choices made by Saladi and his radical loyalty to his ideals which is a major source of inspiration for us all - even if it cost him a lot.

Country:
Morocco

Production Company:
Shagika Tales

Running Time:
1hr 18mins

Total Budget:
139 040 EUR

Finances Committed:
36 040 EUR



When I decided to move to Montreal to work on my independent projects with more freedom and less control, I thought of Saladi's radical choices during his life in Morocco. It is when you're far from home that you can more clearly understand its flaws. As I reflected on my country what I could see was a policy of marginalization applied voluntarily by the system against the brightest Moroccan minds. This censorship has worked so well, that it has been integrated by our society as a second nature.

I want to make this film to show that despite the difficulties of adopting an independent artistic approach (jail, exile, etc.), this is the only way to posterity because who still remembers those who denied their ideals and sold themselves?

DIRECTOR'S PROFILE

Born and raised in Casablanca, Morocco, Reda Lahmouid currently lives and works in Montreal, Canada. Reda directed two short films: *Test!* (2018) and *Mutation* (2021) who were shown at international festivals such as Vues d'Afrique and MENAFF. He is one of the 4 filmmakers writing and directing the collective feature film *Première Vague*. The film was released in theatres on May 14th, 2021. He has also directed music videos and commercials for artists and brands in Morocco and Canada. His first feature-length documentary project was

selected for the development program The Documentary Beehive (FIDADOC) and for the Durban FilmMart.

PRODUCER'S PROFILE

Mehdi Michel Okacha is a French-Moroccan producer currently living and working in Casablanca, Morocco. He is the founder of the production company Les Audionautes. Les Audionautes has produced 3 short fiction films: *The Paradise's Husband* (2016) by writer-director Amine Smaï, *Scandal* (2018) by director Reda Kounia and *Marius* (2020) by director Éric Poulet. Mehdi has also spent many years producing commercials for major international brands in Morocco. In parallel to his career as a producer, Mehdi is also a singer in a rock band called Milestone Edge which has an important place in the Moroccan alternative music scene.

COMPANY PROFILE

Shagika Tales is dedicated to telling stories of women and marginalised persons. Our vision is to see a world where women, men and children are liberated from personal and societal oppressions, and therefore are able to self determine and attain fulfilment.

GOAL/S

We want to push the project to go global.

THE WOMAN WHO POKED THE LEOPARD



PATIENCE NITUMWESIGA
Director



ROSIE MOTENE
Producer

SYNOPSIS

Stella Nyanzi is known for her provocative writing, especially her preferred medium: Facebook poetry. In 2017, it landed her in jail. Nyanzi knows the power of language and does not mince words. She says she even admires Uganda's President (of nearly 4 decades) Museveni's use of language, full of "metaphors and proverbs and riddles." He once described anti-government protesters as putting their hands "in the anus of a leopard" – a phrase Nyanzi spits back at him in her poetry by describing herself as "poking the leopard's anus."

This verité documentary follows Stella after she leaves prison, her nomination and campaign to be Kampala's woman MP, her loss, and flight to exile following kidnappings of opposition leaders and activists in the country, as well as her return and struggles to move forward. It sparks questioning such as: is Kampala ready for someone as progressive as Stella, who will publicly defend queer rights and refuse to join popular political parties to stay true to her

values while dealing with a country and a city so conservative and populist?

The documentary grapples with all these questions and contrasts them with Stella's personal struggles as a broke mom, a lover, a PTSD and torture survivor. How does she continue to persist despite fighting a lonely fight in an atmosphere of betrayal?

DIRECTOR'S STATEMENT

I first met Stella at a planning session for a women's march in Kampala decrying un-investigated femicide that was enveloping our city. Having been familiar with her fiery, clamorous public persona, I was struck by her cooperative and sincere humility.

I had sent gifts to Stella while she was in prison. When she was finally released in February 2020, suffering immensely from PTSD and other consequences of torture, she reciprocated our jail visits by visiting my home for lunch. I asked her if anyone was documenting her story. I was worried that our government would not keep her free long enough for us to tap into

Country:
Uganda

Production Company:
Shagika Tales

Running Time:
1hr 30mins

Total Budget:
250 000 USD

Finances Committed:
10 000 USD



her courage. On that afternoon, we made a handshake agreement to start documenting her story.

I don't think that Kampala is ready for the progressive and provocative politics that Stella espouses. During her campaign, journalists gaslit her with questions about LGBTQIA+ rights, perhaps hoping she would avoid the homophobic sentiments that characterize her conservative constituency. But true to her character, she boldly spoke up for the rights of every single person in Kampala, pledging not to bow to populism or throw even the most marginalized segments of her community under the bus. I want to tell the story of this bold woman who isn't scared to pick fights with the police, the president, or the public. I want to make a film that captures the humanity and finitude behind her powerful public struggle – the pre-menopausal mother suffering not unlike the rest of us.

DIRECTOR'S PROFILE

Nitumwesiga's work emphasizes utopian and decolonized African themes while boldly confronting our current cultural and political realities. Her short film, *Communion* (2018) received honourable mention in 2019 at Plateau - Festival Internacional de Cinema and toured numerous festivals from 2018-2020. Her second short film *Heaven Sounds Boring* is premiering at Ngalabi short film festival, in June 2021. Nitumwesiga also directed *Keepers* and *Better Than Yellow*, at the Uganda National Theatre during the 48 Hours in Harlem Festival in 2018. She was researcher and 1st AD on the feature documentary *Somebody Clap for Me* (Uganda, Qatar, Brazil, UK, 2017); as well as a writer and 1st AD for *Yat Madit*, (NTV 2016 and UBC TV, 2020). She also wrote numerous episodes of the comedy TV series *Love Mekanika* (DSTV's Pearl Magic, 2015), and she runs Mbaganire -African folktales, a podcast dedicated to African folktales, among

other social-political projects. Nitumwesiga is a drama graduate of Makerere University's school of Liberal and Performing Arts. She's also an alumna of Maisha film lab, Prospero Performing Arts Centre, and Talents Durban.

PRODUCER'S PROFILE

Actress, author and film producer, Rosie Motene is a Pan African queer and feminist activist. Author of *Reclaiming the Soil: A Black Girl's Struggle to Find Her African Self*, she has appeared on many award winning film and television series. She is also a production consultant, talent manager and casting agent and was one of the jurors at the Mashariki African Film Festival (MAFF) in 2019. She co-produced the award winning *Man on the Ground*.

COMPANY PROFILE

Shagika Tales was founded in 2014 by a team of all female directors. Our projects are true to the experience of those whose stories are rarely centred on the big screen. Our short film *Communion* went to festivals around the world (receiving Honourable Mention in 2019 at Cape Verde's Plateau - Festival Internacional de Cinema), after which we produced a social impact limited series, a hybrid video in solidarity with Uganda's flower farm workers, among others. Our newly completed short *Heaven Sounds Boring* (2020) is seeking distribution. Our feature documentary, *Tongue of the Spear* was selected for *Follow The Nile 2020*, Dok. fest München, 2021, and is in advanced stages of development. Other projects in development include: *Puppy Love*, a feminist comedy (Fiction feature, Uganda, Brasil, Qatar); *No Country For Little Girls' Tantrums*, a high-energy thriller (Fiction Feature, Uganda, South Africa), and *The Woman who Poked the Leopard* (Documentary feature, Uganda, South Africa).

GOAL/S

Looking for financiers, pre-sales and funding.

TIME OF PANDEMICS



REHAD DESAI
Director



ANITA KHANNA
Producer

SYNOPSIS

When a potentially devastating new virus emerges in early 2020, Emmy Award-winning documentary filmmaker Rehad Desai is already following a vaccine clinical trial that could finally end the decades-long HIV pandemic. Widening his lens to trace this 'tale of two pandemics,' Rehad confronts the harsh reality that, while antiviral drugs are vital, eliminating the accelerating threat to humanity from emerging diseases requires making those drugs available to all. Not only making the drugs available but also doing it while tackling the poverty, malnutrition and lack of access to healthcare that are fuelling the rise of dangerous new pathogens – and the clock is ticking.

DIRECTOR'S STATEMENT

When I returned to South Africa in 1990, I understood that HIV/AIDS was the single biggest threat to South Africa's new democracy, and had turned the country's life-affirming embrace of sexuality into a spectre of death. I joined the Progressive Primary

Health Care Network. The struggle to contain the new virus quickly moved to the battlefield of access to medicines for treatment. This film builds on my interactions with health activists in the context of fighting to understand and address a dangerous new disease, in order to tell a 'tale of two pandemics.' My hope in telling this tale is to stave off a possible future of pandemics. Preventing that future means applying the best medical advances we have, as widely as possible, while also tackling the systemic factors that make both unnecessary suffering and the emergence of new diseases and new variants all but inevitable. Established conventions around intellectual property and the reliance on markets are not suited to protect us against the new threats we face. We need a new vision of social medicine that can protect human rights. No one is safe until everyone is safe.

DIRECTOR'S PROFILE

Rehad is one of South Africa's best-known documentary filmmakers. A former political exile, Rehad worked as a trade union organiser

Country:
South Africa

Production Company:
Uhuru Productions

Running Time:
1hr 30mins

Total Budget:
406 628 USD

Finances Committed:
330 686 USD



and as director of a HIV prevention NGO before entering the film and television industry as a current affairs journalist. He has a Masters in Social History and post-graduate degree in TV and Film Production (AVEA) and a post-graduate diploma in Documentary (Eurodoc). Rehad has directed over twenty documentaries, many of which have seen international broadcast and received critical acclaim. His 2014 film, *Miners Shot Down*, is a synthesis of Rehad's experience as an activist filmmaker. The film garnered over 25 international awards including the International Emmy 2015.

PRODUCER'S PROFILE

South African based scriptwriter and producer, Anita Khanna, has writing and producing credits that include award winning documentaries, *Miners Shot Down*, *Everything Must Fall* and *How to Steal a Country*, and a drama series for the South African Broadcasting Corporation, *The Mating Game*. In 2011 Anita drove the first live event of Good Pitch on African soil (Johannesburg 2011). Since then she has directed the Tri Continental Social Impact Film Festival, (2011 – 2018), and produced three documentary series'. She is currently collaborating with creatives and activists in

southern Africa to make *HotSpot*, a six part doc series that interweaves stories from five African countries. Anita is also a proud award winning Impact Producer (BritDoc Impact Award 2015) for her film campaign work on *Miners Shot Down*.

COMPANY PROFILE

Uhuru Productions is a Black-owned South African documentary film production company with a track record of producing award-winning, internationally acclaimed documentaries and as a fertile training ground for several up-and-coming young, black filmmakers over the last 17 years. Headed by acclaimed producer/director Rehad Desai and one of only a handful of independent film companies in South Africa, Uhuru was established by activist filmmakers to produce films, series, festivals and media events as platforms for social change. Uhuru's high concept documentary on the Marikana massacre, *Miners Shot Down*, released in 2014 and has won over 25 international awards, including an international Emmy in 2015.

GOAL/S

Seeking completion funding/impact campaign funding and partners and broadcasters.

UNFINISHED JOURNEY



JOANNA HIGGS
Director



LIEZEL VERMEULEN
Producer

SYNOPSIS

What does everybody want? What has every successful person, or nation had? A chance to succeed.

This is the story of a Ugandan scientist and visionary on a lifelong quest to give himself and his underrepresented continent a chance to succeed. Armed only with the foresight of his 100 year old grandmother, innovative science and the gift of bringing people together.

Professor Ekwamu Adipala is considered Uganda's top crop scientist and a key driver of Africa's green revolution; a tireless campaigner to support African tertiary education through networking. To date, he's worked with 183 universities in 38 African countries. The film is his journey, in his own words: "as the relentless, hard and beautiful quest to rebuild Africa's universities and give his continent a fighting chance". A journey fraught with brutal conflict, sacrifice and loss, held on course by love, resilience and African women.

The film is both a poignant love letter to the Ugandan education system and a reflection

on the experiences that shaped the professor as a person. It is a deeply intimate meditation on how to build a prosperous, unified Africa envisioned under Pan-Africanism and the African Renaissance, one small seed at a time.

DIRECTOR'S STATEMENT

My motivation for telling the story is to reveal to a global audience, a world seldom seen. A brilliant, exciting and brutal world that challenges traditional narratives of Africa as a broken, hopeless place. A world of young people fighting for their future and the right to their own continent. I have made 58 short films for Professor Adipala and the RUFORUM Network since 2013. I've visited 28 African countries and am deeply immersed in the current conversation about African Higher Education, its challenges and its critical role in African development.

I've come to know Prof Adipala very well. And I believe I've been given rare access to his personal and emotional life. I've learned about the role of capacity building for young scientists and their institutions on a continent with the lowest scientific output. I've seen first-

Country:
Uganda

Production Company:
Go Trolley Films

Running Time:
1hr 30mins

Total Budget:
1 100 000 ZAR

Finances Committed:
400 000 ZAR



hand the impact of young scientists and their innovative technologies for their communities. Many times lifting whole communities out of poverty. I have seen the potential of the 'new African scientist' and I want to amplify that story so that the dominant narrative of Africa is challenged.

DIRECTOR'S PROFILE

Joanna Higgs holds a Master's Degree in Documentary Production (UCT 2004) and has been a journalist, editor, producer and director for both South African and international television networks, including Reuters and the BBC. She has created an enviable portfolio of media for development on the African continent in higher education, science, technology and innovation. She marries entertainment with social transformation – telling stories that effect positive change and amplify impact, awareness and mobilize support and partnerships. Her in-depth understanding of both the history and nature of African Higher Education and the Development Sector position her perfectly for this project.

PRODUCER'S PROFILE

Liesel Vermeulen is a highly experienced documentary film producer and creative project development specialist, starting her career in teaching television at Rhodes University. She has extensive experience in administering the DTIC incentive and line produces on projects including 80 hours of nature programming, the biggest 4K delivery out of SA to date for Blue Ant Media. Her most recent factual series *Anatomy of a Wildfire* for ITV Global Studios. Career highlights include *SA Story* with Archbishop Desmond Tutu which was produced to celebrate the Soccer World Cup in 2010 and the two factual series for e.tv about the Bornfree generation.

COMPANY PROFILE

Rolling since 2007, Go Trolley Films is an internationally award winning, specialized digital storytelling company that provides strategic content solutions for a range of important clients. We produce intelligent, powerful work that is both creatively and technically excellent. We believe in the power of exceptional storytelling for big brands and excel at powerful social development communications, media training and skills development. Working with the ethos that 'anything is possible', the team has grown into a family of talented, committed professionals and we make and share big and small stories with equal care. We understand the different needs of television, online and mobile audiences and work with people and environments to find the human heart of any story we tell. Go Trolley Films has led communications campaigns and produced effective documentary material for RUFORUM (28 African Universities of 164 member Universities covered in 13 countries since 2013); Research Africa (London, Ethiopia, Malawi); Stellenbosch University (South Africa, New York, London); OpenAIR African Innovation Research on Intellectual Property (Canada); MasterCard Foundation scholarship programme – TAGDEV (Kenya and Uganda) and several other significant projects for the Carnegie Foundation of New York; The Aids Healthcare Foundation and mothers2mothers (South Africa, Malawi). We are a specialized Digital Storytelling company amplifying the impact of capacity building in research, innovation and Higher Education in Africa.

GOAL/S

We seek co-production partners, pre-sales and funding opportunities.

UNTITLED: MISS AFRICA SOUTH



ALIKI SARAGAS-GEORGIOU
Director



JACQUI-LEE KATZ
Director



BRIDGET PICKERING
Producer



DARREN KERR
Producer

SYNOPSIS

This is the story of Miss Africa South. The little known, non-segregated beauty pageant that took place in the 1970s as a response to the “whites only”, official Miss South Africa beauty competition. For 5 years, South Africa sent two representatives to Miss World in the interest of supporting an apartheid state. One white woman, titled Miss South Africa, and one black woman, titled ‘Miss Africa South’ were sent every year. Though Miss South Africa’s Black counterpart would often outshine her on the international stage, the Women of Color were never officially celebrated as part of South Africa’s official history.

Now, 50 years later, their number one super-fan, Miss Sandra Dee Lentoer, an elegant 62 year old drag queen, takes center stage in telling the bold and daring story of the Miss Africa South icons who were thrust into political and ideological war upon entering their reigns. Without a choice, these pageant queens became the living dream of millions like Miss

Sandra, who developed their identities around this complex fairytale of sequins, lace and segregation. We watch as the forgotten icons recount their stories, drawing uncanny parallels to today’s Black Lives Matter movement that continues to sweep the globe. Miss Sandra attempts to reinsert the untold story of the aging Miss Africa South beauty queens into the history books, before it’s too late.

DIRECTOR'S STATEMENT

We live in an exciting time of change where displaced and forgotten narratives are finally being discovered and re-claiming their place in the history books. This coincides with a particularly interesting moment in time where stereotypical beauty ideals are being radically re-imagined.

UnTitled: Miss Africa South allows the former South African beauty queens of colour a platform from which to reflect on their life journeys as ‘un-titled’ national icons. Due to the injustices of the infamous apartheid era, the

Country:
South Africa

Production Company:
BuMP Films

Running Time:
1hr 25 mins

Total Budget:
4 495 901 ZAR

Finances Committed:
136 895 ZAR



former pageant winners were forced to attend the Miss World pageant under the title 'Miss Africa South', which essentially positioned them against their white counterparts, Miss South Africa, and denied them the opportunity to officially represent their country.

The film offers an exploration into South Africa's chequered past and our standing in a global 21st century context through the lens of the Miss Africa South pageant.

The story is told in two time periods using unseen archive and present-day interviews with our protagonists 50 years later. This memory project is urgent as most of the participants and pageant organizers are now in their 70s, 80s and 90s and we have already lost some of the icons to COVID.

DIRECTOR'S PROFILE

Aliki Saragas-Georgiou was one of the 100 Young Mandelas of the future (2018). Her first feature documentary, *Strike a Rock* (Sheffield Doc/Fest, IDFA), won over twelve local and international awards. Aliki participated in IDFAcademy (2017), Durban Berlinale Talents (2018), Durban FilmMart (2019) and her new film, *I, Mary* premiered at Encounters and DIFF (2021).

Jacqui-Lee Katz obtained her Master's Degree cum laude specializing in Film, Race and Gender studies. Her student film, *A Little Wind*, screened in Cannes Art Video Festival (2012). Her recent achievements include CODP Best Portfolio award, co-directing ONE's #YoursInPower docu-series and impact producing the multi-award winning documentary, *Strike a Rock*.

PRODUCER'S PROFILE

Bridget Pickering is a veteran producer who has produced over five hundred hours of scripted television and 30 hours of documentary. Her feature film credits include *Hotel Rwanda*, *Taste of Rain* and *The Chemo Club*. Her most recent film *I, Mary* will be screened at Encounters Documentary Festival.

Darren Kerr is the founder and executive producer at 10th Street Media and has worked in the South African production industry for over 15 years. He has produced a variety of multimedia over the years; long form documentaries, online branded content, television commercials and animations.

COMPANY PROFILE

BuMP Films is a Company that positions itself as a strategic partner for African film, digital content and television development, packaging and financing. It is the matchmaker between creatives and the money-guys. Beyond high level executive producer support, BuMP Films is developing original products in television, film and animation. Bridget Pickering has produced over 11 local television series and the films *Taste of Rain*, *Chemo Club*, *Liyana*.

She has been the co-owner and director of Luna Films and Fireworxmedia which have produced some of the most awarded documentaries in South Africa. These include: *The Lions's Trail* which won an Emmy, *The Mother's House* and *Seapoint Days*, *The Devil's Lair*, *Whispering Truth to Power*.

GOAL/S

Raising finance for production, pitching forums and obtaining a UK co-producer.

WATAALAT LOUGHATOU ÉL KALAMI (SUCH A SILENT CRY)



WALID TAYAA
Director

SYNOPSIS

We enter the lives of a director, his mother, grandmother and four pioneers of feminism in the Arab world: Doria Shafik, Marie Ajami, Nazek El Abed and May Ziadé. Uncovered are the struggles of yesterday and today for the dignity of women, for the right to exist, for the freedom to create. *Such a Silent Cry* is a polyphonic and choral film where past and present, memory and history intertwine against entropy and renunciation. Poised on a double edged sword where the fight continues for women's dignity but at the same time the struggle of making films and dreaming about cinema. The film traces the long years of things unsaid between the director and his mother, it shows years of each character's defeats that reinforce the fight to continue the dream of succeeding and carrying out the projects. It is through the combat of the characters of these six women, that the director was able to exist and resist.

DIRECTOR'S STATEMENT

Initially, I wanted to make a documentary on Arab feminist pioneers but found myself a tourist in these concepts. I'm a filmmaker and a son. I grew up surrounded by two protecting women. That of my mother and that of my maternal grandmother. Then there was cinema, a passion turned profession and instrument of politics. I have had to face struggles against oblivion; the collective amnesia and discriminations of all kinds; with always at the centre of my life women who marked me and paved the way for me. There are so many obstacles to existing as a filmmaker when you face class discrimination and still dare to express yourself differently and with the vehemence of your twenties. Marginalized and alone but never shaken by the blows, I learnt to persist in following my dream – to tell the world my truth and reality. *Such a Silent Cry* is a documentary film that will be declined in the least corseted form possible, a free form in the image of the freedom for which those women fought.

Country:
Tunisia

Production Company:
Yol Film House

Producer:
Mehdi Hmili

Running Time:
1hr 18mins

Total Budget:
291000 EUR

Finances Committed:
10 000 EUR



There is nothing extravagant about my choosing my leading ladies. The film is a homage to the strong women in my life that have so influenced my passions and politics. It is a choice of the heart and something relating to admiration.

DIRECTOR'S PROFILE

After studying Sociology in Tunis, Walid Tayaa signed in 2006 his first short film *Madame Bahja*. In 2009 he directed two shorts *Life and Prestige*. In 2010, he directed *Man of Passion*, a documentary on the Sufi brotherhood of Issawiyya of Tunis. After a residency at the documentary department of the National Film School of Denmark, he directed a documentary creation *Diary Of An Ordinary Citizen*. He continues with a short fiction film *Boulitik*. In 2017, he directed his first feature film *Fataria* and developed his new documentary film *Such a Silent Cry*.

PRODUCER'S PROFILE

Mehdi Hmilli is a Tunisian filmmaker and producer. Founder of the Tunisian film production company Yol Film House, he has produced several award winning films like *The Night of Badr*, *Aya* and *Let Go*. His two upcoming productions are the features *Streams* and *Fouledh*.

COMPANY PROFILE

Yol Film House is an independent Tunisian film production company that develops and produces original and innovative projects; with both short and feature-length films selected and awarded in numerous festivals around the world. Our vision is to tell original and moving stories that provide a refreshing challenge for an international audience. The company plays an active role in supporting Tunisian and international talents with strong potential for international co-production and distribution. We're excited about our upcoming productions *Streams* and *Fouledh*.

GOAL/S

To find co-producers, approach broadcasters, sales agents and regional distributors..

WINDWARD



MARIE MIDCALF
Director



KATIE TAYLOR
Producer



LINDIWE MNISI
Production Intern



LUSANDA MANGQANGWANA
Production Intern

SYNOPSIS

“Windward” tells the story of the tragic disappearance of the Moquini yacht – which went missing off the Southern tip of Madagascar during the Mauritius to Durban Ocean Yacht Race in 2005. Six men set sail in search of adventure and were never heard from again.

It is a story of loss and longing, that captures the heartache and tension that the families of the missing sailors endured during months of fruitless searching.

Several family members share their troubled feelings prior to the men setting sail. Once at sea, a series of missed signals and errors in judgement impact every minute. While searching for the wreckage, a hull that is painted grey – rather than white, makes the upturned yacht difficult to spot from the air. When the wreckage is recovered, months later, several theories emerge and the families soon discover cover-ups to hide the truth about what happened.

Further layers to this engaging tale emerge with Sifiso Buthelezi’s story. He was one of the men bound to set sail in the race, but daunted by the thought of the sea crossing, pulled out at the last minute.

DIRECTOR’S STATEMENT

I met one of the women who lost their husbands during the Moquini yacht disaster and was struck by the quiet resilience with which she lived her life. This was a tragedy I couldn’t imagine having to live through and yet, as I discovered more about her story, the more I needed to dive in. There, in that place of loss and devastation were battles not unlike those I’ve faced under a very different set of circumstances. My struggles with anxiety and loneliness somehow found a kinship within her story and her grief.

My deep desire is to know and be known. In making this film, I have the opportunity to draw on and fulfill this desire - This film of a woman who was thrust into an emotional hurricane, how she kept moving forward, deepened her faith and came out on the other side stronger and gentler.

Country:
South Africa

Production Company:
Film School Africa

Running Time:
Approx. 1hr 20mins

Total Budget:
2 140 300 ZAR

Finances Committed:
530 000 ZAR

DIRECTOR'S PROFILE

Marie Midcalf is the Associate Director of Film School Africa, where she also heads up the post-production department. During her tenure at FSA, she has worked on numerous projects under the umbrella of the school as well as in her own capacity as a freelance filmmaker.

Marie obtained her film degree from AFDA in 2005, where she majored in editing. Prior to pursuing a career in film, Marie graduated from the Waterfront Theatre School and performed professionally in musical theatre productions around the world. Marie co-directed '*Super Cute*', winner of Cape Town's 48-hour Film Project in 2018.

PRODUCER'S PROFILE

Katie Taylor is the founder of *Film School Africa*. After being included into the WGA, Taylor made the jump into casting with Francine Maisler and started working as an associate casting director with numerous studios for well-known Hollywood producers and directors. Katie had a quickly growing career but moved to the township of Kayamandi, South Africa in 2008 to launch the pilot program that would later become FSA. Most recently she served as Executive Producer of the feature documentary *Film School Africa* directed by Nathan Pfaff, which went on to win awards in Barcelona and Dallas and can be seen on Amazon Prime.

COMPANY PROFILE

Film School Africa is focused on telling strong South African stories and empowering filmmakers in the process. Our crew is made up of current and former film students who were provided bursaries to be able to study with us—and we use each creative opportunity to train them in all departments. We have identified specific individuals for key roles – and as our world increasingly strives for inclusion and diversity – this is a major component to who we are.

GOALS AT DFM

We are currently seeking funding and broadcast partners.



**OFFICIAL
DFM
PROJECTS:
FICTION**

2065



CARMEN SANGION
Director



CAROL KIOKO
Producer

SYNOPSIS

Following the death of her only child, Nyanchama (a brilliant electromagnetic physicist) moves from Kenya to South Africa. There she's awarded a grant by the South African government to further develop her research into how electromagnetics can be used to combat the country's dire lack of natural resources to produce energy. However, Nyanchama secretly uses the government's resources to invent a device that creates a portal into another plane of existence that – enabling her to reconnect with her deceased daughter. When she finally achieves this seemingly impossible feat, her research is taken from her by the government without explanation and an offer is made for her safe return to Kenya. Refusing to go home without the only connection she now has with her daughter, Nyanchama becomes determined to fight for the reclamation of her work.

But her obstinence results in her arrest and what she believes is her forced deportation to Kenya along with other African nationals who are being deported en masse. To their surprise, none of them are returned to their home countries. Instead, they're put in slave camps where they discover that the energy from their physical labour is the natural resource that keeps the country's

electricity running. Nyanchama discovers that all of this is made possible by her research. With the government controlling the slaves' minds by forcing them to enter another plane of existence, they can get the slaves to work harder and faster to keep the country's lights on. Now with the realisation of the consequences of her research on her fellow man, Nyanchama is determined to not only retrieve her device but also become a part of the rebellion against the government to end the slavery.

DIRECTOR/PRODUCER'S STATEMENT

What a moment to be alive in this physical time space reality.

Like most South Africans I have never lived in another country for an extended period of time. I've travelled all over the world but never for more than four weeks. Those trips were also either work-related or for leisure, so my experience of those countries was limited to the rose tinted best that they have to offer. I have no idea what it must be like to leave your homeland, sometimes your entire family, and move to another country purely for survival. I don't know what it feels like to be attacked or called derogatory names like 'kwere-kwere' simply for existing – to fear for my life simply because I was not born in the country I call

Country:
South Africa

Production Company:
Divine Pictures

Running Time:
1hr 30mins

Total Budget:
15 000 000 ZAR

751 000 EUR
915 000 USD

Finances Committed:
Nil



home. And like most South Africans I have mostly taken that privilege for granted.

So my desire to direct 2065 is not connected to my personal experience as a “foreigner in a land” but rather it is attached to my personal love and passion for the African continent and her beautiful people. It is attached to my desire to fight xenophobia and contribute to the unification of all Africans on this continent. My deep desire to represent Africans in ways that we don’t often see, which is multi-dimensional, complex and layered. And finally my desire to portray the Divine African Feminine with agency, audacity, resilience, softness and glamour, an entirely luminous persona we don’t ordinarily see.

My favourite artist Ms. Nina Simone once said: “An artist’s duty is to reflect the times.” I’d like to dare add my spin to Ms. Simone’s statement and say: “It is also an artist’s duty is to reflect the times as we’d like them to be.” I see 2065 as my opportunity to do so. This film, though set in the future, challenges the current status quo in South Africa and the African continent. Yet also through it we have the opportunity to speak into culture and evoke the change of what we want Africa and Africans to be. My intention however is not to pass judgement but rather to reflect back to the audience their humanity – whether positive or negative. I wish to connect South Africans to the humanity of their African brothers and sisters and in doing so hopefully open a pathway to healing and change.

Sci-Fi is still fiercely defined by the fragile superiority of white masculinity and is also one of the last cultural spaces for exclusion. Most Sci-Fi narratives revolve around white men navigating these technologically advanced worlds with very little to no representation of women and people of colour. A much wider perspective of a technological existence in our imagined future must be given the space and opportunity to be portrayed. Films such as *Black Panther* gave us an eye-popping Afro-futuristic world never before seen. And although *Black Panther* satisfied a long held craving to see a scientifically advanced Africa, there is still so much yearning for more of

the kinds of narratives that portray Africans in an imagined African future.

To have the opportunity to add to the slate of African sci-fi narratives and to be able to put my own creative stamp on this genre is not only thrilling but feels vital for the expansion of my filmmaking voice. So as a black female director, I am excited by the possibilities.

DIRECTOR’S PROFILE

Carmen Sangion is a Johannesburg based film and television writer, director and producer who is on a mission to produce content that acts as a bridge between who we are and who we want to be as Africans. She recently premiered her debut feature film *Salvation* that had its world premiere at the Silicon Valley African Film Festival (2019). *Salvation* was also officially selected to screen at the LA Femme Film Festival; Johannesburg International Film Festival; Africa Rising International Film Festival and Rapid Lion International Film Festival. Carmen is currently preparing to go into production on her second feature film, *PUSH*, and is writing her third feature which she hopes to produce in (2022).

PRODUCER’S PROFILE

Carol Kioko is the CEO of Lemon Slice Pictures, an African Film Production company focused on the elevation of African Identity through storytelling. In 2020 Carol was selected as one of a select few producers participating in the inaugural Creative Producer’s Indaba, a professional training and empowerment program for Africa’s emerging producers with creative vision and leadership skills. Carol has a vast 19 year experience in both TV and Film across Kenya and South Africa. Her eclectic skills have seen her produce both narrative and documentary content for the likes of MTV Base, BBC, Aljazeera and most recently CNN International. She is currently producing three feature films and several TV series’ in different phases of production.

GOAL/S

To establish strategic partnerships to secure production funding, sales and distribution.

AKASHINGA



NAISHENYAMUBAYA

Director



JÉRÉMIE PALANQUE

Producer



ELVIRA GEPPERT

Producer

SYNOPSIS

The story is based on the Akashinga (Shona for the Brave Ones). The first all-female, vegan, para-military, anti-poaching unit in the world. Told through the vantage point of two sisters, Chipo and Mavis, our film chronicles their growth from childhood to adulthood, tracking the impact that the Akashinga program had on their lives and their village. Slowly we uncover the intrinsic and fraught relationship between a small rural village community, and a neighbouring wildlife reserve.

While Mavis follows the traditional caregiver path laid out for a girl – to become a mother and a wife, Chipo rebels from it and finds refuge with the Akashinga. The sisters take opposite paths, with Mavis eager to sustain her family by any means and Chipo giving her life to the protection of the animals.

As the call for conservation increases, the villagers are essentially sealed out of their own forests and lands. The Akashinga threaten not only the livelihoods of the villagers, but the traditional patriarchal society of the community as well. The sisters inevitably clash, in a battle

that will determine their fate and the fate of a village torn apart.

DIRECTOR/PRODUCER'S STATEMENT

When I first heard about the Akashinga, I was immediately entranced. Who were these women? Where did they come from? And what would drive them to give their lives in service to the protection of our most endangered species?

Having grown up on a safari reserve, conservation has always been close to my heart. With our reserve being surrounded by numerous satellite villages, the protection of our wildlife has always called for a careful relationship with our neighbours. Most films about conservation tend to be blatant PSA's that fail to engage audiences. Moreover, they often place more emphasis on the wildlife and neglect the people and communities who live with the wildlife daily. Our narrative raises questions on the merits of present-day conservation initiatives and sheds light on the forgotten communities which surround most wildlife reserves.

Country:
Zimbabwe

Production Company:
Wooz Pictures SAS

Running Time:
Approx. 2hrs

Total Budget:
TBD

Finances Committed:
5 000 EUR

Our film is an exploration into the plight of the African girl child and gender dynamics in rural African society. We explore the possible effects and impact of female empowerment in traditionally patriarchal African rural communities.

With this dialogue, we hope to deliver an authentic, compelling story, which truly resonates and engages our audience with a memorable cinematic product.

DIRECTOR'S PROFILE

Naishe Nyamubaya is a Zimbabwean-Egyptian director and screenwriter, passionate about telling African stories. Naishe's 2019 short film, *Mum, I need Oil For My Car* was selected for numerous festivals, including the Pan African Film Festival where he was a semi-finalist and a finalist at the ASA International Humanitarian Festival in Germany. His second film, *Taming Kara*, was an official selection at the Chicago International Film Festival; won best short narrative at the Kukastream African Film Festival and is currently streaming on Showmax.

He completed his Master's degree in Motion Picture in 2021 and is currently developing his first feature film *Akashinga*.

PRODUCER'S PROFILE

Jérémie Palanque is a French producer that strives to constantly immerse themselves in multicultural environments, which have become a prominent feature in his projects. He completed his Master's degree in Film Production in 2019 under the direction of

Serge Lalou (Les Films d'Ici). During his post-graduate studies he also started his production company, **Woooz Pictures**. Thanks to Tsitsi Dangarembga, he met Naishe in 2019.

Elvira Geppert is a veteran German producer, member of the "Académie Franco-Allemands du Cinéma". She acts as a representative in Germany for the Romanian Film Promotion. Since 2012, she has been scouting and curating new films from Romania for the Film Festival Cottbus.

COMPANY PROFILE

An independent French company based in Montpellier, **Woooz Pictures** produces projects that integrate the cultural diversity of the world around us. Our way is to question the present and awaken consciousness by making minority and diverse voices heard. Woooz had produced one short film and two are in post-production.

Geppert Productions is an independent film company that develops and produces feature films and documentaries with a primary focus on international co-production, films like the *Cold Waves* documentary with Alexandru Solomon. Geppert Productions has also developed and co-produced the documentary series *Despot Housewives*, supported by Media TV and broadcasted in Germany.

GOAL/S

- Secure Development Funding
- Financial partners
- World sales
- Labs, festivals & market opportunities

COMBAT DE NÈGRE ET DE CHIENS (BLACK BATTLE WITH DOGS)



JOSEPH GAIRAMAKA
Director

SYNOPSIS

A theatre cult classic, *Black Battle with Dogs* is a cinematic adaptation of Bernard Koltés' play of the same name, first staged in France in 1983.

In a fractured mining concession, bulldozers tirelessly tear rich ore from the bowels of the earth. During an argument, Hans, the foreman, kills a machinist in the roar of the storm and, unbeknownst to all, throws his corpse in the middle of the garbage. Helped by the guards, Fît penetrates into the management residence at night and claims his brother's body from Thomas, the site supervisor.

Watching this unfold are the pale eyes of Léone, a former prostitute brought into the arms of Africa by the promise of an engagement with Thomas. Her presence agitates Hans. At the same time Thomas attempts to convince Fît to abandon his brother's body in exchange of a large sum of money. Fît, unshaken and in grief

refuses any arrangement. Tensions are high as they fear that the security guards will execute them. At their wits end, desperately trying to cover their tracks, Hans and Thomas try to assassinate Fît during a fireworks show.

DIRECTOR/PRODUCER'S STATEMENT

The Black Battle with Dogs is also a tragic story in Music/Dance and these two elements are inseparable. Music/Dance is a multi-headed, transversal character that participates in the expression of the protagonists, in the foundation of the spaces, in the rise and resolution of tensions.

By shooting in wide angle as close as possible to the bodies, I hope to capture the impulse before the act of violence, anger or hatred along with the impulse before the act of love or empathy. The continuum of these expressions of the characters and of their natural universe.

Country:
Senegal

Production Company:
Anna Sanders Films

Producer:
Charles de Meaux

Running Time:
1hr 30mins - 2hrs

Total Budget:
653 766 522 EUR

Finances Committed:
Nil

DIRECTOR'S PROFILE

Joseph Gãï Ramaka is a Senegalese screenwriter, director and producer.

Over the course of his career his films were selected at prestigious film festivals such as the Silver Lion award he won in 1997 in Venice for his short film *So Be It*. His first feature film, *Karmen Geï* (2001) was screened at Cannes' Quinzaine des Réalisateurs; Sundance and the Los Angeles Pan African Film Festival where it won the Best Feature Award.

In 2015, after a 10 year residency in New Orleans - where he launched a film festival and taught at numerous universities, he created Goree Island Cinema in Senegal. A production company that stands to contribute to contemporary African content creation.

His latest short film *Mbas mi* was featured in the New York African Film Festival; Film Africa 2020 in London and the Kurzfilm Festival of Hamburg.

PRODUCER'S PROFILE

Charles de Meaux is a French producer, director and contemporary artist. He is the co-founder of Anna Sanders Films, a production company created in 1998. Consequently, he

has produced and co-produced all his films including Mati Diop's *Atlantiques*, *Mille Soleils*; and worked with installation artists such as Philippe Parren and Pierre Huyghes. He has also co-produced Apichatpong Weerasethakul's works including *Tropical Malady* that won the Jury Prize at Cannes Films Festival (2004); *Uncle Boonmee, Who Can Recall His Past Lives* at Palme d'Or at Cannes Films Festival (2010); *Cemetery of Splendour* and recently *Memoria* at Cannes (2021).

COMPANY PROFILE

Gorée Island Cinema is a cultural company established on the island of Gorée as a place to meet and promote the cultures of Africa and its diaspora. Our programs combine artistic production and social entrepreneurship. In May 2015, we opened the Gorée Cinema Festival, to bring our voice and our intention to the Senegalese community and beyond. Our attachment to narratives and film production completes our model. All of these projects correspond to our leitmotiv: cinema is a tool for transforming reality.

GOAL/S

To meet with potential co-producers and connect with financing opportunities.

COME SUNRISE, WE SHALL RULE



NYASHA KADANDARA
Director



BRAMWEL IRO
Producer



LYDIA "SUE-ELLEN" CHITUNYA
Producer

SYNOPSIS

In 1975, when 18-year old Ruth imagined a country free of oppression, she could have never fathomed a Zimbabwe that would abuse its own, expel its brightest, and relegate women to second-class citizens.

In 2017, standing in a crowd during a military coup to oust dictator Robert Mugabe, Ruth bumps into her childhood best friend Jack and is forced to revisit her past with nostalgia and bitterness.

Teenage Ruth's quest to become a freedom fighter is sparked by a love for country and a desire to defy societal expectations of what a girl could be and do. She becomes an informant in a shebeen, but her plans go awry and she finds herself in a training camp, across the border in newly liberated Mozambique. All her beliefs are put to the test as the African society she was born into goes on to propagate the men of the movement while neglecting Ruth and the women cadres who birthed the nation.

While oscillating between the height of the liberation movement in the 1970s, and the dismal present in 2017, Ruth and Jack

contemplate what it means to be Zimbabwean and to be free, not just as an African but as a black woman.

DIRECTOR/PRODUCER'S STATEMENT

Born free in Zimbabwe, I was lucky to grow up listening to amazing stories about people who brazenly contributed to the freedom I experienced. My grandfather was politically active and Auntie Ruth from down the street walked to Mozambique when she was just 15 to the training camps. I am in awe of their bravery – especially of women who are usually not associated with the term 'war veteran'.

Fast forward to the military coup in 2017, I too felt inspired and hopeful about my country but after decades of living under a dictator, cautiously optimistic seems like a more fitting description of how I felt. And I asked myself: is this what my ancestors dreamed of?

These musings form the core of *Come Sunrise, We Shall Rule* which highlights tales of everyday unsung heroes of Zimbabwe. Through the protagonist, Ruth, I want to explore the experiences of African women both then and

Country:
Zimbabwe

Production Company:
LBx Africa

Running Time:
1hr 30mins

Total Budget:
450 250 USD

Finances Committed:
5 000 USD



now and inspire conversations like: how do we continue to be resilient in the face of endemic racism; and patriarchal views under the guise of tradition?

I hope to show how these experiences are not unique to Zimbabwe, or the colonial era; but how her story speaks to the current generation across the African continent.

DIRECTOR'S PROFILE

Nyasha is an award-winning pan-Africanist director and cinematographer who tells stories that traverse the continent and reflect alternative voices. Her documentary work has shown across several international festivals and won awards including the Audience Choice Award at Atlanta Docufest and Best Digital Narrative Award at Sheffield DocFest. Most recently, she was selected as Berlinale Talents; she is directing her independent feature documentary *Matabeleland* and is in development for her first fiction feature *Come Sunrise, We Shall Rule*.

PRODUCER'S PROFILE

Bramwel Iro is an award-winning producer and co-founder of LBx Africa - a Nairobi based production company. Spirited and determined, Bramwel's work is a reflection of the world he engages in, and he is drawn to stories that highlight social, environmental and political issues. He believes in the transformative power of film and its impact on communities across Africa and believes collaboration is the key in finding Africa's cinematic voice. He was the service producer of the Oscar-nominated short *Watu Wote* (2017) and is Executive Producer of *Softie* (2020) which won the World Doc Cinema Special Jury Award for Editing at Sundance.

Lydia "Sue-Ellen" Chitunya is a filmmaker who hails from Zimbabwe. She is a Georgia State University, 40 under 40 honouree (2019) and a graduate of the UCLA Professional Producing program. Her success as a short film producer was recognized with membership in the Academy of Motion Pictures Arts and Sciences (AMPAS). Chitunya has participated in various artist development programs including: Women in Film INSIGHT (2020), Industry Academy, Rotterdam Lab, Film Independent's Project Involve, and Berlinale Talents (2019). She recently worked as a Post Production Coordinator on Marvel Studios' *Avengers: Endgame* (2019) and *Black Panther* (2018).

COMPANY PROFILE

Established in 2012, LBx Africa is a Nairobi based production company that creates high-quality fiction and non-fiction content for global audiences. We collaborate with filmmakers across the continent and currently have projects ongoing in Kenya, South Sudan and Zimbabwe. Our work includes the multi-award-winning and Oscar-nominated film *Watu Wote* (2017) and the critically acclaimed documentary *Softie* (2020) which won the World Documentary Cinema Special Jury Award for Editing at the Sundance Film Festival.

GOAL/S

- Development Financier
- Co-Production Funds/Producers
- Pre sales/ Pre licensing
- Equity Financiers
- Executive Producers

CONVERSATIONS WITH MY MOTHER



SAMUEL TEBANDEKE
Director



JULIANA KABUA
Producer

SYNOPSIS

A young Arit arrives home to learn that her mother, Jane, has arranged a dinner. Bolstered by a courage she's never had, she is determined to use the dinner as an opportunity to finally confront her mother about the abuse she faced at the hands of her uncle Peter, Jane's brother. Arit believes that Jane chose to do nothing about it and neglected her only helpless daughter, and instead turned to alcohol to comfort herself instead.

As the dinner approaches, Arit is shocked to discover that an invitation initially meant for two has been extended to a third person, Peter, her uncle who is now an ordained priest.

During the tense dinner that progresses towards the brink of implosion, we learn more about what happened in Arit and Jane's past. The scene is rife with emotion as we explore both these women's individual experiences with Peter. The layers that will be uncovered show that the events of the past may not always be as black and white as Arit thinks.

DIRECTOR/PRODUCER'S STATEMENT

In my culture, taboo issues are dealt with in silence. Stories of incest, abuse and violence get swept under the rug and rarely get voiced openly. Or when they are, nothing is done about it. This is a story about silence and how it perpetuates insidious behaviour in our families and society.

When there is abuse in the family, in order to avoid the social stigma, the family of the victim seeks justice through an out of court system. The offender offers to compensate the victim with either clothes, money, a chicken or a goat. It is my opinion that this does not work and allows such crimes to go unpunished and the survivors get a raw deal.

This film for me is an opportunity to pull back the curtain on one such family and explore the effect of this antiquated and flawed justice system and ensuing silence on our lead character, Arit; her estranged mother Jane; and Arit's uncle, Peter – who even after repeatedly molesting Arit over 3 years can now be a sanitised member of the community as a priest.

Country:
Uganda

Production Company:
Aftales Film Hub

Running Time:
1hr 18mins

Total Budget:
300 000 EUR

Finances Committed:
Nil

DIRECTOR'S PROFILE

Samuel Tebandeke is a screenwriter, producer and director with a background in finance and accounting. He is an alumnus of the MNET Screenwriters workshop (2009), Maisha Film Lab (2008 & 2009), Ouaga Film Lab (2020) and the Film Pro Series Pitching and Post Production workshops (2021). His debut short film, *Another Beautiful Day* was released mid-2017 and was in the official selection of the 40th Durban International Film Festival (2019). His short film directorial debut, *Ten O'clock*, premiered in competition for the Young African Film Makers Award at the Afrika Film Festival (2019) in Leuven, Belgium. The film was also screened at PÖFF Shorts Film Festival (2019) in Estonia.

PRODUCER'S PROFILE

Juliana Kabua is an emerging Kenyan producer who is passionate about empowering & creating opportunities for film-makers in Africa. As a film producer, she aims to bridge the creative and resource gap between filmmakers and the market, helping them to create and sell their work to a global audience.

Currently in development are two feature films: *Wahenga & Conversations with My Mother* which was recently selected for the Ouaga Film Lab (2020) and Rotterdam Lab (2021). She sees a bright future for creative industries in Africa and is working towards making a meaningful contribution in collaboration with other filmmakers across the globe.

COMPANY PROFILE

Aftales Film Hub is a film production company based in Nairobi whose vision is to incubate ideas and empower film-makers to create their own content. Having identified existing gaps in the film industry in Kenya, its mission has been to bridge the resource gap between filmmakers and the market, helping them to create and sell their work to the African & global market. Aftales Film Hub has taken part in creating short films and is currently working on developing two feature films.

GOAL/S

- Financing
- Script development
- Co-production
- Sales agents
- Distribution

DRUMMIES



HANNEKE SCHUTTE

Director



DRIES SCHOLTZ

Producer

SYNOPSIS

In a small brown mining community in the arid Namakwaland, the promising Nababeep Drum Majorettes have risen above their circumstances to become one of the top contenders in the National Championships.

However, their most talented team member and lead baton twirler, 13 year old Alice Plaatjies, battles with anxiety and stage fright. Alice dreams of leaving the dusty streets of Nababeep, a former copper mine where most residents now eke out a meagre living from wildflower tourism. Her escape plan is to get scouted for a high school scholarship at the National Championships and she works fastidiously at her baton twirling to retain the most coveted spot in the squad - the lead baton twirler.

The team's dream of competing at the National Championships seems to become a reality when their cantankerous coach, Ouma Lily, manages to secure the necessary funding. But as the pressure mounts Alice struggles to juggle school, drummie practice and caring for her ailing grandfather and the excessive training starts to take its toll. After a dismal

performance the group's meagre funding falls through and Alice is forced to overcome her crippling self-doubt or risk the future of the entire team.

DIRECTOR/PRODUCER'S STATEMENT

South African drum majorettes, fondly known as 'drummies', is a charming and aspirational subculture practised by girls from some of the country's most marginalised communities. The sport has a long history in South Africa and has regained popularity in recent years. For the girls involved, being a 'drummie' is an honour and an achievement, signifying success on and off the field. The sport gives young girls the pride, confidence and dedication to help them rise above their circumstances.

My vision is to create a heart-warming coming of age film that celebrates these talented and dedicated young girls and places a much needed spotlight on this magnificent sport.

DIRECTOR'S PROFILE

Hanneke is an award-winning writer and director. In 2018 she was named one of 25

Country:
South Africa

Production Company:
The Film Factory

Running Time:
1hr 30mins

Total Budget:
12 300 000 ZAR

Finances Committed:
TBC



Screenwriters to watch by Movie Maker Magazine. Her second feature *Meerkat Maantuig* (Moonship) premiered at the Austin Film Festival and won the prestigious FIPRESCI Critics' Prize at the Schlingel Film Festival in Germany. The film has won numerous awards including a SAFTA for Best Cinematography and screened at over 25 International Film Festivals.

Her second short film *Saving Norman* was the winner of the Jameson First Shot competition and starred Willem Dafoe in the lead. The film was produced by Dana Brunetti and Kevin Spacey.

PRODUCER'S PROFILE

Dries Scholz has extensive experience in the local film industry in both production and post-production. He has worked as producer or line producer on sixteen South African films and with the help of Danie Bester, he created The Film Factory's sister-company, FiX Post Productions.

Dries has worked in various capacities in the film industry including director, producer, editor and post-production supervisor.

Most recently he was the producer on the award-winning film *Meerkat Maantuig* (Moonship) as well as *Toorbos* (Dream Forest), South Africa's Official 2021 entry to the Academy Awards/Oscars.

COMPANY PROFILE

With more than 22 movies to their name The Film Factory is one of the leading award-winning film production companies in South Africa. The company develops, funds and produces films for the South African and international markets. Under the experienced leadership of producers, Danie Bester and Dries Scholtz, there is a constant drive to uphold the company's reputation as a leader in innovation and excellence.

It is The Film Factory's goal to continuously strive towards an unforgettable contribution to the culture and nation-building of South Africa, through the creation of highly entertaining and original local stories with a universal appeal.

GOAL/S

Connect with funders, film festivals, sales agents and international co-producers.

FORGET ME NOT



SIBUSISO KHUZWAYO
Director



CATI WEINEK
Producer

SYNOPSIS

After the success of his maiden novel, the alienated Frank Russell suffers from writer's block until inspiration finally hits. Under pressure he writes about a remote village of people convinced that they are the only ones left on earth after a catastrophic pandemic. To keep everyone safe, the village king forbids anyone from leaving. However, peace in the village is threatened when Ntombi – a barren woman – finds a white baby floating down the river in a Moses basket. Convinced it will bring evil and destruction King Sompisi forbids them to take in the baby. Against the king's orders, Ntombi and her husband decide to raise the baby and name her Thando.

As Thando grows, she and the princess, Sihle, form a strong bond. When Sihle discovers that her father plans to kill Thando they escape but end up in 1950s apartheid South Africa and are forcibly separated. In revenge, Sihle informs some of the villagers about her father's secret room and soon the villagers discover that they are not the only people left on earth. As the villagers discover the outside world, the outside

world also discovers them and dispossesses them of their beautiful land.

Frank's writing flows, even though his suburban mother and agent think it absurd. As memories flood Frank, he begins to believe that he is Thando. Through the genre of metafiction, the visually rich film, redefines our own identity while dealing with the politics of belonging, dispossession and racism.

DIRECTOR/PRODUCER'S STATEMENT

An original tale that was born out of many 'what-ifs', finding its voice by not shying away from absurdity, irony and humour to relentlessly get under the viewer's skin compelling the viewer to deal with the politics of belonging, dispossession, racism. The film seeks to show how connection can help us rewrite our identities. It takes place in an imagined world but uses South Africa's apartheid era to contextualise its themes. We have seen so many poignant films that are set in this era but *Forget Me Not* takes its cues from films like *Adaptation*, *Jojo Rabbit* and *The*

Country:
South Africa

Production Company:
Sleeves Up Media

Running Time:
1hr 35mins

Total Budget:
15 000 000 ZAR

Finances Committed:
2 000 000 ZAR

Grand Budapest Hotel. The tone of the film will play a pivotal role in ensuring that the viewer suspends their disbelief.

While my visual arsenal will include some of South Africa's most celebrated contemporary artists such as Mary Sibande, Esther Mahlangu, and photographers like Pieter Hugo and Tebatjo Maila. Another inspiration in parallel world-building is *The River Between*, a novel by Kenyan writer Ngugi wa Thiong'o. These artists' work contribute to my passion for this colossal task of creating a world that seems real yet supposedly never existed – a world that still wreaks havoc in our present.

DIRECTOR'S PROFILE

After completing his studies at Boston Media House, Sibusiso Khuzwayo worked as an editor on a number of reality and variety TV shows, before moving into directing. He directed shows like *Big Brother* and *One Day Leader* but made his mark on *100% Youth*, a show on SABC1 that profiles young innovative artists. With Sibusiso at the helm, the show won a SAFTA in 2017. Much as the KZN-born creative was making good television, his dream was to make movies. After struggling to find a writer for a short film idea he had, Sibusiso decided to give writing a try. The script turned into an award-winning short film called *The Letter Reader*. It received the Best Short Film at the African Academy Movie Awards; Best short film at the SAFTAs; Best International short at Rapid Lion International Film Festival; Shnit Jury award and iamAfrica audience award. The film is now on Netflix and Showmax.

PRODUCER'S PROFILE

Cati Weinek loves producing beautifully crafted, award-winning feature films. Some of her films include *The Letter Reader* (2019), *The Tokoloshe* (2018) *Mrs Right Guy* (2016), *Vryslag* (2015) and the cult classic *Gog' Helen* (2012). Her career highlights include co-creating the ground-breaking Sediba script programme under the wing of South Africa's National Film and Video Foundation. The program helped produce the award-winning *Soul City* series; raised finance for an animation feature film; and made films with celebrated visual artists such as Zola Maseko, Twiggy Matiwana, Pieter Grobbelaar, Tristan Holmes, Adze Ugah and Sibusiso Khuzwayo.

COMPANY PROFILE

Sleeves Up Media is a new film and media company that was formed by Sibusiso Khuzwayo. The company was born from the founder's desire to tell African stories with a universal appeal. Its first project, *The Letter Reader*, was funded by the National Film and Video Foundation and the Kwazulu-Natal Film Commission. The coming-of-age short film won numerous awards and is now available on Netflix and Showmax. Sleeves Up Media has also recently completed a TV movie and is currently in development of two feature films. Our latest offering, *Forget Me Not*, received development funding from the National Film and Video Foundation.

GOAL/S

We would like to contribute to a continental drive for a fresh, visual filmmaking language while seeking distribution and finance partners.

FRONTIER MISTRESS



CHARLIE VUNDLA
Director



MFUNDI VUNDLA
Producer

SYNOPSIS

It's 1706 in the Cape Colony frontier, Huguenot Maria Mouton (16) is sold into marriage with the cruel Frans Jooste. Stuck in a loveless union, Maria believes she has more in common with her slaves than she thought. When Titus, a mysterious new slave arrives Maria develops an attraction for him which turns into a secret love affair.

The birth of a child and the uncertainty surrounding the boy's paternity puts Maria, Titus and the baby's lives in jeopardy. A tangle of relationships ensues as Frans accepts the child where Maria must accept Frans' love for the slave woman, Anna. The thin thread of civility in Maria and Frans's strained relationship soon shatters after Anna dies by suicide. Frans descends into violence and alcoholism and forces Maria to admit that the child is not his. The confrontation pushes Frans into a murderous rage and to protect her son's life and free herself from Frans's reign of terror Maria and Titus kill Frans.

Maria and Titus begin a new life together, but Maria's familiarity with her slaves draws the

attention of neighbouring farmers and the magistrate. When Frans' body is discovered Maria and her family flee. However, their escape is short-lived when Maria falls pregnant and they have to return to the colony once again. Tried and executed Maria Mouton became the first European woman executed in the Cape Colony.

DIRECTOR/PRODUCER'S STATEMENT

Frontier Mistress is the tale of a young woman's forbidden love for a slave and her emancipation through self-determination in the 18th Century Cape Colony. The story will be told as a Western. Maria's actions threatened to destabilize an empire. Her free sexuality and rejection of the status quo transcended her existence with repercussions that would echo into the Apartheid state.

In a patriarchal slave society few things better illuminate the social behaviour of the time than how the Dutch East India Company (VOC) sought to control women's sexual freedom, and exert power over those deemed racially inferior. A woman's honour was above all else connected to having a virtuous sexual reputation. Maria's

Country: South Africa

Production Company:

House Rising Pictures (Pty) Ltd

Running Time:

Approx. 1hr 50min

Total Budget:

36 815 877.00 ZAR

2 181 412.06 EUR

2 663 089.23 USD

Finances Committed:

700 000.00 ZAR

41 476.36 EUR

50 634.74 USD



crimes of extramarital sex with her black lover and murder were compounded by the fact that after her husband's death she lived as her slave's concubine. Court proceedings suggest her actions had polluted the entire colony. Her execution which included having her face blackened – was a clear reference to her shame as a racial transgressor.

Maria Mouton's life and death illustrate we learn most about a society's cultural assumptions by examining moments of rupture – where an individual challenges the prevailing consensus and places themselves beyond conventional behaviour and the rule of law.

DIRECTOR'S PROFILE

A Berlinale Talents alum, Charlie Vundla is the award-winning filmmaker of the new feature *Hotele Lerallaneng*. The feature is selected at the International Film Festival Rotterdam. In addition, his second feature, *Cuckold*, was selected at the Toronto International Film Festival; Chicago International Film Festival; Atlanta Film Festival; Sydney Film Festival and won Best Actor at the Africa International Film Festival.

His first feature, *How to Steal 2 Million*, won four Africa Movie Academy Awards including Best Director and Best Film. The feature was also selected at the Seattle International Film Festival; Fantastic Fest and the Durban International Film Festival.

PRODUCER'S PROFILE

Mfundu Vundla is the Executive Chairman of Morula Pictures, a television and film production company which he established several years ago. Vundla's production credits include television shows, motion pictures and theatrical plays. He is a past chairman of the Independent Producer's Organization; the National Film & Video Foundation of South Africa and is a board member of several industry-related organizations.

Mfundu Vundla demonstrates his commitment to furthering youth education, through the establishment of 5 scholarship bursaries at different universities and institutions for higher learning across South Africa.

COMPANY PROFILE

House Rising Pictures (Pty) Ltd was founded in 2013 by the filmmaker Charlie Vundla with the goal of producing commercially viable, yet challenging and authentic films that shine a light on previously underrepresented groups.

To date House Rising Pictures has produced the feature films *Hotele Lerallaneng* and *Cuckold* and is developing the feature films *Frontier Mistress* and *Mr. Peters, Mrs. Haley*.

GOAL/S

To secure a co-production partner and sales agent for *Frontier Mistress*.

HAMLET FROM THE SLUMS



AHMED FAWZI-SALEH
Director



AHMED AMER
Producer

SYNOPSIS

Ahmed, an 18-year-old from an old slum in the heart of Cairo, buries his father – the king of the horse-driven carriages collecting junk in the city. His uncle takes over and marries Ahmed's mother to keep the wealth within the family. The slum itself is long overdue for urban renewal, as part of a nationwide government plan to get rid of informal settlements.

Ahmed continues to work for his uncle who is stuck in his old ways. His burden is made heavier by his fluid sexuality in a society that only values "manhood" in a patriarchal sense. He escapes his bleak existence by going to Sufi festivals (moulids) and loses himself in their transcendental rituals.

The apparition of Ahmed's father appears to him in a mould demanding revenge from the uncle. Ahmed now has to face a living patriarch to avenge a dead one. The tragic vicissitudes in Ahmed's journey forces him to run away from the slum and join a traveling Sufi group. Ahmed's path towards justice and change ends tragically when the slum is reduced to rubble, just like the dreams of the people who lived

in it. The construction finally eats up the slum area and new high-rises take over.

Our adaptation of Shakespeare's tragedy is set in contemporary Egypt, and is steeped in the unique and rarely filmed universe of Sufi mysticism.

DIRECTOR/PRODUCER'S STATEMENT

Ahmed (our Hamlet) represents a new generation in Egypt; a youth that is trying to break away from the chains of tradition and old ways. That is why everyone sees Ahmed as a mad man. Even his confused sexuality, which he strives to hide, is a source of oppression. Hamlet for me is a young man who believes in humanity and its endless abilities. He finds himself facing a painful reality where murderers control people's lives, and wives forget husbands as soon as they are buried. It is a world where you can only reach your goals by killing. Hamlet goes on an existential quest to discover himself and his beliefs which, eventually, he cannot apply in his own life. Herein lies his tragedy.

Country:
Egypt

Production Company:
A. A. Films

Running Time:
1hr 30mins

Total Budget:
450 000 EUR

Finances Committed:
190 000 EUR

DIRECTOR'S PROFILE

Ahmed Fawzi-Saleh holds a degree in History from Suez Canal University in Egypt. He later graduated from the High Cinema Institute in Egypt (2009), specializing in screenwriting. He took part in several documentaries as a scriptwriter and a researcher.

His short documentary *Living Skin* (2011) was screened in many international film festivals. His feature *Poisonous Roses* premiered at IFFR (2018). *Hamlet From the Slums* will be his second narrative feature.

He was invited to Final Cut at Venice Film Festival; AFAC development workshop; Sanad Fund and Sundance documentary workshop (in collaboration with Arab Fund for Arts and Culture).

PRODUCER'S PROFILE

Ahmed Amer lives between Cairo and New York. In 2018, he released his first feature as a writer/director/producer titled *Kiss Me Not*, which premiered at Arabian Nights at DIFF and toured the festival circuit including Shanghai Film Festival.

Amer is an accomplished scriptwriter with credits that include *Ali, the Goat and Ibrahim* (Dubai Film Festival); *Winter of Discontent*

(Venice Orizzonti); *Feathers* (expected release 2021).

As a producer, Amer has recently founded A. A. Films, a production company with a focus on alternative stories from Egypt that challenge norms. A. A. is currently producing *Hamlet from the Slums* and a documentary.

COMPANY PROFILE

A. A. Films is a new production company that started in 2020. The founder Ahmed Amer has previously produced shorts and co-produced his directorial debut feature *Kiss Me Not* (Dubai Film Festival 2018).

Amer has been active in the film industry since 2010 mainly as a screenwriter with credits that include *Winter of Discontent* by Ibrahim El Batout; *Ali, the Goat and Ibrahim* by Sherif El Bendary and *Fathers of a Father* by Omar El Zohairy.

Amer also worked on Shirin Neshat's film *Looking for Oum Kalthoum* as a script consultant and associate producer.

GOAL/S

Finding co-producers, sales agents and developing the project further.

PROFESSIONAL MOURNERS



AMANDA LANE
Director



SIHLE NDABA
Producer



ANTHONY OSEYEMI
Writer

SYNOPSIS

In the wake of his father's death Zakes inherits the family business: Professional Mourning, Ikapa Funeral services. When he takes over, they are already struggling financially, and he's drinking far too much as a coping mechanism. The return of Charles, his wayward cousin from Hollywood, increases the pressure on an already difficult situation.

Charles is immediately banned from the house before he even enters by Nandipa, Zakes' wife. Charles points out that they only need to tolerate each other for seven days before burying the old man, so what could go wrong?

In a reception hosted by Ikapa, Charles is caught in a cupboard hooking up with a young woman, which leads to chaos and embarrassment for the business and family. Contrite, he talks Zakes into letting him help save the business. Reluctantly Zakes agrees to teach Charles the business. On his very first solo outing however, the irresponsible Charles gets intoxicated and ends up at Auntie Precious' home - an older woman, related to the family by marriage, with an obvious crush.

Having always thought Charles was cute, Auntie Precious had her wicked way with him. However, Charles wakes up the next morning, hungover, with a dead Auntie Precious at his side. He and his cousin Zakes were charged with her murder.

DIRECTOR'S STATEMENT

South Africans as a nation have an irreverent and gymnastic sense of humour that is born out of facing adversity. It's almost a survival skill and something we seek in times of trial. Funerals showcase all the colours of our country's tragedy, love, dysfunction and eccentricity which is why *Professional Mourners* is such a commercial and timeless concept.

In tone, *Professional Mourners* draws from *Death at a Funeral*, *Wedding Crashers* and *Bridesmaids* to ensure its broad commercial appeal. There is a balance of verbal and physical comedy that is underpinned by the endearing authentic values of legacy, love and brotherhood. The film's texture is further inspired by classics such as *White Wedding* and *Max and Mona*. The cultural richness and magic realism of South Africa's diverse cultures

Country:
South Africa

Production Company:
Shandu Group Ltd Pty

Running Time:
1hr 30mins

Total Budget:
7 000 000 ZAR

Finances Committed:
Nil



will inform the film's comic sensibility as well as its aesthetics. This will ensure that *Professional Mourners* has its own authentic soul and distinctive flavour. At the heart of *Professional Mourners* is the combustive comic stylings of its two stars: Anthony Oseyemi and Motlatsi Mafatshe. They have a bankable creative chemistry that we can build a hilarious buddy comedy film on with franchise potential.

DIRECTOR'S PROFILE

Amanda Lane is an award-winning writer, director, showrunner who has worked across genres creating some of South Africa's most commercially successful and groundbreaking shows. Most notable credits include the Pan-African hits *MTV Shuga* and *Jacob's Cross* as well as local shows like the award winning *4-PLAY: Sex tips for Girls* and *Is'thunzi*. *Is'thunzi* developed a cult following and led to the lead actress Thuso Mbedu, being nominated for an International Emmy in both 2017 and 2018. Amanda's film credits include *Confessions of a Gambler*, the award winning *Ingoma* and *Love, Lies and Hybrids* (currently in post-production)

PRODUCER'S PROFILE

Popularly known for her work ethic, creativity and generosity, Sihle Ndaba is an award winning actress, entrepreneur, producer and philanthropist. She studied Musical Theatre at Tshwane University of Technology and after completing her diploma she was cast to cover the role of Nala on the Singapore Tour of the hit Broadway Musical, *The Lion King*. From stage

to the small screen, Sihle Ndaba has cemented her place as a beloved South African Star who shows no sign of slowing down. Starring in groundbreaking, prime time television shows, such as *Isibaya*, *Gomora*, *The Herd* and *Uzalo*.

She is also the founder of Shandu Pictures a division of Shandu Group, whose focus is film, TV and social media content development. She has produced content for various local and international brands such as, Standard Bank, KZN Tourism and Vaseline. She is currently producing two National Film and Video Foundation funded films which are set for release at the beginning of 2022.

COMPANY PROFILE

Shandu Pictures was founded by dynamic South African actress and entrepreneur Sihle Ndaba. This is a hub that fosters collaboration between creative teams in order to bring vibrant African stories to life. By partnering with experienced creatives, and training young, up and coming creatives Shandu Pictures thrives on collaboration.

Over the last 4 years Shandu Pictures has grown from strength to strength, from creating a variety of content for both local and international brands such as K Swiss, Foreo, Standard Bank, KZN Tourism and Vaseline just to name a few. Currently, Shandu pictures is in production of two National Film and Video Foundation funded films which are set for release at the beginning of 2022.

REQUIEM OF RAVEL'S BOLÉRO



GREGORY MAQOMA
Director



SARA CF DE GOUVEIA
Producer + Co-director



INKA KENDZIA
Producer + Co-director

SYNOPSIS

Requiem of Ravel's Boléro is a dance film told through contemporary African aesthetic movements, in the traditional South African Isicathamiya song and dance. The film takes us on a man's journey to process grief. Self-proclaimed spiritual mourner and dancer, Umoya, guides us on an exploration of grief, memory, love and human connection. After reconnecting with his lost lover Sisipho, his reclusive life as a spiritual mourner takes on a different meaning.

Requiem is set in different locations in South Africa that will bring political and historical meaning to the piece. Spaces like a church or graveyard carry with them buried histories of pain and loss. They are used in the story as anchors of colonial history. Against the rhythmic music, we are taken through scenes of colonization and the trans-Atlantic slave trade; we travel all the way to more current times with the Black Lives Matter movement. All of these moments are expressed through the journey of self-discovery of our hero as he is faced with all that his ancestors endured. These scenes help us reflect on the now, with the past as a stage.

As Umoya's inner journey unfolds, he invites us to find meaning in the senselessness of loss.

DIRECTOR/PRODUCER'S STATEMENT

Gregory Maqoma: How do we deal with death? This is the question that birthed *Requiem* five years ago. In 2017, I created and choreographed the dance performance *Cion: Requiem of Ravel's Boléro*. The play travelled extensively, winning the 2020 Bessie Award for Best Outstanding production and the 2020 Naledi award for Best Contemporary/Ballet Production. My inspiration for the choreography was to address this idea of mourning in our nation. How can we learn to grieve better? In South Africa, and globally, we need to create spaces where these difficult emotions can be expressed without fear. Turning this performance into a film allows us to find new ways of healing together.

Sara CF De Gouveia & Inka Kendzia: When Gregory approached us to collaborate on *Requiem of Ravel's Boléro* we took an instant interest in the story, as it offers a possibility of looking at trauma, grieving and healing from a

Country:
South Africa

Production Company:
Lionfish Productions

Running Time:
1hr 30mins

Total Budget:
11 637 915.20 ZAR

Finances Committed:
406 408.55 ZAR



different angle. This film creates a link between past and present through dance, music and poetry, while our protagonist also explores a personal journey of love and self-discovery. Using projections to enhance the magical realism of the film throughout, is how we wish to bring light to this narrative that invites the viewer to connect with their humanity.

DIRECTOR'S PROFILE

Gregory Vuyani Maqoma has established himself as an internationally renowned dancer, choreographer, teacher and director, founding Vuyani Dance Theatre (VDT) in 1999. In 2017 Maqoma was honoured by the French Government with the Chevalier de l'Ordre des Arts et des Lettres Award. In 2018, Maqoma collaborated with William Kentridge as a choreographer, performing in Kentridge's opera *The Head and The Load*. In 2019 Maqoma collaborated with Idris Elba and Kwame Kwei-Armah in the production *Tree*. Maqoma was also honoured by the International Theatre Institute in partnership with UNESCO to be the author of the prestigious International Dance Day Message.

PRODUCER'S PROFILE

Sara CF De Gouveia's feature documentary *The Sound of Masks* had its world premiere at IDFA 2018 and won Best Documentary at the Plateau IFF 2019; the 14th SAFTA Golden Horn Award for Best Cinematography; and Best Direction and Best International Feature at

the 7th Brasil Festival of International Cinema (2021). Sara also directed *Mother to Mother* which received second place in the Adiaha Award during Encounters SA Documentary Festival 2020.

Inka Kendzia is an acclaimed visual artist, having exhibited internationally, and an award winning director. Her motion designs can be seen on Grammy winning documentary *The Beatles - Eight Days A Week* and *Pavarotti* (directed by Ron Howard). She combines new mediums like VR and LiDAR scans with dance and projection art.

COMPANY PROFILE

Lionfish Productions is a production company based in Cape Town. We focus on long and short format documentaries. Our feature length documentary *The Sound of Masks* had its world premiere at IDFA 2018 and won a series of international awards.

The Vuyani Dance Theatre (VDT) is a contemporary African dance company founded in 1999 by Creative Director Gregory Maqoma. After years of gracing international and local stages, VDT is positioned as one of the most cutting-edge, thought provoking and successful dance and theatrical organisations to have emerged in Africa.

GOAL/S

We are currently looking for international funders, broadcasters and distributors.

SAKAN LELMOGHTREBAT (A HOUSE FOR EXPATS)



NAJI ISMAIL

Director + Producer

SYNOPSIS

Najla comes from Upper Egypt to Cairo to continue her studies. While there, she is housed in a girls accommodation in an old villa that was converted for lodging, where she's introduced to her colleagues. They are overseen by the weird housing director, Miss Wafaa, who seems to be hiding a big secret from Najla and the other women. What they don't know is that they all have extraordinary abilities; abilities that they have to keep hidden so as not to draw attention.

Meanwhile an evil spirit, The Gathome, is spreading in Cairo. It encourages people who are tired of life's pressures to commit heinous crimes – specifically crimes that are based on true stories. With no clear explanation or understanding for the perpetrator's motives other than that they all felt unconscious while committing their actions, the strange crimes draw Colonel Alaa to start investigating them.

The Gathome tries to take advantage of the

girls' nightmares so that he can get rid of them, but Najla and her friends are able to conquer their fears. Miss Wafaa is surprised that her choice for Najla was wrong, and that the true interpretation of her prophecy was meant for Dima – Colonel Alaa's 10 year old autistic daughter. A surprising hero arises in this misconstrued twist of fate.

DIRECTOR/PRODUCER'S STATEMENT

This film is about the darkness of Cairo against the pure souls that are trying to confront it. I moved from Upper Egypt to Cairo to complete my studies in filmmaking. During my time there, I could not find a way to adapt to the cruelty of the big city. Even though it is fiction the cited crimes are true stories from everyday life. The use of a documentary style of storytelling, unnerves the viewer and adds a realistic sense to the events.

More importantly I am a son of rural Upper Egypt, where myth blends with reality; where

Country:

Egypt

Production Company:

Rahala for Production and Distribution

Running Time:

2hrs

Total Budget:

581 000 USD

Finances Committed:

5 000 USD



spirituality transcends faith in the world of the supernatural and melds with everyday life. I've been fascinated by this world since my childhood, through the stories of my mother and grandmother (perhaps this is why my protagonists are women).

This film reflects my true passion for many aspects of my life and my vision that I'd like to share with people on the screen. The film gives an insight into Egypt's economic setting and its impact on individuals.

DIRECTOR/PRODUCER PROFILE

Naji Ismail was born in 1983 in one of Cairo's underprivileged neighbourhoods, Ain Shams. He later moved with his family to their village in Upper Egypt, where he lived until he moved back to Cairo to join the Higher Cinema Institute (2001 – 2006).

In 2010 he was selected among 20 directors by George Washington University for a 6 week scholarship on how to make a documentary. In the second half of 2012 he founded Rahala Production and Distribution, a production company aiming to work on low budget, good quality films. In 2013 Naji wrote and directed a short documentary *Om Amira*. The film was screened in Berlinale 2014 in the short film competition. He also wrote and directed *The Builders*, which was screened in Dubai Film Festival. He further produced two short films for Berlinale Forum (2016) and Rabat Film Festival (2020). Naji has produced one feature documentary *Where Did Ramses Go?* Screened at DOK Leipzig (2019).

COMPANY PROFILE

Rahala seeks to have a leading role in the independent filmmaking industry by working with young filmmakers who have the talent and passion to turn their ideas into films that are bold and creative. We are eager to work on and co-produce films not only from Egypt but also from around the globe, especially the rest of Africa. At Rahala we believe that a lower budget should not affect the quality of a film. We offer a professional production cycle from a film's inception to its release; while guaranteeing filmmakers the space to make fresh and innovative films.

Rahala believes in social responsibility and that art should be shared with everyone. That is why we aim to cooperate with other entities to offer filmmaking workshops and seminars in Egypt's rural and informal areas. Some works produced by Rahala include: *Om Amira*, documentary (2013) at GIZ 64th Berlin Film Festival; *Fathy Doesn't Live Here Anymore*, short fiction (2016) at Berlin Film Festival; *The Builders*, short fiction (2016) official selection at Dubai International Film Festival (DIFF); *Where Did Ramses Go?* Feature documentary (2019) at DOK Leipzig and 128 Samawy, short fiction (2019) at Rabat film Festival.

GOAL/S

Seeking co-producers, financiers, sales agents and funds.

THE DAY AND NIGHT OF BRAHMA



SHEETAL MAGAN
Director



CAROL KIOKO
Producer

SYNOPSIS

For Gita and Sanj their first pregnancy marks a descent into deeper questions of love and self-sacrifice as their relationship threatens to implode. They battle social pressures; Gita's fight with mental health and the contradictions between their own secular and traditional views. We are invited into a world of love, magic and psychology as seen through the 'bardo' of an unborn soul.

For Gita the complexities of motherhood and her own internal realities fluctuate from fear, hysteria and elation as she wrestles with the love of her unborn child and the fear of losing her sanity. Her journey for wellness leads her into the realms of medicine and spirituality. She grows into a more cosmic understanding of herself and motherhood but without any assurance of stability. For Sanj, Gita is quite simply the love of his life. Her complexity has always been endearing and yet in time, as her illness progresses, she is inaccessible emotionally while being wholly demanding of his strength.

The intimacy of their young marriage is tested beyond what they may have previously thought.

DIRECTOR/PRODUCER'S STATEMENT

The Day and Night of Brahma speaks to the Vedic metaphor for 'the big bang' and the idea that everything exists in a state of polarity - from the cosmos to our personal natures.

In 1986, the South African government declared a state of national emergency as rising opposition to the Apartheid regime took on increasingly radical forms of resistance. Deeply influenced by the waves of political change at the time, my parents, as young activists, defied both custom and caste by marrying in secret and making their relationship an act of revolution. My arrival into the world marked a state of emergency of a different nature. My mother's struggle with postpartum depression escalated into psychosis and provoked a struggle with mental illness that would continue for the rest of her life.

Watching her struggle made me question the contradictions between science and religion, tradition and modernity. For me this film uncovers a need to provoke those contradictions. Through her struggle, I am compelled to interrogate the

Country:
South Africa

Production Company:
Divine Pictures

Running Time:
1hr 30mins

Total Budget:
12 137 000 ZAR
700 000 EUR

Finances Committed:
4 249 000 ZAR
245 000 EUR

unpredictability of life and womanhood. While this film is set in present day South Africa, it is also a speculative fiction about a time in my life that I cannot consciously recall on: the time before I was born.

As an Indian women today, despite my liberal upbringing and modern outlook, I am deeply aware of the crisis of autonomy that exists within Indian culture for women. We are socialised to ask for permission, to exist, to not question, to be anything other than independent. I question to what extent the unconscious realities of these phenomena in my own community are a deep raging cry for the realities of personal freedom.

Debate on mental illness usually focusses on the patient. Yet my experience has taught me that those around them experience equally heightened feelings of disempowerment and this too demands exploration. Through *The Day and Night of Brahma* we are prompted to question the realities of postpartum depression in a community that is confronted with the conflict between the secular and traditional attitudes to mental health.

I am interested in deconstructing the often gated attitudes of South Africa's diasporic Indian community. There is often a culture of silence within these communities around women's bodies -both biological and psycho-sexual. It is my hope that *The Day and Night of Brahma* is able to highlight a very real struggle for women to gain autonomy within these communities. Whether over their bodies or at times over their destinies.

DIRECTOR'S PROFILE

Sheetal Magan is a Durban Talent Campus and Realness Institute Screenwriter's Residency alumni. As a writer and director she has earned a reputation for tackling social taboos. Her short film *God Dank Air Klank* (2012) is a mockumentary about Die Antwoord's appropriation of 'Zef Culture'. As part of the National Film and Video Foundation female filmmaker slate, she explored race in suburban SA in *The Fall of Ganesh* (2015). The film was screened at the Durban International Film Festival and the Cascade Film Festival in

Oregon (2016). In 2015, Sheetal was listed as one of six 'Creatives to Watch' by the South African City Press. Following which, she participated in the Cannes South Africa Film Factory. Her film *Paraya* (2016) that explored Xenophobia premiered at the Directors Fortnight at Cannes, and later competed in Toronto, Durban, Stockholm and Mumbai.

PRODUCER'S PROFILE

Carol Kioko is the CEO of Lemon Slice Pictures, an African Film Production company focused on the elevation of African Identity through storytelling. In 2020, Carol was selected as one of the few producers to participate in the inaugural Creative Producer's Indaba. A professional training and empowerment program for Africa's emerging producers with creative vision and leadership skills. Carol has a vast 19 year experience in both TV and Film across Kenya and South Africa. Her eclectic skills have seen her produce both narrative and documentary content for the likes of MTV Base, BBC, Aljazeera and most recently CNN International. She is currently producing three feature films and several TV series' in different phases of production.

COMPANY PROFILE

Atman is a Sanskrit term for 'The Essential Self.'

Atman Media Lab is Sheetal Magan's creative home, an Afrocentric indie outfit with an emphasis on collaboration between Africa and Asia. Atman Media Lab has a strict policy of placing women executives on projects that focus on the female gaze. Atman is also engaged in incubator initiatives for women filmmakers, particularly in parts of Asia that have complex political issues. Atman is currently in development on their debut feature film *The Day and Night of Brahma*. Other projects include *Acts of Man*, a Neo-noir crime drama with the acclaimed BePhat Motel; A Nepali western titled *Ihiri* about a disappearing group of local hunters; and *The Queue* a dystopian telling of life after the Arab Spring in the vein of Orwell's 1984.

GOAL/S

To establish strategic partnerships to secure development funding.

THE KILLING OF A BEAST



VUSI AFRICA SINDANE
Director + Producer



NALEDI BOGACWI
Producer

SYNOPSIS

In the rural village of Kwa-Bhala, all the young men coming of age are compelled to go to the mountain to kill an ancient animal known as the Beast in order to earn their manhood. According to the customs of the Bhala culture, those who die at the killing of the beast are not allowed to be buried at home. They are buried in the mountains, and their burial is never to be spoken of. Women don't speak of the beast but those who do, say it lives under water.

On the day that the young men come back from the mountain 35 year old Nora goes outside to see her brother-in-law, Samuel, kneeling at the. The initiates are gathered, holding burning torches and humming a death chant, they soon break a calabash at the gate. Nora falls on her knees wailing in agony as Samuel confirms that indeed Thabiso, Nora's son, has passed away.

One day whilst washing dishes, the water spills onto the floor and rises up in the shape of a human being, forming Thabiso's body. Nora, in shock, extends her hand to the water but it disperses leaving her with questions. She consults an oracle who informs her that the

water she keeps seeing is actually her son, Thabiso, and that his spirit wants a re-burial or the water will kill her. Nora is left with no choice but to defy the kingdom and its rules. Not only does she face banishment, but she eventually has to face her fears when she discovers that the body of her son is deep underwater and only she can find him. Nora has to go into the forbidden waters where the killing of the beast happens in order to find her son's remains.

DIRECTOR/PRODUCER'S STATEMENT

The 'killing of the beast' is an ancient Nguni ceremony commonly known as the initiation rite of passage. For many years the details of the ritual were kept a secret from the public and the ritual was always practiced far out in the mountains. The practice is a respected custom used to mark passage into adulthood. However the ceremony has been subject to abuse. In many instances it has resulted in the death of initiates as well as serious bodily harm. Since 1994 over 1100 initiates have died in the Western Cape from this ceremony. The government has also not placed measures and legislature to regulate initiation practices.

Country:
South Africa

Production Company:
Trial By Media Films

Running Time:
1hr 30mins

Total Budget:
10 000 000 ZAR

Finances Committed:
200 000 ZAR



There are a number of factors that leave the practice to continue unregulated. Things like: without any laws regulating the custom, there's no distinction between legitimate and illegitimate initiation rituals; modern medication is not allowed at the ceremony and thus limits preventative measures; there are opportunists who run the practice for personal financial gain.

Irrespective of the dangers connected with going to the ceremony, many young boys still choose this path because they are emasculated into second class men. As a result, thousands of young men risk injury and even death to undergo the ritual in the mountains.

Growing up I also knew that one day I will have to honour the tradition. Thankfully, I was lucky to live and no one in my group died. However we learnt that one boy from another group did not make it. Years later, after my ritual had passed, I encountered a case study on traditional initiation and started wondering, what if it was me who had died? What would my mother have done? This question made me strongly wonder about the plight of mothers who lose their sons in this ritual. How do they mourn when they are not given bodies to bury?

The voices of these women have gone on silent for over three decades, most of them have gone on with their lives under false pretences. This film poses a difficult question: what if the spirit of a death initiate haunted his mother for a proper burial? This woman would have to go against culture to give her son a proper burial, she would have to speak out against the cultural powers that rule her world.

Nora represents that woman. The woman who could've been my mother, searching for justice or any form of recognition for her pain. My character represents the fight that all of these women who have lost 1100 sons feel every day without any closure or any grave to point to.

DIRECTOR'S PROFILE

Vusi Africa is a 2019 Durban Talents Alumni. With an Honours Degree in Motion Picture Production from Tshwane University of Technology, Vusi has various films under his belt. His work has been broadcast by Star Set, which reaches across Southern, Eastern and sub-Saharan Africa. The 32 year old filmmaker debuted *Letters of Hope* in competition for the 40th Durban International Film Festival. The feature film was awarded Best Artistic Bravery. After his critical success with *Letter of Hope*, he received the Best Emerging Filmmaker at the SAFTA in 2020.

PRODUCER'S PROFILE

A National School of Arts alumni, Naledi Bogacwi also holds an Honours Degree in Film and Television. The screenwriter and producer is also the founder of Trial by Media Films. She has produced three independent short films.

COMPANY PROFILE

Award winning Independent Production House Trial by Media Films was founded by Naledi Bogacwi and Vusi Africa. Since its inception the production house has produced three short films and one feature film. Our debut feature film *Letters of Hope* premiered in competition at the 40th DIFF, where it was awarded the Artistic Bravery Award. The film went on to open the 5th Edition of the South African International Film Festival, commonly known as RapidLion. In the year 2020 founder and director Vusi Africa was awarded the inaugural SAFTA for Best Emerging Filmmaker after his critical success with *Letters of Hope*.

GOAL/S

- Co-production
- Finance
- Distribution and Sales

THE MAILMAN, THE MANTIS, AND THE MOON



CECIL MOLLER
Director



VALCERINE MOUTON
Producer

SYNOPSIS

The Mailman, the Mantis and the Moon is a surreal dark comedy about change coming to town.

On the morning of Namibia's independence our narrator, a chameleon, decides to cross the road. In a small desert town in the south of Namibia, a conflicted mailman, a lovesick romantic, a determined boxer, an eccentric priest and a troubled artist follow an everyday routine like clockwork.

Every morning the Mailman crosses the railway and treks to deliver censored mail to the eccentric town folk. It is a duty he fills with pride. One day, after a massive dust storm comes to town, a mysterious woman with timeless grace in her step appears. She slowly walks through town and then disappears into a heat wave.

This image gradually takes over the lives of the quirky characters and it becomes harder to maintain their everyday routine. As their predictability starts to unravel, and he himself

loses his routine, the mailman decides to face his past.

On the full moon night, the mailman, the romantic, the boxer, the priest and the artist each clash with their individual fears, and the town of voiceless human and prophetic animal characters transforms as with their independence dawns a new day.

DIRECTOR/PRODUCER'S STATEMENT

The Mailman, the Mantis and The Moon, is about the arrival of independence in a small, oppressed community that uses routine to escape the confrontation of their oppression. Namibia gained its independence from South Africa in 1990, after 75 years of illegal occupation. Growing up under the Apartheid government, made me want to say something about that experience. I witnessed the expectations and the fear that independence carried with it.

The South of Namibia endures a very arid existence in a country with two major deserts.

Country:
South Africa

Production Company:
No Plot Productions

Running Time:
1hr 30mins

Total Budget:
10 000 000 ZAR

Finances Committed:
Nil



The heat, the desert landscapes, the sparse population, the domesticated animals and time standing still around every corner; makes for the perfect backdrop of this fictitious town that functions on routine in a place that reflects a world 'without choice'. The very little to no dialogue serves as a metaphor for having no voice in their own land and the inner, 'emotionless' world of our characters reflects the oppressive routine they choose above any feelings that might lead to new pain. This idea of freedom or independence becomes a powerful enemy to routine, especially when it finally arrives.

Through metaphor I want to make a commentary about how we choose to oppress ourselves, in order to maintain an oppressive status quo. Change is a celebration, but naturally we fear it.

DIRECTOR'S PROFILE

Cecil is a writer, director, producer, and instructor with more than 25 years' experience. His films have been screened in Cannes, Milan, Ismailia, Harare, Montreal, Lyon, Humboldt and New York, amongst other places. His director, writer credits include *Marvin*, *Stevie and God*, *Ants, Bees and Butterflies*, *Suburban Superheroes*, *House of Love*, *Village Square* – a six-part comedy/drama series – as well as long-form; *Looking for Ou Pyp* and *The Naming* which was screened at Cannes International Film Festival. He served as producer on *The Mbunza of the Kavango* and *Broken Pencils* and

also co-produced on *The Unseen*. In addition Cecil is the executive producer on seven short films for the Namibian Film Commission and eight for the National Broadcaster. He is a Fulbright Scholar with a Masters in Directing Emphasis from Chapman University.

PRODUCER'S PROFILE

Valcerine is a first-time producer/writer with big budget accounting experience. A native of the southern town of Rehoboth, they're normally the person to assist foreign producers to navigate local tax laws. Valcerine worked on productions like *Maze Runner – Death Cure*, *Oasis*, *The Mummy*, *Mad Max Fury Road*, and *Generation Kill*.

COMPANY PROFILE

No Plot Productions is a small Namibian production company that focuses on development, production, training and consultancy in the local film and video industry. No Plot Productions believe in local stories for universal audiences and trust in "finding the magical" in whatever we do. Training partners include Namibia University of Science and Technology, Namibia Film Commission as well as the Namibia Broadcasting Corporation. No Plot Productions goal is to help create a sustainable content creating industry in Namibia.

GOAL/S

To find an experienced producing partner, funding, sales and an audience for the film.

PRETTY HUSTLE



ZOE RAMUSHU
Director + Producer



REA MOETI
Director + Producer

SYNOPSIS

When the news breaks that there is a gang of beautiful young women robbing rich men, no one will ever believe that the heists are just the tip of the iceberg. Aluta, 26, pulls together a dream-team of four skilled female hustlers to infiltrate Johannesburg's high society. Unknown to the girls, ruthless Aluta is carefully selecting their targets using a 10-year-old guestlist from the night her mother was murdered.

When a woman's body was found forced into a back alley dumpster, the papers called her a prostitute and everyone moved on. Unknown to everyone else, this was Aluta's mother. After a short, lacklustre investigation, 16 year-old Aluta's grief was replaced by rage. She had a breakdown in the police station and was institutionalized. Ten years later we meet Aluta, "cured" but clearly still obsessed with finding answers; and so the heists begin.

Everyone's a gangster until the real gangsters show up, and they do, in the form of the Rolex gang. They are actual hardened criminals whose turf the girls are encroaching on. On the surface we see the fast paced heist sequences,

the high life, filled with crime and suspense but the real heartbeat of this series is a daughter looking for justice for her mother.

DIRECTOR'S STATEMENT

I remember driving down a long, steep road with no streetlights to an exclusive club. In my headlights I saw a girl in a big, yellow bomber jacket walking in a group with other girls. I remember wondering where they were walking to or from so late at night. Sometime later I slipped into the club bathroom. It looked like a girl's changing room with clothes, shoes, makeup strewn everywhere. And there it was! On the floor, the yellow bomber jacket, but I couldn't recognize these girls. They were all in wigs, with perfectly sculpted eyebrows, and killer stilettos. I remember thinking, "Who are these girls? They're wildin', audacious, and are such a vibe!"

Think of the girls who blackmail Melusi Gigaba [insert any politician's name here, really]. They are scandalous, yet morally indignant girls who dare because they have nothing to lose. This series is about flawed, complex, not always likeable Black women. The have-nots that society has failed. If you were born with the

Country:
South Africa

Production Company:
Chiriseri Studios

Running Time:
6 episodes, 43 mins each

Total Budget:
8,400,000 ZAR

Finances Committed:
R100,000



odds stacked against you, would you brace the cold, put on a yellow jacket and cross societal lines to get yours?

DIRECTORS'/PRODUCERS' PROFILE

Zoe Ramushu, the creator of *Pretty Hustle* is currently producing her first two feature films in South Africa; one in pre-production, the other in development. Her two New York based documentaries are on the global festival circuit. She was nominated as the 2021 Reuters Institute Fellow at Oxford University. She's an activist and serves her community as co-founder of women's organisation SWIFT and chairs a committee for the Department of Sports, Arts and Culture. She holds an undergraduate degree in Law and English and an MA both from the University of the Witwatersrand. She earned her MSc in filmmaking from Columbia University in the City of New York.

Rea Moeti's a film and television writer and director. She's a resident commercials director for Platypus Films and is a recipient of a South African Film and Television (SAFTA) award for her work as a Head-Writer for the hit female prison drama *Lockdown* on DSTV's Mzansi Magic. As a champion for diversity and equality, Rea's a SWIFT (Sisters Working in Film and TV) board member and also serves on the advisory

board for the drama and film department of Tshwane University of Technology. Rea holds a masters degree from the renown National Film and Television school in the UK with experience in the film and television industry since 2007 ahead of completing her undergraduate degree at CPUT in Cape Town.

COMPANY PROFILE

Chiriseri Studios is a dynamic collaboration of young, Black and gifted females breaking barriers in the film and television industry. Collectively, we have worked on some of the nation's biggest productions including *Lockdown*, *Gomora*, *Legacy*, and the MNet movies slate. We've worked individually in the capacities of hired writers, directors and producers and we've come together, pooling our experience and skill-sets to produce our own projects. We have an arsenal of similar fresh content that we have curated as a team and cannot wait to deliver our offerings to the industry and the world.

GOALS AT DFM

Development and production funding.
Broadcaster and streaming partner.
Collaboration opportunities.

DFM ACCESS

DFM Access is a 10-week development platform for emerging producers. The programme was created to provide a nurturing framework for participants with existing long-form or episodic independent film projects to hone and improve their scripts and project packages. The objective of the programme is to help participants with the necessary skills to participate in local and global programmes and markets. This was done through one-on-one mentorship and plenary sessions led by industry experts. The programme was curated by Tiny Mungwe.

These projects: 6 documentaries, 7 fiction features and 9 episodic were selected from the 2021 DFM project submissions. Three projects participating in DFM Access were selected to present their project in the 2021 DFM's Finance Forum as an official DFM project.

DFM ACCESS 2021 PROJECT SELECTION:

FICTION SELECTION

- **Cancelled** – Producer and Director: Lungile Mayindi
- **The Story of a Thorn** – Producer: Sinomtha Nduna, Director: Mzimasi Ndzombane
- **Sweetheart** – Producer and Director: Thabiso Xolo
- **IBUYA** – Producer: Happiness Mpase, Director: Gugu Kunene
- **Grade 10D** – Producer: Shumelani Mapholi, Siphumelele Nene
- **Professional Mourners** – Producer: Sihle Ndaba, Director: Amanda Lane
- **Becoming Passionate** – Producer: Tenjiwe Pswarayi, Director: Chiziwiso Pswarayi

DOCUMENTARY SELECTION

- **Windward** – Producers: Lusanda Mangqangwana, Lindiwe Mnisi, Katie Taylor, Director: Marie Midcalf
- **We Are Only Ever Passing Through** – Producer and Director: Mandy Mbekeni
- **The New Afrikans** – Producers: Glenn Masokoane and Yolanda Ndhlovu, Director: Glenn Ujebe Masokoane
- **Bayede! The Untold Gems of King Dingiswayo** – Producers: Linda E.T Gumede, Andile Xaba, Director: Lwazi Duma
- **My Plastic Hair** – Producer: Mamokuena Makhema, Director: Yolanda Keabetswe Mogatusi
- **The Unchosen World** – Producer: Danile Annah Mohlamme, Director: Linda Keiser

EPISODIC SELECTION

- **The Oath** – Producer: Joe Spirit, Simphiwe Ngcobo, Director: Zuko Nodada
- **Wisdom Cries Out From The Streets** – Producer and Director: Siyasanga Mbikwana
- **The Psycho** – Producer: Buyani Gumede, Director: Sihle Mzobe
- **Pretty Hustle** – Producer and Director: Zoe Ramushu
- **Twelve** – Producer and Director: Liese Kuhn
- **Zulu Dynasty** – Producer: Llewellyn James Rice, Adze Ugah, Director: Llewellyn James Rice
- **In Tongues** – Producer: Lerato Sokhulu, Director: Muneera Sallies
- **Keng Daai Deng?** – Producer: Samkelisiwe Nkabinde, Director: Mlingane Dube
- **Three Sisters** – Producer and Director: Tshego Monaisa

The DFM Access 2021 is supported by the National Film and Video Foundation PESP funding.

DFM ACCESS MENTORS



Antoinette Engel



Bongsi Ndaba



David Horler



Kethiwe Ngcobo



Lodi M



Miki Redelinghuys



Mpho Ramathuthu



Neiloe Whitehead



Rolie Nikiwe



Teboho Pietersen



Thandeka Zwane



Tracey-Lee Rainers



Tshego Molete Khanyile



PARTNER PROJECTS IN FINANCE FORUM





HOT DOCS-BLUE ICE DOCS FUND FELLOWS

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 78 projects from 24 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 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 Docs Fund Fellows are invited to participate in the DFM forum meetings.

THE MOTHER OF ALL LIES



ASMAE EL MOUDIR
Director + Producer



SILVANA SANTAMARIA
Producer

Country:
Morocco

Production Company:
InsightFILMS Morocco

Running Time:
1hr 30mins

Total Budget:
241 956 EUR

Finances Committed:
149.00 EUR

SYNOPSIS

It's summertime and young Moroccan director Asmae goes to her parents' place in Casablanca to help them move out. Back in her family house, she starts to sort out all the objects of her childhood. At some point, she sees an upsetting photograph: children smiling in a kindergarten playground. On the edge of the frame there's a little girl sitting on a bench, looking shyly at the camera. This picture is the only image of her childhood, the only memory her mother could give to her. But Asmae is convinced that she's not the child in the picture.

Hoping to make her parents talk, Asmae introduces her camera and plays with this intimate incident to begin the conversation about other memories she recalls but doesn't completely trust. This photo, a sensitive subject, becomes the starting point of an investigation; during which the director questions all the little lies told by her family. Is her mother speaking the truth about the picture? Did her father really build the Lion of Ifrane with his own hands? Does her grandmother really tell people what Asmae's job is and why does she prefer to tell everyone that she's a journalist?

Amongst the secrets of the house, the neighbourhood also becomes a third party to this drama. People like Sir Abdelkader, who may not be as he seems. Is he the generous man offering hammam to the neighbourhood or is he just another corrupt politician?

As the lies begin to unravel, the director discovers something strange. She discovers a cemetery not far from their home and the disturbing story of bodies that disappeared 38 years before the Casablanca bread riots.

Surrounded by her parents and neighbours, Asmae creates links between her childhood photo and the bread riots on June 20th, 1981. Slowly, together with the memory of her neighbourhood and country, Asmae explores the memory of her own people - whether real or imagined and she begins to uncover what's real and what's reconstructed in the fragmented memories of childhood.

DIRECTOR'S STATEMENT

As a young Moroccan director, I carry with me many unsolved questions - some are personal, some are political. As both a filmmaker and a daughter interacting with the closest people around me, I find that now I want the answers to them. From these family relationships, I create a common space for the film, our house in Casablanca; a space full of complicity, love, hostilities and objections.

Investigating my childhood stories, I interact with my mother, my father and my grandmother. It allows me to question my memories, where I'm stuck between fiction and reality, between truth and lies. I show how difficult it is to build one's identity when the authenticity of every memory



we own is in question. I think this story will give me the opportunity for my parents to answer my questions about the 1981 bread riots and how they lived through this dark and unknown event in Moroccan History. A history that the government decided to minimize. In this sense, my goal is not so much to try to document the real story but rather to make a film about the multiple points of views and pluralities of interpretations that coexist within the same intimate space of family and national history.

DIRECTOR/PRODUCER'S PROFILE

Asmae has directed documentaries for SNRT, Al Jazeera Documentary and the BBC. She's been the first assistant director on multiple Moroccan feature films. She has directed three short fiction films and studied at La Fémis where she produced the multi-award winning *Thank God it's Friday*. The film, about the Friday couscous and the story of her communist uncle Merzouk, was a way of engaging with the political repression during Morocco's dark years. In 2014, Asmae co-founded the cinematographic production company InsightFilms. Since then she's also directed and produced her first feature film *The Postcard* – which was selected at IDFA 2020, Visions du Réel 2021, Toronto 2021 and others. Her current project, *The Mother of All Lies*, is a new step in her career.

PRODUCERS' PROFILE

Silvana Santamaria is a German-Italian film director, screenwriter and producer residing in Berlin. She graduated from the Film Academy Baden-Württemberg in Film Directing (2020), her films include *Nowhere and Status: Geduldet* which won the Young European CIVIS Prize and was nominated at DOK Leipzig. In addition, Kosovo was the winner of the Max-Ophüls-Prize for Best Documentary. In 2013 she co-founded the film production company Soilfilms where she successfully writes, directs and produces narrative and documentary features. In 2019 Santamaria was one of seven uprising European female producers selected

for the EWA Network Mentorship Program. With her films she won important national and international awards which were screened at numerous festivals.

COMPANY PROFILE

InsightFilms is a production company created in 2014 by Asmae El Moudir. The company has produced numerous documentaries for TV channels of the Middle East and Maghreb such as SNRT, AlJazeera Documentary, BBC and Al Araby TV. They also produced Asmae El Moudir's short films. Insightfilms aims to promote films that question contemporary themes and aesthetics, across fiction, documentary, and experimental idioms. Since its founding, the company has received support from the Moroccan cinematography centre, the French Regional funds, the CNC's Video Innovation Fund, Writing and Music grants, IDFA Bertha Fund, Afac, Scam, IMS, Arte Lucarne, Hotdocs or Doha Film Institute. With their projects, they have been fellows at Eurodoc, Marseille's FIDLab, Atelier Ludwigsburg-Paris and Pitching du Réel, Atlas Marrakech workshop, JCC habaka. Their films have been screened at French Cinémathèque, DOK Leipzig, IDFA and Visions du Réel.

Soilfilms is an independent film production company founded in 2013. The founders of Soilfilms met at the Film Academy Baden-Württemberg. They discovered their joint passion for telling stories that raise awareness; stories which deal with diversity, social justice, migration and femininity; stories that remain in the memory of those who see them. Soilfilms is dedicated to presenting a high artistic and cinematographic value and reaching a wide arthouse audience. Some of the feature films in production include: *A Part of Me; Land of Light; Franco's legacy; Sharaf; Chronicle of a Revolt; The Mother Of All Lies and La Zone*.

GOAL/S

Meetings, co-production, financing, finishing, postproduction funds, production funds, mentors, commissioning, TV co production, distribution.

THE WALL OF DEATH



AMINE SABIR
Director



MERIÈME ADDOU
Producer



NADÈGE LABÈ
Producer



ALEXIS TAILLANT
Producer

Country:
Morocco

**Production
Company:**
Iris Prod

Running Time:
1hr 20mins

Total Budget:
234 011 USD

**Finances
Committed:**
50 541 USD

SYNOPSIS

The Ennassiri family are starting a fortieth consecutive year of the “Wall of Death”, a fairground show that can be found during the summer festivals in Morocco. Hassan is the centre of the show in which he performs impressive acrobatics on his motorbike. Khadra manages the staff when he is away and takes care of the household. They travel with their daughter, Zahra (27), who participates in the show by performing simple acrobatics.

From week to week, we observe how the family works together. The tension between Zahra and her parents grows further and their livelihood is seriously compromised by the increasing precariousness of the profession and by a generational conflict between conservative parents and their daughter, whom they refuse to hand over the reins to.

After the summer we discover Zahra in her neighbourhood of Casablanca. At a turning point, she has to make a choice for her future: trying to take over the family show, accepting to get married or to find a job outside the family circle. Through Zahra’s journey of emancipation, the film tells the story of a difficult legacy and

immerses us into the heart of social change in today’s Morocco.

DIRECTOR'S STATEMENT

Accompanying the Ennassiri family on the road, I discovered a nomadic and precarious life of survival, illness and danger. Coming from a marginalized neighbourhood in Casablanca, our meeting brought us together immediately, but it took five years of location scouting for them to accept my presence and for me to find my point of view and the right distance to film them. The parents, Hassan and Khadra, quickly imposed themselves by their presence and spontaneity. Even the story of their meeting is highly cinematic: the union of a poor boy who became a motorcycle acrobatics champion, and an adventuress who, for love, traded her middle class comfort for a precarious life on the road.

Zahra, the daughter, remained in the background at first before becoming the central figure. She is constantly fighting to be who she wants but at 27 but has to face her parents’ expectations. I feel that Zahra is in a state of confusion between struggle and resignation. I want to show these paradoxes and limits that she has to face. She alone symbolizes the rising female youth of



Morocco who decide to defy social conformity. She allows me to tell the story of Morocco today and its nuanced representation.

DIRECTOR'S PROFILE

Amine Sabir is a Moroccan filmmaker who graduated in filmmaking from the University of Corsica. In 2014, he directed the short film, *Le Voyage dans la boîte* which was selected at the Clermont-Ferrand short film festival and won five awards. The film was broadcast on France Televisions, 2M TV and screened in festivals in more than a dozen countries. In 2015, the film represented Morocco in the competition for the best Francophone film. His new project, *The Wall of Death*, co-produced by Iris Prod in Morocco and Wendigo Films in France, is his first feature documentary.

PRODUCERS' PROFILE

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.

Nadège Labé and **Alexis Taillant** are producers from the French production company Wendigo Films. They've been working together for 10 years and have produced mainly independent films for TV channels, cinema and festivals on cultural and social issues. They also develop feature-length creative films in international co-productions.

COMPANY PROFILE

Iris Prod is a Moroccan audio-visual production company whose mission is the production and provision of services for the benefit of the audio-visual 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 creative films. Wendigo Films brings together three producers, Alexis Taillant, Nadège Labé and Nicolas Lheureux. Their catalogue contains close to thirty films. They are a brand passionate about creative documentaries, they develop international co-productions allowing a free and innovative cinema, carried by a young generation of directors to emerge.

GOAL/S

Seeking financial partners, meeting sales agents, festival programmers, and international broadcasters.

WHAT'S EATING MY MIND



NOELLA LUKA
Director



SAM SOKO
Producer



DON EDKINS
Producer



TINY MUNGWE
Producer

Country:
Kenya

Production Company:
LBx

Running Time:
1hr 5mins

Total Budget:
124 132 CAD

Finances Committed:
82 220 CAD

SYNOPSIS

While studying filmmaking in the US, Noella wakes up in a psychiatric hospital. Confused and diagnosed with unspecified bipolar, she returns home to Kenya. While grappling with her new reality, entangled in family, religion, and African tradition, she turns the camera on herself.

Her parents are happy to have her, but they are also struggling with what is going on. They organize prayers. What else can they do, especially with a condition that few around her understand? For the last three years, Noella has been collecting nuggets of information to record her memory. Where she can she records video diaries of what she can remember whenever a new memory surfaces, all in the hopes of shining a light on what happened, and why.

Noella decides to go public with her story hoping that it will create more understanding for people like her. This encourages a new friend Nick. The video diaries have been a source of relief and therapy for Noella, and she encourages Nick to film his own experiences.

Nick lives in Nairobi, moving from job to job, house to house. Meeting with him is not easy. He too was abroad, on a 10 year journey to become

a priest. He returned home from Columbia in his 7th year diagnosed with schizoaffective disorder. After years of keeping it a secret from his family, he decides to tell them. In his rural home in Kisumu, Nick becomes withdrawn. His 80 year old grandmother ties Nick to the cross on the grave whenever he gets a relapse and asks her dead husband to bless him, heal him.

In following his story and documenting her own story, Noella takes us on a journey laying bare how Kenyan families are trying to understand what mental illness is.

DIRECTOR'S STATEMENT

Exploring mental illness is a conversation often talked about behind closed doors. This film seeks to demystify stereotypes and stigma associated with mental health, questioning two African myths that claim someone with a mental illness is a mad person or bewitched. I would love to make a film with a story arc that can achieve impact through the different characters.

I am curious to explore the dynamics of mental health. My biggest fear with mental illness is getting a relapse, and I'm currently struggling with the side effects of medication. I recently found out that my grandfather frequented a



mental health facility often stigmatized for its reputation. I am curious about his past as no one seems to know the dynamics of my grandfather's diagnosis. My cousin was also recently diagnosed with bipolar, which now makes mental illness hereditary in my family.

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 and is currently on VOD at Demand Africa and in 2019.

MIPCOM TV market, Cannes. She is currently a Hot Docs Doc Accelerator 2020-21 Fellow and 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.

PRODUCERS' PROFILE

Sam Soko is an award-winning director, producer and editor based in Nairobi, Kenya. With his captivating approach to socio-political storytelling, he has developed content and collaborated with firebrand artists from around the world. He is the 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 service produced the 2018 Academy Award-nominated short fiction film *Watu Wote*. His first feature documentary project, *Softie*, a story about balancing the deep love of country with the needs of family,

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 by BBC 4. His work also includes additional editing in the feature documentary *I am Samuel*, directed by Pete Murimi and story led music videos with activists in East Africa and Grammy nominated musician Aloe Blacc. Currently Soko is producing two feature documentaries in South Sudan and Kenya. These stories give previously unheard voices a platform and are already supported by Generation Africa and Doc Society. He is an outspoken defender of freedom of expression and has taken part in global conversations on how to make media matter when the world is on fire.

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*. Over the years the company has produced short form content in film and music, with heavy socio-political themes. This ultimately set it on the path of creation of its first feature documentary *Softie*, which won the World Documentary Cinema Special Jury Award for Editing at Sundance, 2020. LBx Africa aims to bring uniquely African perspectives to global audiences, almost always having fun while at it.

Their products can be found on <https://vimeo.com/LBxafrica> or www.lbx africa.com.

GOAL/S

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



TALENTS DURBAN

Durban FilmMart Institute is a proud partner of the Talents Durban program - a program of Berlin International Film Festival and Berlinale Talents. Through this training and development platform, the selected Talent participants receive 6 weeks of mentorship, as well as the opportunity to present their film projects internationally.

After a rigorous adjudication process, 28 film projects and 6 film critics from 15 countries across the continent made the final cut with 6 fiction features, 4 episodics (TV/Web series), 5 animations, 6 documentaries, 7 fiction shorts and 6 film critics being selected.

Talents Durban is categorized into four sections: Storytelling Lab, Doc Lab, Animation Lab, and Talent Press.

- *Storytelling Lab* selects features, shorts and episodic projects currently in development which are given advanced consultation and mentoring by script editors. Here, developing filmmakers participate in scriptwriting workshops.
- *Doc Lab* is a hands-on training programme where participants who have submitted their documentaries are mentored by industry experts.
- *Animation Lab* is open to animation directors and screenwriters who get one-on-one mentorship on character and visual development and animation in Africa.
- *Talent Press* offers mentorship for emerging African film journalists and critics.



AADIL DHALECH
Director + Screenwriter



DAVID FRANCISCUS
Producer

Project Type:
Feature Fiction

Country:
South Africa

Running Time:
1hr 45mins

Language(s):
English, Afrikaans

Social Media:
 @aadildhalech

BOSRYER (BUSHRIDER)

SYNOPSIS

Jody, a young woman from a rural town in the Klien Karoo runs away from her abusive, alcoholic father and finds refuge on a horse rehabilitation farm. She's instantly drawn in by the beauty of the horses, and an enigmatic stable hand named Dino. She is taken in by Geraldine, the elderly farm owner, and begins a new life amongst the horses and this new family. She forms a particularly strong bond with a troubled, retired racehorse named Damascus. As her bond with Damascus, Dino, and Geraldine grows stronger, so does she. Jody begins to find peace, love, and something she's never felt before – feeling safe.

But when Dino invites her to a “Bosry” – a traditional horse racing event held on a deserted farm – the seams holding together her beautiful new life begin to unravel. She learns that Dino is a champion bosryer (bush rider), a recovering addict, and is indebted to a nefarious drug lord called Saalie who uses bush riders and stolen horses to traffic crystal meth (tik).

Bosryer is a thrilling tragic romance, tangled up with a crime drama and a modern Western that is unlike anything seen before. At its core though, it's a story of a young woman's perilous journey of self-discovery.

DIRECTOR'S STATEMENT

In December, I happened to be on an animal rescue farm where I heard about drug dealers

using stolen horses to run drugs through the night so that the police couldn't trace them. I thought, what a great world for a movie to take place in. Jump to 3 months later to a coffee with my now producer, David, who pitched me this script about a young woman who tries to stop illegal horseracing events called Bosry.

Gender abuse and drug addiction are topics that are very personal to me, and inform much of my work. It felt like a natural fit into the world of *Bosryer* as they are issues that sadly plague these communities in reality. My film sets out to take viewers on an honest, and exhilarating, journey of abuse, recovery, love, and the power of reconnecting with the natural world.

DIRECTOR'S PROFILE

Aadil Dhalech is a Cape Town-based father, director, writer, and cinephile. He's half Thai, half Indian, and grew up in a small town called Newcastle, in KZN, during the late 80s and 90s, which is why much of his work deals with being an outsider.

Aadil was an award-winning Copywriter who worked in some of the countries' most revered ad agencies for over a decade. But in 2015 he decided to scratch an itch and left behind job security to direct full time. He's since directed loads of commercials for large global brands and music videos for local and international artists. His short films have been selected, and awarded, at a number of local and international festivals.



MILVIA ATIANA
Director + Screenwriter

Project Type:
Feature Fiction

Social Media:
 @milviaatiana

Country:
Mozambique

Running Time:
1hr 10mins -
1hr 30mins

Language(s):
Portuguese

ROSA BAILA! (DANCE ROSA)

SYNOPSIS

Rosa, a dancer in her prime, suffers from a serious injury only days before the annual Rio de Janeiro Carnival. She is forced to face her failure and returns home to train her sister in Mozambique to take her place. Enter Ricardo, who runs a Kizomba dance school similar to Rosa's with a history that goes back generations.

They begin a relationship that transcends basic romantic love grows between them and Rosa, through Ricardo, finds her love for dance again. With her passion for dance reignited through a fundamental change in dance genres, her family questions her loyalty to their legacy.

Rosa and Ricardo start a journey together to join two dance cultures which have always been in rivalry with each other, but very soon discover that they'll need help. Rosa reaches out to old friends from Brazil, but ugly truths about her rise to stardom in the Samba world start to surface.

Can love and dance change years of cultural clashes?

DIRECTOR'S STATEMENT

Rosa Baila originated in 2016. Over the years it has evolved and changed but the essence of the story remained true. Nowadays, dance is greatly misinterpreted and forgotten, especially traditional and cultural aspects rooted in African society.

The story is aimed to be a fully formed musical - emphasizing an ongoing discussion about Mozambican culture as it is expressed in dance

and music. It recognises that Mozambican dance and music are steeped in various traditional roots - that include the linguistic, ethnic diversity of the Bantu people in Mozambique. However, this form of expression is also being diluted by the influence of the outside world.

As history indicates, this is a microcosm of conflict between two expressions of dance and music, both largely appreciated in Mozambique (e.g. Samba versus Marrabenta) and how artists can balance between the two.

It is aimed for young dancers or creators from Africa, who struggle to see past what the western and external world market to them and to identify the roots of their cultural expression and learn when it is necessary to add in outside influences.

DIRECTOR'S PROFILE

Milvia Atiana Teixeira Kruger, aka Milvia Atiana, is a 26-year-old Mozambican woman who grew up and studied in South Africa. She has always been inclined towards the arts, with six years of experience in various positions in the audio-visual industry in Mozambique such as: technical assistant, directing intern, script editor, production and co-ordination of events, film festivals, trainer of junior actors and script writer for various projects.

She has worked with phenomenal directors over the years: Sol Carvalho (Promarte Ltda), João Ribeiro (Kanema Produções) and Diana Manhiça (Museum of Cinema in Mozambique, Zoom Produções & Kugoma Film Festival) from whom she owes most of her knowledge for cinema.

**ADJA SORO**

Animation Director + Screenwriter

Project Type:**Animation****Country:****Côte d'Ivoire****Running Time:****1hr 40mins****Language(s):****French****Social Media:** **Adja Mariam****Mahre Soro**

KINAFO

SYNOPSIS

Kinafo is an introverted girl in 18th Century West Africa. Passionate about jewellery since childhood, she dreams of practicing this profession like all the men in her family. The only problem is, in their culture jewellery making is mystically reserved for men. Despite her obvious talent, her father, Samba – a stern man faithful to tradition – forbids her to even think of taking up the trade. However, when Samba disappears his son, Bemba, who is not a competent jeweller, has difficulty saving the family business. Bemba agrees to let Kinafo secretly create their jewellery, provided that he gets the credit. Kinafo accepts and soon her works are highly sought after around the country.

Enthused by their new success, Bemba aspires to become the royal family's jeweller. On his way though he meets the cruel and vengeful Indirou, the king's current jeweller. Indirou discovers their secret, sets a trap for Bemba and has him arrested by the king. Kinafo, who is also wanted, will now have to flee from her home.

DIRECTOR'S STATEMENT

Kinafo is an epic adventure, exploring friendship in difference. It is not only about the struggle for gender equality, but also about taking one's destiny into one's own hands. This story is driven by the notion of self-discovery and the

right to be disruptive. It is a message to children who doubt their abilities, a call to all the people who no longer believe in themselves.

Through this story I would like to express the extent to which strength of the mind and resilience can help human beings to break through barriers even when all seems lost. When times are tough, it would be easy to give up but it is more rewarding to take a step back; to arm ourselves with courage and to face it.

Kinafo is a Senoufo feminine name meaning: the one who surprised me. Indeed, she will surprise many by her metamorphosis.

DIRECTOR'S PROFILE

Adja Soro is a writer, youth editor and animation producer in Côte d'Ivoire. Although she started out in finance, she opened a publishing house in 2015 dedicated to the production of cultural content. In addition she began to produce animation and founded the animation studio, Studio KÄ. Her first animated series *Les Contes de Raya*, was made at the completion of her training at the Gobelins animation school in France. *Kinafo* was her first animation feature film that won at the Young Francophone Creation Fund in 2019 and allowed her to receive the Groupe Ouest Développement writing grant. For the production of the animated film KINAFO, Adja Soro is interested in hybrid animation techniques.



OUBEYD AYARI
Director + Screenwriter



MELIK KOCHBATI
Producer

Project Type:
Feature Fiction

Country:
Tunisia

Running Time:
90 mins

Language(s):
Arabic, French

Social Media:
f [oubeyd.ayari](https://www.facebook.com/oubeyd.ayari)

L'AURORE BORÉALE (THE NORTHERN LIGHTS)

SYNOPSIS

On the plain of the Dogans, where the sky joins the immensity of the ocean, the South emerges. On a massive boulder, the Wind Catchers inspect the breeze looking out for hurricanes. There he emerges. Breathless but determined, Youssef, a young man in his twenties is on his way to meet his fate. They welcome him with a finger pointing to the North.

The man has but one wish, to see the Northern Lights. To experience the reverent colours of the celestial phenomenon that happens only ever so often. In order to witness its magnificence – Youssef must cross to the other side. Thus he begins a journey that will determine his destiny. He has to make the choice: to be sentenced to a futile life or to die as a free man.

DIRECTOR'S STATEMENT

Youssef's story could be that of any man from the South and that is the reason why I would like to create a world where current geography and states are not recognizable. An imagination rooted in a world that could be anywhere and everywhere. This world is divided in two, the South where the story begins; and then the North. In between the two sides stands

a body of water, perhaps it is the sea, which separates them. Without mentioning state names or specific nationalities we would still borrow many traits from the world as we know it. The journey starts in the South and takes us to the North where it is snowy and where Northern Lights can be found. The characters we meet throughout this journey are the fruit of our collective imagination but emanate and are shaped by a personal vision of what this world could look like.

DIRECTOR'S PROFILE

Oubeyd Ayari is a graduate of The Higher Institute of Audiovisual and Film Studies. He wrote and directed two fiction short films *Sinnerman* (2010) and *The Goldfish's Complaint* (2011) which won the Jury Award at FIFAK (2011); and the Best Film Award at the 48Hour Film Project (2015). He later had different experiences in the audio-visual field namely as a director with First TV for two years, in addition to commission productions such as *To the Mirage* (2018). He is currently pursuing his studies and doctoral research at the Higher Institute of Audiovisuals and Film Studies where he has also been teaching since 2015.



LLOYD ZACHARIAH
Director + Screenwriter



SAMRETTA GRANT
Producer

Project Type:
Feature Fiction

Country:
Sierra Leone

Running Time:
1h 50mins

Language(s):
English

Social Media:
f zachylloyd

THE PATH OF RUGANZU PART 2

SYNOPSIS

Ruganzu, a Rwandan migrant who has been living in Sierra Leone returns back home to DRC by road. Along the way he meets and eventually travels with Guinean irregular migrants going to Europe through Libya. Unfortunately, trust is a thin thread amongst people. Some of the travelers steal his bag, his passport and money leaving him vulnerable in an unfamiliar country. The unfortunate events lead to Ruganzu's arrest and he gets thrown in a cell. Seemingly by luck, the police later arrest one of the illegal migrants and Ruganzu gets to ask for his bag. The boy tells him that he knows where his colleagues are and he would show him if they can just escape. Ruganzu and the boy succeed in their escape but the quick-footed criminal runs away from him.

Ruganzu begins his search for him while hiding from the police. He follows a trail that eventually leads him to the boy and his colleagues, but he is nowhere to be found, he's missing. *The Path of Ruganzu* follows him through this journey, lost in Abidjan and searching for a boy who holds his life in his stolen bag.

Stuck in Abidjan; the police on his tail, he finds ways to survive and try to get his bag back before the police get their hands on him again.

DIRECTOR'S STATEMENT

Many young people migrate from one territory to another for several reasons. This film will advocate for their well-being and raise awareness of the adversities people face across the globe, especially the Sub Saharan migration. The film will be produced to humanise and complement the effort of the people, organisations and countries that tackle the influx of immigrants.

DIRECTOR'S PROFILE

Born Zachariah Lloyd Sesay, but professionally known as Lloyd Zachariah. Lloyd is an actor, director, screenwriter, gospel and humanitarian musician. He started filmmaking in 2006 as an actor and writer and wrote his first original script titled *Community Crime* (2009) and produced his first movie *home of the witches* (2009) as an assistant director. He has been acting and directing short and full movies over the years. In addition to that, he is the current Secretary General for the Actors Guild Sierra Leone; a film trainer on screenwriting under the Film Network West Africa project organized by wellfilme.org; and is the current Secretary for the African Film Movement. He is very passionate about teaching screenwriting, and also about using film to help tackle the issues affecting young migrating Africans.



SE'YDOU MUKALI
Director + Screenwriter



RAS MUTABARUKA
Producer

Project Type:
Feature Fiction

Social Media:
@seydou8ball

Country:
Kenya

Running Time:
1hr 30mins

Language(s):
English, Swahili and
Kinyarwanda

YVETTE

SYNOPSIS

Yvette is a young Rwandan woman thriving in her career and love life. She's also an orphan – at least that's what she was told by her foster parents. One night, while innocently browsing a website that documents reunited families, she learns that her biological mother might be alive. Her whole worldview changes.

With a tiny spark of hope in her heart, she digs for more information, and eventually decides to go back to Rwanda for the first time in decades. Despite opposition from her fiancée and foster family, Yvette leaves anyway.

Her journey back is a blend of hope and uncertainty. She traces her long lost mother but her mother doesn't remember her. Yvette aims to win over her mother's affection, maintain her relationship, learn to live a different lifestyle and evolve in ways she never imagined. Yvette is a drama-thriller that explores loss and healing in multiple perspectives.

DIRECTOR'S STATEMENT

A post I read several years ago inspired this story. It covered the testimonials of several people who had reunited with their families after being separated by a conflict. I became curious to explore the subject. What is it like to experience it first hand?

Some level of healing comes from reconnecting with your family after such difficult life events.

However, it's also fraught with uncertainty for some.

Our characters are in different worlds but ultimately want the same thing: to have roots, to be in a family, to belong. This shared goal causes their paths to cross. This unplanned meeting will cause them to face various levels of vulnerability and truths.

As a filmmaker, I purposely create stories that prompt thoughts and conversations about the human condition and how we connect with each other. I hope this film can do the same.

DIRECTOR'S PROFILE

Se'ydou Mukali has worked for over a decade in East Africa making productions for television and film. He has trained in screenwriting and directing from different institutions such as Maisha Film Lab, One Fine Day films/Deutsche Welle Media program, and the FilmPro Creative Producing Program.

He has shown his content to a pan African and global audience on television, film festivals and VOD networks. His directorial debut feature film, VEVE, premiered in 2014. It screened at several film festivals and won several regional awards during its run. Netflix has also acquired the film.

He believes it's a good time for more African storytellers to discover fresh, daring narratives.



RITA AMBEU
Director



RAYMOND AIKPE
Producer

Project Type:
Short Fiction

Country:
Cote d'Ivoire

Running Time:
18 mins

Language(s):
French

Social Media:
f RitaAmbeu

CRISIS

SYNOPSIS

On her way to give her twin brother Ayie food, Chigbo, a 10 year old girl, is confronted by two strangers and captured as she makes her way to her family farm. Thus begins a series of events where her brother Ayie has to step up and follow a dangerous trail to his sister's kidnappers. Since their father's tragic passing a year before, the children have been working the farm in order to make ends meet. This they do while trying to survive village life with their mother Kouso. On the day of her kidnapping, from afar Ayie witnesses his twin sister's capture. Being the only witness and devastated he swears to find her and frantically embarks on a mission to find her before 48 hours pass. Their mother, left powerless and deeply affected by the high toll of missing children cases and rampant criminality in the area, knows that chances of finding Chigbo are very slim. The only person she can rely on is her younger brother Yapi.

Unknowing, Ayie's search leads him straight to a close relative of theirs in the middle of delivering his sister to human traffickers. He has to be heroic, rising to the occasion and squaring off with them in order to save his sister and himself from the most perilous of ordeals.

DIRECTOR'S STATEMENT

2018 Abidjan was paralyzed by a big march organized by filmmakers shouting their restlessness. The march was sparked by the assassination of little Bouba, a boy barely four years old.

Being a parent myself it is something that I constantly think of and worry about. These are the nightmares that keep me up. I do all I can to try and protect my daughter from threats big and small, nearby or far. Yet the fact of the matter is that anywhere and everywhere is a danger zone and we can never be fully safe until we create the socio-economic conditions for it.

Crisis is a short film about children's safety. The film takes us on a journey of doubts, pains, fears, resilience and hope. Keeping the audience on the edge of their seats. The story of little Bouba and other kids around the world inspired me to raise my voice against the growing child trafficking issue.

DIRECTOR'S PROFILE

Rita Ambeu is a young Ivorian filmmaker who studied film and produced most of her projects in Pretoria, South Africa. With 5 years of experience, she has one feature film, *Destin Trouble*, which participated in FESPACO 2017; was awarded the best female role at FESTICAB 2017 (Uganda) and received the best cinematography at QUIFILMA 2016 (Gabon). She also has a series, *Alina*, which has been officially selected at Ecrans Noirs 2017 (Cameroon). The film short, *Intention Suicidaire*, which is in official selection at Silicon Valley African Film Festival (2017). She recently worked as a production manager on the new film of Ivorian director Hyacinthe Hounsou in 2020.



TWIGGY MATIWANA
Director + Screenwriter



CATI WEINEK
Producer

Project Type:
Short Fiction

Country:
South Africa

Running Time:
25 mins

Language(s):
isiXhosa, isiZulu,
seSetho and English

Social Media:
@twiggymatiwana

MOB PASSION

SYNOPSIS

Set in 1952 Sophiatown, *Mob Passion* shows us how devastating tribalism can be in its quest to uphold an ideal of tribal purity.

A secret romance blossoms between Linga Sakwe, a young Letebele lawyer, and Mapula, a Mosotho nurse. Their families soon discover the love affair and Mapula's uncles are enraged. When Ra-Thabo, Mapula's father, gets beaten up in a mysterious fight, the Basotho members of the community want to find out who is responsible. Mapula's uncles, Alpheus and Frans, use this opportunity to create a rift by falsely accusing the Matebele of committing the grievous act. They also claim that one of the Matebele has drugged Mapula so that she marries Lingwa. Alpheus then leads the community to avenge Ra-Thabo causing a fight with deaths on either side.

DIRECTOR'S STATEMENT

Mob Passion was written in the early '50s yet its themes are still relevant today. I lost my brother-in-law at the recent Zandspruit tragedy. The experience heightened my connection with storytelling especially with the experience of mob justice.

The film is centred on two middle to low income families. The constant struggle of a family living in poverty and unable to be honest about their circumstances is a major theme throughout the movie.

The second theme is welfare and the black community as a whole. The welfare system is a constant topic throughout the movie. Linga is a member of an activist group promoting social justice for black people. Even though he understands that women like his mother face a nearly impossible struggle to break free from poverty and dependency, Linga opposes the welfare system because he believes it encourages passivity and discourages self-reliance.

My hope for this film is to visualise and deliver a story that is part of our history.

DIRECTOR'S PROFILE

Ntombozuko "Twiggy" Matiwana is an award-winning director. Her film, *The Bicycle Man*, won the Silver Stallion and the European Prize (2017) at the 50th edition of FESPACO. In addition, it screened at the Cannes' Short Film Corner (2017), and the film went on to win another Best Short Film Prize, from the Giuria Studenti Universitari. Twiggy's most recent work includes: *Thando*, an LGBTIQ short; a 2020 documentary focusing on midwives and their role in the community during the COVID-19 pandemic; and *PANIQ*, an 8 minute short film that explores an artist's depression during the pandemic.

Twiggy is currently an episodic director on the new SABC 3 telenovela, *The Estate*. Twiggy's goal is to build a dynamic career enabling her to extend her repertoire to fluidly move between directing short form and long form formats.



NELLY BEHANZIN
Director



ARNOLD SETOHO
Producer

Project Type:
Short Fiction

Country:
Benin

Running Time:
6 mins

Language(s):
French, Fongbe

Social Media:
f behanzin nelly

LA LANTERNE (THE LANTERNE)

SYNOPSIS

In Agoué, a small peaceful village made of baked head huts, lives Adjokê, a 12-year-old girl and her family. Sitting on her stool with her notebook in hand, she takes pleasure in reading every evening under the light of the lantern. But one morning, this scenario will change. Dodji, Adjokê's father, delivers his daughter to Radji, an old blind man, in exchange for a debt. Tied up and locked up in a hut, Adjokê will live the horror of her daily life with only the lantern hanging from the roof, to light her despair, without being able to help her like the other nights. On this night again, with a slow and reassuring step, Radji will come to take advantage of the youth and innocence of Adjokê. But the latter will try by all means to change the scenario.

DIRECTOR'S STATEMENT

During my travels, I met Mariatou, a little girl of 13 years old in Kandî in the north of my country. This teenager had just run away from her husband, an old blind man, to take refuge in a social centre. The reason was that he was raping her. When I saw her, she was limping with her feet, a consequence of this sexual harassment. It is for her and for all the little girls who are wounded in their intimacy, destroyed and psychologically traumatized that I am making this film. I want to show that not all abuse and violence ends up in court or before

the law. Above all, I want to bring everyone to put themselves in Adjokê's shoes for a moment. Lend my gaze to the person responsible for such acts and to the guilty witnesses so that they can step back and see through the lantern to what extent their behaviour impinges on the development of their victim. The lantern is a reminder of tragic history, but above all a message to all so that violence against girls is a concern.

DIRECTOR'S PROFILE

Born on December 21, 1996, Nelly BEHANZIN is a young Beninese journalist passionate about cinema. She holds a degree in Audiovisual Journalism from ISMA-BENIN. Since February 2020, she has been working as a production assistant for EKOS, a Beninese-French production agency, and has produced several reports for Canal+ for the Bonjour Santé program. She is the director of the documentary film *Elle*, which is in the official selection of the International Festival of Women's Films in Cotonou (2019). Nelly BEHANZIN is above all a young talent who seeks to better assert herself in the field of cinema. She also took part in the realization of several institutional documentaries such as *The Builders of Sociology* at the UAC and *Mastercard Zans Après le Bilan* (2018). Nelly focuses a lot on issues related to children's and women's rights and is preparing many film projects in this sense.



NJITAM AMOS
Director + Screenwriter



DIEUDONNÉ ALAKA
Producer

Project Type:
Short Fiction,
Animation

Country:
Cameroon

Running Time:
13 mins

Language(s):
French, English

Social Media:
f Njitam Amos

THE PET

SYNOPSIS

In search of love and freedom, Jeff, a cat abused by his master Barthélémy, leaves the family home for an unknown destination when he is weakened and vulnerable from a leg injury. Despite all his attempts to meet a doctor, he is rejected for lack of money and his wound becomes infected gradually. Out of spite, he goes to a cabaret for a last bowl of milk.

Unfortunately, he enters where some mice are celebrating the heist of a cheese factory.

An altercation breaks out and Jeff is neutralized. A fine diplomat, he convinces the mice not to kill him, but instead succeeds in putting together a plan which will punish his master Barthélémy by hanging. Will they succeed in achieving their intention?

DIRECTOR'S STATEMENT

There are many African tales about animals that continue to feed the imagination of young Africans. For instance, titles such as Kulu the Turtle and Zé the Panther in Cameroon. However, our oral traditions at times do not allow us to personify and visualize these

magical universes that are the secret life and adventures of animals. In addition, it is a common jest and misconception that Africans have a very easy distinction with their relationship with animals. They either see them as predator, with no emotional connection or as simply food.

I want to explore the universe of animals in relation to children. The style of and film animation that I want to achieve aims at personifying the world of animals. It reframes their existence to include their imagination, their dreams and their hopes as well. My wish is for this film to work as a bridge between man and animal.

DIRECTOR'S PROFILE

Amos Njitam has a Master's degree in writing and filmmaking from the Nkongsamba Fine Arts Institute in Cameroon. He has worked on various film projects as a production manager and assistant. Immersing himself in the world of film he participates in writing residencies and directs short films. He is the winner of the Jeune Création Francophone (2018).



SUNNY KING
Director + Screenwriter

Project Type:
Short Fiction
Country:
Nigeria and United Kingdom
Running Time:
7 mins

Language(s):
English, Yoruba, Igbo
Social Media:
@bysunnyking

WAHALA (TROUBLE)

SYNOPSIS

A Nigerian General awakes in a forest with no recollection of how he got there, he soon discovers that he may have inadvertently caused a zombie massacre at his daughter's wedding. Events are set in motion when the General and his daughter, Bola, discover that all the wedding guests are now zombies and they are both now trapped in a purgatory existence as ghosts at the wedding venue. A rift grows between the General and Bola, when he fails to acknowledge his role in the zombie attack at her wedding. This leaves both Father and Daughter at a stalemate on who will be held responsible for the lives lost at her wedding. The name "WAHALA" means trouble in the Hausa language from Nigeria. It is commonly used by Nigerians as slang in conversations.

DIRECTOR'S STATEMENT

Wahala was inspired by the tragedy of the SARS protest that took place in Nigeria on October 10, 2020. It is a social commentary on accountability and how the older corrupt generation kills the youth of Nigeria.

The news of the protesters who lost their lives in October 2020 reverberated around the world. As someone who is a part of the Nigerian diaspora, observing from afar, I could not help but see parallels to events that have happened to other African countries in the continent.

I've always wanted to explore social issues in African cinema. This incident seemed like an opportunity to tell this story.

Where protesters fight for their voices to be heard, human rights, dignity and accountability of their own government without fear. *Wahala* is a horror short film that uses magic realism and subverts zombie genre tropes to examine the Nigerian government's role on the attack at the SARS protest in Lagos.

DIRECTOR'S PROFILE

Sunny King is an award winning Nigerian British filmmaker based in London. His two film shorts *Prey* and *Unspoken* have won in several film festivals worldwide. He also had a three day general release in the cinemas at Picturehouse Central, Hackney Picturehouse and Ritz cinema in the summer of 2016 for his short film *Prey*. *Prey* went on to screen at several festivals and won Best Director and Best Actress at Stormy Weather Film Festival 2017. He is a modern tales alumni backed by BFI and has been featured on the BBC. He directed a segment for the Italy/UK co-production anthology horror film, called *Phobia*, which was released on DVD and VOD platforms in April 2018. His *Wahala* script was a semi-finalist and quarter-finalist at the BlueCat Screenplay Awards 2021. He is currently developing his proof of concept short *Wahala* into a feature film.



PATRICIA GEULA
Director + Screenwriter



SONIK AMAU
Producer

Project Type:
Short Fiction

Country:
Kenya

Running Time:
15 mins

Language(s):
Kikuyu, English

Social Media:
 @patriciageula

WHISPERS FROM MY MOTHER

SYNOPSIS

A pensive portrait of a child who has discovered that her mother has died by suicide. As she waits for her father to come home, she takes it upon herself to take care of the body.

Mimo is a nine-year-old empath in tune with her environment and would do anything for her mother. Her mother Nyambura is a soft, kind, loving mother who adores her daughter while struggling with depression and suicidal ideation.

By traversing between flashbacks of the previous night where Mimo strives to be a form of consolation for her mother's grief and the actions of the present day, when alone, she cares for the body, we see the ethereal bond between mother and daughter, the desire to save the ones we love, and the insurmountable amount of pain mental illness can bring to the lives of the ones it affects and how ultimately, love is expressed in both situations.

DIRECTOR'S STATEMENT

After a three-hour walk with no set destination in place, and with a single image from a childhood memory that had been stuck on my mind, I sat down and wrote the short film *Whispers from my mother*. The image that instigated the film, stems from a memory of my childhood friend crying outside their family home after her brother had died by suicide;

a boy whom I had spent the evening before painting and drawing with. The film evolved from this memory, together with my exploration of my own mental health and a reflection on the question: what is strong enough to tether me to this life, and is my love for someone else strong enough to tether them to theirs? And how does it look, when the pain cannot equate the love?

It is a film with moments of softness and kindness in its overarching melancholy in which we are guided into a lonesome isolated world where love is what sustains – even when it seems to have fallen short. The unconditional nature of the child allows us to sit with some of the harrowing realities of our minds and hopefully gain empathy for that which we may not understand.

DIRECTOR'S PROFILE

Patricia Geula is a filmmaker based in Nairobi, Kenya. Her work is centred around the gruesome, yet sometimes beautiful, complexities of human beings trying to survive the recognition of the inevitability of life and its ephemeral nature. Through the use of moving images and text, she delves into the realms of ecstatic truths, ancestral core wounds, mental health, sexual ecstasy and the mystical powers of music.

Her journey in filmmaking includes assisting at Spielworks Media, Awali Entertainment and the Goethe-Institute Nigeria; and Afrobbublegum.



PHUMI MORARE
Director + Screenwriter

Project Type:
Short Fiction

Country:
South Africa

Running Time:
14 mins

Language(s):
isiZulu

Social Media:
@phumimorare

WHY THE CATTLE WAIT

SYNOPSIS

In a pre-colonial time, Nomvula, a goddess, roams earth searching for her human lover, Thandiwe. She shape-shifts into different forms to avoid being seen by humans. When Nomvula finds Thandiwe, she discovers that he has moved on, and she grapples with ways to win back his love. The celestial goddess tries to convince Thandiwe to return to the eternal world with her before she destroys the earth in a few days. Without a way to prove to Thandiwe that she's not bluffing, her tactics to persuade him increasingly fail. Nomvula resorts to drastic measures to win Thandiwe over.

DIRECTOR'S STATEMENT

Why The Cattle Wait melds my affection for African mythology and folktales with an intimate, human story of unrequited love. The story is inspired by an old, Zulu folktale of a goddess who falls in love with a human. The complexities that present themselves when an immortal being falls for a mortal one intrigued me. I was curious to explore the difficult aspects of love that might occur beyond the 'happily ever after' of storybook pages through a reinterpretation of this mythical love story. I also incorporated the turbulent relationship between Mother Goddess and us,

her destructive children, from Credo Mutwa's stories.

I wanted to imagine that if she had foreseen the calamities mankind would bring to one another, what may have prevented her from intervening? Beyond these transcendental themes, this is ultimately a story about the lengths we go to win someone's affections, and how sometimes those fail.

DIRECTOR'S PROFILE

Phumi Morare is a South African writer/director who is passionate about redeeming the African and feminine identity through cinema. She is interested in using the Black female gaze to tell personal, human stories of everyday Africans. Phumi's short films have played at international film festivals including Clermont-Ferrand Film Festival, Pan African Film Festival, and Cyprus International Film Festival. Her short film *Home* won the Best Women Short award at IndieX Film Festival 2020. Phumi's short film *Lakutshon' Ilanga* (When The Sun Sets) was shortlisted for the 2021 Student BAFTA awards. She completed her MFA in Film Directing at Dodge College at Chapman University. She currently freelances as a strategist at Statement Films, a company that incubates African women content creators.



MICHAEL JAMES
Director + Screenwriter



SITHABILE MKHIZE
Producer

Project Type:
Documentary

Language(s):
English

Country:
South Africa

Running Time:
1hr 35mins

A HISTORY OF DISTANCE

SYNOPSIS

The birth of a filmmaker's daughter sets in motion a cinematic journey through race, class, Covid-19, and the future of cinema itself. From the time of the child's birth, to the subsequent separation between father and child at the onset of the pandemic, the story traces the lines between the real and the unreal, the possible and the impossible, and ultimately, between life and death - the strange cinematic hinterlands in which the meaning of both the filmmaker and the film are to be found.

A History of Distance intends to explore this enigmatic space, as a deeply personal and cinematically universal deconstruction of fatherhood, whiteness, and the meaning of cinema in a world teetering on the edge of oblivion and hope.

DIRECTOR'S STATEMENT

Filmed over a six year period, and consisting of imagery spanning the globe from: the #RHODESMUSTFALL movement; to Palestine's ongoing struggle; all the way through the present crisis of COVID-19; this is a film of large questions condensed into one: what is the meaning of cinema in the world today?

Yet it is also a film of personal struggle, primarily captured in my own journey as a father asking a similar question: what does it mean to raise another human being? As these two questions

merged, *A History of Distance* was birthed: as a reimagining of the language of cinema as well as the language of human connection in a world of perpetual distance. Through its poignant exploration of race, class, and art, the film marks the end of something – an era, an idea, a way of life; but the film also ushers in the birth of something else – something that cinema reveals we are both distant from and present to: our own humanity.

DIRECTOR'S PROFILE

Michael is a filmmaker based in Durban with a passion for meaningful storytelling. He has written several award winning plays; written and directed for television; directed and produced the multi-award winning feature film *Dreams of Gomorrah*; and has directed several documentaries that have gone on to win numerous awards at both local and international film festivals. As the writer and director of his second feature film – *Those Who Dwell in Darkness* – he has represented the film at the Rotterdam International Film Festival Cinemart (2020), at Durban Filmmart (2019), and as a shortlisted film at the Cinephilia Bound Filmmart section at the Cannes Film Festival 2020. His growing cinematic vision has been influenced deeply by the likes of Andrei Tarkovsky, Jean-Luc Godard, and Terrence Malick, for their desire to test the limits of cinema as well as to poetically expand the boundaries of what the art form has the potential to do in the world.



KANOUTÉ KANKOU
Director + Screenwriter



DIEUDONNÉ ALAKA
Producer

Project Type:
Documentary
Country:
Mali
Running Time:
1hr 10mins

Language(s):
Bambara, French

FANTA SACKO

SYNOPSIS

In Bamako, my grandmother, Fanta Sacko, who was a star of Malian music during the 1960s and 1970s, has now been confined to her room in the Lafiabougou district, although some think she is already dead. A forgotten Malian musician, who was the first singer to record in Mali; a pioneer with a self-titled LP that launched the bajourou music genre. Now, forgotten – I would like to discover, reveal and share the 50 years of the immense and rich musical career of Fanta Sacko, the singer of Kita.

DIRECTOR'S STATEMENT

Fanta Sacko is a documentary film in which I pay tribute to the singer Fanta Sacko, who is also my grandmother. My relationship with her has been fused since I was a child, especially since the day I got her record produced in the 70s on Le Mur. She scolded me and I never forgot her. In this musical documentary, the songs of Fanta Sacko and the songs of the griots form the common thread of the film. I am accompanied by three singing griots, two from the Kanouté family

who have taken over, my aunt Yaye Kanouté and my cousin Soumaila Kanouté and a singer who is inspired by her songs *Ami Koita*. I draw on the myths and legends of the Malian griots and their links with the political power of the 60s and 70s to build my voice over. This is not an explanatory commentary but a declamation of proverbs, figures of styles and metaphors that celebrate the contribution of female singers in the construction of independent Mali and that of today. My grandmother will tell us about her fondest memories, of her struggle as a woman artist in the 1960s. The film's drop point is a mini tribute concert in the yard of our concession. My grandmother could no longer walk or travel. I set out again in her footsteps from Bamako to Kita where she lived, I revisit these places which marked her career, I meet people who knew her while inviting them to attend this event. Last tribute with her on the course of our house.

DIRECTOR'S PROFILE

In my documentaries I like to be close to my characters, to capture reality. I want to film the characters in action and in their reality.



CELEAN NACKEN
Director



SIYAMTHANDA KUNENE
Producer

Project Type:
Documentary

Country:
South Africa

Running Time:
1hr

Language(s):
English

Social Media:
 @coloured.diamond_

HEAR ME OUT: THE COLOURED BOX OF ENIGMA

SYNOPSIS

Hear Me Out: The Coloured Box of Enigma brings light to an underrepresented topic and race group. The film journeys into the lives of citizens living under the vague term 'Coloured'. Unlike its American counterpart that refers to African American people, the term 'Coloured' is used in South Africa to distinguish someone who is of mixed ethnic background.

Due to the 1950 Group Areas Act Apartheid-era policy regions were split into districts depending on people's ethnic backgrounds. One of those districts was the Wentworth area in Durban, KZN. Wentworth forms part of the South Durban Basin initiated in 1938 by British colonialists and is today primarily made up of people who are identified as Coloured. *Hear Me Out* follows the distinct impact the term has had on the groups of people that it was given too. The Coloured community of Wentworth share their views, opinions and challenges that come with being called a Coloured person in today's world. We sit in on discussions with experts about how race affects our everyday lives, from how we function, to our geographies to even how we think.

A depiction of ordinary people who fall into unavoidable commotion, this film is a battle without war; a tragedy without villains; leading to a tangled community crying out to be heard by the world. Inherently beautiful, there are many mysteries yet to be uncovered and you are invited into this compelling journey.

DIRECTOR'S STATEMENT

For people with different circumstances to live in the same space is not easy. Every Coloured family comes from a unique bloodline but they have been grouped into one community, with little to no nuanced representation. This can be damaging to one's identity not to mention, dealing with the stereotypes that come with the term Coloured. We always assume but never really ask the people identified by the term about their lived experiences. As such my aim as a filmmaker is to highlight and engage with the Coloured community that has been left out of discussions since South Africa was led into democracy 26 years ago. A conversation like this one can be emotional and film, as an audio-visual stimulant, is one of the ways that we can begin to share and provoke dialogues nationwide.

DIRECTOR'S PROFILE

Celean Nacken has always been interested in telling stories with a focus on social issues in order to bring about conversation. Born in Durban she found her way into the film industry in 2018 as an actress. Soon after she realised that her passion lies deeper than just acting and she fell in love with filmmaking. Celean founded Blue-Kraft Africa, a South African based production company, just after obtaining her qualification in Film & TV Production Studies. An independent, black, woman who is willing to create her own opportunities, she is a hardworking individual with a knack for executing her creative vision.



SARA SHAZLI
Director + Screenwriter



MARIANN KHOURY
Producer



DIMA AL-JOUNDI
Producer

Project Type:
Documentary

Country:
Egypt

Running Time:
1hr 20mins

Language(s):
Arabic, French,
English

Social Media:
@shazlisara

SEARCHING FOR WOODY

SYNOPSIS

A nostalgic journey of discovery. Sara is a twenty-eight year old Egyptian who goes on a search for the mother of her heart. While going through her family archives, Sara observes the multitude of nannies who carried her in her childhood. Among all the different faces and hands she has passed, there is one face that she remembers well: Woody. The few archives she finds of Woody transports her back to a time in her childhood where Sara at ten years old is a solitary little girl who lives with Woody and her workaholic mother.

Day by day, Sara gets a little more attached to Woody, who begins to fill the void left by her mother. However, one day Woody receives her visa to immigrate to Canada in the hopes of securing a better life for herself. Twenty years later and her trip down memory lane sparks Sara's move to Canada, in search for the 'mother of her heart'. The journey of finding Woody takes Sara on unexpected paths.

What if Sara's quest uncovers more?

DIRECTOR'S STATEMENT

Since I began making films, I noticed that most of the stories I want to tell have to do with my conflicted relationship with my mother. "Searching for Woody" is a total submersion into this subject: a film about childhood traumas, motherhood and the price of emancipation. To begin with, I decided to watch the archives of

my family in order to dig deeper into the past in the hope of finding answers. I found myself looking for Woody, the nanny who raised me when I was a child in Cairo. Woody was Ethiopian and she was in Egypt illegally. In the eyes of the people, she was the nanny or the maid. To me, she was my mother. When Woody finally got her visa to immigrate to Canada, I wasn't able to share her joy even though I knew she deserved a better life. Today, I feel the need to look for her.

DIRECTOR'S PROFILE

Graduated from the American University of Paris in Film Studies, Sara Shazli also studied Fine Arts at the Concordia University, Montreal, and in ESEC (Graduate School of Film Studies) in Paris, France.

In between her cinema studies, she worked as an archivist for two years at the Cinémathèque Française in Paris. Her documentary *Jo* was shown at the Cinemed and the International Festival of Mediterranean Cinema in Montpellier (2014) during a tribute to the Egyptian filmmaker Youssef Chahine. She then did the three-year program at The International Film and TV School (ICTV) in Cuba, specializing in directing fiction. Her last short film *Isabel* received the best short film award at the Cairo International Film Festival in the official competition "Cinema of Tomorrow" in 2020. She is currently working on her first fiction feature film *Nour*, a film also inspired by her true story.



ANN SARAFINA
Director + Screenwriter

Project Type:
Documentary

Social Media:
@annfeena

Country:
Nigeria

Running Time:
45min

Language(s):
English

SOLO MOMS

SYNOPSIS

Solo Moms is a feature-length documentary that explores the lives of single mothers in Africa especially in Nigeria. It explores how they deal with the stigma that comes with out-of-wedlock motherhood, and how they strive to find a fulfilling career while raising a child.

In the film, the characters will begin by sharing the experience that led to them raising their children alone. It explores the personal relationship and experiences the single mothers have had. From the treatment they receive from families, close friends, and colleagues at work; how they are coping with the societal judgments and the burden that comes with raising a child alone; how motherhood has affected their dreams and goals; how they manage their finances and how they feel about the choices they have made between then and now.

The film will also give an insight into how the people are presently overcoming their challenges, finding their voice and the selfless sacrifice they make for their children each day because they mean the world to them, and the support they get from people.

DIRECTOR'S STATEMENT

As a filmmaker, I believe that film is a catalyst of change. Because of this, I am interested in telling human interest stories, making films, like *Solo Moms*, that tackle social issues.

My decision to direct and produce this documentary stems from the need to correct the misconception in the African society – that a woman's value is tied to her marital status. I

wished to dispel the notion that just because she is raising a child alone, then it means she is a bitter woman who couldn't keep her marriage. Ideas like these are often associated with divorcees or that the woman is promiscuous and couldn't keep her legs closed.

I see how a lot of single mothers struggle to keep their sanity, take care of their kids, find love again and pursue their career. Because of their status, they are often degraded and denied opportunities. However, despite all these hurdles and stigmas they keep pushing through. I often wonder why society never gets to see this side of every single mother out there. To see the super heroes they are. It makes one wonder: why do we keep dismissing them?

DIRECTOR'S PROFILE

Ann Sarafina (Nneoha), is a trained lawyer and a passionate screenwriter and film director based in Abuja, Nigeria. She made her first film, *Facebook Friend* in 2019 which has been screened in a number of film festivals and equally made it to the Semi-Finalists at the I Am Africa Short Film Competition (2019).

Everything Ann has learnt in filmmaking is through short courses and on-set experience. After getting certified by Ladima Film Foundation as a documentary filmmaker, she produced and directed her documentary *Born Different* which premiered online (2020). Her other works include, *You Are Not Alone*, *This Is The Life*, *The Meeting*, *The Push*, *Rebirth* and *Whatever It Takes*. She is currently working on developing a web series.



ELÍSIO BAJONE
Director + Screenwriter



ALDINO LANGUANA
Producer

Project Type:
Documentary
Country:
Mozambique
Running Time:
52 mins

Language(s):
Ximakonde, Kimwane,
Portuguese and
English
Social Media:
f [elisio.bajone](#)

TERROR SCARS

SYNOPSIS

As tensions rise in the northern part of Cabo Delgado, a family abandons their entire life on the island of Quissanga and moves towards uncertainty in the city of Pemba. The move is necessitated by a group of extremists that now plagues their home country.

The plot is driven by an elderly man, Momade Salimo, who does not know how old he is. Salimo is a fisherman and a descendant of a slave who was dragged to Quissanga to work in the salt mines. At the time of the escape, he was accompanied by his 12 fishermen children, 12 daughters-in-law, and 11 grandchildren.

DIRECTOR'S STATEMENT

The desire to portray the story of a refugee family, emerged during an investigation into the culture of Cabo Delgado and culminated in an article and a documentary. Associated with cultural disturbance and segregation, *Terror Scars* was born after 3 days of conversation and living with the displaced old man Salimo. The interviews were conducted in his environment to get an authentic reflection of who he is. Salimo lives with 2 younger generations in the same space.

The universe of *Terror Scars* takes us back to many films that I deeply enjoy and appreciate. Films with open but closed spaces, cultures

lost in the middle of nowhere, with enigmatic characters who carry secrets with them. While exploring human relationships in a melodramatic tone in some of the most classic films.

Terror Scars is a film of characters, with strong revelations, of the grandeur of the landscapes that surround them and the consequences of the secrets that they carry.

DIRECTOR'S PROFILE

Elísio Bajone studied Communication Design at Instituto Superior de Artes e Cultura. He further obtained his qualification in Film Animation at E6 Østfold Medieverksted (Norway) and UNICAF University (Zambia). Following that, he did Design and Multimedia at Universidade Pedagógica de Maputo.

In 2019 he participated as a trainer in the first intensive social Medicus Mundi documentary course, where he taught the Film Directing module and accompanied the fieldwork to the grantees. It was a production of 4 documentaries about artisanal mining in the district of Namuno in Cabo Delgado.

Elísio works with film directing and research full time at Instituto Superior de Artes e Cultura. He also works as an editorial designer, graphic designer and video editor.

**LIZZ NJAGAH**

Director + Screenwriter

Project Type:

Episodic

Country:

Kenya

Running Time:

25 mins, 8 episodes

Language(s):

English, KiSwahili

Social Media:

@lizznjagah

ADAM TO EVE

SYNOPSIS

A social comedy series with heart.

Once upon a time there was a 60-year-old Kenyan traditional patriarch named Musa who believed that a woman's place was in the home. All his married life he mistreated his wife. One day, his wife falls sick and just before she dies, she lays a curse on him. Because of that, he wakes up the following day in the body of a young woman. Confused and helpless with his new body, he asks his teenage daughter, Acholi, and his estranged daughter Vera to help him. As he navigates this new body, he ends up helping Vera with her flagship fashion show and unwittingly starts a revolution that threatens the status quo in the fishing village. This leads to his reconciliation with Vera and he finds what he has been looking for.

DIRECTOR'S STATEMENT

The social climate right now in Kenya is very misogynistic. Society as a whole still believes that a woman's place is in the home. The general feeling is that if a woman makes it to the top of her career, she must have slept her way there. No one believes that her success would be based on merit. Families spend more time and effort preparing young girls for marriage than giving them an education to

secure their futures. I want to make this series because I hope it will cause people to think about the actual consequences of patriarchy. I strongly believe that comedy is a smart way to tackle serious matters. I want society as a whole to wake up, and see that every time a woman is mistreated, it is against themselves and against the future of their daughters and granddaughters.

DIRECTOR'S PROFILE

Lizz Njagah is an actress, scriptwriter and director. She was awarded the prestigious KWAL Scholarship (an intensive two - year internship program with Phoenix Players, the only repertory Theatre Company in East Africa). She is best known for her lead roles in Kenyan movies such as *Veve*, *House of Lungula* and *Pearls of Africa*. She was also a series regular on MNET Soap-Opera *Tinsel*. Her obsession for film led to the birth of Historia Films with her partner. Through it, she has produced 10 feature films. She directed, *Runaway Groom*, a Maisha Magic East Original Film and co-wrote the award winning films *Me, my wife and her Guru* and *House of Lungula*. Her recent work includes producing and starring in 2 seasons of a TV series called *News Just In*, a Showmax premiere comedy that explores the behind the scenes of a News TV Station.

**OBVIOUS NOMAELE**

Screenwriter

Project Type:

Episodic

Country:

South Africa

Running Time:

6-12 mins

Language(s):

English, Vernacular

Social Media:
 @skhumba_noms

CHOICE ASSORTED

SYNOPSIS

High school lovebirds Mpumi and Vazi who are now in their third year of University find themselves wanting to explore life beyond books and lectures. Nearing their fifth-anniversary Mpumi proposes a threesome, something very new to Vazi. She first suggests one with a girl, and then with a boy but Vazi does not take that particular suggestion very well. Mpumi is left shocked and clueless as to what might be the problem, especially because she's always thought Vazi would make her fantasies come true.

Following the misunderstanding, Mpumi has to resist the urge to make out with her friend Lerato, who has been trying to get her to loosen up. At the same time Vazi finds himself in a situation with Mpumi's friend Victor - where the sexual tension between them increases after a drunken kiss at Mpumi and Vazi's anniversary party.

With lies and secrets, the couple grows distant as they explore their newly found sexual avenues. Suddenly, Vazi gets into a car accident and is hospitalized. Everyone rushes to see him in hospital but when he wakes up and can't remember Mpumi but remembers Victor more questions arise. It is at this point where the truth is revealed. Amidst all the drama and questioning the beep of Vazi's ECG machine rings and he codes.

DIRECTOR'S STATEMENT

Sometimes as we grow so do our sexual fantasies. A lot of young adults come into their sexual awakening in varsity or through interacting with different people where they learn what they want and crave sexually and

romantically. The series comments on how society sets expectations that are sometimes against our individual growth and especially living one's truth. It looks at how small situations can lead to greater personal revelation even when it feels wrong.

Ultimately being open to explore one's sexual identity is important, especially in our younger years. However, in the same vein, it's also completely okay to wait for a while before trying to understand your sexuality.

Inspired by the Bakers biscuit range *Choice Assorted*, the web series explores the choices people make when they are presented with a situation that makes them uncomfortable and makes them question themselves. It looks at how the choices people make affect them and most importantly the relationships they have. *Choice Assorted* is a queer-themed series that blurs the lines between gender and sexuality and a project that contributes towards the representation of Black queer individuals in a South African context.

DIRECTOR'S PROFILE

Obvious Nomaele is a Limpopo-born writer & producer who advocates for queer representation through queer-centred storylines. It is a form of activism on his part to offer explicit and unapologetic depictions of same-sex relationships that reconfigure traditional heterosexual notions - ones that acknowledge the sexual fluidity in self-representation. His latest work *Closet Hookup* explores same-sex abuse, it also premiered at the iamAFRICA Short Film Competition and was chosen as a semi-finalist. He is the founder and director of *Creations By Son*, a queer-centered multimedia company.



IAN MSAKANADA
Screenwriter + Director

Project Type:
Episodic
Country:
Zimbabwe
Running Time:
25 mins, 10 episodes
Language(s):
Shona, English

Social Media:
@rocketsian

MEET MY FAMILY

SYNOPSIS

Things get complicated when Sam embarks on a journey back home to the village to introduce Natasha, his girlfriend, to his rural family. One problem after another, the situation doesn't go as planned. Not only is Natasha trying to impress Sam's mother, Sam also finds out that his ex-girlfriend, Fungai, is back in the village.

It's a clash of worlds where Sam's family are typical traditionalists while Sam and his girlfriend's city living shows how they are the modern city slickers in a strange world. When he gets to his rural home, his mother is displeased with his girlfriend. To gain her favor Natasha has to abide and learn the traditions, which she is willing to do, but her dilemma is with Fungai, the ex.

As Sam's high school girlfriend, Fungai was the one that got away. When Sam left for the city Fungai had no choice but to move on and so she cut her losses, got married and then divorced. Fungai's move back home allows her to take care of her sick mother. What can Natasha do when she has to compete with the beloved daughter-in-law that the mother prefers?

DIRECTOR'S STATEMENT

Meet My Family is a peek into the cultural differences between two generations. The

aim is to bring an understanding of the two and show that it is possible to resolve both worlds so that there is a successful exchange of cultures and collaborations. The film allows respect for the elderly to exist in the modern world and for technology to exist in the African rural setups.

I explore themes such as love, family, betrayal, and loyalty. I try to show the world how things may fall apart and get picked up by love and loyalty. The young couple represents love and youthfulness. The elderly are there to guide these themes as they bring conflicts to test this couple's strength.

Fungai is an example of a perfect distraction, especially for Sam who still has to prove his loyalty to his family by doing what they want and also has to prove his loyalty to his girlfriend who is also fighting to prove that she is willing to do anything for her boyfriend.

DIRECTOR'S PROFILE

I was born in Gweru, Zimbabwe and grew up in Bulawayo. After finishing high school at Cyrene Mission school, I studied Film and Theatre Arts Studies at the Midlands State University of Zimbabwe (2017). I started a film company with friends after school and produced a hit web series *Wadiwa Wepamoyo* in 2020 which I co-wrote and was director of photography.



XOLELWA 'OLLIE' NHLABATSI
Director + Screenwriter



LITHA MBUTUMA
Producer



MICHAEL JAMES
Producer



MMAMEYI MPHAHLELE
Producer

Project Type: Episodic

Country: South Africa

Running Time: 22-24 mins, 8 episodes

Language(s): English, isiZulu, siSotho, Amharic, Arabic, Yoruba, Swahili, French, Portuguese

Social Media:
@FilmmakerOllie

OUTER RIM JOB

SYNOPSIS

The year is 2287. Humanity is living throughout the solar system. The African Union (AU) was the first body of nations to implement the move for citizens looking for a different life. The people are governed by the progressive AU sanctioned police squad. Every team has a detective or diplomat; a sangoma or therapist; and an AI android that work together to solve crimes. Our story follows the furthest stationed police squad, who are relegated to handling mostly mining and transport disputes in the sector. It is by far the most boring posting. That is until they accidentally find themselves in the centre of a solar system wide CIVIL WAR.

The series will act as an allegory for the issues that currently plague the African continent at large. Issues of identity, culture, land ownership (space), resource management, generational trauma, religious practices, forging a path of our own and the rights of entities other than human beings.

DIRECTOR'S STATEMENT

Outer Rim Job came from trying to think of how we as Africans could recreate the policing system to be more process focused as opposed to being results oriented. Often the journey for this goal isn't straightforward and can be time consuming. This doesn't work in a

capitalist system where results are expected. But in a society where the main concern is the process, there is time to actually investigate and produce well-informed solutions. Then I thought, would this be possible in the current climate? I think not. With climate change on the rise, colonial & imperial powers still meddling in African politics and many of our leaders are still putting themselves before the people. It seemed a future in space is the only place where this reality could be more plausible.

DIRECTOR'S PROFILE

"I find my job is to reflect reality through the lens of embellishment mixed with some silliness and hope." Xolelwa was born in Mbabane, eSwatini. He grew up in Washington DC, Ottawa and Johannesburg. Xolelwa's debut short film, *Lost in the World* garnered international recognition by being nominated for Best Short Film at Film Africa in London; as well as being selected to screen at the Thessaloniki LGBTQI Festival in Greece; the Baltimore International Black Film Festival and London Short Film Festival. Xolelwa produced the short film, *Into Infinity*, which premiered at Africa's first Comic Con festival; it went on to be selected at the Durban International Film Festival 2019 and is currently playing on Showmax. Furthermore, what will be his feature film debut, *I Am Because You Are*, was selected as part of the Durban Filmmart (2019).



JUSTUS MACHARIA
Director + Screenwriter



MANAL OMAYER
Producer

Project Type:
Animation
Country:
Kenya
Running Time:
4-5 mins
Language(s):
English, Swahili

YAI (EGG)

SYNOPSIS

YAI is a 2D animated short-film about Nechesa, a street vendor who sells the popular Kenyan street snack known as egg pasua – a boiled egg, cut and stuffed with a fresh onion and tomato salad. After the end of a long day, Nechesa is approached by her long time crush Jamo, a bicycle repair man, who wants to buy one of her egg pasua's. Nechesa has one last egg to make the perfect snack, and the perfect impression. But when she taps the egg's shell, it does not crack. She tries again and again, but the egg is seemingly made of steel. Hilarity ensues as Nechesa and Jamo each try to crack the unbreakable egg.

DIRECTOR'S STATEMENT

The story was inspired by the everyday lives of working class people as seen in the busy streets of Nairobi, Kenya. This is a love story set in a street populated by 'Jua Kali' workers. Jua Kali is Swahili for harsh sun and it refers

to working class men and women, who literally work in the hot sun. People like: carpenters, metalworkers, repair men etc. There is a lot of joy, love and beauty to be found in the lives of ordinary working class people. Yai is a fun comedic short film that aims to represent the often ignored but vibrant individuals who populate our cities.

DIRECTOR'S PROFILE

I am a writer, director, and stop-motion animator. As a professional writer I feel a deep desire to tell stories centred around Kenyan and African people. I hold a Masters in Scriptwriting and I have written several award winning short-films including *The Legend of Lwanda Mage* which won the Best International Short at the Los Angeles Animation Festival (2020). At the moment, I am working on an animated children's show which is in the first stages of pre-production. For the past two years, I have been teaching writing for Film and Animation at Africa Digital Media Institute in Nairobi.

**CHRISTIAN MOKUBA**

Director + Screenwriter

Project Type:
Animation
Country:
Democratic
Republic of Congo

Language(s):
French
Social Media:
f cmokuba

Running Time:
45 mins

LA LIONNE NOIRE (THE BLACK LIONESS)

SYNOPSIS

The year is 2222, after the monstrous world war known as The Water and Energy War. The only standing republic, the Central Kongo Kingdom (RCK) is the new El Dorado of the invaders. Sought out by everyone, from other great powers and multinationals under the leadership of internal opportunist hostile leaders.

In this dystopian future, 19 year old Nkosi decides to rebel by creating a resistance movement, the MPR. Little does she know that the resistance will be short lived. Nkosi's momentary act of defiance is soon reduced to nothing by General OKO's army, forcing him into exile where he hides with the TUA tribe. Guided by her amulet bequeathed by her late father, the latter succeeds in awakening the spirit of the BLACK LIONESS which slumbers within her.

Endowed with new supernatural powers, Nkosi is entrusted with the mission of restoring the Kongo kingdom to all its splendor in order to place it back at the center of humanity.

Will she succeed in accomplishing this mission when men give her no credit? Only the future will tell.

DIRECTOR'S STATEMENT

Women have always occupied essential places in the power structures of their countries and in the struggles for the emancipation of their people. Yet little is represented of their roles in emancipation movements in history books. Pan-Africanists, feminists or anti-colonialists, queens or heroines, are only a few of the women who have challenged gender clichés. Take for example, Kimpavita, The Amazons of Dahomey or even Minon.

This film is the symbol of valiant African women who carried out great actions in the past. A form of remembrance duty that I try to reconstruct but in a futuristic setting.

DIRECTOR'S PROFILE

Graduating in visual communication from the Academy of Fine Arts in Kinshasa, I trained in filmmaking and scriptwriting at Techno Kin in Kinshasa. I am also the co-founder of Bonobo Studio. We are an emerging video game and animated film creation studio, based in Kinshasa. Bonobo Studios shares the deep Africa with the world through our creations with a universal purpose.



ROLAND OKA
Screenwriter

Project Type:
Animation
Country:
Côte d'Ivoire
Director:
Erentia Bedeker
Running Time:
15 mins

Language(s):
English, French
Social Media:
 @oka.roland

LES GARDIENS DE LA MÉMOIRE (THE MEMORY KEEPERS)

SYNOPSIS

In the Kingdom of Kema, a spiritual force called Memory allows people to create things from their sheer will, it arranges their lives and is the centre of their daily actions. The young Meri usually flees from the obligations of her Destiny and instead of developing the power of Memory - in order to be useful to society - Meri loves to spend time with an old hermit, Keri the Ancient. He lives reclusive from society, because he is despised for not showing any use of the power of Memory. Later though, Keri the Ancient reveals to Meri that he is actually the Memory Keeper, the one who administers the people's powers and Destiny; he initiates her to be his successor. Unfortunately, years later, Keri the Ancient and Meri are ideologically opposed, in terms of the way the Memory and people's Destiny should be administered.

DIRECTOR'S STATEMENT

As the elders die so too does their indigenous knowledge. *The Memory Keepers* is important as it deals with the African dilemma of preserving cultural memory versus the open transmission of knowledge to a new generation. A generation that is moving forward without solid original cultural references. I

am deeply interested and especially worried by the problem of keeping African cultural knowledge and consciousness secret, versus transmitting it openly and universally. There is a vital choice to be made between: keeping the secret of African cultural riches, guarding them from a spread that would tend towards their desecration; or showing them and expressing how they could enormously enhance humanity and the environment based on harmony, interconnectedness and interdependence.

DIRECTOR'S PROFILE

A product of the 90s, Rolan Oka was immersed in the world of drawing. Since his Master's Degree (2016) in English-speaking Countries' Literatures and Civilisations in the Félix-Houphouët Boigny University of Cocody (Abidjan), he has been committed to tell stories about the initiatory journeys that help in self-fulfilment. He went solo in traditional 2D animation at first, and then joined the team of Studio 6 Ltd, where he was an animator in the realisation of animated shows for TV and institutional programs, such as *Bouyou* (2019) broadcasted on TiVi5 Monde channel and the web mini-series *The Hummingbird Tales* (2020) published by Paukwa Ltd.

**ERENTIA BEDEKER**

Animation Director + Screenwriter

Project Type:**Animation****Country:****South Africa****Running Time:****10 mins****Language(s):****No dialogue****Social Media:**
 **@erentiabedeker**

THE STONEMASON

SYNOPSIS

A humble stonemason yearns to prove himself as a sculptor. One morning he stumbles upon a block of unworked marble in a field. This find provides him the opportunity to showcase his true artistic talents. No matter how hard he works at it however, the marble block refuses to yield to the stonemason's creative aspirations. No matter how much he chips away at it, the block of marble remains the same.

The stonemason realises that he needs to yield to the spirit of the stone to release the artwork within it. The experience humbles him, and he re-evaluates the importance of his craft. He realizes that even the simplest task can become a work of art.

DIRECTOR'S STATEMENT

The Stonemason is my first short film script. The idea came from my own experiences as an artist that you cannot force creativity in a direction it does not want to go in. As the animator I have experienced how the characters on the set take on a life of their own and direct you, instead of the other way around.

Artists are often very harsh critics of their own work, always wanting to create bigger and better things; worrying how their work will be received by the audience and critics. Sometimes these insecurities lead us to create for the wrong reasons. I believe as artists we are supposed to be a channel for a bigger creative force and we should never create from a place of ego.

I want to make a film that portrays these inner struggles of an artist, and the course of the creative journey.

DIRECTOR'S PROFILE

Erentia Bedeker works in various forms of stop-motion animation. She is an animator, animation director and one of the founders of Wreckless Creative, a small independent graphic design and animation studio.

Bedeker's first professional film *The Wild Goose Let a Feather Fall* was a semi-finalist for ANNY: Animation Nights New York (2018). It also won an award for Best Original Soundtrack at the African Smartphone International Film Festival (2018) and Best Animated Short Movie at the Vesuvius International Monthly Film Festival, January 2021. Her third film, *Ruby & Roach*, which was completed in 2020 has been selected for 35 international film festivals to date. *Ruby & Roach* was awarded the Best South African- as well as Best African Short Film at the Durban International Film Festival 2020. It received the award for Best Film for Children at Tbilisi International Animation Festival (TIAF) 2020, and Best Music Video/Music Films at the Blu-Hill Film Festival Season 3, 2021.

Bedeker is one of an emerging generation of young independent women animators in South Africa, where the animation industry is small and commercially oriented.

The Stonemason is her fourth film and the first for which she has written the script and will produce herself.



OMOTUNDE AKIODE
Director + Screenwriter

Project Type:

Animation

Country:

Nigeria

Running Time:

22 mins

Language(s):

**English, Yoruba,
Pidgin English**

Social Media:

in omotunde akiode

IBEJI (TWINS)

SYNOPSIS

Tai and Kay are twin Yoruba teens growing up in Lagos metropolis, where ultra-modern technology sits with ancient traditions. Tai is conservative, Kay is liberal. Always on opposite ends the two can never agree on anything. One day, at a family outing at the beach, get into a fight while in the water and nearly drown. It is there that they find themselves at the bottom of the sea – in the presence of the sea goddess, Oya. She has been waiting a long time for them to get over their feuding – for there is a great task for them to do. The pair must set aside their differences before the evil warlock, ESHU amasses enough power to destroy the world. Goddess Oya thinks it should be simple enough for the two to work together but she underestimates how stubborn Tai and Kay are in their viewpoints, neither agreeing to bend for the other.

DIRECTOR'S STATEMENT

My life long desire has been to create TV content where the African child can find representation. Too often, African children have to look to Western television for content that can inspire, educate and motivate. This ends up feeding into the subliminal thinking

that only western children can dream big. That only western children can achieve things. Children are shaped by the reality they see around them, yet African children are hardly represented in media or when they are, it is with a stereotypical lens. My aim is to be part of the change where shows featuring African children can be enjoyed, not just in Africa, but all over the world.

DIRECTOR'S PROFILE

Omotunde Akiode is currently the writer and story editor for the TV series *Tinsel* which is produced by MNET Africa. In addition, she also writes for and is the story editor for the *Storyteller Pod*, a South African based production company. Her work in animation has varied from joining the writing team for *Empress Sissi*, an animation series for the Italian company TV Mundo; and also being on the writing team of *Mama K Team 4*. *Mama K Team 4* especially speaks to Omotunde's goal to have African representation in animation. The animation series, produced by Netflix, follows four teenage girls trying to save the world in the neo-futuristic city of Lusaka. The writer received her B.Tech in Architecture from Rivers State University and her M.Sc. in Architecture from Ahmadu Bello University.

TALENTS PRESS TEAM 2020



ADHAM YOUSSEF
Egypt

Adham Youssef is an Egyptian journalist, film researcher, and critic. From studying Middle East Politics at the American University in Cairo, he is now the senior editor at Daily News Egypt. He has published articles and reviews at several outlets including *Mada Masr*, *The National*, *Ahram Online*, *The Africa Report*, and *The Independent*. In 2017, he served as the assistant correspondent at *The Guardian* newspaper until 2020. In addition, he worked as an English editor at the Cairo International Film Festival (2017-2020). He also edited the Luxor African Film Festival catalogue in 2019 and 2020.

"I hope to see film festivals in Africa free and independent from state control so that they can act as beacons for advocating free speech, creativity, and solidarity."



**AINA
RANDRIANATOANDRO**
Madagascar

Aina Randrianatoandro is a Madagascan born film critic and audio-visual editor. A regular critic at Rencontres du Film Court (RFC), Aina is one of the founding members of Madagascar's first film critics association: Association des Critiques Cinématographiques de Madagascar (ACCM). As the second laureate of the first pan-african film criticism competition by the Agence Panafricaine d'Ingénierie Culturelle (APIC), he is also a skilled animator. His works include a mini film critic's workshop for members of the ACCM and a film analysis and criticism workshop for the 15th edition of the RFC. With reviews published in No Comment, he was also among the six globally selected, under 30 film critics to participate in the trainee programme at the International Film Festival Rotterdam (IFFR). He is now part of the International Federation of Film Critics (FIPRESCI).

"Man is a living being endowed with a variable geometry behavior."



GABRIEL BUULE
Uganda

Gabriel Buule is a senior features writer for the Daily Monitor in Uganda. An experienced journalist with a background in features, arts, online and investigative reporting. Gabriel has published in over 16 countries under Impact journalism, and has been closely writing about Uganda's film industry for the past five years as a journalist. Featured in online platforms such as allafrica.com he is fearless in his reporting; being one of the journalists who challenged authorities and led journalists out of a presser in protest of continued police brutality.

"I have a responsibility to use journalism as a tool to tell the truth and make sure people's voices are heard."



HÉLIO NGUANE
Mozambique

Hélio Nguane is a journalist and producer. He believes that arts can change the world through journalism. He's been writing about the arts since 2012 and he has been involved with creative writing and cultural journalism. Nguane founded Mbenga Artes e Reflexões, a website which produces journalistic content and trains young people who share the same vision as him. Because he is passionate about cinema, he coordinates and produces a radio program called Cinema em Foco. The program is broadcast and produced by RDP África, for all African countries that speak Portuguese. He also writes critical texts about films and music and about the world that surrounds him. Since 2016, he has written columns for the Mozambique journal Jornal Notícias.

"The arts can positively change the world. I believe in this dream and I know that by sharing I can conspire for change."



**PRECIOUS
'MAMAZEUS' NWOGU**
Nigeria

Precious 'Mamazeus' Nwogu is a Nigerian film reporter and critic based in the United Kingdom. She obtained her Bachelor's Degree in English, Language and Literature from the University of Nigeria and has since worked as a content writer for Mamazeus.com and DeancoGroup. An avid Nollywood film follower, she contributes to the local film culture by creating an informative platform focused on the Nigerian film industry. She currently writes for Pulse Nigeria.

"African cinema opens up an exciting opportunity to rediscover and appreciate the continent."



THABISA NGCOBO
South Africa

Thabisa Ngcobo is a young aspiring film critic with a BA Degree in Dramatic Arts and Media & Cultural Studies as well as an honours degree in Culture, Communications and Media Studies from the University of KwaZulu-Natal. She was selected as a film reviewer at the annual Durban International Film Festival (DIFF) – where her film review was one of the top two to be published at the DIFF website and various local newspapers. With the ever-changing and evolving world of technology, during a pandemic, she is excited by the changes in film as more people are forced to turn to online innovations.

"The beauty of the bigger picture, lies within each frame."



SPOTLIGHT ON LUSOPHONE AFRICA



THE WHALERS (OS BALEEIROS)



P.J. MARCELLINO
Director



PEDRO G.D. SOULÉ
Producer



JERRI THRASHER
Director

SYNOPSIS

For two centuries (1750-1950) whaling ships roamed the world's oceans hunting for great cetaceans, bringing several species to the brink of extinction. These vessels were the tip of the harpoon in a killing industry that had become essential to a modernizing world. It was arduous, dangerous, often exploitative work, built on the backs of black and indigenous men. But this is not a story of exploitation, nor about whales.

This is a story about ancestry, dignity, memory, and human grit. A uniquely meritocratic and multicultural floating society emerged as a by-product of this industry, which connected disparate geographies through bloodline and culture. From Cape Verde to Hawai'i and Tierra del Fuego to the Arctic, crews and officers who were (free) black, indigenous and other racialized men worked shoulder to shoulder with sailors from impoverished, politically oppressed backgrounds – Scottish, Irish, Basque, Azorean. For the whalers, exercising agency often meant choosing a perilous,

displaced existence at sea over the poverty, tyranny, and colonial violence at home.

Their families and descendants in ports of call across the world remain human repositories of an under-recorded history of defiant resistance and human aspiration. This is their story – and ours.

DIRECTOR'S STATEMENT

Afro-Indigenous narratives have often been erased. We've all heard whaling stories, but most of us haven't heard the story of the overwhelmingly black and indigenous men crewing – and even commanding – whaling ships, a stunning 150 years before the abolition of slavery.

As directors, this world-making narrative is also personal, connecting us to our Cape Verdean and Inuit ancestors, whose lives are attached to Fogo Island, Cabo Verde to the Beaufort Sea and to the world. Turning race relations upside down, this intimate film is a fascinating portrait of a time, and an exploration of the untold stories of fiercely independent, intrepid, and

Country:
Cape Verde/Canada

Production Company:
Kriolscope (Cabo Verde) +
Anatomy of Restlessness
Films (Canada)

Producer:
Samira Pereira

Running Time:
1hr 45mins

Total Budget:
1 049 074 EUR

Finances Committed:
Confirmed 40 000 EUR
Pending 120 000 EUR
In neg. 200 000 EUR



dignified men who dared to be more, despite their circumstances.

Weaving together vérité, animated historiography, and innovative visual treatments of rare, often unseen archival assets documenting centuries of whaling history, *The Whalers* celebrates the lives of our ancestors in the dozen places around the world forever changed by their existence.

The Whalers enters the zeitgeist at a crucial juncture in contemporary discussions about race, class, and social justice. Directed by PJ Marcellino and Jerri Thrasher, the film is less about the act of piercing a whale, instead *The Whalers* is our personal tribute to collective memory, identity reclamation, and common humanity.

DIRECTOR'S PROFILE

P.J. Marcellino is an award-winning Cape Verdean producer/director. Previously a journalist, editor, and researcher, Marcellino later transitioned to international politics, landing as senior communications officer at the African Union, where he started to produce. A graduate of Seneca College's Documentary Filmmaking Institute, Marcellino directed *After the War: Memoirs of Exile* (2014) which was shortlisted for an Obama-Biden White House SAMHSA Voice Award; and the critically acclaimed *When They Awake* (2017). He's a Directors Guild of Canada and Canadian Academy member, a recipient of the Rigoberta Menchú Social Award, and a fellow of Geena Davis' BFF Foundation and Netflix-Banff Diversity of Voices.

PRODUCER'S PROFILE

Pedro Soulé is an emerging producer working in Cabo Verde and internationally. Graduated in management and having managed various

businesses, he quickly found himself immersed in the world of filmmaking. Six years ago he founded Kriolscope Agency a winner of the National Advertising Award (2017). Pedro has been at the helm of some of the best productions in the commercial space in Cabo Verde and has steadily pushed the company into the cinema realm. In 2019, Pedro produced Nuno Miranda's award-winning *Kmêdeus* (Eat God) and was the local producer for RTP's Club Atlas series and Pedro Costa's *Vitalina Varela*. He is one of the EAVE Producers Workshop 2021 participants.

COMPANY PROFILE

Kriolscope is a Cabo Verdean company producing premium content from the islands to the world. The brainchild of director/writer Nuno Miranda and producer Pedro Soulé, Kriolscope is known for high-spec visuals and superb storytelling. In 2019, the company produced Nuno Miranda's award-winning *Kmêdeus* (Eat God), which premiered at Rotterdam Film Fest; collaborated in Pedro Costa's Toronto *Vitalina Varela* and RTP's acclaimed travel series *Club Atlas*. In 2020, it co-founded Baobab Film Collective with documentary production company Anatomy of Restlessness Films to develop Afrocentric TV dramas - including *Solomon & The Machine*, a Durban Talents 2020 selection (as Leviathan).

GOAL/S

To Identify additional financing, prospective broadcasters, sales agents, and distributors.

THE WIDOW OF THE FIST



NATERCIA CHICANE
Director



NANCY MARY
Producer

SYNOPSIS

In 2008 in Maputo Province, 38-year-old Laura lost her husband Frank to terminal illness. She is the mother of three children and a fearless first wife. After her husband dies, she is forced by his family to follow the traditional “kutchinga” ritual where she is purified in a sexual act by Frank’s younger brother Jaime. Laura refuses, as she still loves her husband and can’t imagine herself in the arms of another.

Laura is then accused of killing her husband to enjoy the financial benefits of being alone. She is humiliated and kicked out from her own home, loses custody of her children and the fortune she had built with her husband. She goes back to Mother Marta’s house in the village where she starts from scratch. Laura finds she has great talent in business, and with a lawyer’s help she gets back her children and compensation from Frank’s family.

DIRECTOR'S STATEMENT

This is a story of an all too common practise where a woman’s husband dies and her assets and children are then taken away from her by her deceased husband’s family.

The story intrigued me because the action against the widow is antagonised by women. Instead of standing in solidarity and empathy, it is women who ignore the rights of another woman. I have seen women suffering humiliation after losing their husbands, in ways that are confusing and wholly unfair. I find this action despicable. It speaks to the long way we still have to go with regard to gender discrimination. Stories like these not only strip the widow of her grieving process but it also takes away their human rights. I also put myself in the place of these women because I too am a mother and wouldn’t want anyone to unfairly keep me away from my children. The widowed wife besides taking care of her husband, also took care of her children and deserves equal respect and dignity.

Country:
Mozambique

Production Company:
Lupa Filmes Multimedia (LFM)

Running Time:
1hr 30mins

Total Budget:
200 000 USD

Finances Committed:
2 000 USD



I wish for women to be united in solidarity even when cultural practise threatens to divide us. I believe women have the power to change and influence in order to achieve a society they want.

My aim with *The Widow of the Fist* is to empower women on their rights by providing a window into the devastating impact such practices cause to not only the women involved but also the children. I also hope to give a positive alternative to resolving conflicts.

DIRECTOR'S PROFILE

Natércia Chicane is a Mozambican filmmaker who worked on the short-film *Night Woman* which won the CCMA (2019); *Vanessa*, a short film on premature weddings that featured at the 2014 Kugoma Festival; the feature film *In Life Entrellines* featured in the Macau Cinema Cycle (2012) and aired on the national television channels; the film *Johana - Land Who Stole Our Husbands* which was screened during the Berlinale Talent Campus, the 2011 Dockanema Festival and the CPLP Creator Show in Angola (2011). Chicane also created the short film *Lettuce and Cauliflower* which participated in the Mozambican Kugoma festival and won the Nossid/Italian Prize (2011).

Natercia is currently working on the feature film *Journey to My Heart* that will be shot in three Portuguese speaking languages.

PRODUCER'S PROFILE

Nancy Mary is a Mozambican scriptwriter and creative producer with over five years of broadcasting and TV programming experience. Nancy worked as a creative on the Mozambican Reality TV show *Fica em casa*. She is currently working on producing *The Widow of the Fist*. Creating and producing a long form feature film that will be shot in three countries Mozambique, Angola and Portugal.

COMPANY PROFILE

Lupa Filmes Multimedia (LFM), is a producer with legal status as a natural person under private law. Founded and registered with INAC in 2013. LFM is a production company focused on documenting the Mozambican reality as well as producing gender films on the rights of Mozambican women and girls.

In 2020 LFM received funds from FUNDAC for the production of the script for *The Widow of the Fist*. The company is currently co-producing a serial entitled *Marandza* with TVM.

GOAL/S

- Developing my art of filmmaking.
- Establishing partnerships.
- Learning strategies for the future.
- Financing.

VASCO MARTINS AND THE ISLAND OF THE SECRET SOUNDS



HELDER DOCA
Director



NEU LOPES
Director



CARLOS YURI CEUNINCK
Producer

SYNOPSIS

Vasco Martins is a wanderer, and as he roamed the beaches, plains, hills and towns of his beloved São Vicente Island he heard voices and sounds from the terrestrial, to the marine, to the environment of nature. Sounds that inspired the music coming out of his mind. For the stove, for the synthesizers, sounds for the orchestras and sounds in magnificent symphonies that bloomed from the imaginary and transcendental rhythms of Cape Verde and of the world.

Vasco Martins is the only symphonist in Cape Verde, and his work has been performed in countries like Portugal, France, Australia, Colombia, Brazil, Czech Republic and Japan, among others.

To fulfil his golden journey, Martins has always strived to name Morna. Considered the national music of the islands, as an intangible cultural heritage of humanity, and to celebrate the Day of Morna in honour of the greatest musical genre that deeply expresses the Cape Verdean soul.

This film is a feature-length documentary that exposes the creativity of a simple man, with a very complex mind, on an island in a country with a very high improbability that this can even happen. Modernist, avant-garde, progressive, surrealist it is, but that's Vasco Martins' music: revolutionary and inspiring.

This is more than just a film, it is an event that deserves to be explored.

DIRECTOR'S STATEMENT

Cape Verde – is in that small archipelago off the African coast, swept by ubiquitous winds and a rough sea that lashes its endless coasts. In a country without movie theatres or any orchestra, Vasco Martins shows us that human perseverance can realize our most desired dreams.

Both passionate about the artist's work, Neu Lopes and Helder Doca, rewrite these sonorous ideals hidden in the recesses of the islands. They are not limited to the use of "conventional instruments," through their rhythms and melodies (Sanjon, batuque, morna), their African roots,

Country:
Cape Verde

Production Company:
Kori Kaxoru Films

Running Time:
1hr 30mins

Total Budget:
159 840 EUR

Finances Committed:
12 000 EUR

they are essential elements for an exciting creative process.

The reconstruction of Morna, an element that unites the Cape Verdean soul is an essential condiment in this musical and sound study.

Vasco Martins and The Island of the Secret Sounds is a film constructed through imagery and sound poetry. A creative process that goes hand in hand with a music based on ancestral cosmic poetry. It is made with instruments of the world and sounds that our environment offers us. It's a sensory act that any human being deserves to experience, enjoy magical moments and know better about the mysticism of the sounds of these islands.

DIRECTOR'S PROFILE

Helder Doca (46) and Neu Lopes (49) come together in this production, through their joint experience in films such as *Mor*, *Anjo* and *A Boneca*, and their passion for the music works of Vasco Martins. As a director, **Helder Doca** worked in experimental cinema and made multiple short films. He has already won a Best Short Film award for *Angel – Blood and Work*.

Neu Lopes directs films and music videos. He has participated in the International Film Festival in Cape Verde, where he received awards for *Mor* (Best Fiction Feature Film) and *Manuel d'Novas – Poet's Heart* (Best Featured-Documentary).

PRODUCER'S PROFILE

Carlos Yuri Ceuninck, born in 1976, Santo Antão/Cape Verde, graduated in Cinema

at EICTV (Escuela Internacional de Cine y Television), Cuba. As a director/producer he has pitched at Africadoc (2016); MiradasDoc (2018); and Durban FilmMart (2018) where he received the HDBIG - Outstanding Storyteller Award and Ouaga Film Lab (Medienboard Berlin - Brandenburg Award, IDFA Award and DocA Award 2020).

Carlos has received financial support from Hot Docs - Blue Ice Group Fund, VAF (Flanders Audiovisual Fund), Creative Europe, RTBF and Fond Jeune Creation Francophone. He was selected for the Berlinale EFM DocSalon Toolbox program (2021), SDI Connecting Stories program and Nipkow program (Berlin).

COMPANY PROFILE

Kori Kaxoru Films, is a Cape Verdean Production Company created in 2017 by Carlos Yuri Ceuninck and Natasha Craveiro. Kori Kaxoru Films works exclusively in the production of films and audio-visual contents. Finalized projects include: *Dona Mónica*, a short documentary and *The Master's Plan*, a feature documentary by Carlos Yuri Ceuninck. Currently they are working on producing *The New Man*, a feature documentary by Carlos Yuri Ceuninck; *Pirinha*, a short documentary by Natasha Craveiro; *Sakudi*, a feature documentary by Lolo Azarki and *Vasco Martins and the Island of the Secret Sounds*.

GOAL/S

Co-production opportunities, sales agent interest, TV broadcast for networking and future collaborations.

WE, PEOPLE OF THE ISLANDS



ELSON SANTOS
Director + Producer



LARA SOUSA
Director + Producer

hotdocs
OUTSPEAK. OUTSTANDING.
FELLOW

SYNOPSIS

In 1965, in a secret operation, a group of 31 young Cape Verdeans, including a woman, embarked for Cuba, in order to receive military training to free the country from the clutches of colonialism. We follow a history of ideals, convictions, utopias, and betrayals. The portrait of a youth who launched into a utopian and almost impossible adventure, guided by the dream of the liberation of their country, believing another future was possible. *We, People of the Islands* sheds light on an important chapter in the history of Cape Verde, a history little known even to Cape Verdeans. The film begins in Cape Verde through personal interviews with the characters, where they share their memories. Intermixed with their stories, we'll see personal and public archive materials found in colonising countries. In the end, we will discover the importance this group of young Cape Verdeans played in the struggle for national liberation.

DIRECTOR'S STATEMENT

I grew up in a house crossed by tales of war. My father and my uncle took part in the liberation struggle in Guinean territory. My father fought for the Portuguese army and my uncle for the Cape Verde side. They were both on the front lines of the armed struggle. The fact that today they are no longer here to tell this story inspires me to tell it. This film sheds light on an important chapter in the history of Cape Verde which is little known and publicised, even for us Cape Verdeans who know so little about our history and the contribution we made to the national liberation struggle. But this is not only a film about our past. This film intends to improve the relationship that the Cape Verdean has with his history in the present days. We currently continue to recover our history, but the greatest challenge is to recover it and to tell it from our point of view, not from that of the colonialist.

Country:
Cape Verde/Mozambique

Production Company:
Soul Comunicações and
Kulunga Filmes

Running Time:
1hr 30mins

Total Budget:
178 615 USD

Finances Committed:
45 282 USD

DIRECTOR/PRODUCER'S PROFILE

Lara Sousa is a Mozambican filmmaker who studied documentary filmmaking at the EICTV (Cuba). Sousa's short films have an essayistic and self-referential aesthetic. She combines her political vision with a poetic language, searching for a "non-place" between Mozambique and other realities. Lara's movies have been selected for several festivals, including Dakar's Biennale 2020. She was selected to ColabNowNow – British Council Digital Arts Residence as a Southern Africa storyteller and recently selected to Berlinale Talent Campus and to Talent Campus DocStation. Her project Katalina, Kalunga, Karonga - Sea Waved Tales was the winner of Digital Lab Africa in the Digital Art Category. She was recently selected to Creative Producers Indaba, a year-long professional development program offered by Realness Institute, in partnership with EAVE, International Film Festival Rotterdam's IFFR Pro, and the Sundance Institute. *The Ship and the Sea*, her last project, was awarded at Durban Film Market 2020 with the IDFA Bertha Fund Award.

COMPANY PROFILE

Soul Comunicação is a production company committed to producing documentary films that reflect Cape Verde and capture the island's soul. Through cinema, Soul Comunicação gives visibility to the very rich oral tradition present in the country, as well as to enhance the living and invisible memories of the national liberation struggle and everything that represents the Cape Verdean culture.

Kulunga Filmes is an audio-visual production company based in Maputo, Mozambique, whose 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.

GOAL/S

Finance/Co-Production.

DISRUPT!

THE SHAPE OF STORIES TO COME

JUMPSTART

With the 10th edition of the Jumpstart story lab program, Produire au Sud and Institut Français-South Africa are continuing their partnership with the Durban FilmMart. In DFM's 12 years of operation, this incubator programme is one of many international partnerships it has established for the development of African cinema.

The program introduces six South African filmmakers to key scriptwriting and storytelling techniques and tools for packaging projects for the international market.

The participating filmmakers are:

- Kurt Otabenga Orderson director of *Bedrock* (Cape Town), produced by Adrian Van Wyk
- Michael James director of *God's Work* (Durban), produced by Sithabile Mkhize
- Talia Smith director of *Soweto on Fire* (Johannesburg), produced Nora Zubizarreta
- Calvin Mafoko director of *The Farmer's Tale* Director (Mahikeng), produced by Oloratile Mathibe
- Mzimasi Ndzombane director of *The Story of a Thorn* (Port Elizabeth), produced by Sinomtha Nduna
- Kamanee Govender director and producer of *Who Keeps The Silence?* (Pretoria)

These projects will receive mentorship from script consultants and receive individual insights into their works. Their returning Jumpstart mentors are: Guillaume Mainguet, head of the Produire au Sud workshops; Jérémye Dubois, script consultant and two-time Cannes Film Festival selection; and Mmabatho Kau, a South African television producer, manager, and script advisor.

BEDROCK



**KURT OTABENGA
ORDERSON**
Director + Producer



ADRIAN VAN WYK
Producer

Country:
South Africa

Production Company:
Azania Rizing
Productions

Running Time:
1hr 30mins

Total Budget:
8 500 000 ZAR

SYNOPSIS

After his girlfriend reveals that she's three months pregnant a young man, riddled with anxiety about what the future holds for his growing family, becomes even more desperate when his grandmother, who he lives with, is robbed of her SASSA pension grant. Lewellyn "Krimmel" Beyers has always dreamt of becoming a father yet had never seriously considered the financial responsibilities until now. His insecurities are aggravated by his girlfriend Roslyn's contemplation of whether they are ready to keep this baby or not. Krimmel, a herbalist, co-owns a bustling herb-stand with his close friend, the impulsive and quick-witted Simon, on the transport junction of Bellville Station - an occupation that he begins to see as unfit for the economic demands of fatherhood.

One of his regular customers, Judah' Paragraaf', brings news of a diamond rush gaining momentum in the Northern Cape town of Kleinsee. Through the conviction of Judah's invitation and Simon's offer to accompany him, Krimmel decides to embark on this fortuitous quest.

The treacherous conditions and complex interpersonal relationships that Krimmel experiences on the *Bedrock* awaken him to the depths of his relationship with Roslynn. The defining moment comes when Krimmel must decide to either embark on a life-threatening

mission to extract diamonds or return home to Wesbank to be with Roslynn without the diamond. The decision he's about to make could affect his future and the future of his unborn baby.

DIRECTOR'S STATEMENT

The essence of *Bedrock* is rooted in the migration of knowledge between the Northern and Western Cape provinces of South Africa. *Bedrock* investigates important questions regarding land ownership and who within a society has access to the earth's natural resources. During this current historical moment, where land distribution without compensation is a mainstream topic, *Bedrock* travels to the epicentre of this debate. It does so by using the naive views of a young man, activating humble logic to answer specific questions that are growing within the collective South African imagination. The damage and colonial violence of mining as an excavation force is a significant factor within South Africa's historiography. The historical impression of mining on the South African landscape has left both a literal and metaphorical void. Historically, migrant workers and mining towns such as Kleinsee, located on the epicentre of the diamond belt, became dependent on multinational mining conglomerates. However, once these capitalist forces left the particular contexts due to their own financial decisions, unemployment numbers skyrocketed, devastating the job market within these communities.



Amid the overarching, socioeconomic, and political questions lies the ideological views of our protagonist; Krimmel's orthodox and conservative views on masculinity; and his understanding of women's reproductive rights. The protagonist has to learn all of these various lessons from a distance while finding the treasure that entices him.

DIRECTOR'S PROFILE

Kurt Otabenga Orderson is an award-winning filmmaker from Cape Town, South Africa. He's directed several feature length documentary films shot between five continents and more than 20 shorts. His films serve as a creative pedagogy by making use of historical, archival, political, and transnational solidarity traditions.

Previously, Kurt worked for the South African Broadcasting Corporation and several other international production companies. His work has featured on a broad spectrum of outlets, including Al Jazeera, Amazon Prime, ESPN, ZDF Germany, MTV, ETV, TRT Turkey, and HULU. *Not in My Neighbourhood*, his most recent film, has screened at over 27 film festivals and won several international awards. At present, he's currently in the early pre-production stage with his upcoming magical realism feature narrative, *ApeTown*.

PRODUCERS' PROFILE

Adrian Van Wyk is a filmmaker/producer and cultural historian from Cape Town, South Africa. Further collaborating as a writer, researcher and educator, his work explores the possibilities of digital media as an alternative pedagogical tool for education, historical awareness and social impact. Adrian's work engages the unseen narratives of society that are documented through people's artistic expressions across the world. Understanding the space for resistance and resilience that is present in artistic and cultural expression, particularly focusing on underground cultural histories. Adrian holds a master's degree in History from Stellenbosch University, with his dissertation forming part of a global movement of Hip Hop scholarship in tertiary institutions. As a cultural producer he has received the Mail and Guardian's award for the top 200 South Africans for organizing different live literature and cultural

events around South Africa and the African continent. As a filmmaker, Adrian collaborates across disciplines to bring to the forefront the narratives of communities subjected to forms of invisibility and marginalization. Through his work as a Researcher/Artist he started a Creative in Fellowship position at Stellenbosch University. His work there continues to build multidisciplinary collaborative opportunities – attempting to counter the hierarchies of knowledge and bring in alternative forms of artistic pedagogy into tertiary institutions across Africa whilst unpacking the position of arts in society. Adrian is currently writing, directing and developing a slate of feature film scripts alongside the production house, Azania Rizing Productions

COMPANY PROFILE

Azania Rizing Productions is an independent production company founded in 2009 by award-winning filmmaker Kurt Otabenga Orderson formed as a direct response to a lacuna in mainstream film and television, which excluded and continues to sideline the voices of historically marginalized populations. These exclusions serve to maintain hegemonic ideologies and practices that are harmful to the most vulnerable both within the industry and broader society. The film industry locally and internationally has by and large privileged those who have the social and economic capital to access film schools and relatively closed professional networks.

For more than a decade, Azania Rizing has produced more than 10 feature documentaries and has staged intervention after intervention that has squarely positioned us, along with other media activists worldwide, as part of the movement to decolonize the film and media industry. Deeply influenced by the Third Cinema tradition to emerge out of anti-colonial struggles in the Global South, we have focused on creating “portals” for a new wave of voices, stories, histories, and politics.

GOAL/S

Script development funding, Script advisor, and international co-production partners.

GOD'S WORK



MICHAEL JAMES
Director



SITHABILE MKHIZE
Producer

Country: South Africa
Total Budget: 12 400 000 ZAR
Production Company: 893 943 USD
 Maverick Resistance 732 537 EUR
Running Time:
 1hr 50mins

SYNOPSIS

On the streets of Durban four homeless friends struggle to exist on the margins of society. In this group there is Sandile - a haunted man searching for redemption and meaning; Lwazi - an earnest soul yearning for a fresh start in life; Zweli - a kind and gentle figure longing to return to his daughter; and Musa - a street-smart yet loyal character driven by ambitions of his own. These four friends traverse the landscape of Durban with the intent of escaping the grinding poverty they have known all their lives, yet to do this they must outrun and outwit the authorities, hustle on street corners, perform street art, and sleep with their eyes wide open - because death and suffering walk hand-in-hand with life and hope on the streets. In the midst of this, Sandile is haunted by visions of a ghostly theatre in which an unseen audience watches him perform the suffering of his life - a recurring theme that blends the real and the unreal together in a way that confronts both the film's characters and the film's audience with lingering questions regarding the nature of reality and the meaning of art in the world today.

DIRECTOR'S STATEMENT

God's Work is a film that explores the humanity in the lives of people who are often seen as sub-human, as well as a film that explores how such lives are exploited and broken down by a

system that not only benefits from their pain and but also forces such pain to be performed before the eyes of those who profess goodwill and charity. This is a film that looks deeply at such dark realities, but it is also a film that explores such realities with humour and satire - a perfect combination so as to engage both the hearts and minds of audiences. Taking a cue from the film's two primary cinematic references, Mathieu Kassovitz's *La Haine* and Alejandro Iñárritu's *Birdman*, *God's Work* will be a blend of avant-garde cinematic vision as well as a raucously entertaining story of dire human exploits. The film will not shy away from breaking cinematic rules for the sake of questioning the very meaning of cinema in society today. *God's Work* carries within it the seeds of deconstruction and critique, as well as a vision for a better way to live as human beings - a vision we hope will outwork itself from the silver screen onto the streets of the "real world".

DIRECTOR'S PROFILE

Michael is a filmmaker based in Durban with a passion for meaningful storytelling. He has written several award winning plays; written and directed for television; directed and produced the multi-award winning feature film *Dreams of Gomorrah*; and has directed several award winning documentaries. As a writer and director he has had films represented at the



Rotterdam International Film Festival Cinemart, 2020; at Durban Filmmart, 2019 and was on the shortlist for the Cinephilia Bound Filmmart section at the Cannes Film Festival, 2020. His growing cinematic vision has been influenced deeply by the likes Andrei Tarkovsky, Jean-Luc Godard, and Terrence Malick, for their desire to test the limits of cinema as well as to poetically expand the boundaries of what the art form has the potential to do in the world.

PRODUCER'S PROFILE

Sithabile Mkhize is dedicated to telling stories that make the world a more empathetic place whilst rewriting the story of Africa in the process. Her first produced feature film, *Dreams of Gomorrah*, went on to win several local awards and has just been acquired by MultiChoice for release in October 2021. She has produced internationally award winning documentaries and is also currently producing another feature film, *Those Who Dwell in Darkness*, where she has represented the film at the Rotterdam International Film Festival

in 2020 as part of the NFVF South African delegation, at Durban Filmmart in 2019, and as a shortlisted film at the Cinephilia Bound Filmmart section at the Cannes Film Festival 2020.

COMPANY PROFILE

Maverick Resistance is a creative production company founded in 2018 by Michael James, Sithabile Mkhize, and Sphiwo Nyuswa. The company exists as 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 and cinema. 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

Looking for international co-producers and international sale agent/s

SOWETO ON FIRE



TALIA SMITH
Director

Producer:
Nora Zubizarreta

Country:
South Africa

Running Time:
2hrs

SYNOPSIS

Based on a true story, *Soweto On Fire* follows the individual stories of a group of people that were involved in the Soweto Uprising of June 16th, 1976. A photojournalist decides to cover a student march not knowing he will capture the image that is the catalyst for the end of the apartheid regime. At the same time, the apartheid government used the image to further instill fear into white South Africans. They exploited the picture of a mourning child and widow to Dr Edelstein – a white welfare worker, who hopes to help Sowetans but instead is caught and killed in the crossfire of the retaliating protestors. The photojournalist could not have foreseen how this image would change their lives forever. He is harassed and hunted by the Apartheid government and eventually forced into exile. Leaving his family broken and his dream of a long career in photojournalism cut short, he resents ever having taken the photo. That is until 20 years later when Nelson Mandela credits him for exposing apartheid to the world.

DIRECTOR'S STATEMENT

Being part of the Born Free generation (the generation born after Apartheid) means having access to first-hand accounts of history, and understanding how important it is to ensure

these stories are honoured. These stories should be shared to remind us that what is now commonplace was fought by predecessors who were prepared to die for what is now taken for granted. Now more than ever youth are mobilizing together in demanding the repair of broken systems. The interesting thing about then and now is that we see how such movements are born only after the travesty has been witnessed. At that point, apartheid had already been occurring for nearly 30 years and the world knew it, but only after they truly understood it was a call for change. Moreover, what is interesting about a lot of these movements is that those who are now political proprietors of change, never sought to be as such. What are the ramifications of becoming an unintentional instigator for societal change? And what happens to those who become collateral damage in the pursuit of reform?

DIRECTOR'S PROFILE

Talia Smith is a filmmaker born and raised in South Africa. Her country's rich heritage inspired her storytelling aspirations from a young age. At 18 she followed her dreams and studied Film and TV at NYU's Tisch School of the arts. She has focussed her filmmaking career on true stories- highlighting ordinary people with extraordinary stories. Inspired by resilience and joy in the face of adversity, many



of her films have thus far been centred around South African and women led narratives. Her latest film *Umama* was shortlisted for a student BAFTA and received the Gold Medal at the Student Academy Awards.

PRODUCERS' PROFILE

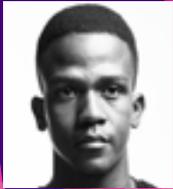
Nora graduated from NYU's Tisch School of the Arts in 2019 with a BFA in Film and Television. Over the past few years, she has made more

than 30 short films and music videos both around the world and at NYU. She began her professional career as a production coordinator on commercials and later for Comedy Central's *Doing the Most with Phoebe Robinson*. Currently she's a staff production coordinator at Hornet.

GOAL/S

To really hone in on the crafting of the script.

THE FARMER'S TALE



CALVIN MAFOKO
Director



OLORATILE MATHIBE
Producer

Country:
South Africa

Production Company:
Magic Bean Productions

Running Time:
1hr 35mins

Total Budget:
400 000 ZAR

SYNOPSIS

A young man defies his parent's and enrolls at the University of North West, in search of a new way of life, but is bound by the hierarchies and the strict rules of his father. Being the only child and the sole inheritor of his parent's farm, he decides to take a different route than what his parents had hoped for him. Instead, Molemi applies for a bursary without his parent's knowledge and the institution accepts his application after producing good marks in matriculation. He gets granted a full sponsorship for the academic year and other expenses. Molemi embarks on a quest of the unknown, and runs off from the farm to the neighbouring town of Mahikeng. Arriving in Mahikeng, things don't go as smoothly as planned.

He meets a beautiful young woman Genevieve, a Communications transfer student from Kempton Park, and they immediately hit it off. The pair accompanies each other to the yearly Fresher's ball, on the night after drinking they play a game of truth or dare. The night advances until the morning when Molemi wakes up, and finds Genevieve brutally stabbed lying next to him. Molemi stops at nothing to prove his innocence.

DIRECTOR'S STATEMENT

Should parents impose what they want their kids to become or are kids allowed to have their own life to live and fulfil? In the midst of what is happening in the world, who can blame the young man for chasing self-fulfilment? *The Farmer's Tale* also exposes how imposing in your children's lives can negatively affect your relationship and their growth. It is my wish to challenge the overly exaggerated confidence of a young man being too determined to find himself.

This is a tale of an ordinary boy who fell into an unpredictable commotion. It is a tragedy without villains; a murder without suspects; a tale of self-discovery where survival is paramount to existence.

DIRECTOR'S PROFILE

Calvin Mafoko is a 28 year old creative artist from the North West, Mahikeng. A graduate from City Varsity School of Media and Creative Arts, he majored in Professional Acting for Camera. He was a participant in the NFVF: SEDIBA Script Writers programme (2018 /19) and was part of the Top 15 of the NFVF: Director for Youth Filmmakers Project 2020. Since then, Calvin gained more experience in the industry after being casted in a few theatre play productions - which did well in the performance sphere.



PRODUCERS' PROFILE

Oloratile hails from the sunny streets of Mahikeng. A private investigator who went from catching bad guys to making cartoons. With a Bachelors of Arts in Motion Picture Medium, Oloratile is professionally trained as a Writer-Animator and VFX designer. Honing his project management skills in the commercial property development industry, he gained vast amounts of experience that any film producer would find invaluable. He applied his film know-how in the corporate and public communications sectors, producing and managing various video materials for campaigns and projects of all shapes and sizes.

COMPANY PROFILE

Magic Bean Productions Pty(LTD) is a production house specializing in film production. Grounded in the North West Province, the company was

founded by Oloratile Mathibe, a lover of all things film and a multi-disciplined individual whose professional training ranges from script writing to animation and everything in-between. Magic Bean Productions endeavours to create high quality, uncompromised entertainment for the audience at large and strives to become a world-class organization, producing exceptional material for the film and television industry. Through innovative concepts, good work ethics, integrity and passion, we believe in teamwork and fostering healthy relationships.

GOAL/S

Create awareness of my work, and gain knowledge.

THE STORY OF A THORN



MZIMASI NDZOMBANE
Director



SINOMTHA NDUNA
Producer

Country:
South Africa

Running Time:
15 mins

Total Budget:
355 000 ZAR

Finances Committed:
Nil

SYNOPSIS

Shannon and Greg, who have been dating for two years, visit the beach where they first met. Their relationship has left Shannon feeling unhappy as she has found out that Greg has been cheating on her with another woman. As she ends the relationship on the beach, Shannon feels that this is where they should bring the relationship full circle. She makes use of a service that specialises in aiding their clients end relationships they are unhappy in. The service provides a host of bizarre entertainment, and bland food choices, at an immaculately laid dinner table with a private waiter.

DIRECTOR'S STATEMENT

The Story of a Thorn is a story where the demise of a relationship is explored. Themes such as miscommunication, misunderstanding, jealousy, anger, artifice, and petulance influenced by love, are depicted. As someone who's had women in my life, be it family or friends, experience heartbreak, I have seen the full extent of how much damage infidelity can cause. I sought to write a story that sympathises with the human psyche where actions are justified in the woman's mind. Constant emotional abuse can be as bad as physical, leaving victims of abuse from men with very few choices. The story is slightly

influenced by the Classical plays of Greek Tragedian, Euripides. His way of creating a world that makes sense only within it, where its inhabitants are split, with one being in tune with their reality, the other, not so much. Euripides creates worlds with obscure rules that punish those that do not comply with it. Usually led by a single party that holds the people of the story at their mercy. *The Story of a Thorn* is not much different, with obscure scenarios and tension in front of a backdrop of grief, attempted reconciliation, and misdirected love. I have looked to create a world where it is acceptable to sacrifice yourself as a message to an unfaithful lover by the help of a service. This service seems innocent on the surface but turns out not to be so. This is not understood by the victim, only the client. This is where the name *The Story of a Thorn* comes from: it stems from thorns being able to do their intended damage before the host notices it – once it hurts, it is too late. Yes, the thorn can be removed, but the host will be left wounded..

DIRECTOR'S PROFILE

South African filmmaker Mzimasi Ndzombane hails from Port Elizabeth. While studying Software Development, Mzimasi realised his true passion was filmmaking. After failing to convince his parents that it was a good idea to attend AFDA PE, he saved up enough money to purchase a DSLR - to help pursue the dream.



After completing a few freelance gigs, he was offered an internship at Port Elizabeth's biggest production company, where he has now been working as a Cinematographer and Video Editor for three years. With cinematography being Mzimasi's first love, he has come to enjoy the process of bringing story to life in all stages, and has recently pursued directing as his pathway into the industry. Mzimasi has won three awards with his personal work, two for a music video he wrote and directed for Norwegian band, Verdensrommet. These are Best Music Video at the Kosice International Monthly Film Festival (KIMFF) and Barcelona Indie Filmmakers Festival (BARCIFF). The screenplay for *The Story of a Thorn* was selected as a finalist in the Prague International Monthly Film Festival.

PRODUCERS' PROFILE

Sinomtha Nduna is one of South Africa's youngest up and coming creatives ready to

take on the industry. After she graduated from AFDA in 2019, she moved to Johannesburg to start her career. At the beginning of her move to Johannesburg, she started a company with her friend from AFDA, 'Slate 2 Productions' which currently has two productions under its name and more short stories underway. Her dream is to ultimately take their company far by developing South African stories that need to be told and that can be seen internationally as well. Sinomtha, who is known as Sino, has worked as a production assistant and as a first assistant director for the short local film, *The Pool*.

GOAL/S

DFM was an amazing experience, and I was able to learn so much about the world of producing and project packaging. Going into it I was looking to better understand my project, and know what it'll take to make it work.

WHO KEEPS THE SILENCE?



KAMANEE GOVENDER
Director + Producer

Country:
South Africa

Running Time:
2hrs

Total Budget:
6 800 000 ZAR

SYNOPSIS

It's 1986 in apartheid SA and Kaathi, 11 going on 12, dreams of becoming a writer. She lives in the poorer part of an Indian township and the oppression and violence of her country is reflected in her home. Her father drinks a lot, her mother is angry and takes it out on her and her uncle, a no-good lay-about is sexually abusing her. But we see a bright world through Kaathi's eyes; the radiant light of friendship; her witty observations of her family and her community and her love of school. Kaathi's world is filled with light and little joys, a simple life rendered beautiful through her imagination, intelligence and her love for her friends. However, things come crashing down in her world, when her best friend is raped and forbidden from speaking out. At the same time the National Party orders a State of Emergency where people are silenced in more horrifying and permanent ways. Kaathi wants justice for her friend and wants to speak the truth, but amidst the turmoil of living in a violent country and her own personal violation, will she find her voice or lose it forever?

DIRECTOR'S STATEMENT

I do believe that South Africans are dreamers and that we have a charming resilience where we never lose hope. In the face of oppression, we managed to dream of freedom. Through divisiveness, we still hope for and seek unity. We are a special brand of people who have so much to show the world. This film is a simple tale of a young girl who has big dreams. Yet just as many young girls in South Africa, apartheid is what has caused the weight of poverty, alcoholism, gender-based violence and sexual abuse to be thrown upon their little shoulders. While we see her struggling to find her voice, we are aware of the things that lift her above her suffering; the small yet bright joys of friendship, community, tradition and school. I want to make this film because it has an important message: that speaking up can be a way of healing. This is a relevant message, especially now where movements like #BLM, #FreePalestine and #MeToo are showing us the power of using our voices. AS audiences watch and engage with the film, what I want to show is the devastating effects trauma can have on one's potential. I also want people to see that the things that keep the protagonist's spirit afloat are also what makes us as South Africans so indomitable, tenacious and will never stop us from dreaming.



DIRECTOR/PRODUCER'S PROFILE

Kamane Govender has been in the advertising industry for over twenty years and has worked on over 30 television adverts and corporate videos. She has a BA in English and Classical Civilisations and is completing her final year in English Honours. In addition, she also has postgraduate qualifications in Copywriting, Journalism and Video Production. Her screenplay *Chemical Age* was awarded development funding from the Kwa-Zulu Natal Film Commission through Arlight Productions with Jacintha de Nobrega. Kamane is a published author and has written and made

two short films: a sci-fi thriller, *The Culling* and a documentary, *Beauty and the Beast of Coloniality*.

GOAL/S

To get assistance in making this film resonate with audiences.

DISRUPT!

THE SHAPE OF STORIES COME



CONTENT SHOP

With the ever changing technological landscape, filmmakers can now use the internet to reach new markets and build networks in creative ways. The DFM Content Shop presents a digital catalogue of over 40 African projects that are ready for sale and distribution. Aimed at creating opportunities and access to markets for established and emerging professionals, these films have been curated to reflect the unique storytelling of African film that is available to the international market.

The projects, in various stages of post-production, are categorised into three sections:

- Fiction Feature Film and Short Films
- Documentary Feature and Short Films and
- Serials (Web and Television).

Presented by the Durban FilmMart Institute, this initiative allows producers with content that is already in post-production to connect with potential buyers and further content sales, distribution and festival strategy.



FEATURE FICTION



Bendskins

01:30:00
French
Cameroon

A tale of intrigue and drama as Sani, Marie and Franck, three young moto-taxi men with unique destinies and stories, make difficult choices in their lives. Sani has to face Charles, his employer and also the father of his pregnant girlfriend, Samedi. Marie, who was raped five years ago, tries to find her criminal attacker, Tom. Finally, we journey with Franck who must do everything to get rid of the lifeless body of an eight month old child who is none other than the nephew of his girlfriend, Alexa.

Writer/s: Narcisse Wandji, Bouna Guazong

Director: Narcisse Wandji

Producer: Evodie Nguelyi

Cast: Danilo Melande, Merveille Akamba, Christian Aliquena

Completed
(Ready to screen)



Maria Kristu: The Buumba Story

02:00:00
Bemba
Zambia

A coming of age story told of bravery and adolescence. In her desire for freedom, 16 year old Buumba must go against the norms and doctrine of the Maria Kristu Church.

Writer: Paul, S. Wilo

Cast: Dyness Daisy Lungu

Completed
(Ready to screen)



Kigoma

01:14:47
English, Swahili
Tanzania

Sesa is a young man from rural Kigoma, Tanzania who now lives in the city of Dar es Salaam. He's been plagued by dreams of going to visit his relatives in Kigoma, where he used to live with his now dead grandmother. While he stays with his mother in Dar es Salaam, he awaits his fiancé. Sesa decides it's time to go visit his hometown and introduce his fiance to the village while there. Unfortunately he chooses to book the train as a mode of transport for his future wife who is adamant that she wants to use the plane.

Writer: Salum Maulid Stika

Producer: Otaru

Cast: Salim Ahmed, Nasra issa

Completed
(Ready to screen)



November Tear

01:48:33
Kiswahili
Uganda

After the death of her mother, Anenda is forced out of her father's house. From the beautiful hills of Kabale, she travels through Kampala to the Eastern part of Uganda to the home of her late mother. However before reaching her destination she is kidnapped and sold into sex slavery. With some assistance from the brothel workers, she fights her way out but also loses friends along the way.

Writer/s: Meiioon Seruyinda

Director: Nondo Richard

Cast: Daphne Ampire

Completed
(Ready to screen)



Sons of the Sea

01:22:00
Afrikaans, English
South Africa

Gabriel, a gifted but reclusive teenager from a poor South African fishing community, is pressured by his older brother to steal two bags of ocean treasure – abalone – from a dead man. Tracked by a corrupt government official, the boys’ mission to sell the goods takes them through the mountainous region of the fabled Cape of Good Hope, and into a fight for their own survival.

Writer: John Gutierrez **Producers:** Khosie Dali, Imran Hamdulay, David Horler, John Gutierrez

Cast: Roberto Kyle, Marlon Swarts, Brendon Daniels, Nicole Fortuin, Sylvia Esau

Completed
(Ready to screen)



Taliya

01:58:00
Swahili
Kenya

In an idyllic fishing village off the coast of Kenya, Babu, a poor ambitious but self-centered fisherman, ensnares Taliya, a mermaid-like water spirit, in stolen nets. Unable to get his ‘three wishes’ as told in the village’s stories, Babu decides to exploit Taliya as a grand magical theatrical exhibit instead. He employs the village storyteller to help sell his story to the masses but soon comes into conflict with the chief’s son and a white missionary priest. He manages to rope in the chief’s son who sees Taliya as a weapon to exploit but Taliya herself just wants to go home. Using Babu’s own disabled eight year old son as a crucial part of her exit strategy, she begins to plan her escape.

Writer: Arnold Mwanjila

Producers: Joseph Gathogo, Arnold Mwanjila

Cast: Maina Olwenya, Mwajuma Belle, Brian Ogola, Caxton Osozie

Completed
(Ready to screen)



The Ground Under

01:10:00
English
South Africa

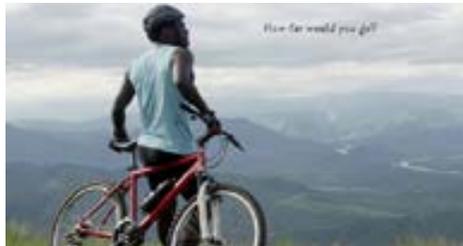
After a year of lockdown and as a result of the stringent Corona pandemic lockdown measures, the Stuckman family holds their family member’s funeral virtually. Aunt Marie attempts to establish peace between the siblings, but various family secrets challenge these attempts. Will the truth save the family or will omissions be the end of it?

Writer/Director: Lukhanyo Bele

Producer: Nicola Prinsloo

Cast: Leon Clingman, Jocelyn Broderick, Andrea Dondolo, Shannon Esra, Dominique Maher

Completed
(Ready to screen)



The Road Less Cycled

01:40:00
English, Zulu
South Africa

In a one street town called Kranskop, in the beautiful KwaZulu-Natal midlands of South Africa, Philani Jaca, a hard-headed young aspiring cyclist, works a dead-end construction job. He lives under the huge shadow of his brother, a professional star soccer player. When his mother decides to get married to a local businessman, Philani is desperate to make something of himself so he steals his soon-to-be step-father’s bicycle. He begins a 300km journey to what could be a career-making bicycle race. On this epic journey he encounters many hurdles that will test his mettle. Will Philani make it on time to the cycling event that could change his life?

Writers: John Hlongwane, Nathan Rice **Director:** Nathan Rice

Producers: Bhekizizwe Peterson, Ramadan Suleman

Cast: Mduduzi Nombela, Phumzile Putting, Nombuso Thonombambo

Completed
(Ready to screen)



Tokoloshe The Calling

01:14:00
English, Zulu
South Africa

A successful writer goes to an abandoned hotel with his wife and adopted daughter, to finish his much anticipated follow-up book, when strange things start to occur. At the same time, a high school teacher is forced to deal with her gruesome past which is linked to the same hotel.

Writers/Producers: Arish Sirkissoon, Richard Green

Director: Richard Green

Cast: Sibongiseni Shezi, Angela Balkovic, Sir Roelof Twijnstra, Lloyd O'Connor, Rubendra Govender, Arish Sirkissoon

Completed
(Ready to screen)



Withered

01:30:00
English
Nigeria

Withered tells the story of a Nigerian man who repeatedly rapes his teenage daughter and manipulates her to keep mum. His crime goes unpunished and he continues to do it until the young girl meets a stranger who leads her to her truth.

Writer: Best Okoduwa

Producers: Joseph Gathogo, Arnold Mwanjila

Cast: Femi Branch, Bimbo Akintola, Agnes Obi, Chinonye Chidolue

Completed
(Ready to screen)



Why U Hate

00:60:00
English, Swahili
Kenya

Kwami has for years patiently worked in the city and saved his money with the hope of someday returning to his upcountry home. One day, Kwami makes for home with nothing except a wanted bounty on his head and a trail of overnight murder victims lying behind him.

Writer: Wanju Kase

Producers: Joseph Gathogo, Arnold Mwanjila

Cast: Bernard Irungu, Ellah Maina

Completed
(Ready to screen)

FEATURE DOCUMENTARY



#Ga3 Chronologie d'une Révolution

01:20:30
Algeria

After 20 years of rule, greatly weakened by illness, President Abdelaziz Bouteflika decided to run for a fifth term. The mandate has also thrown an entire people into the streets. On Friday, February 22, 2019, at 2 pm, Algeria entered one of the most beautiful revolutions of this era. Three days earlier, six hundred kilometres east of Algiers, Bouteflika's fate as the head of the state was sealed.

Directors: Hayet Amel Rahmani,
Souhila Benali

Completed
(Ready to screen)



El Ghriba's Jews

00:58:00
Arabic, English, French
Tunisia

The film presents one of the most successful models of peaceful cohabitation between different religions and races – a coexistence that the world today struggles to establish elsewhere. We follow the religious relaxation of Djerba's Jewish and Muslim communities; and of visiting pilgrims. The folklore deeply rooted in the history and memory gives an animated and festive image of an unforgettable moment of relaxation which follows the daily and the adventures of a great event in one of the most famous places of Judaism: the pilgrimage of El Ghriba.

Writer: Anissa Habibi
Director: Lassaad El Ghaieb
Producer: Founoun Online

Completed
(Ready to screen)



From Patrice to Lumumba (De Patrice à Lumumba)

01:10:14
English
Congo

As his fate was decided, Patrice Lumumba decided to write a letter to his wife, as a token of the promise he had made to himself about his country and his people. This letter, although keeping a militant tone, reveals the more private side of Lumumba, yet freer still to express what is deep inside him. This story, mainly told in his own words, gives Lumumba back the humanity he was not afforded throughout his career. It is about understanding the passion that animated his convictions. But above all, it is about seeing the man behind the political emblem, facing a destiny that gradually escapes him.

Writers: Patrick Kabeya, Mina Malu
Producer: Patrick Kabeya

Completed
(Ready to screen)



02:13:00

The Harvest

Zulu
South Africa

The Harvest tells the story of how reconnecting children with nature and education is vital to ensuring South Africa has a worthwhile future. The film is a tribute to the spirit of community and goodness in Plastic City in Brakpan, where a community of recycling families lives. A joyful celebration of what it is to achieve goals and to help others, it's also a damning indictment of institutional powers. We follow Jessie and Hlengiwe "Twinky" Nkosi, two sisters who took it upon themselves to build a crèche in Plastic City that has now turned into Blessings Eco Preparatory School. Through a selection of young children with stories to tell, we see how they have improved their community and the country in many ways.

Writer: Laurelle Maria Sterling

Directors: WiseloneFilms, Chris Katako

Cast: Chris Katako,
Natasha Hodgkinson

Completed
(Ready to screen)



01:40:00

Ties that Bind

English
Botswana

The liberation movement is so often personified by internationally revered icons like Nelson Rolihlahla Mandela, yet they succeeded because of some of the most committed and reliable colleagues, whose involvement hardly receives any recognition. Mpho Dintwa explores the life of activist Michael Kitso Dingake's life. Dingake is a Botswana political activist and writer who joined the African National Congress in 1952 and played a crucial role in the liberation struggle. He spent 15 years at Robben Island for promoting the objectives of banned organizations and was crucial in the SADC's involvement of neighbouring countries. Michael Dingake represents a number of lesser known but important struggle figures.

Writer: Mpho Dintwa

Directors: Mpho Dintwa, Pheny Seithamo

Cast: Micheal Dingake, Mac Maharaj,
Thabo Mbeki, Andrew Mlangeni

Post Production

SHORT FICTION



A Real Lake Within A Dream

00:09:47
English
United Kingdom

Iris, a curious young woman is trying to find and share the truth about the illegal dumping of waste into a lake by a dark corporation. She becomes involved in a case where the enemy has power beyond her reach. She wanders through moments of her life in search of answers and in order to break free.

Writers: Olga Mantsiou, Erik Woolcott

Director: Olga Mantsiou

Producers: Olga Mantsiou, Andrei Nicusor Palos

Cast: Alexandra Smith, Stephanie Lodge , Nathan Sears, Matteo Foggi

Completed
(Ready to screen)



Atunmarilaka

00:08:12
English
Nigeria

In the heart of Covid-19 lockdown restrictions, Bimbo decides to have a small virtual get together for her birthday. Thinking everything will go smoothly, the celebratory event takes a turn for the worst when a careless conversation changes their lives forever.

Writer: Olumense Omomnjahio

Cast: Chris Okagbue, Uzor Arukwe, Uche Chika Elumelu, Abisoye Balogun

Completed
(Ready to screen)



Asiye Emasimini (Let's Go Farming)

00:53:13
English, Zulu
South Africa

A story of courage in following one's dreams. Sbongile is the daughter of a lawyer and doctor, who has recently passed her matric. Her father is excited about her becoming a lawyer so that she can become an heir to his law firm but Sbongile wants to become a farmer and doesn't know how to tell her father the truth. Everyone in her life has an opinion on what she should do, from friends to her teachers; that is until she meets up with a street vendor selling vegetables grown from her backyard garden and they get along. From this friendship Sbongile finally finds the courage to tell her father her dreams of becoming a farmer. However, her father gives her an ultimatum: become a lawyer or no longer be a part of the family. Against all odds, Sbongile chooses to leave and pursue her dream of becoming a farmer.

Writer: Sifanele Lloyd Mnikathi

Cast: Snothile Mathonsi

Completed
(Ready to screen)



Beauty in the Dark

00:05:00
English
South Africa

Amandla is feeling brilliant on a night when the chic and extravagant fashionistas of industry are gathered to celebrate his Afrocentric art exhibition. The atmosphere is electric and Amandla cannot believe the success of his work. However, when the mysterious Nova glides into the gallery, on this night of spectacular self-expression , the air is infused with love, lust and envy.

Writer: Malusi S. Bengu

Producer: Malope Makola

Cast: Niza Jay, Celeste Khumalo

Completed
(Ready to screen)



Day 44

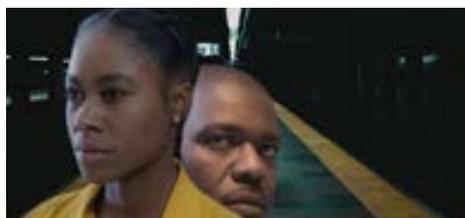
00:04:32
English
Zimbabwe

This short tells the story of the hardships of a COVID-19 induced lock-down through the eyes of a young woman.

Writer: Mgcini Nyoni

Cast: Lady Tshawe

Completed
(Ready to screen)



Entangled

00:46:00
Zulu
South Africa

A female detective unknowingly falls in love with a criminal who is a suspect in a jewellery theft case that she is investigating.

Writers: Happiness Mpase, Gugu Kunene, Sechaba Morojele

Director: Happiness Mpase **Cast:** Cleopatra Simelane, Muzi Mkhize, Mandla Zikhali, Jabulile Ngcobo, Pumeza Ngubo

Completed
(Ready to screen)



Play

00:20:19
English
Nigeria

Nifemi, a medical doctor, blames herself for exposing her husband to COVID19. She'll go to any lengths to protect the only thing she has left – her daughter, even from herself.

Writers: Nkeoma Umudu, Korede Azeze

Director: Korede Azeze

Producer: Nkeoma Umudu

Cast: Nkeoma Umudu, Priscilla Agbosasa

Completed
(Ready to screen)



Red Like Hell: The Red Ghost

00:05:13
English
Benin

Red Like Hell is a sci-fi heist and thriller animated show set in the near futuristic USA. A female thief, known only as the infamous Red Arrow, is trying to steal a certain painting from the San Francisco Museum of Modern Art. Will she succeed in this daredevil heist of a lifetime.

Writer: Hermann Kayode

Completed
(Ready to screen)



S.O.S

00:13:54
French
Togo

Mamèdé (Cloud Mokolobongo) is an unemployed man who struggles and endures to come out of his precarious situation. For him it's not about the job. As long as he can make a living it suits him. In his fight to find a good job which will allow him to live well, Mamèdé borrows 50 000 Francs to enrol himself in a job program in an international institution.

Writer: Ayéty Mourtala Kouroupara

Director: Abdel-Aziz Abdoulaye

Cast: Mokolobongo Cloud, Ouro-Sama Airattou Bétré,

Akakpo-Koutoney Mawulawoe Marc Denis, Lemou Toyou, Kodjo Anani Moïse

Completed
(Ready to screen)

SHORT FICTION



Shake

00:08:25
French
South Africa

A brother and sister duo attempt to rob a restaurant but all goes awry for the amateur crooks when a waitress slips on a milkshake and dies.

Writer: Ayéty Mourtala Kouroupara

Director: Abdel-Aziz Abdoulaye

Cast: Mokolobango Cloud, Ouro-Sama Aïrattou Bétré, Akakpo-Koutoney Mawulawoe Marc Denis, Lemou Toyou, Kodjo Anani Moïse

Completed
(Ready to screen)



The Volcano's Last Wish

00:25:19
English, Portuguese
Cape Verde

Like most stories, this one is also part fact, part fiction. Ultimately, it is a folk tale about storytelling itself. Set in Cape Verde, West Africa, the tale centres on the relationship between Mr. Musa-Maximiano (105), his grandson, Michel (9) and the village's spiritual leader. Mr. Musa has been the storytelling guardian of his village's history and culture. On the eve of his birthday celebration, accepting that his end is near, he wishes to pass on this critical responsibility to an unsuspecting, yet earnestly open, Michel. *The Volcano's Last Wish* is a story of both humility in the face of the forces of nature, and also pride in one's connection to such indomitable spirits. It's a celebration of life in all its forms – past, present, and future. It's a testament to the smaller moments that mark a life's journey; a tribute to the mythology of a place and people in time.

Writer: Guenny K. Pires

Cast: Daniel Montrond, Marcio Montrond, Isabel Fontes

Completed
(Ready to screen)



Sub Zero

00:15:00
English,
Southern Sotho
South Africa

Sub Zero is a reflection on the confinement, broken homes, stagnant-time, dilapidating dreams, and dehumanisation that is a part of gender-based violence in South Africa. With no clear visible plan to tackle the issues on hand, the state of affairs seems to be at Sub Zero.

Writers: Thami Majela, Sizakele Mdi

Producer: Bokang Lefoko Theatre

Cast: Nthabiseng Mokhali, Thabo Moroe, Tshediso Kabulu, Kgotsofalang Moshe, Motlatsi Khotle

Completed
(Ready to screen)



Vice Virtue: Gratitude

00:06:00
English
Togo

A tale of resilience in the face of upheaval, *Vice Virtue: Gratitude* tells the story of a homeless man living in his car. After losing his house and job it would seem like all is lost and the only answer is to give up, however he does not lose faith.

Writer: Laurelle Maria Sterling

Directors: WiseloneFilms, Chris Katakó

Producer: WiseloneFilms

Cast: Chris Katakó, Natasha Hodgkinson

Completed
(Ready to screen)

SHORT DOCUMENTARY



A Trip 2 Africa

00:14:00
French, English
Cameroon

Samuel, a teacher of 35 years, has always heard and read books that speak of the African continent in the same way since he was a young boy. In schools they were taught that it was the dark continent, very poor and underdeveloped. But the day he decides to visit the dark continent, he learns a different lesson about Africa that serves him as a legacy.

Writers: Frankline Nwochuze

Cast: Lomellimi Pierre

Completed
(Ready to screen)



Born Different

00:16:34
English
Nigeria

This is a short documentary on neurofibromatosis. The story revolves around Grace – a lady born with a skin disorder. She speaks about her struggles living with neurofibromatosis - the stigma and humiliation she faces daily and how she was able to build her self-esteem regardless of discrimination.

Writer: Ann Sarafina

Completed
(Ready to screen)



Call Me Neginho

00:10:00
English
Cape Verde

"Looking for self is hard, it is like being stuck on the bottom of the earth, struggling for a way out!" The Portuguese name Neginho literally means: the little Negro. It is a name heavily charged with colonial, racist meanings – speaking to Cape Verde's heavy slavery past. Renato carries this name consciously as a strong statement of awareness and at the same time empowerment. Between dreams and reality, reconnecting with his deep self, Neginho is on the move looking for light.

Writer: Selim Harbi

Producer: Murat Suner

Completed
(Ready to screen)



Coda

00:10:55
English
South Africa

Young voices moving through Johannesburg city at the end of the year speak on time, how it feels and what it means to us.

Writer: Hallie Haller

Post Production



00:08:22

Gang 888

English, Xhosa, Zulu
South Africa

5 black queer women take back their power and fight homophobia and toxic masculinity.

Writers: Banzi Mavuso

Producer: Blvck Queer

Cast: Banzi Mavuso, Hlengiwe Thabethe, Miselwa Ngamlana, Luyanda Ngalonkulu, Milicent Diteho

Completed
(Ready to screen)



00:05:36

Luciano

Afrikaans, English
South Africa

Just another boy lost, barely surviving in the shadow of the sentinel. Set in the fishing community of Hangberg, in Hout Bay. A place where many young men are drifting aimlessly and grasping at poaching, gangsterism, and crime. Luciano is a short silhouette film that follows the story of one such young man, who is swimming against the current. It's a story of a boy reaching a breaking point, taking a leap and finding himself in his true element. By unifying his peers and exposing and drawing them towards the ocean, Luciano becomes a lifesaver, both on and off the beach.

Writer: Luke Nelson

Producer: Frank Solomon

Cast: Luciano

Completed
(Ready to screen)



00:28:13

It Takes A Circus

English
United States

It Takes A Circus follows the lives of two resilient, hilarious and blossoming young women, Bre and Aaliyah, as they come of age in a country that unjustly treats Black Americans as second class citizens. The skill and courage it takes to be a circus performer is the perfect analogy for what Bre, Aaliyah and the young people in Trenton Circus Squad must overcome in their chaotic and often tragedy-filled lives. But just as a circus is filled with feats of daring, it is also a thing of grace, beauty and fun surprises. Those elements are all wonderfully woven together in this inspiring film.

Writers: Zoe Ramushu, Sarah Collins

Cast: Bre Moreland, Aaliyah Oliver

Completed

(Ready to screen)



00:29:25

Shafika

Arabic
Egypt

Shafika (1952- 2011) was the queen of folk singing in Egypt. Despite social traditions that place folk singing in the domain of men, a few women such as Badreya El Sayed, have managed to draw attention to themselves and take part in Egypt's folk singing scene. Among those female artists was Shafika. She built her career through street performances and with the aid of cassette tapes that she recorded in her native city. The support from local musicians and friends helped to launch her career and popularity. This film documents, not only the interviews with her family, fans and artists who worked with her, it also includes fan footage of her recorded performances. The film will explore and present the different sides of this great talent that to this day inspires fans in coffee shops, minibuses and tuk-tuks of the Delta.

Director: Zakaria Ibrahim

Producers: El Mastaba Center for Egyptian Folk Music

Completed
(Ready to screen)



The Eyes of the Land
(Los Ojos de la Tierra)

00:15:00
Spanish
Morocco

The spur-thighed tortoise in Morocco is threatened. To save the species, science needs those who know better the secrets of the land: The shepherds.

Writer: Marcos Altuve Marquina

Producers: Marcos Altuve, Roberto Rodríguez, Andrés Giménez Casalduero

Completed
(Ready to screen)



To Survive

00:07:35
Other
Uganda

A true story about a lady who is Uganda's youngest chairperson in the history of women in politics. To reduce hunger among her community members, she decided to make porridge for those in need during the harshest of the Covid-19 lockdown's.

Writer: Nazzinda Ruth

Producer: OLa Visualz

Completed
(Ready to screen)



The Living Legends

00:46:47
English
South Africa

The documentary traces how far the film industry has come. It uncovers the abuse and exploitation veteran South African actors faced and had to endure throughout their careers. Through the reflections of Darlington Michaels, we get to hear how they managed to survive all those struggles, in the name of a greater calling: for the show to go on.

Writers: Katlego Letsholo

Producers: Katlego Letsholo, Darlington Michaels

Cast: Darlington Michaels, Peter Sepuma

Completed
(Ready to screen)

DFM READERS 2021

DFM DOCUMENTARIES



**ADRIEK VAN
NIEUWENHUYZEN**

Adriek van Nieuwenhuyzen has a master's degree in Theatre and Film Science from the University of Utrecht. During her studies, she became interested in documentaries and participated in the first edition of IDFA. In 1993, she became deputy director of IDFA after working as an assistant producer at one of the Dutch public broadcasters. Initially, she worked on the programming for the festival, which has grown to become one of the world's leading documentary festivals. A number of IDFA programs were curated by her. Since 2007, she's been the Head of the Industry office of IDFA. Her other responsibilities include serving on the selection committee for the IDFA Bertha Fund, which supports filmmakers in the developing world by providing grants. As well as serving on selection committees and juries, she participates from time to time in international film festivals and markets.



HICHAM FALAH

Hicham Falah graduated from Louis Lumière Film School (Paris) and Sorbonne Nouvelle University (Paris). The cinematographer and director of short films has also directed more than 30 documentaries for French television. In 2008, he became Artistic Director of the Salé International Women Film Festival. Currently, he's the general delegate for two training and mentoring programs at the Agadir International Documentary Film Festival: FIDADOC Documentary BeeHive and Agadir Produire au Sud workshop (organized in partnership with three continents Film Festival in Nantes). During 2018-2019, he designed and implemented Sisters in Film - MENA, an empowerment program for women filmmakers in the region. In 2018, he founded the production company "Cinema Salama" based in Tangiers. In 2019, he became the artistic coordinator of SENTOO, a pan-African program to support film creation and South-South co-productions. He's been a reader and member of the selection committees of international funds (IDFA Bertha Fund, Blue Ice Doc Fund, AFAC) and jurors of international festivals (CPH: Dox, Cinéma du Réel, International Documentary Film Festival of Jihlava). He's been a GA member of Dox Box e.v. and Africa regional advisor for Visions du Réel (2020).



MONICA RORVIK

For over seven years, Monica Rorvik has led the Film and Media Promotion unit at Wesgro – Cape Town and Western Cape's Tourism Trade and Investment Promotion Agency. She previously worked as Durban International Film Festival's assistant manager and headed its industry programmes. She also does film programme curation, serves on international juries, selection panels and market expert programmes. She is a certified African Film Commissioner and is passionate about growing employment and investment in the 4IR creative industries.

DFM FICTION



**BRIDGET
PICKERING**

Bridget Pickering is a veteran producer who has produced over five hundred hours of scripted television and 30 hours of documentary. She graduated from Syracuse University and worked for Universal pictures before returning to Namibia. Amongst her credits is as Executive Producer for the multi-award winning and nominated *Hotel Rwanda* which won the Best Motion Picture, Drama (Satellite Awards). In addition her feature film credits include *Taste of Rain* and *The Chemo Club*, producer for *Sophia's Hometown* and *Flame*. Not only that, she's also directed *Africa is a Woman's Name* and *Uno's World*. Currently, Her most recent film *I, Mary* will be screened at Encounters Documentary Festival.



LUCAS ROSANT

With his work with global markets and festivals, Lucas Rosant has built a strong network of emerging artists. In addition, he has helped organize film festivals, such as La Quinzaine des Réalisateurs (Directors' Fortnight) and Paris Cinéma International Film Festival. In addition, he founded and directed the Paris Project, Paris Cinema IFF's co-production and development platform, for seven years. He's also established and is building partnerships with various co-production forums and festivals, including Thessaloniki International Film Festival, Dubai International Film Festival, Locarno International Film Festival, Cannes Film Market, and many more. He joined the EAVE network (2010), the reading committee of the Hubert Bals Film Fund (2011) and was appointed senior expert for the Euromed Audiovisual III. Recently his production and consulting company, Melia Films – which co-produced *The Dream of Shahrazad* – carried out a diagnosis and strategic development plan for FESPACO and African Film Market.



**MARIT VAN DEN
ELSHOUT**

Marit van den Elshout studied Theatre – Film and Television at the University of Utrecht. As part of IFFR's management team, she heads the IFFR Pro department of International Film Festival Rotterdam which includes all film industry related initiatives of the festival, including its co-production market, CineMart and the Hubert Bals Fund. Marit acted on several selection committees, including for the Rotterdam Media Fund, the Netherlands Film Fund (the feature film and co-productions committees) and the Dutch Cultural Media Fund. She is an EAVE 2009 graduate; has served on several juries for project markets; and is a member of the European Film Academy. She worked as industry liaison for the Melbourne International Film Festival and has worked, among others, as advisor and international liaison on the establishment and development of Durban FilmMart.

DFM ACCESS



DYLAN VOOGT

With nearly two decades of industry experience and working on close to 30 feature films Dylan Voogt, of Stage 5 Films, is one of Africa's most sought-after film producers. Dylan assumed virtually every production role, starting as an assistant and coordinator and rising to production manager, line producer, co-producer and producer. He brings this diverse experience to all the projects he works on, and is known for his creative eye and can-do attitude. Dedicated to transforming creative ideas into endearing on-screen stories, Dylan's key skill is extracting the best possible work from each project's talent and crew, while ensuring producers and investors receive the highest level of service. Dylan is passionate about the African continent and is committed to bringing African and South African film and television to a global stage.



LESEDI OLUKO MOCHE

Lesedi Oluko Moche is film festival curator/programmer, television producer and documentary film advisor. She's a former chairperson of the Documentary Filmmakers Association and currently serves as a council member of the Market Theatre Foundation. Lesedi holds a BA Honours in Anthropology, with specific focus on transnational migration.



THANDO SHOZI

Thando Shozi has over 27 years of experience working in television and film. During her tenure there, she led the commissioning editors for the SABC's Factual Department. She was also involved in developing SABC business strategies, innovative programming, and creative content solutions. Her credits include numerous award-winning SABC titles. Thando has represented the SABC in various forums locally and abroad as a panelist, speaker, and participant. A member of the Advisory Board at (DUT) Durban University of Technology and (NEWF), she is also a judge in their 'New Pitch' competition for first-time documentary film-makers. The former SABC executive is now dedicating her time to sharing what she has learned over the years with students, especially in rural areas, so that this industry can grow and develop.

TALENTS DURBAN



CLAIRE DIAO

Claire Diao is a French and Burkinabè journalist and film critic. In 2013 she founded the Quartiers Lointains short film touring program; co-founded the PanAfrican Film Critic Magazine Awotele (2015); and is the CEO of Sudu Connexion (2016). Her essay, *Double Vague, le nouveau souffle du cinéma français* was published in *Au Diable Vauvert*. She has also hosted the TV show *Cine Le Mag* and takes part in *Le Cercle*, on Canal+. Claire Diao received the Beaumarchais Medal from the SACD on June 2018. She is also a member of the Director's Fortnight Selection Committee, the Clermont-Ferrand Short Film and the Short Film Committee of the Cesar Academy.

TALENTS DURBAN



FIBBY KIORIA

Fibby Kioria co-founded Manyatta Screenings, an online and outdoor screening series in Kenya, which concentrates on films from greater eastern Africa. She produced the American Masterclass edition on Mira Nair; line produced the Mira Nair and Zippy Kimundu short documentary commissioned by TRIBECA on the portrait of Robert Katende's life, *A Fork, A Spoon & A Knight*. She also produced the music video for the song, #1 Spice from Disney's *Queen of Katwe* soundtrack. Fibby is a Berlinale Talent Campus alumni. She actively participates in juries and programs for several film festivals. She is an Associate Producer for the Sembene Across Africa film-screening program. She also works with the CiniDb team tasked with putting together a new directory for African film professionals. She sits on the Goethe-Zentrum Kampala/Ugandan German Cultural Society Board of Directors and is on the advisory board of Ladima Foundation, Nigeria.



SHARON KAKORA

Originally from South Africa, Sharon Kakora began her career as a television producer, mostly producing magazine shows and children's programs. She is a co-founder of Impucuzeko Skills and Training Development, helping graduates understand the film and TV industry better. She has also produced a few short films and two features that received Film Festival selections in their respective years. Sharon is deeply involved in youth development and is constantly mentoring young filmmakers. She is currently working on a short film and television series.



WILFRED OKICHE

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

CONTENT SHOP



JABU NADIA NEWMAN

Jabu Nadia Newman's work is as diverse as her constantly shifting pool of inspirations. Through her bold and colourful visuals, Jabu captures 'alternative' stories unique to contemporary South African youth culture. Inspired by the Rhodes and Fees Must Fall movements, Jabu independently wrote and directed *Foxy Five*, a web series that celebrates intersectional feminism through the antics of an empowered fictional girl gang. This creative hustle developed not only her career as a director, but also brought to light debates around sexism, feminism, racism, and inequality. Her honest narratives are engaging and relatable, encouraging her subjects to tell their own stories, in their own way. Each project – whether it is an exhibition, branded content, music video, or commercial – is an exciting opportunity for disruptive creative collaboration. Jabu is inspired to bring her conscious aesthetic to commercial filmmaking, championing equal representation both in front of and behind the camera.

CONTENT SHOP



BOB PERFECT

Bob Perfect is a cultural critic, writer, podcaster, and comedian who has been a part of Durban's creative scene for over a decade. He's contributed to local and international youth-culture publications like Bubblegum Club, Noisey, and Hypebeast but can mostly be found talking to creative South Africans about their trials and tribulations every week on the award-winning *The Almost Perfect Podcast*.



JESSIE ZINN

Jessie Zinn is a filmmaker from Cape Town, South Africa. Her work focuses on narratives driven by womxn, and coming of age stories. As a filmmaker with experience in fiction as well as non-fiction content, her work often blends the line across different genres. She is committed to ethical and collaborative filmmaking that actively engages with the participants in front of the camera. Her films have screened at AFI Docs, MoMA Doc Fortnight, Visions du Reel and SFFILM. In 2017, she was named a 'Marie Claire Future Shaper' and in 2018 she was named a 'Mail & Guardian 200 Young South African'. She is currently directing her first feature documentary, *The Home*, which has received support from the NFVF and has been selected for IFP Film Week, The Sheffield Meet Market, IDFA Academy, The Durban Film Mart and the Visions du Réel Rough Cut Lab. She is an MFA candidate at Stanford University.



**MILLY TAKALANI
MULAUDZI**

Milly Takalani Mulaudzi began her career at Summit Television as a production assistant and eventually production manager. Not only did she further work at Bomb Shelter and Ochre Media, for three years Takalani was a Project Manager cum Office Manager for a theatre organisation which focused on capacity building in the SADC regions. Through the National Film and Video Foundation (NFVF), Takalani has also developed a personal documentary, *My Forgiveness*. She also belongs to a Producers' Mentorship Programme with the NFVF, to train emerging producers. Takalani left the traditional corporate world of ivory towers and mahogany rows to start her own business.



SARA GOUVEIA

Sara Gouveia is an award winning filmmaker, writer, director and cinematographer. Aside from documentaries and commercials, she's directed music videos, international campaigns, and commercials. Sara's mid-length documentary, *Mama Goema: the Cape Town Beat In Five Movements*, won the award for best SA documentary at the TriContinental Film Festival (2011) and aired on SABC. With its World Premiere at IDFA, 2018, her first feature length documentary *The Sound of Masks* was officially selected for the Marrakech International Film Festival 2018, Hot Docs 2019, the New York African Film Festival 2019, DIFF, and DocLisboa 2019. The film also received the award for Best Feature Documentary at the Plateau International Film Festival 2019 and the SAFTA Golden Horn Award for Best Cinematography as well as SAFTA nominations for Best Feature Documentary and Best Editing (2020). The film also won Best International Feature and Best Direction at Brasil Festival of International Cinema (2021).

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Media Partners: Awotele, Call Sheet, Variety

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Industry Programme Consultant: Tiny Mungwe
Industry Programme Assistant: Nikiwe Yika

Industry Programme Participants

DFM Conversations: Coréon Dú, Dora Bouchoucha Fourati, Effie T Brown, Judy Kibinge

In Conversation with TRACE Studios: Betty Sulty-Johnson, Beverly Mitchell

Africa in Focus: Antoinette Engel, Athi Petela, Athi-Patra Ruga, Deshuna Spencer, Edima Otuokon, Enrico Chiesa, Michael S. Maponga, Ousmane Baundaone, Peter Murimi, Tigist Kebede, Vincenzo Bugn, Wilfred Kimui, Yaya Mavundla, Zanele Mthembu

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Talents Filmmaker Talks: Ayten Amin, Bonnie Sithebe, Isaac Godfrey Geoffrey Nabwana, Kenneth Gyang, Mahad Hashi, Matias Mariani, Philippe Lacôte

Content Shop New Pathways: Allison Triegaardt, Antoinette Monty, Elias Ribiero, Gavin Humphries, Ibee Ndaw, Jana Erasmus, Joanne Katz, Lara Utian-Preston, Marco Orsini, Mayenzeke Baza, Njoki Muhoho, Raquel Couceiro, Sanjeev Singh, William Peschek,

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My Octopus Teacher: Wildlife Filmmaking and Representation: Faine Loubser, Pippa Ehrlich, Swati Thiyagarajan

On the Mark, Bradley Joshua, Carlynn de Waal-Smit, Advocate David du Plessis, Jane Nambasa, Professor Malebakeng Forere, Nosipho Dumisa, Odwa Gwanya, Olubukola Adeyemi,

Sponsor Sessions: Bradley Joshua, Dr Bayo Adepatune, Femi Odugbemi, Jenna Cato Bass, Lisa Mini, Monica Rorvik, Richard West, Rudi Riek Film, Simon Ratcliffe

Hangouts: Alex Sawadogo, Andrew Thomas, Antoinette Engel, Azza Elhosseiny, Bridgette Pickering, Brigid O'shea, Chiara Marañón, Chioma Onyewu, Chipo Zhou, David Max Brown, Dee Ryder, Dianne Makings, Dilcia Barrera, Dorothee Wenner, Estrella Araiza, Florian Weghorn, Hajnal Molnar-Szakacs, Jackie Sheppard, Jay Taylor, Julian Carrington, Kate Jinx, Kenneth Kaplan, Khalid Shamis, Kia Brooks, Laura van Halsema, Lucy Muckerjee, Mandisa Zitha, Marco Orsini, Mark Britt, Miki Redelinghuys, Morgan Wandell, Nadja Lischewski, Nadja Tennstedt, Patrick Hurley, Patrick Walton, Per Eirik Gilsvik, Remi Bonhomme, Sam Soko, Sarah Laita, Senzo Zindela, Shameela Seedat, Sharon Boddie, Sina Weber, Sol Papadopoulos, Subahsnie Pillay, Tiny Mungwe

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